

# National Association of Schools of Dance

## **DRAFT DOCUMENT**

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## STANDARDS FOR UNDERGRADUATE DEGREES

For current official curricular standards, see the  
NASD [Handbook 2015–16](#)

### **COMMENT PERIOD I**

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*Please forward all comments to:*

Julia Harbo, Communications and Publications Coordinator  
NATIONAL ASSOCIATION OF SCHOOLS OF DANCE  
11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248

Email: [jharbo@arts-accredit.org](mailto:jharbo@arts-accredit.org)  
Phone: 703-437-0700, Extension 125  
Fax: 703-437-6312

Website: <http://nasd.arts-accredit.org>

1 **IV. UNDERGRADUATE 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 undergraduate program in dance and of each undergraduate  
5 degree program it offers.

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

7 a. For each undergraduate degree program, there must be logical and functioning  
8 relationships among purposes, structure, and content. This includes decisions about  
9 requirements in general dance studies, areas of dance specialization or emphasis,  
10 and studies in other disciplines.

11 b. For each undergraduate degree program, the curricular structure and the  
12 requirements for admission, continuation, and graduation must be consistent with  
13 program purposes and content.

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

15 1. Resources must be sufficient to support the purposes, goals, objectives, and content of  
16 undergraduate programs and must meet NASD operational requirements in this regard  
17 (see Standards II.).

18 2. Curricular components of undergraduate 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. The standards applicable to each undergraduate program are comprised of those  
23 referenced in Standards IV.A., and IV.B.1. and 2. above, as well as those outlined for  
24 specific programs that follow.

25 **C. Degree Structures**

26 **1. Types of Undergraduate Degrees**

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



- 1 d. The term *concentration* is used by some institutions to designate a major, and by  
2 others to designate a minor or area of emphasis. The term *certificate program* is  
3 used by some institutions to designate an area of emphasis within a degree  
4 program.
- 5 e. Institutions must define and publicize the meanings of such terms and use such  
6 terms consistently within specific subject matter areas.
- 7 f. As institutions are reviewed by the Commission, distinctions will be made between  
8 majors and areas of emphasis. In NASD publications, majors will be listed as  
9 unique terms appended to generic degree titles. If applicable, areas of emphasis will  
10 be placed in parentheses following the term designating the major. Member  
11 institutions are responsible for determining the appropriate means of making  
12 distinctions between majors and areas of emphasis in their own published materials.
- 13 It is recognized that concepts discussed under the terms *major* and *areas of*  
14 *emphasis* are expressed with other terminology at various institutions. NASD is  
15 more concerned that the concept of distinction be present than the terms be  
16 consistent with NASD's usage.
- 17 g. Some institutions offer non-degree-granting certificate programs that function to  
18 provide areas of emphasis or concentrations for students already candidates for  
19 undergraduate degrees in dance at the institution. In such cases, the standards listed  
20 above regarding emphases or minors apply. Curricular standards for certificate  
21 programs serving other purposes and functions are outlined in Standards XVI.,  
22 XVII., XVIII., and XIX. As standards applicable to all programs indicate, the  
23 specific purposes, structure, admission requirements, and certain other operational  
24 and curricular aspects of certificate programs of any type must be clear in  
25 published materials.

26 **3. Independent Study.** Programs that include or are based upon independent study must  
27 meet applicable requirements in Standards for Accreditation III.

28 **4. Liberal Arts Degrees**

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

1           **b. Content.** The dance content for these degrees is found under Standards for  
2           Accreditation VII.

3           **5. Professional Degrees**

4           **a. Curricular Structure and Title.** Degrees in this category include Bachelor of  
5           Fine Arts, and normally require that at least 65% of the course credit be in studio  
6           work and related areas. Bachelor of Fine Arts degrees in Dance Education and  
7           certain other combined degrees normally require at least 50% in studio and related  
8           areas. Associate degrees with the same objectives follow the same norms.

9           **b. Content.** The content common to all of these degrees is found under  
10           Standards VIII. Normally, the orientation is toward advanced development in the  
11           field of dance allied with professional competence in an area of specialization. The  
12           standards appropriate to the specific major areas of interest found under Standards  
13           IX.

14           **c. Combined Dance Degrees.** All professional baccalaureate degrees with titles  
15           signifying a combined program such as a double major in performance and teacher  
16           education, performance and dance history, etc., must satisfy the essential  
17           competencies, experiences, and opportunities stated by NASD for majors in each  
18           of the areas combined.

19           **d. Title Protocols.** NASD recognizes that some institutions are chartered to offer  
20           only the Bachelor of Arts or Bachelor of Science degree. When these institutions  
21           offer a baccalaureate degree meeting *professional* dance standards, the degree will  
22           be listed by NASD, and should be listed by the institution, as Bachelor of Arts or  
23           Bachelor of Science with a specific major, as outlined in Standards for  
24           Accreditation IX., to distinguish it from the liberal arts-oriented Bachelor of Arts  
25           or Bachelor of Science with a major in Dance.

26           **6. Baccalaureate Curricula Leading to Degrees in Dance with Intensive Studies in**  
27           **Other Specific Fields.** NASD recognizes a variety of curricular patterns for providing  
28           students with opportunities for intensive studies in dance and other fields. The  
29           following standards and guidelines regarding titles and content provide maximum  
30           flexibility for institutions while maintaining national consistency with respect to  
31           academic credentials. NASD encourages institutions with the appropriate resources to  
32           be creative in the development of multidisciplinary curricula with artistic, intellectual,  
33           pragmatic, and professional objectives. At the same time, NASD particularly

1 discourages the proliferation of degree titles and encourages the standard usage  
2 described below.

3 **a. Liberal Arts Degrees.** Programs must meet all NASD standards for the liberal arts  
4 degree in dance and, in addition, provide one or more of the following  
5 opportunities for:

6 **(1) Elective Study** (*choosing one or more courses in another field on an*  
7 *elective or individual or honors basis.*)

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

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

14 **(2) Specific Emphasis or Minor** (*choosing a pre-determined set of courses in*  
15 *another field associated with the development of specified knowledge and*  
16 *skills where the curricular requirements constitute an area of emphasis or*  
17 *minor within the curriculum.*)

18 The goals may be general knowledge of or specific concentration on a  
19 second area of study. NASD publications list such programs as Bachelor of  
20 Arts in Dance or Bachelor of Science in Dance.

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

24 **(3) Double Major in Dance and Another Field** (*choosing a double major in*  
25 *dance and another field that meets institutional requirements for graduation*  
26 *with both majors.*)

27 NASD publications list such programs as Bachelor of Arts in Dance/[other  
28 field] or Bachelor of Science in Dance [other field]. The curricular structure  
29 will reflect the requirements of both major fields and for general studies.

30 The institution may advertise a double major in dance and the other field.

31 **b. Professional Degrees.** Such programs meet NASD standards for all professional  
32 undergraduate degrees in dance. This means that graduates are expected to

1 develop all the competencies outlined in Standards VIII. In addition, such  
2 programs provide one or more of the following opportunities for:

3 **(1) Elective Study** (*Choosing one or more courses in another field on an*  
4 *elective basis.*)

5 The course or courses are not ordered into curricular requirements for a  
6 minor or area of emphasis but chosen from among courses available at the  
7 institution. NASD publications list such programs as Bachelor of Fine Arts  
8 in Dance.

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

10 **(2) Specific Emphasis or Minor** (*Choosing a published curriculum that offers*  
11 *opportunities for at least 15% of the total program to involve studies in an*  
12 *outside field [for example, arts administration, dance librarianship, dance-*  
13 *related technology]).*

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

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

19 **(3) Elective Studies in Specific Outside Field** (*Choosing a published*  
20 *curriculum that offers opportunities for at least 15% of the total program to*  
21 *involve studies focused on the development of general competence in a*  
22 *second discipline.*)

23 Business, engineering, communications, digital media are examples of such  
24 disciplines. When dance studies occupy at least 55 percent of the total  
25 curriculum, NASD publications list such programs as Bachelor of Fine Arts  
26 in [title of major] with Elective Studies in [title of 15 percent second  
27 discipline].

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

30 **(4) Double Major in Dance and Another Field** (*Choosing a double major that*  
31 *meets institutional requirements for the professional undergraduate degree*

1 *in dance and the professional or liberal arts undergraduate degree in a*  
2 *second discipline.)*

3 Normally, such programs take more than four academic years. NASD  
4 publications list such programs as Bachelor of Fine Arts/Bachelor of  
5 Arts/Science in [other field] or some similar designation based on degree  
6 titles used by the institution.

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

9 **7. Programs Involving Distance Learning, Disciplines in Combination, or with a**  
10 **Focus on Electronic Media.** Programs in these categories must meet applicable  
11 requirements in Standards for Accreditation III.

12 **8. Two-Year Degree-Granting Programs.** Two-year degree-granting programs in  
13 dance must meet applicable requirements in Standards VI.

#### 14 **V. ADMISSION TO UNDERGRADUATE STUDY**

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

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

24 **C. Open Admission.** See Standards for Accreditation V.D.3.

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

26 **1. Dance Aptitudes.** The applicant is expected to exhibit artistic ability and creative,  
27 scholarly, or pedagogical potential appropriate to the projected program of study.

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

1       **3. Auditions and Evaluations.** At some point prior to confirmation of degree candidacy,  
2 member institutions must require auditions, examinations, or other evaluations  
3 consistent with the purpose of the degree as part of the admission decision. Member  
4 institutions are urged to require such auditions and evaluations prior to matriculation.

5       

**NOTE:** Some institutions have open admission policies. In such cases, auditions  
6 and evaluations associated with confirming degree candidacy must occur no later  
7 than the end of the first half of the degree program.

8       **4. Professional Undergraduate Degrees.** Admission procedures for professional  
9 undergraduate degrees in dance should develop evidence that the candidate possesses  
10 exceptional talent, the potential to develop high-level dance aptitudes, artistic  
11 sensibilities, and a strong sense of commitment.

12       **E. Standard Published Examinations.** The use of standard published examinations in the  
13 admission process is the prerogative of the institution.

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

19       **G. Admission by Transfer of Credits.** For standards covering the granting of course credits  
20 to transfer students, see Standards for Accreditation III.A.3., Transfer of Credit.

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

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

### 24       **B. Purposes**

25       1. Liberal arts degree programs with a major in dance are normally offered within one of  
26 the following general contexts:

27       a. The degree focus is breadth of general studies in the arts and humanities, the  
28 natural and physical sciences, and the social sciences. Dance study is also general;  
29 there is little or no specialization.

30       Degree titles: Bachelor of Arts in Dance, Bachelor of Science in Dance.

- 1           b. The degree focus is breadth of general studies combined with comprehensive  
2           studies in dance and an area of emphasis in dance such as choreography, dance  
3           notation, anatomy and kinesiology, history and repertory of dance, and so forth.  
4           Degree titles: Bachelor of Arts in Dance, Bachelor of Science in Dance  
5           (institutional catalogs and other materials note the area of emphasis).
- 6           c. Degrees with liberal arts purposes that prepare students for state licensure or  
7           certification as specialist dance teachers. These programs are reviewed using  
8           standards found in Standards X.  
9           Degree titles: Bachelor of Arts in Dance Education, Bachelor of Science in Dance  
10          Education.
- 11          2. Liberal arts degree titles—Bachelor of Arts or Bachelor of Science—may be used for  
12          professional degree content. Typical examples are:
- 13           a. Degrees with professional degree purposes offered by institutions chartered only to  
14           offer the Bachelor of Arts or Bachelor of Science degree that prepare students for  
15           state licensure or certification as specialist dance teachers. These programs are  
16           reviewed using standards found in Standards for Accreditation X.; Standards VII.  
17           are not applicable. Although these degrees may reflect strong liberal arts  
18           objectives, they lead to a professional result.  
19           Degree titles: Bachelor of Arts in Dance Education, Bachelor of Science in Dance  
20           Education.
- 21           b. Degrees offered by institutions chartered only to offer the Bachelor of Arts or  
22           Bachelor of Science intended to be consistent with the purposes and specialization-  
23           focused curricula of professional degrees. These programs are reviewed using  
24           Standards VIII. and IX. according to the area of specialization. Standards VII. are  
25           not applicable.  
26           Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as  
27           outlined in Standards for Accreditation IX.

28          **C. Curricular Structure**

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

32           **2. Guidelines**

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

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

### 11 **1. General Education**

- 12 a. **Competencies.** Specific competency expectations are determined by the  
13 institution. Normally, students graduating with liberal arts degrees have:
- 14 (1) The ability to think, speak, and write clearly and effectively, and to  
15 communicate with precision, cogency, and rhetorical effectiveness.
- 16 (2) An informed acquaintance with the mathematical and experimental methods  
17 of the physical and biological sciences and the historical and quantitative  
18 techniques needed for investigating the workings and developments of modern  
19 society.
- 20 (3) An ability to address culture and history from a variety of perspectives.
- 21 (4) Understanding of, and experience in thinking about, moral and ethical  
22 problems.
- 23 (5) The ability to respect, understand, and evaluate work in a variety of disciplines  
24 and contexts.
- 25 (6) The capacity to explain and defend views effectively and rationally.
- 26 (7) Understanding of and experience in one or more art forms other than dance.
- 27 b. **Operational Guidelines.** These competencies are usually developed through  
28 studies in English composition and literature; foreign languages; history, social  
29 studies, and philosophy; visual and performing arts; natural science and  
30 mathematics. Precollegiate study, regular testing and counseling, and flexibility in  
31 course requirements are elements in achieving these competencies.

1       **2. Dance Studies**

2       **a. Competencies.** Students holding undergraduate liberal arts degrees must have:

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

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

17       **3. Performance and Dance Electives**

18       **a. Competencies.** Students holding undergraduate liberal arts degrees must develop:

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

27       **b. Operational Guidelines**

- 28           (1) Instruction in dance performance, participation in large and small ensembles,  
29                 experience in solo performance and opportunities to choose dance electives  
30                 are the means for developing these competencies.

1 (2) Institutions have various policies concerning the granting of credit for  
2 performance studies in liberal arts curricula, including the relegation of  
3 performance to extracurricular activity. Such policies are taken into account  
4 when curricular proportions are considered.

5 (3) Normally, opportunities are provided for advanced undergraduate study in  
6 various dance specializations in performance, choreography, scholarship, or  
7 pedagogy consistent with the liberal arts character of the degree.

#### 8 **4. Levels**

9 a. The institution shall make clear the levels of competency necessary to graduate in  
10 each area stipulated in Standards VII.D.2. and 3.

11 b. The levels specified must be consistent with expectations for an undergraduate  
12 liberal arts major in dance.

#### 13 **5. Means**

14 In addition to those listed in Standards for Accreditation VII., the following standards  
15 apply as appropriate to liberal arts undergraduate degrees that involve:

16 a. Distance Learning, Standards III.H.

17 b. Disciplines in Combination (multi-or interdisciplinary programs unless there are  
18 specific standards for the combination in the *Handbook*), Standards III.I.

19 c. Majors in or Based on Electronic Media (unless there are specific standards for  
20 the field in the *Handbook*), Standards III.J.

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

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

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

27 **2. Purpose.** Students enrolled in professional undergraduate degrees in dance are  
28 expected to develop the knowledge, skills, concepts, and sensitivities essential to the  
29 artist in the field of dance. To fulfill various professional responsibilities, the dance  
30 artist must exhibit not only technical competence, but also broad knowledge of dance  
31 and dance repertory, the ability to integrate dance-related knowledge and skills,

1 sensitivity to dance and musical styles, and an insight into the role of dance in  
2 intellectual and cultural life.

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

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

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

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

12 **a. Specialization.** Students gain competency in areas of study, specializations, or  
13 emphases. See Standards IX. for descriptions of typical program offerings.

14 **b. Common Body of Knowledge and Skills.** Irrespective of their area of  
15 specialization, students must acquire the common body of knowledge and skills in  
16 Standards VIII.B. that constitute a basic foundation for work and continuing  
17 growth as a dance professional. While the designation of emphases and balances  
18 among these competencies appropriate for the particular degree programs are a  
19 prerogative of the institution, each institution has the responsibility to ensure basic  
20 competence in all areas of the common body of knowledge and skills below, and  
21 to assure that graduation requirements outlined below are met.

22 **c. General Studies.** Students are also expected to develop knowledge and skills  
23 through studies associated with subjects and issues beyond dance as described in  
24 Standards VIII.A.7.

### 25 **5. Levels**

26 a. The institution shall make clear the levels of competency necessary to graduate for  
27 each area of the common body of knowledge and skills in Standards VIII.B., as  
28 well as for any area of specialization.

29 b. The levels specified must be consistent with professional-entry expectations.

### 30 **6. Means**

- 1 a. Institutions are responsible for providing sufficient lessons, classes, ensembles,  
2 requirements and opportunities to experience repertory, and other such experiences  
3 to develop the common body of knowledge and skills listed below, and to ensure  
4 that students meet graduation requirements associated with their specializations.  
5 Studies in the area of specialization must continue throughout the published  
6 normal period of the degree program. All programs must meet the operational and  
7 curricular standards that are applicable to all programs of their type.
- 8 b. Institutions are also responsible for defining how development of essential  
9 competencies will be assigned among various curricular offerings and for  
10 determining student evaluation procedures. These standards do not require a  
11 course for each competency. Institutions are encouraged to be creative in  
12 developing courses and other formal experiences that engage and integrate  
13 several or all of the requisite competencies.
- 14 c. In addition to those listed in Standards VIII., the following standards apply as  
15 appropriate to professional undergraduate degrees that involve:
- 16 (1) Distance Learning, Standards III.H.
- 17 (2) Disciplines in Combination (multi-or interdisciplinary programs unless there  
18 are specific standards for the combination in the *Handbook*), Standards III.I.
- 19 (3) Majors in or Based on Electronic Media (unless there are specific standards  
20 for the field in the *Handbook*), Standards for Accreditation III.J.

21 **7. General Studies**

22 **a. Competencies**

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

- 26 (1) The ability to think, speak, and write clearly and effectively, and to  
27 communicate with precision, cogency, and rhetorical force.
- 28 (2) An informed acquaintance with fields of study beyond dance such as those in  
29 the arts and humanities, the natural and physical sciences, and the social  
30 sciences.
- 31 (3) A functional awareness of the differences and commonalities regarding work  
32 in artistic, scientific, and humanistic domains.

1 (4) Awareness that multiple disciplinary perspectives and techniques are available  
2 to consider all issues and responsibilities including, but not limited to, history,  
3 culture, moral and ethical issues, and decision-making.

4 (5) The ability to identify possibilities and locate information in other fields that  
5 have bearing on dance-related questions and endeavors.

6 **b. Operational Guidelines**

7 (1) Some dance courses, if conceived and taught in relation to other realms of  
8 human experience, may be appropriately included in the category of general  
9 studies. Some dance history or theoretical or cultural studies may meet this  
10 criterion.

11 (2) Many areas of inquiry from general education are directly supportive of  
12 various specializations in dance, computer science may be important to the  
13 dance major concentrating in notation, and biology and human physiology  
14 have direct application for the student in dance therapy.

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

16 **1. Performance**

17 a. Studio experiences are of prime importance in the preparation of students for  
18 professional careers in dance. Skill in at least one major area of performance must  
19 be progressively developed to the highest level appropriate to the particular area of  
20 concentration. Students should achieve the highest possible level of technical skill  
21 in the medium and the highest possible level of conceptual understanding of the  
22 medium and its expressive possibilities. Technical proficiency standards must be  
23 established for each area of technique (i.e., modern dance, ballet, jazz, ethnic, etc.)  
24 and for each level (e.g., freshman, sophomore, etc.), and the achievement of a  
25 specified level of proficiency in technique is required for graduation.

26 b. Studies in technique and performance must begin at the freshman level and extend  
27 with progressive intensity throughout the degree program, with opportunities for  
28 independent study at the advanced level with appropriate evaluation. Students must  
29 experience a minimum of one daily technique class with the opportunity for additional  
30 work if appropriate. Such classes must be a minimum of 90 minutes in length.

31 c. Opportunities should be available for all students to become familiar with every  
32 major aspect, technique, and direction in their major field.

- 1 d. Students must be afforded the chance to perform and have their performance  
2 critiqued and discussed. The level of excellence is the best determinant of the  
3 effectiveness of studies in performance offered by an institution.
- 4 **2. Choreography.** Students must develop basic knowledge and skills in choreography  
5 and have opportunities to develop their choreographic potential in studies that  
6 include traditional and/or experimental approaches. A minimum of two years of  
7 coursework in choreography is required.
- 8 **3. Theoretical and Historical Studies**
- 9 a. Through comprehensive courses in dance studies, students must:
- 10 (1) Develop an understanding of the common elements and vocabulary of dance  
11 and of the interaction of these elements, and be able to employ this knowledge  
12 in analysis.
- 13 (2) Learn to analyze dance perceptively and to evaluate critically.
- 14 (3) Be able to place dance in historical, cultural, and stylistic contexts.
- 15 (4) Be able to form and defend individual critiques.
- 16 (5) Have fundamental knowledge of the body and of kinesiology as applicable to  
17 work in dance.
- 18 b. These competencies are achieved by coursework and studies in fields such as  
19 repertory, dance notation, history of dance, dance technologies, philosophy of  
20 dance, music, anatomy and kinesiology, dance ethnology, production design,  
21 multi-disciplinary forms, and so forth.
- 22 c. In certain areas of specialization such as dance ethnology, it is advisable to require  
23 that students study the historical development of works within the specialization.
- 24 **4. Teaching.** Students must develop basic knowledge and skills in dance pedagogy.  
25 The program should include the equivalent of at least one course in pedagogy and  
26 teaching experience.
- 27 **C. Results.** Upon completion of any specific professional undergraduate degree program:
- 28 1. Students must demonstrate achievement of professional, entry-level competence in the  
29 major area, including significant technical mastery, capability to produce work and  
30 solve professional problems independently, and a coherent set of artistic/intellectual  
31 goals that are evident in their work.

- 1        2. Students must demonstrate their competence by developing a body of work for  
2            evaluation in the major area of study. A senior project or presentation in the major area  
3            is strongly recommended.
- 4        3. Students must have the ability to form and defend analyses and critiques of dance and  
5            to communicate dance ideas, concepts, and requirements to professionals and  
6            laypersons related to the practice of the major field.

7        **D. Recommendations.** Other goals for the professional undergraduate degree are strongly  
8            recommended:

- 9        1. Student orientation to the nature of professional work in their major field. Examples are  
10            organizational structures and working patterns; artistic, intellectual, educational,  
11            economic, technological, and political contexts; development potential; and career  
12            development.
- 13        2. Student experience with broadly based examples of excellence in various dance  
14            professions.
- 15        3. Opportunities for students to explore areas of individual interest related to dance in  
16            general or to the major. A few examples are dance bibliography, notations, aesthetics,  
17            performance practices, pedagogy, and specialized topics in history and analysis.
- 18        4. Opportunities for students to explore multi-disciplinary issues that include dance.
- 19        5. Opportunities for students to practice synthesis of a broad range of dance knowledge  
20            and skills, particularly through independent study that involves a minimum of faculty  
21            guidance, where the emphasis is on evaluation at completion (see Standards III.G.).

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

23        **NOTE:** The standards below are in addition to those in Standards for  
24            Accreditation IV.A.4 and VIII.

25        NASD encourages the development of a wide variety of curricular structures within  
26            framework of the Bachelor of Fine Arts outlined in Standards VIII. For example, some  
27            institutions provide majors in specific areas of dance while others offer a more  
28            comprehensive approach, which provides emphases in several areas. Also of vital  
29            importance are those institutions that take experimental approaches in order to work with  
30            emerging concepts in dance and/or professional training.

31

1 **X. BACCALAUREATE DEGREES WITH P-12 TEACHER PREPARATION**  
2 **PROGRAMS**

3 **A. Curricular Structure.** NASD acknowledges the existence of two types of undergraduate  
4 teacher preparation degree programs for ages pre-kindergarten through secondary levels.  
5 For information regarding degrees that provide P–12 teacher preparation curricula  
6 following the completion of a baccalaureate degree in dance, see Standards XIV.D.

7 **1. Bachelor of Fine Arts in Dance Education**

8 a. Curricular structure, content, and time requirements for this degree shall enable  
9 students to develop the range of knowledge, skills, and competencies expected of  
10 those holding a professional baccalaureate degree in dance education (see  
11 Standards VIII. and X.).

12 b. Curricula to accomplish this purpose normally adhere to the following guidelines:  
13 studies in dance and dance pedagogy, planned in a developmental progression  
14 from foundation to major study and including twelve to fifteen semester hours of  
15 choreography and dance theory, should comprise 55-60% of the total program;  
16 general academic studies, 25-30%; and professional education, 15-20%.  
17 Professional education is defined as those courses normally offered by the  
18 education unit that deal with philosophical and social foundations of education,  
19 educational psychology, special education, history of education, etc. Student  
20 teaching is also counted as professional education.

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

22 a. Curricular structure, content, and time requirements for this degree shall enable  
23 students to develop the range of knowledge, skills, and competencies expected of  
24 those holding a liberal arts baccalaureate degree in dance education (see  
25 Standards VII. and X.).

26 b. Curricula to accomplish this purpose normally adhere to the following guidelines:  
27 studies in dance should comprise 35-40% of the total program; general studies,  
28 including electives, 40-50%; and professional education, including student  
29 teaching, 15-20%.

30 **B. General Characteristics**

31 1. A fundamental consideration of all teacher preparation programs in dance must be the  
32 development of professionals who are broadly knowledgeable about dance and have

1 the ability to teach effectively in a variety of settings. Because of the concentration of  
2 work required in the discipline and state requirements for certification, program  
3 requirements may exceed the number of credits traditionally required for baccalaureate  
4 degrees.

- 5 2. The foundation of all teacher preparation programs, regardless of the degree or  
6 certificate structure, is study in the depth and breadth of the dance discipline, including  
7 concentrated work in the studio component and in-depth focus on educational  
8 philosophies and theories. All programs should reflect attention to and be responsive to  
9 evolving technologies that are particularly relevant for dance.
- 10 3. Consistent with Standards V., students accepted into teacher preparation programs  
11 should demonstrate evidence of aptitude and potential for success as dance artists and  
12 educators. Retention should be based upon development of artistic and professional  
13 education skills that enable communication with learners of diverse backgrounds and  
14 cultures and the ability to adjust teaching styles to the needs of learners.
- 15 4. Institutions are encouraged to maintain flexibility and to consider innovative  
16 approaches for fulfilling certification requirements for post-baccalaureate students and  
17 working professionals.

### 18 **C. Program Components**

#### 19 **1. Studio**

20 The prospective dance teacher must have concentrated experience leading to  
21 proficiency in technique, improvisation, composition, repertory, and performance.

- 22 a. Technique study must be continuous and sequential, and result in the attainment of  
23 an intermediate or advanced level (comparable to proficiency required for the  
24 institution's non-certification degree) in at least two forms of technique.
- 25 b. Proficiency standards must be established for each level of technique.
- 26 c. Candidates must develop a physical and conceptual understanding of movement  
27 and its expressive possibilities, including issues associated with student health and  
28 safety.
- 29 d. Candidates must have opportunities to experience and develop an appreciation and  
30 understanding of dance forms and styles from diverse cultures.
- 31 e. Graduation requirements must include two years of work in improvisation/  
32 composition; and choreography, performance, and production of original work.

1        **2. Theoretical and Historical Studies**

2        The prospective dance teacher must have studies leading to knowledge of dance  
3        history, repertory, and ethnology; movement analysis; dance and movement sciences;  
4        and music and production. Prospective teachers must:

- 5        a. Learn to analyze dance perceptively and evaluate it critically.
- 6        b. Develop working vocabularies (physical, verbal, written) based on an  
7        understanding and interpretation of the common elements of dance and be able to  
8        employ this knowledge in analysis.
- 9        c. Be able to place dances in historical, cultural, and stylistic contexts, and perceive  
10       dance as an evolving arts discipline.
- 11       d. Be able to form, articulate, and defend individual critiques, critical analyses, and  
12       evaluations about dance.
- 13       e. Have fundamental knowledge of the body, and understand the fundamentals of  
14       developmental kinesiology sufficiently to correlate student learning and  
15       development with age and physical motor skills.

16       **3. Teaching Competencies**

- 17       a. Ability to teach dance at various levels to different age groups and in a variety of  
18       classroom, studio, and ensemble settings in ways that develop knowledge of how  
19       dance works syntactically as a communication medium and developmentally as an  
20       agent of civilization. This set of abilities includes effective classroom, studio, and  
21       rehearsal management.
- 22       b. An understanding of child growth and development and an understanding of  
23       principles of learning as they relate to dance.
- 24       c. The ability to assess aptitudes, experiential backgrounds, orientations of  
25       individuals and groups of students, and the nature of subject matter, and to plan  
26       educational programs to meet assessed needs.
- 27       d. Knowledge of current methods, materials, and repertories available in various  
28       fields and levels of dance education appropriate to the teaching specialization.
- 29       e. The ability to accept, amend, or reject methods and materials based on personal  
30       assessment of specific teaching situations.

- 1 f. Basic understanding of the principles and methods of developing curricula and the  
2 short- and long-term units that comprise them.
- 3 g. An understanding of evaluative techniques and ability to apply them in assessing both  
4 the progress of dance students and the objectives and procedures of the curriculum.

5 **4. Liberal Arts**

- 6 a. General education studies provide breadth of knowledge and understanding of the  
7 social, economic, political, artistic, and cultural components that give individual  
8 communities their identities. Studies should include courses in the arts and  
9 humanities, social sciences, and natural sciences. (For liberal arts degrees, see  
10 Standards VII.; for professional degrees, see Standards VIII.)
- 11 b. Students should be encouraged through courses within the dance program to relate  
12 their understanding of artistic styles and principles to other art forms and fields of  
13 study, and to engage in discussions concerning the value and place of dance within  
14 individual communities.

15 **5. Practical/Field Experiences**

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

1 **D. Professional Procedures**

- 2 1. Institutions must establish specific procedures to monitor student progress and  
3 achievement. This should include an initial assessment of student potential for admission to  
4 and success in the program, periodic review to determine progress, and assessment by the  
5 university supervisor and the cooperating teacher during student teaching. Dance education  
6 faculty should make regular visits during the student teaching placement and conduct both  
7 three-way and two-way conferences with the student and cooperating teacher. Individuals  
8 with dance expertise must play significant roles in all evaluation processes.
- 9 2. Dance education methods courses should be taught by faculty who have had successful  
10 experience teaching dance in pre-kindergarten, kindergarten, elementary, middle,  
11 and/or secondary schools, who maintain close contact with such schools, and who are  
12 positive professional role models. They should have a master's or doctoral degree and  
13 comprehensive knowledge of dance education theory, pedagogy, and practice.
- 14 3. The following information must be clearly stated for each dance teacher preparation  
15 program offered by an institution:
- 16 a. The specific area(s) included in a comprehensive or specialization-focused  
17 program.
- 18 b. The subject matters to be addressed in the program and in supportive areas.
- 19 c. Expectations regarding breadth and depth of study and engagement.
- 20 d. Expectations for the development of artistic, intellectual, and pedagogical  
21 competencies; specifically, what students must know and be able to do in order to  
22 graduate from the program.
- 23 e. The relationship of program purposes, content, and graduation expectations to  
24 licensure requirements.

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

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