

National Association of Schools of Dance

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STANDARDS FOR GRADUATE DEGREES

For current official curricular standards, see the
NASD [Handbook 2014–15](#)

COMMENT PERIOD I

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Please forward all comments to:

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1 **XII. GRADUATE PROGRAMS IN DANCE**

2 **A. Fundamental Purposes and Principles**

3 **1. Purposes.** Each institution is responsible for developing and defining the specific
4 purposes of its overall graduate program in dance and of each graduate degree program
5 it offers.

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

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

10 (1) Specialization(s).

11 (2) The relationships between the specialization(s) in dance or other dance-related
12 disciplines, other fields of study, and dance or other professions.

13 (3) Requirements in such areas as performance and choreography, research,
14 scholarship, preparation for teaching in terms of (a) the specialization,
15 (b) support for the specialization, and (c) breadth of competence.

16 b. For each graduate program, the curricular structure and the requirements for
17 admission, continuation, and graduation must be consistent with program purposes
18 and content.

19 **3. Major Field(s) and Supportive Studies.** Each graduate student is expected to gain in-
20 depth knowledge and competence in one or more fields of specialization. Graduate
21 programs include requirements and opportunities for studies that support the
22 specialization(s) chosen.

23 **4. Creative Work, Inquiry, Research, and Scholarship**

24 a. Professional work in dance specializations is produced through creative endeavor,
25 inquiry, and investigation. Each type of work and each individual work of dance
26 exhibits specific intent, content, methodology, and product. Individual or group
27 decisions about these four elements shape the ways that creativity, inquiry, and
28 investigation are used to produce work in various artistic, scholarly, research,
29 pedagogical, or other specializations. Competency to practice in one or more fields
30 of specialization includes the ability to conduct the types of creative work, inquiry,
31 and investigation normally associated with the specialization(s) chosen.

32 b. These types include but are not limited to:

- 1 (1) Work in choreography, performance, or production that results in
2 contributions to the body of knowledge and practice in dance.
- 3 (2) The development and application or incorporation of various types of inquiry
4 and investigation, including formal research or scholarship in various fields,
5 the choreographer or performer wishes to use in the creation, performance, or
6 production of a work of dance.
- 7 (3) Research and scholarship as defined and practiced by professional humanists,
8 scientists, and social scientists. In dance, this includes, but is not limited to,
9 such areas as dance history, theory, and criticism; the relationship of dance to
10 inquiry in the humanities, the sciences, and the social sciences; the influences
11 of dance in and on larger social, cultural, educational, economic, and
12 technological contexts; and the nature and application of dance thinking and
13 pedagogy.
- 14 (4) The development, compilation, and application or incorporation of inquiry
15 results, including those produced by formal research and scholarship, in
16 decisions about pedagogy and teaching, applications of dance and movement
17 therapy, and policy-making in various contexts.

18 **5. Types of Degree Programs.** Different specializations and different degree programs
19 reflect specific goals with respect to relationships among fields of practice and
20 approaches to creative work, inquiry and investigation, and to research and scholarship,
21 whether broadly or narrowly defined. The basic degree frameworks are described
22 below.

23 **a. Practice-Oriented Degrees**

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

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

28 **b. Research-Oriented Degrees**

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

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

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

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

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

9 **6. Breadth of Competence**

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

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

23 **7. Preparation for the Professions**

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

29 b. **Teaching.** Many of those who are in graduate degrees in dance are or will be
30 engaged in dance teaching of some type during the course of their professional
31 careers. Institutions are therefore strongly encouraged to give attention to the
32 preparation of graduate students as teachers. Whenever possible, experiences

1 should include teaching dance to both dance majors and non-dance majors.
2 Graduate students, particularly at the M.F.A. and doctoral level, should have
3 opportunities for direct teaching experiences appropriate to their major and minor
4 areas under the supervision of master teachers. As appropriate to primary and
5 secondary areas of concentration and to individual career objectives, preparation
6 for teaching should include an introduction to the pedagogy of subject matter
7 considered fundamental to curricula for undergraduate dance majors, including
8 performance, choreography, dance theory and history, dance from a breadth of
9 cultures, technology, and performance.

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

- 11 **1.** Resources must be sufficient to support the purposes, goals, objectives, and content of
12 graduate programs and must meet NASD operational requirements in this regard (see
13 Standards II.) The relationships between the establishment of objectives and the
14 development of program structure and resources are crucial to success. The process of
15 establishing and maintaining these relationships should be characterized by the same
16 rigorous pursuit of creative development and analytical exchange that are functions of
17 graduate study itself.
- 18 **2.** Curricular components of graduate programs must meet NASD requirements in
19 Standards III., including, but not limited to, Credit and Time Requirements, Time on
20 Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements,
21 and Electives; Individual Program Continuity; Residence.
- 22 **3. Community.** An institution's overall graduate program in dance requires a traditional
23 and/or virtual community of students and faculty to permit the formal and informal
24 sharing of experience, ideas, and knowledge.
- 25 **4. Experiences.** Graduate education is conditioned by certain kinds of experiences, which
26 go beyond curriculum, faculty, facilities, and administrative considerations. These
27 include opportunities for active participation in small seminars and tutorials, extensive
28 informal contact with faculty, and consultation during preparation of a final project
29 over an extended period of time.

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

- 1 **1. Credits**
- 2 a. At least one-half of the credits required for graduate degrees must be in courses
- 3 intended for graduate students only.
- 4 b. A single course that carries both an undergraduate and a graduate designation is
- 5 not considered as a course intended for graduate students only.
- 6 c. A course may enroll an undergraduate student and maintain its status as being
- 7 intended for graduate students only if, in the context of that course, the
- 8 undergraduate student is expected to meet the same standards, do the same work,
- 9 and otherwise perform as a graduate student.
- 10 d. To obtain graduate credit, students enrolled in a single course that carries a
- 11 separate undergraduate and graduate designation or number must complete
- 12 specific published requirements that are at a graduate level. Distinctions between
- 13 undergraduate and graduate expectations must be delineated for such courses.
- 14 e. Only courses taken after undergraduate courses that are prerequisite to a given
- 15 graduate program may receive graduate degree credit in that program.
- 16 **2. Residence.** Residence policies are determined by the institution. Normally, a period of
- 17 continuous concentrated study within the graduate community is required. Programs
- 18 based on distance learning, or with a significant distance learning component, must
- 19 fulfill the function of community by providing experiences that produce interaction
- 20 among graduate students and faculty.
- 21 **3. Language Proficiencies and/or Other Required Skills.** Specific requirements are
- 22 determined by the institution based on the objectives of the program.
- 23 **4. Coursework.** Institutions determine coursework requirements for each graduate
- 24 program. Requirements for the initial master's degree are usually stated in terms of
- 25 specific credits. At M.F.A. or doctoral levels, institutions may not wish to specify
- 26 course or credit requirements, other than the satisfactory completion of certain
- 27 examinations, performances, or dissertation. Whatever the structure of these
- 28 requirements, there should be a logical relationship between studies and experiences
- 29 that develop knowledge and skills, and those that evaluate progress.
- 30 **5. Independent Study.** Programs that include or are based upon independent study
- 31 must meet applicable requirements in Standards for Accreditation III.

- 1 **6. Programs Involving Distance Learning, Disciplines in Combination, or with a**
2 **Focus on Electronic Media.** Programs in these categories must meet applicable
3 requirements in Standards for Accreditation III.
- 4 **7. Evaluations.** While it is the prerogative of each institution to determine and publish
5 its own evaluation examination and procedures, it is essential that student work be
6 evaluated periodically throughout the program.
- 7 **8. Final Project.** For degree programs in which a final project is required, the final
8 project is undertaken in the area(s) of specialization and is expected to be comparable
9 to the work of professionals in the field.

10 **XIII. ADMISSION TO GRADUATE STUDY**

- 11 **A. Admission Policies.** Institutions are responsible for establishing specific admission
12 requirements for graduate study in dance. These policies must be consistent with the
13 purposes and goals of the institution’s specific graduate programs. Admission standards
14 must be sufficiently high to predict success in graduate study. Within the parameters set by
15 the institution, admission policies should be flexible to permit acceptance of students
16 specifically interested in pursuing one or more of the several functions of graduate study in
17 depth. The diversity of previous education, background, and interests of applicants should
18 be considered in assessments of potential.
- 19 **B. Completion of Previous Degree Programs.** Completion of an appropriate undergraduate
20 program or the equivalent is required for graduate study in dance. Through auditions,
21 portfolio reviews, transcript documentation, dance major degree completion, and/or other
22 means determined by the institution, all students admitted initially to graduate study in
23 dance shall demonstrate prior achievement in terms of their readiness to undertake
24 graduate studies in their major field. See Standards for Accreditation VII. or VIII. Each
25 institution determines the prerequisites for each graduate program it offers. Admission to
26 doctoral programs may require completion of a master’s degree, although a master’s degree
27 program or the formal awarding of the master’s degree need not be a prerequisite.
- 28 **C. Evaluation of Creative, Scholarly, or Professional Work.** Admission to graduate study
29 shall be based on critical examination of the academic record; the content of courses taken;
30 and original compositions, papers, a performance audition and/or professional experience
31 as appropriate.

- 1 **D. Standard Published Examinations.** The use of standard published examinations in the
2 admission process is a prerogative of the institution. Any utilization should reflect the
3 objectives of the graduate program.
- 4 **E. Basic Language Competencies.** All students admitted to graduate degree study in dance
5 should demonstrate sufficient knowledge and skill to pursue the required studies.

6 **XIV. SPECIFIC INITIAL GRADUATE DEGREES**

7 **A. Practice-Oriented Degrees**

8 **1. Performance and Choreography**

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

1 (3) Require a final project or some equivalent reviewed by more than one faculty
2 member.

3 **2. Dance/Movement Therapy**

4 **a. Time.** The master's degree in dance/movement therapy requires at least two years
5 of full-time graduate work.

6 **b. Prerequisites.** In addition to the general requirements for graduate study,
7 completion of an appropriate undergraduate program or undergraduate studies
8 meeting the requirements outlined in Standards XI. is essential for students
9 entering master's degree programs in dance/movement therapy. The institution
10 must have a screening process that evaluates the student's readiness for work in
11 dance/movement therapy.

12 **c. Coursework.** At least 50% of the coursework shall be in dance/movement
13 therapy. This shall be comprehensive and sequentially ordered and include the
14 following:

15 (1) A conceptual framework (model) for dance movement therapy.

16 (2) Methods designated to facilitate the implementation of the theoretical base.

17 (3) Techniques used in movement observations, case study, recording, and
18 charting.

19 (4) Experiential lab designed to further understanding of the theoretical base and
20 to enhance personal growth.

21 (5) Preparation for research, thesis, or project, and independent study.

22 (6) Leadership development and awareness of professional practices.

23 (7) Coursework in related fields including psychology and human development.

24 **d. Field Work/Internship**

25 (1) The program should include clinical experience in selected facilities which
26 have a Registered Dance Therapist on staff and which have a commitment to
27 the dance/movement therapy training program.

28 (2) Students should have guided orientation to the facility and clinical work with
29 patients/clients, and sequentially planned experiences that culminate in an
30 internship or substantial blocks of time spent in the facility.

- 1 (3) Experiences should include:
- 2 (a) Dance/movement therapy with several populations.
- 3 (b) Participation in ongoing activities such as rounds and staff meetings.
- 4 (c) Movement observation, recording, and charting.
- 5 (4) Supervision should be provided by a Registered Dance Therapist on the staff
- 6 at the facility.
- 7 (5) The academic faculty should have responsibility for arranging placements,
- 8 working closely with the clinical supervisors, making on-site visits,
- 9 coordinating the student's academic and clinical experience, keeping ongoing
- 10 contact with the student, and making final evaluations.
- 11 (6) A minimum of 700 hours of clinical experience should be accumulated.
- 12 (7) Each student must be covered by liability insurance.
- 13 **e. Library.** The institution must maintain an appropriate collection of library
- 14 materials to support the dance therapy program. Medical, dance, and psychology
- 15 holdings are required in addition to basic works on the theory and practice of
- 16 dance therapy.
- 17 **f. Faculty.** Professional courses in the theory and practice of dance therapy must be
- 18 taught by instructors who are competent and experienced dance therapists. The
- 19 institution must have at least the equivalent of two full-time faculty members who
- 20 have graduate degrees and who are Registered Dance Therapists. A full-time
- 21 faculty member must serve as director of the program.
- 22 **g. Publication of Professional Objectives.** Institutions are expected to state in their
- 23 published materials the specific registration or certification to which their curricula
- 24 will lead.

25 **B. Research-Oriented Degrees**

- 26 1. The Master of Arts or Master of Science degree in any field of dance studies, such as
- 27 history, philosophy, dance notation, or theory, assuming the completion of a Bachelor
- 28 of Arts in Dance or equivalent or the make-up of any deficiencies, requires at least 30
- 29 semester hours or 45 quarter hours of advanced study in the discipline.
- 30 2. Work for the degree should develop a broad general knowledge of the area of
- 31 emphasis, as well as specialization in a more limited area.

- 1 3. Students should be aware of multiple perspectives and methods of scholarship, and be
2 capable of undertaking independent research.
- 3 4. Students should have a reading knowledge of at least one, preferably two, appropriate
4 languages, one of which may be dance notation.
- 5 5. Normally, the awarding of the degree requires the satisfactory completion of a thesis
6 and/or a comprehensive examination.

7 **C. Dance Education Degrees**

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

1 **D. Master’s Degrees in Teaching.** These degrees normally provide P–12 teacher preparation
2 curricula following the completion of a baccalaureate degree with a major in another
3 subject; however, these degrees have different purposes at different institutions. Degrees
4 with titles such as Master of Arts in Teaching and Master of Science in Teaching will be
5 considered and listed by NASD as master’s degrees in dance only when their requirements
6 and degree structures are consistent with one of the initial master’s degree formats with a
7 major in dance. When the primary purpose is completion of undergraduate requirements for
8 teacher certification, the program will be reviewed by the Commission on Accreditation,
9 but not listed in publications of the Association.

10 **XV. SPECIFIC TERMINAL DEGREES**

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

- 12 **1. Purpose and Content.** The Master of Fine Arts degree title is appropriate only for
13 graduate-level programs that emphasize full-time professional practice of one or
14 more aspects of dance performance or choreography. The dance profession and
15 higher education recognize the Master of Fine Arts as a terminal degree in studio-
16 related areas such as dance performance, choreography, reconstruction, design, and
17 technology. Therefore, individuals holding the degree must be practitioners at a high
18 professional level.
- 19 **2. Credit Requirements.** A Master of Fine Arts program requires the equivalent of at
20 least two years of full-time graduate study, with a minimum of 60 semester credit hours
21 or 90 quarter hours.
- 22 **3. A Common Body of Knowledge and Skills for Master of Fine Arts Graduates.** The
23 elements outlined below should be combined and synthesized in an individual
24 exhibiting exceptional artistic skill and a well-developed personal aesthetic. The Master
25 of Fine Arts graduate possesses an ability to articulate and defend, in both oral and
26 written forms, the principles of this personal aesthetic in artistic, scholarly, and
27 pedagogical work; and is able to use this point of view as a driving principle in a
28 context of artistic contributions and in teaching in the context of the discipline.
- 29 a. Advanced professional competence as a dance artist in some aspect of
30 performance-oriented work as exemplified by considerable depth of knowledge
31 and achievement, which is demonstrated by the production of a significant body
32 of work.

- 1 b. A breadth of understanding in dance and related disciplines and the ability to think
2 independently, to integrate, and to synthesize information within the dance
3 discipline and across disciplines.
- 4 c. Knowledge and understanding of the forces that have shaped dance throughout
5 history and as an evolving contemporary art form, including representative works,
6 individuals, styles, cultural contexts, events, movement theories, and dance science
7 and somatics.
- 8 d. Awareness of current issues and developments that impact the field and the
9 potential to contribute to the expansion and evolution of the art, to advocate for the
10 arts, and to explore and address new questions and issues on local, regional,
11 national, and global levels.
- 12 e. Writing and speaking skills to communicate clearly and effectively to the dance
13 community, the public, and in teaching situations.
- 14 f. The ability to work collaboratively and productively within a diverse global
15 community of artists and to acknowledge and respect diverse aesthetic viewpoints.
- 16 g. Familiarity with current technologies utilized in the creation, documentation,
17 preservation, and dissemination of work.
- 18 h. A knowledge of bibliographic resources in dance, including Web-based resources,
19 and the skills to access these resources.

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

- 21 **a. Studio Studies.** A minimum of 65% of the total credits for the degree shall be in
22 creative- and performance-oriented subjects. As part of this requirement,
23 institutions are responsible for maintaining title/content consistency. In order to
24 designate a major in performance and/or choreography and/or any other
25 specialization, at least 50% of the total credits for the degree shall be in the major
26 area. Institutions with a more general program should use more general titles such
27 as Master of Fine Arts in Dance. The studio component consists of supervised
28 curricular experiences, as well as independent study. All of these produce
29 knowledge and skills that enable the student to produce a final project of high
30 professional quality.
- 31 **b. Academic Studies.** A minimum of 15% of the total credits for the degree should
32 be in academic studies in areas such as aesthetics, critical analysis, dance science,

1 history, theory, pedagogy, and related humanities and social sciences concerned
2 with dance. Academic study should continue throughout the graduate program.
3 Course assignments should be made with careful consideration of:

4 (1) The scope and objectives of the student's program.

5 (2) The content of studies completed at the undergraduate level.

6 **c. Elective Studies.** Elective studies are important in Master of Fine Arts programs,
7 since they provide opportunities for students to follow specific areas of interest
8 related to their areas of specialization or their prospective careers. It is strongly
9 recommended that at least 10% of the total program be reserved for electives.

10 **5. Published Objectives.** As a matter of public record and as the basis for evaluation, the
11 objectives of each specific Master of Fine Arts program must be defined and published.

12 **6. Admission, Retention, Advisement.** Admission, retention, and advisement
13 mechanisms should be interrelated and must support the objective of each specific
14 Master of Fine Arts program. Admission is based on projections of individual
15 capability and capacity for professional work. Retention and advisement ensure the
16 continuing assessment of the admission decision and provide the means by which
17 progress toward professional preparation can be most effectively guided.

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

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

26 **9. Presentation of Work**

27 a. M.F.A. candidates shall have frequent opportunities to present their work,
28 particularly in the context of their educational programs. They should be
29 encouraged to develop and present their work in circumstances that develop
30 connections with the professional world related to their course of study.

- 1 b. The M.F.A. candidate is required to present a final project showing professional
2 competence in a specific area of work. While such presentation may be supported
3 by a written document, such a document in itself may not be considered the final
4 project.

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

- 6 **1. Purpose.** Doctoral degrees are earned only in graduate programs that emphasize
7 research in some aspect of dance.
- 8 **2. Time Requirements.** Doctoral programs require the equivalent of at least three years’
9 full-time graduate work.
- 10 **3. Procedures.** Programs leading to the doctorate utilize similar procedures, the specifics
11 of which are determined by each institution. These are outlined in Standards XII.C.
- 12 **4. Qualifying Prerequisites.** Whatever their area(s) of specialization, candidates for the
13 doctorate in a field of dance normally demonstrate the following as a prerequisite to
14 qualifying for the degree:
- 15 a. Intellectual awareness and curiosity sufficient to predict continued growth and
16 contribution to the discipline.
- 17 b. Significant professional-level accomplishment in one or more field(s) of study.
- 18 c. A knowledge of analytical techniques sufficient to perform advanced research
19 and/or analysis in relationship to one or more fields or specializations.
- 20 d. A knowledge of the historical record of achievement associated with the major
21 field(s) of study.
- 22 e. A knowledge of general bibliographical and information resources in dance.
- 23 f. Considerable depth of knowledge in some aspect of dance, such as a historical
24 period, an aspect of theory, properties and behaviors of materials or systems,
25 psychological inquiry, dance science, or educational methodology.
- 26 g. Sufficient writing, speaking, and visual skills to communicate clearly and
27 effectively to members of the scholarly and research communities and the wider
28 community.
- 29 h. Research skills appropriate to the area of study as determined by the institution,
30 such as computer programming, including Web design language(s), statistics,
31 foreign languages, and so forth.

- 1 **5. Final Project.** The final project requirements for the doctorate include a dissertation
2 demonstrating scholarly competence or a recognized equivalent.
- 3 **6. Content Areas**
- 4 **a. Dance Studies.** The program shall prepare professionals for the scholarly study of
5 dance at the highest level in such areas as theory, history, criticism,
6 dance/movement therapy, ethnology, and aesthetics. Coursework and research
7 projects may involve dance from all cultures of the world and the relationships of
8 dance to other fields, to the other arts, and to the interrelationships among one or
9 more arts.
- 10 **b. Dance Education.** The program shall prepare professionals to develop vital
11 research studies and utilize research findings in the day-to-day instructional
12 processes at the P–12 level. Coursework and research projects may also involve
13 research into the cultural foundations of dance and address the need for applied
14 research into the mechanisms of influencing values in dance.
- 15 **c. Dance Pedagogy.** The program shall prepare professionals to develop research
16 studies and other scholarly studies and materials associated with dance teaching
17 and learning various levels and in various settings. Coursework and research
18 projects may also involve investigations into various related aspects of dance and
19 the relationship of dance pedagogy to work in other disciplines.
- 20 **d. Unique Programs.** A program may be based on a particular combination of
21 disciplines; scientific or technological research based in some aspect of dance;
22 applications of research in specific fields, professions, or industries; and so forth.