

2022 DANCE AND MOVEMENT STUDIES ASSESSMENT REPORT

Submitted by Lori Teague, Coordinator of Program Assessment

The Dance and Movement Studies Program offers a 36-credit hour major that is designed to encourage creative investment, expand body knowledge, and invite rigorous movement research. The program interweaves both the practical and theoretical to foster students' creative, intellectual, and communicative powers. The mission is to develop skilled and uniquely expressive individuals who move and act with intelligence and sensitivity, think independently, and value original thought and diversity.

Emory's liberal arts mission also seeks to generate new knowledge and invent new ways of understanding what is already known. The BA in dance and movement studies contributes distinctively to this mission through embodied learning-- exploring concepts verbally and non-verbally. Faculty vary teaching methodologies, share research foci, and address overlapping concepts from one course to another to awaken a new consciousness. This enhances critical thinking skills and invites majors to discover personal meaning in their investigations.

Our program values inclusivity--providing safe, supportive spaces for all students. The engagement between dance faculty and students is one of mutual respect and collaboration. Six full-time and four part-time faculty members, as well as visiting artists, facilitate holistic approaches to learning. The distinct histories of BIPOC artists and communities are recognized through curricular, scholarly, pedagogical, and performative approaches. We embrace non-binary, transgender, and gender-fluid students who are discovering their gender identities, as well as students with varying physical and mental abilities. This is key to achieving the learning goals. fd

When I look back on college, all I can think of is Emory Dance. You all were my entire life for 4 years and I have the most amazing memories thanks to this program. As a high school junior, I didn't want to go to some big name dance school where I would get lost in the crowd. I wanted a smaller program that really cared about me and that would give me great training, opportunities, connections, and friends and I got just that! (feedback from graduate)

PRE-ASSESSMENT

In the last report the program planned to set forth a formal pre-assessment process that would highlight the origin of each major's training in order to track growth and compare the starting point with the learning outcomes of completing a BA degree. Due to COVID, we did not implement this initiative. Informal pre-assessment still serves as the student's starting point. Faculty collect information via courses that are taken in the freshman or sophomore year, prior to declaring a dance major. Faculty "meet students where they are". Their strengths and skills act as a springboard when venturing into unfamiliar territory. The initial areas of assessment are in technique, movement improvisation, and performance.

Very few freshmen have studied composition or dance history. Very few have discussed dance performances or researched movement. Instead, they have performed dance as a form of entertainment, or trained in a competition model where dance performance is a product. Demonstrating critical thinking skills is a new phenomenon. There are no direct measures for retrieving analytical or choreographic skills in the freshman year. Students begin to describe movement and analyze contemporary dance within technique and improvisation courses.

This is an overview of typical courses taken before declaring a major.

- **Movement technique** is assessed during the drop/add period, placing them in appropriate levels of training. Most students who plan to major in dance are assessed for placement in an intermediate level, but it is not uncommon for a student to be placed in an advanced-beginning level if they have never studied that particular form. These students typically progress quickly to an intermediate or advanced level. Technique courses are repeatable.
- Freshman can audition for the **Emory Dance Company** in the fall or spring semester. They are introduced to diverse creative processes as well as collaboration and improvisation skills. They begin to experience the inner workings of dance composition.
- **Movement Improvisation** exposes freshmen to kinesthetic listening and creative experimentation. The discovery of personal movement choices is empowering for even the most technically gifted movers. They acquire new sensibilities and skills.
- **Somatic courses** (Bartenieff Fundamentals, Yoga, Pilates) help students acquire anatomical information while they are understanding developmental patterns of connectivity and the role of breath in their movement.
- Two freshman seminars: **Contemplate, Create and Debate** and **Connecting the Mind to the Moving Body** expose students to mind-body material, reflection practices, collaboration, and discussion. Many students who enroll in these classes make an immediate connection to our program's values and declare a dance major or minor.

The dance faculty do not audition students for the program. Observing their progress leads to a meeting to discuss personal goals and interests. This dialogue helps them select the most realistic educational pathway-- to major or minor. Students who start with good to outstanding skill levels in performance, technique, choreography, or analysis have typically studied dance in more depth over a long period of time. Some students are capable of transferring verbal, written, and analytical skills from other disciplines.

LEARNING OUTCOMES: DIRECT MEASURES

Formal assessment begins when a student declares a major. Initial observations depict:

- How a major takes class- focus, curiosities, investment
- Capacity to venture into the unknown
- Adaptability and communication skills
- Confidence level

Faculty expect majors to invest based in core values, which are reflected in syllabi, expressed in class, and shared during advising appointments. Core values were established in 2021 with the purpose of communicating more clearly to majors.

- Personal goal setting and choice making
- Drive and curiosity- in-depth exploration of any prompt, producing multiple versions of the movement material; follow through and development of ideas
- Consistent focus and presence in class
- Professionalism—time in the studio, tenacity, practice, and preparedness
- Trusting your intuition
- Open-mindedness and sensitivity within a group and with new approaches
- Boldness to move with more agency- developing confidence

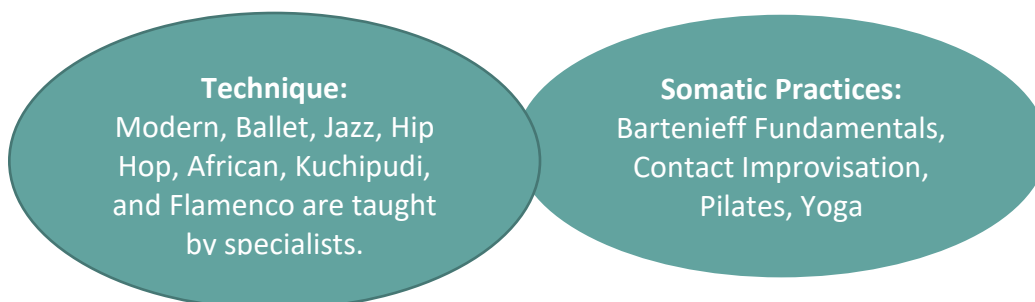
LEARNING GOALS Original Learning Goals, applicable for 2021 graduates

1. Majors will be able to demonstrate and understand their artistry through the study of technical concepts. (Skills addressed include alignment, movement efficiency, embodiment of movement material, range of motion, deepening of core connection, and relationship to music.)
2. Majors will be able to invent original vocabulary to create choreography using the basic principles of composition. (Choreographic skills include abstracting, use of metaphor, phrase development, understanding of form, relationship of sound and movement, and clear expression of intention.) Majors will be able to verbally describe their creative process, and to articulate issues and clarifications resulting in the presented movement invention.
3. Majors will be able to demonstrate an understanding of the breadth of rehearsal and performance processes including the following skills: an in-depth investigation of movement concepts or ideas, the embodiment of material, clarity of intention of movement, movement dynamics, collaborative modes of choreography, and interpersonal relationships inherent in the studio and performance environment.
4. Majors will be able to articulate both verbally and non-verbally an understanding of various analytical aspects of dance. These aspects include cultural dimensions, context, recurring patterns, history, and current issues of dance.

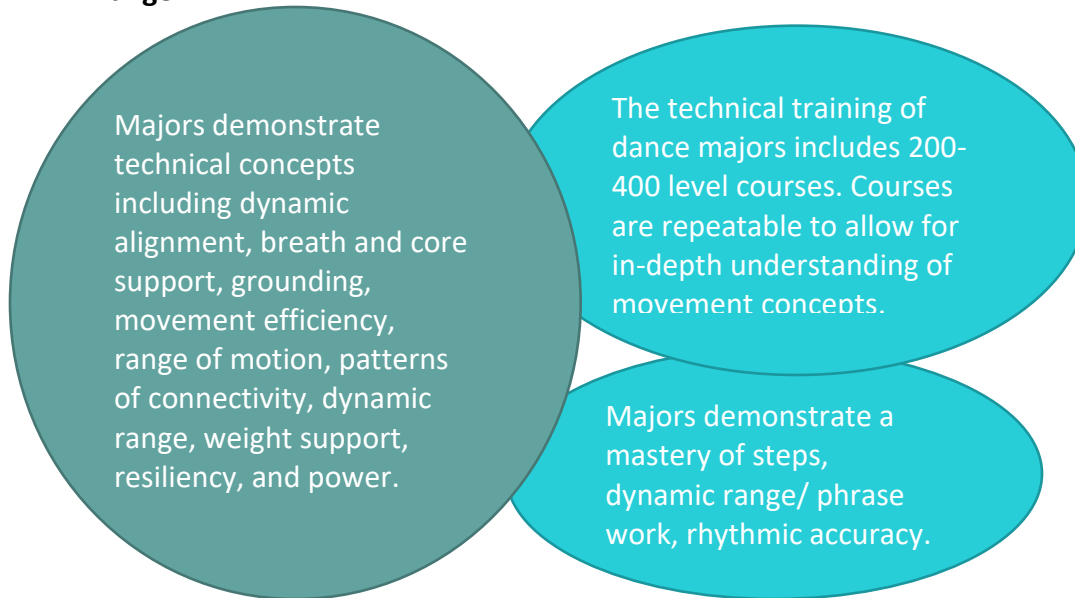
NEW LEARNING GOALS revised and implemented fall 2021

TECHNIQUE: *Contemporary Modern, Ballet, Jazz, Hip-Hop, African, Kuchipudi, Flamenco*

- ❖ **Majors will be able to express clearly and confidently through the study of movement concepts, somatic practices, improvisation, and performance.**

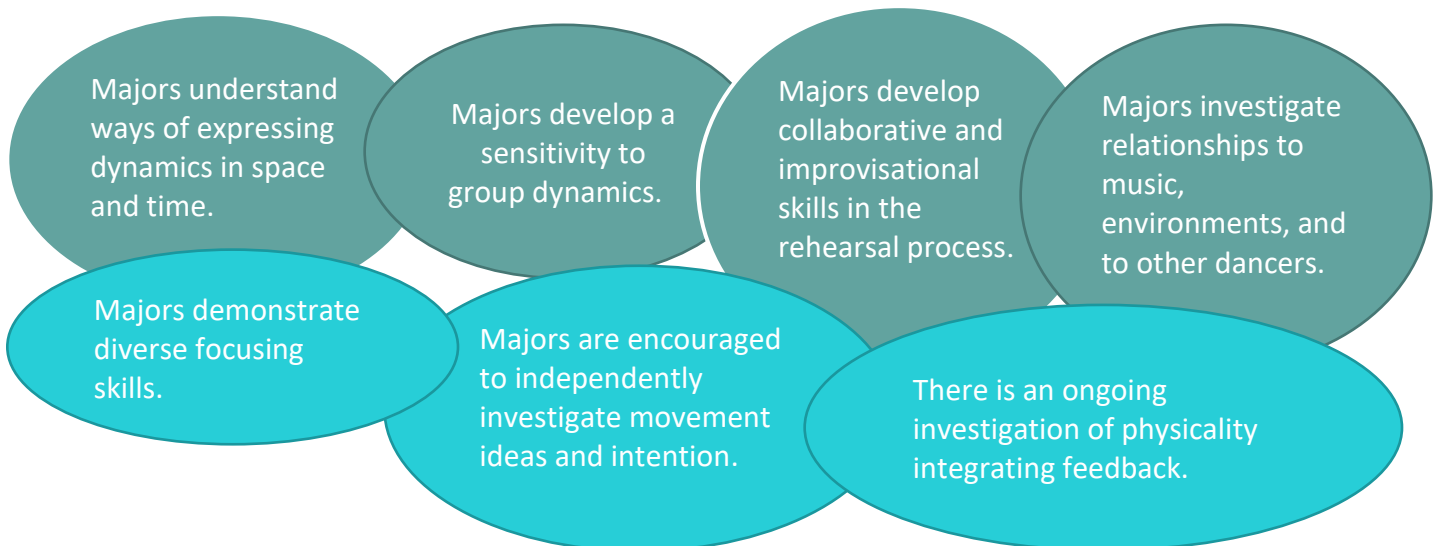


- ❖ **Majors will be able to demonstrate intermediate to advanced technique and dynamic range.**



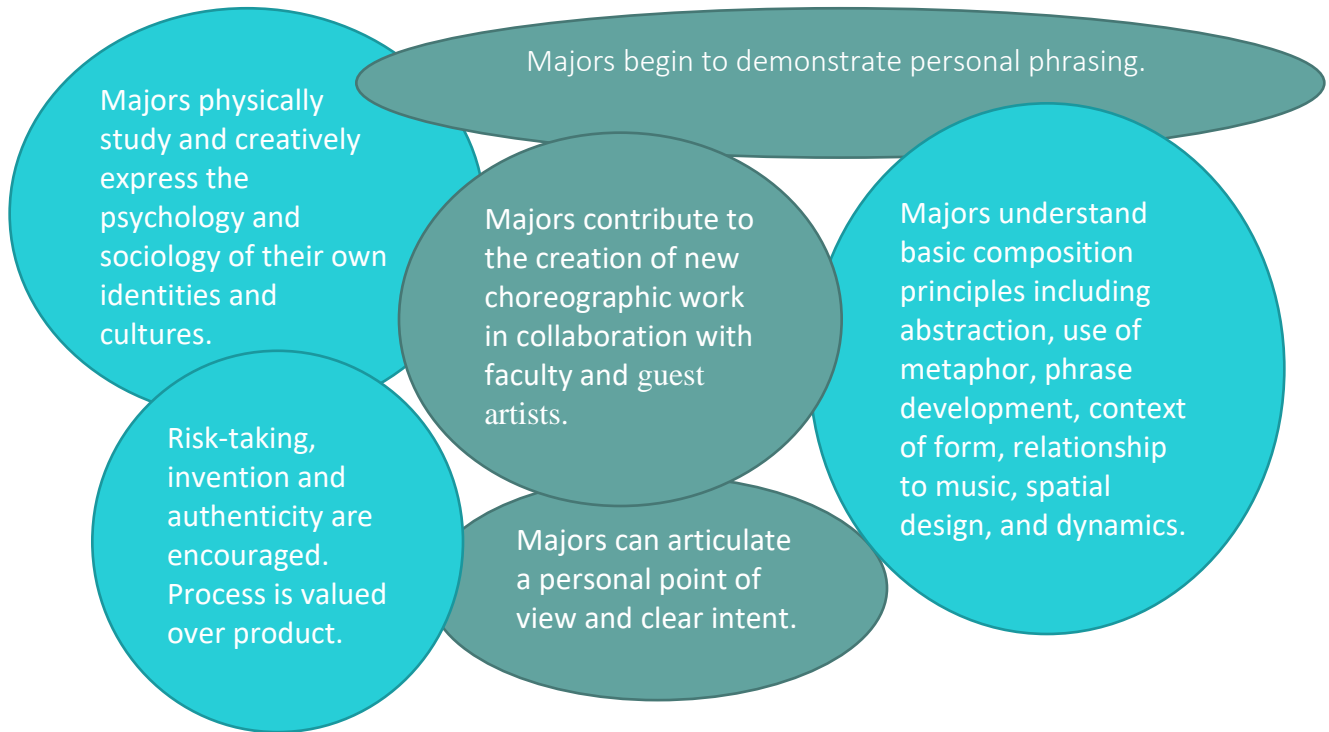
PERFORMANCE: *Emory Dance Company; Honors Thesis*

- ❖ **Majors will be able to embody and communicate choreographic intention.**
- ❖ **Majors will be able to contribute fully to a variety of collaborative, choreographic processes, understanding and adapting to relationships inherent in studio and performance environments.**



DANCE MAKING- *Choreography I* (core course), *Choreography II* (elective)

- ❖ **Majors will be able to invent personal movement vocabulary to create studies and/or curate relevant movement vocabulary for choreography using basic principles of composition.**



CRITICAL THINKING/ANALYSIS /RESEARCH/WRITING/DISCUSSION:

Dance Literacy, History of Western Concert Dance, Art as Work: Self, Community, Practice

Sex, Power and Ballet (elective), Pain or Pleasure (elective), Independent research projects, Honors Thesis

- **Majors will be able to describe features of their creative process, articulating the intentions of presented movement studies.**
- **Majors will be able to respond objectively to movement via Laban Movement Analysis.**
- **Majors will be able to draw aesthetic/conceptual connections between choreographers and dance works.**
- **Majors will be able to discuss context and meaning and identify how dance is an expression of culture and identity.**

Faculty invite students to explore unfamiliar territory and challenge static aesthetic positions.

Majors articulate, verbally and non-verbally, an understanding of Body, Space, Time, Effort, and Shape concepts.

Majors demonstrate concrete research skills, identify recurring patterns, articulate context and meaning, relate historical components to contemporary works, and discuss current issues in dance.

Rubrics outline concepts and skills in four areas: Technique, Choreography, Performance, Analysis/Critical Thinking.

- ❖ Capstone written and creative projects are considered by reviewers. These include Dance 329- Art as Work advocacy paper; Dance 240 Dance Literacy/ Laban movement analysis (movement portrait, analysis of choreographic work, final exam), and Dance 220 performance theory seminar (historical research project).
- ❖ Direct assessment may also include advising or committee work from an honors thesis, which includes a support paper.
- ❖ In 2021, we had two independent projects in choreography and performance.
- ❖ In 2022, we had one honors candidate who graduated with highest honors in choreography.

ASSESSMENT RESULTS (RUBRICS)

FACULTY INVOLVEMENT

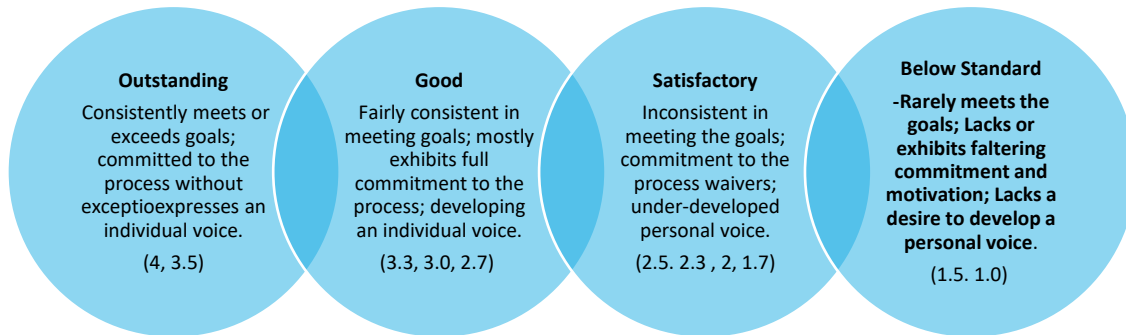
Assessment meetings involve six full time faculty members (2 tenured faculty, 1 assistant professor, 2 lecture-track faculty, and 1 instructor on a full-time temporary appointment). Discussion of the progress of majors happens throughout the year in faculty meetings. Two meetings are devoted to thoroughly discuss majors and complete assessment rubrics (one at the end of each semester). Each faculty member who teaches a core course, and those who teach advanced level (III and IV) technique courses, are lead evaluators for that particular area. Adjunct faculty members who teach upper-level courses in Ballet, Modern, and Jazz, are invited to contribute to the assessment. All full-time faculty members share feedback from experiencing Emory Dance Company performances as well as student choreography. Faculty have access to portfolios for each major, which include examples of assignments and papers in core courses. These support materials range from reflective writing to research projects and exams. Information gathered in advising appointments becomes key to filling in any gaps.

Five majors graduated from the Dance and Movement Studies Program in 2021.

- Three of the five graduates planned to major in dance and declared in the spring semester of their freshman year.
- One graduate experienced mental health issues.
- Three graduates studied movement improvisation and were selected to perform new works in Emory Dance Company both fall and spring their freshman year.
- One graduate took the dance FS *Contemplate, Create, Debate*.
- One graduate, who initially declared a dance minor, was placed in level 2 technique classes. She declared her major after taking West African Dance her sophomore year.

- One graduate transferred from Oxford College. Minimal course offerings exist in the dance program there.

There is a mean score for each component. The following assessment standards are used:

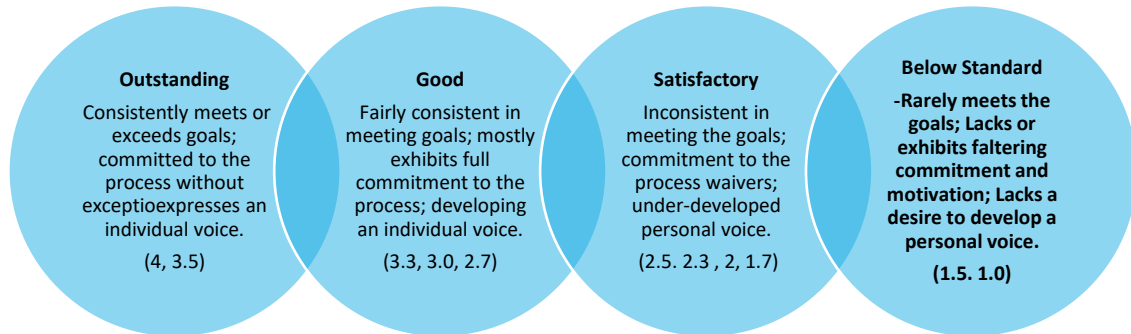


2021 Rubric	Outstanding	Good	Satisfactory	Below Standards
Technique	3.8; 3.6; 3.6	3.4; 2.8		
Performance	4, 3.8; 3.7; 3.5	2.8		
Choreographic	3.8; 3.5	3.4; 3; 2.9		
Analytical/ Critical Thinking	3.5	3.4; 3.3; 3.3; 3.2		

Seven majors graduated from the Dance and Movement Studies Program in 2022.

- The seven majors were an eclectic group, each completing the dance major requirements in a different sequence over four years.
- Four graduates planned to major in dance and declared in the spring semester of their freshman year.
- Six out of seven majors studied movement improvisation and were cast in the Emory Dance Company their first year.
- One graduate declared in her junior year.
- Each graduate felt unusual stresses and circumstances caused by the pandemic.
- One graduate experienced mental health issues and addressed these issues by taking a semester off.
- One graduate took Contact Improvisation (somatic course) in her freshman year.
- Five graduates were placed in advanced technique classes their initial year.
- Two graduates took the dance FS *Contemplate, Create, Debate*.

- One graduate, who was a transfer student, declared the major her senior year.
- One graduate took his first dance class in college. He was placed in level I technique classes for three semesters. He declared his major in his sophomore year.



2022 Rubric	Outstanding	Good	Satisfactory	Below Standards
Technique	4; 3.7; 3.5	3; 3.2, 3.1; 2.7		
Performance	4; 4; 4; 4; 3.5	2.4, 2.8		
Choreography	4; 3.5	3.3, 3, 3, 3	2.3	
Analytical/ Critical Thinking	4; 4; 4; 3.6	3.4; 2.9; 2.9		

Generally, faculty noted an increase in confidence levels in their junior year, which increased experimentation in the classroom and embodiment in performance.

INDIRECT MEASURES

Faculty specifically design assignments and imbue discussions with cultural histories that surround dance making and performance. The short descriptions of faculty research questions and the imagery of the production of the work attempt to frame the potential impact these performances have on majors.

The study of movement is powerful and guides us to connect to the complex layers of being human. We contemplate the empirical and draw from personal narratives. We invest in provocative and courageous storytelling to awaken an audience's sensibilities to social, political, and environmental issues. We celebrate first-person experiences that influence our response to larger issues, such as gender, race, disability, agency, equity, and power.

Fall 2017 *Wishdust* by George Staib



This work turned a sharp lens to the aging process: how do the forces of free will and fate co-mingle with satisfaction and regret? Dancers were suspended in a dream-like forest, a place for people to reflect on their lives — past choices, missed opportunities and paths not taken.

Spring 2018 *Rule of Thumb* by Lori Teague and Christine Suarez, alumni



A study of our natural states of being-- those that create resiliency, emerge from authenticity, and offer mechanisms for survival. The work investigated how gender identities are shaped; how bodies are perceived; and how bodies inhabit physical realities of oppression or shame.

2019 *Fence* by George Staib



A messy world of power struggles and dismissed histories encountered as a child in Iran poses this question, “what takes your power and what gives you power?” The work examined how otherness can rob our power or become its source. The movement vocabulary bonded with traditional Iranian dance and explored ideas of unrest felt personally and globally.



D.I.R.T (dance in real time)

Lori Teague performs with Dafi Altabeb. The corner of the wall outside Woodruff Library is used as a metaphor for separate spaces and cultures (Israel and the US) lived in the body. The improvisational performance score developed from consciousness and play--an interaction with space and energy, a new friendship, and the spaces between that continue to be an unknown.

Spring 2019 *Duets, Duets, Duets* by Greg Catellier and Kristin O'Neal



The duet form reveals intimate portraits. Using fragments of pop culture that surface and resurface in the lives and minds of the performers, Catellier and his dancers created a bizarre and often funny collage of personal relationships, inside jokes, and misheard song lyrics in six duets.

Fall 2021 *Kinetic Poise* by Julio Medina



Medina presents *coalesce*, a solo that explores the state of being split, danced to a dramatic symphony by Mozart. How do different movement languages reconcile in one body? *Ridge*, a duet made in collaboration with Jasmine Jawato, considers truth, and how we elect to deny it, hide it, accept it, or sometimes not even see it. How do we hide the truth in our bodies? What happens to the body when we hold in the truth? And what does it look like when it gets out?

The Impact of Guest Artist Performances

There is a tremendous amount of time and human resources that are devoted to producing guest artists. The Emory dance program is small and therefore there is a role we all play in order to bring cutting edge artists to our campus. These are descriptions of their movement research captured in performance.

Trisha Brown Dance Company perform *In Plain Site* (2018)



In fall 1979, the acclaimed choreographer Trisha Brown performed at Emory's Alumni Memorial University Center, one of the first professional modern dance concerts at Emory. Thirty-nine years later, and one year after her death, the Trisha Brown Dance Company returns to Emory to perform *In Plain Site*, a site-specific performance.

Jennifer Nugent and Paul Matteson (2019)



Another piece apart organically highlighted the negative space between two bodies as they fit themselves together like a three-dimensional puzzle. The couple flowed through supportive shapes where the point of balance was the other person's body. Oscillating between heightened sensitivity and an absence of tenderness, the two masterfully used movement and gesture as catalysts for emotion.

The Impact of Artists in Residency

Fall 2018 Kendra Portier -Two-week residency

[Donna and Marvin Schwartz Foundation Artist-in-Residence Program](#)



Majors contribute to the creation of new choreographic work, in collaboration with faculty and guest artists. Kendra Portier taught level IV modern and choreographed ***Double Chroma***.

Fall 2019 Dafi Altabeb is the first semester-long artist in residence. It was supported by the [Donna and Marvin Schwartz Foundation Artist-in-Residence Program](#), in partnership with The Israel Institute. The length of the residency had a profound impact on students.



Dafi created a new contemporary group work for the Emory Dance Company entitled ***It is not a pipe***. Her process invited the students to develop their own movement material and manipulate its essence in a variety of ways. The dancers spoke as they moved, telling the audience that “It’s not ok to”

I am constantly challenged to break my habits. It feels very important to listen to your own rhythm of movement but stay in tune with the rest of the group to realize what may be needed to shift or sustain a certain group tempo. Dafi wanted us to respond much faster than our natural rhythm which took away a lot of our thinking time. This somehow made it easier to just react on the spot without taking too much time to edit and brought my attention the various ways you can use rhythm/dynamics to set an overall tone or create balance within a group.

(a reflection written by a major)

Dafi Altabeb taught contemporary modern technique (level IV) three days a week. Movement material included falling, leaning, alignment concepts, and wall material.



Dancing with a wall... I'd never done anything like that before. I valued the new movement qualities, and the heavy use of the floor and the wall. Also, being able to experiment with things and realizing that being "wrong" is alright. (a reflection written by a major)

Feedback from four graduating seniors.

- *Dafi taught us not only about dance, but about life as well. In class we received an overwhelming sense that she really cared about us as people, not just as dancers.*
- *I valued Dafi's perspective and the way she was able to orchestrate the class. She always offered new and innovative ways to approach movement and always genuinely encouraged questions and research. Her passion and enthusiasm inspired me to always dig deeper and never settle for the sake of comfort.*
- *I learned many things about how to approach different movement styles. I learned a lot about improvisation skills and how to take a class in a way that promotes research and inquisition.*
- *Dafi impacted me as a mover by sharing her belief in me. She also taught me how to play and explore with the wall, which will forever be useful.*

2021: Xan Burley and Alex Springer Two-week residency

[Donna and Marvin Schwartz Foundation Artist-in-Residence Program](#)



make. destroy. was created for the Emory Dance Company during intensive daily rehearsals. This work examined a long-form destruction as the genesis of movements, both collective and individual. From climate catastrophe to evolving pandemics, the performers confronted disaster in our radically changing world. What emerges from crumbling structures? The work was, in part, about how making art requires the destruction of something else. The unspoken comparison being that the destruction or disruption brought about by the pandemic inevitably led to creative solutions.

***Two graduates performed in this work.**

Reflection by 2022 graduate: *The experience with Xan and Alex was unlike any I have experienced at Emory. They are both incredible dance scholars who brought such nuanced, yet pliable, tools for us to work with. The choreographic process as a whole was incredibly unique; instead of collaborating to create choreography, we collaborated to create improvisation scores, which is something I have never done at Emory or ever. Xan and Alex brought many interesting ideas to the rehearsal process that I have never worked with before, such as creating phrases in the moment with someone following and the "don't be in flow but always keep moving" score, that were incredible on their own. Yet, after every experiment, Alex and Xan would ask for our feedback, be it specific or vague, very genuinely, to the point where I can honestly say the improvisation scores were about half their idea and half our feedback. In fact, we probably spent a third of rehearsal time just talking about our thoughts and ideas about the movement ideas, which is a level of choreographer-dancer intimacy I have never experienced before in my entire dance career. The Emory dance program focuses on individuality, but I felt individuality being valued even greater through Xan and Alex's process because it was so feedback oriented. I feel like we all made the piece, not just Alex and Xan. The piece really has parts of everyone in it. EDC pieces usually follow a similar generative process, yet I really feel like this dance is ours, more than any piece I've been in for EDC. This made me feel very personally valued by the choreographers and validated in the process: I feel prouder of the work because I feel like it is mine. Alex and Xan's process was more collaborative and individualized than I have ever experienced, while still having the choreographer's intent at the core, leading to a validating and empowering experience as a dancer.*



Xan Burley and Alex Springer taught Modern III and IV courses, introducing new concepts and reinforcing others. Each class began with an intentional focus to be present in the space. They served as the building blocks for movement phrases in the new work for Emory Dance Company.

Reflection by 2022 graduate:

On the first day that Alex taught modern, we learned traveling phrase with several rapid directional changes. After practicing the movement in straight lines across the floor, Alex said he wanted to try something that could be "impossible:" zig-zagging the material across the entire space in overlapping duets and adding another directional shift to travel the material in a new direction. I am working on relying on my body's understanding of the material in space, rather than external visual cues, to execute directional changes. This worked well on the right side, but on the left I became completely spatially lost. Because everyone was weaving through space at the same time, I tried to stay close to my partner to avoid a collision while also continuing to dance. When everyone finished, Alex observed that I had become "untethered from the material" but had remained in the vocabulary and tone of the movement. I thought this was an incredibly interesting and generous interpretation of what had happened, and I found it very freeing to consider that an attempt at something could be valuable independent of actual achievement.

Faculty create group work, in collaboration with Emory Dance Company members.

Dance scholarship plays an integral role in shaping how we understand contemporary issues. Movement is a language that clarifies relationships between the realm of the body and the natural, political, and social world. Movement research involves on-going reflection and continuous exploration. This illuminating process happens collaboratively between the choreographer and the performers.

2017



Sally Radell choreographs *Navigation*.

Two 2021 graduates perform in this work.

Anna Leo choreographs *The Architecture of After*.

Four graduates perform in this work.

George Staib choreographs *lionorlamb*.

Two graduates perform in this work.

2018



George Staib choreographs *Crevasse*. Three graduates perform in this work. **George Staib choreographs *Crevasse*.**

Three graduates perform in this work



Greg Cateller choreographs *Patriot Missled*. Four 2021 graduates perform in this work. This work posed political/social questions, in a witty and pointed way, about what it means to be American. *Patriot Miss(led)* was chosen by adjudicators to open the gala concert at the 2019 American College Dance Association Southeast Conference at Kennesaw State University.

2019



Julio Medina choreographs *form and fragment*. Three graduates perform in this work.

Lori Teague choreographs *The Optimistic Body*. One graduate performs in this work.

2020: The pandemic, with all its restrictions, influenced how we created new work. Faculty adopted a site-specific approach which taught students how to perform outside of a theater for small audiences and how to perform for film. Gregory Catellier created work on the outside plaza of the Woodruff Library. **George Staib** created work in the student center, performed with live musicians. **Lori Teague** created work on Asbury Circle and the steps of the student center. **Julio Medina** created a dance for film.



2021: **Angela Harris** choreographs *Rondo Fermata*. One graduate performs in this work. **George Staib** choreographs *Bender*. One graduate performs in this work. **Lori Teague** choreographs *Connective Tissue*. Three graduates perform in this work.



Guest artists create new work for Emory Dance Company.

2017 Sean Nguyen-Hilton choreographs *A series of actions where one thing may or may not lead to another*. One 2021 graduate performs in this work.



2018

Andre Lumpkin, Emory alumni, choreographs *Polarity*.

One 2022 graduate performs in this work.

Nadia Mara, Atlanta Ballet, choreographs *Caminos*. One 2022 graduate performs in this work.



2019

Jessica Bertram ('17 alumni) choreographs *After Love*. Two graduates perform in this work.



This work investigates the human desire for closure. The dancers journaled and drew from their personal experiences of love lost. Bertram constructed a series of duets communicating frustration and tenderness, oppositional force and support using text, movement, and improvisation scores.



Kristin O'Neal restages a series of solos and duets called ***Sweet Suite*** offering a glimpse into the inner life of seven women through moments of elation, despair, humor, heartbreak and determination. Five graduates perform in this work.

Honors Projects:

One 2022 graduate performs in Honors Thesis by Laura Briggs (2019)



They created a full-length piece *Karass* based on the Kurt Vonnegut novel *Cat's Cradle*. A series of six solos explore some of the major themes in Vonnegut's book, including religion, science, and existentialism.

Four graduates perform in Honors Thesis by Maria McNiece (2020)

Very Unpromising Material: A Physical Reimagining of Samuel Beckett's Waiting for Godot



McNiece's amalgamates research findings from the departments of English, visual arts, and theater studies and dance. McNiece focuses on the ways in which movement artists codify methodologies of translating text into choreography. McNiece analyzed historical examples, including Maguy Marin's *May B* (1981) and Crystal Pite's *The Tempest Replica* (2011). She applied her research to construct a physical reimagining of *Waiting for Godot* through modern dance.

2022 Honors Project by Merryn McKeough: (highest honors)



Play Meter: Investigating Play as Process in Movement Work

Inspired by the performative aspects of video games, the research process of his project looked at the role of play in dance. The dance major integrated applications of video game design theory into the dancemaking process, focusing on play as a process-driven experience. The movement and composition explored different aspects of play, examining themes of engagement, collaboration, effort, fun, and the value of process over outcome. Video games provide a platform for everyday performance, allowing players to demonstrate practiced abilities while engaging deeply with a digitally mediated environment.

2 Independent Projects in choreography and solo performance (fall 2020)



During my senior year, I had the pleasure of working on a solo for Emory Dance Company. Working on this solo with Lori Teague helped me explore creating a piece without an endpoint in mind, but instead by following the process. The process of working on my solo gave me more confidence in myself as a choreographer and dancer. Improvising during performances helped me become bolder in following my body, making a choice, and going with it. I used my experiences working with Maria McNiece and Lori Teague when I choreographed a group piece for Emory Dance Company as a senior. I spent time playing with certain movement phrases to focus on one section of my piece. Then, I choreographed the rest of my piece around that. I also encouraged my cast to make their own choices when approaching some of my choreography. There was a moment in my piece where I tasked one of my dancers with improvising using some movement material. My choreographic process not only connected with the meaning of my piece, but it also reflected my personal growth in the program.



The major investigated her struggle with depression at this site (Beckam Grove). The wall served as a metaphor for balancing, holding on, and shedding. The circular form of the space also served as a container that allowed her to feel safe being transparent about her illness. The water represented a connection to the ongoing challenges of the illness. She crafted and performed the work as a structured improvisation.

2021 Senior Exit Interviews (4 of 5 were received)

The dance program sends out senior exit questions several months after graduation. A percentage of them come back. **Each paragraph is a different student response.**

We asked them what they valued most from their experience in the program.

I would have to say experience in a professional work environment, being able to work with so many amazing guest artists and teachers, the confidence I gained, and most importantly, the community.

I deeply valued my time in Emory Dance. I valued EDC and the opportunity to perform in such a professional setting so often and so easily. As a dancer, I am still extremely grateful for Friends of Dance scholarship opportunities I received. I also really value the sense of community. This was advertised to me as a prospective student, and I felt like I actually experienced all of that.

I learned so much during my time in the dance program, but what impacted me the most is learning to trust my voice, whether that be through verbal communication or using my body alone. From a young age, I remember watching various dance performances that would leave

me feeling different things, but I could not put it into words. The dance major gave me the vocabulary to describe dance pieces/moments/ideas well and share why these details spoke to me. I learned to share how dance impacts the soul with people who don't dance. This skill also allowed me to connect with other dancers and share how their movement/work impacted me. Even if I felt I didn't have anything interesting or helpful to say, I grew in sharing what I observed/felt when watching others dance. At the same time, I learned how to communicate using only movement. I had the opportunity to explore different ideas when creating my own work. The dance major stretched me in creating with more intention to get an image, idea, or message across. Even in improvisation, I became more comfortable communicating by using my body. The many opportunities to reflect on my improvisations, performances, and self-choreographed works gave me more confidence in my choices as a dancer. I became more comfortable with using my voice, as I communicated verbally and through movement. As a more reserved person, I have not always had the confidence to do so. Being part of the dance program helped me find this confidence, which I can take with me in any aspect of life.

I valued the readings and analysis of dance in society and the culture of dancers:

- Media: How dance is shown and has evolved in the media
- Dance and gender: how gender expression is shown in dance; how different genders experience dance; gendered stories in dance; different expectations of dancer of different genders

I valued the somatic courses I took. Learning Pilates, different breathing techniques, postures, grounding meditations, learning about fundamentals. Improvisation- I enjoyed doing site specific improv that sometimes led to choreography.

What did the dance major teach you to value differently?

I now highly value the collaborative process and how important it is to learn from as many people as you can. The use of collaboration was not ever something I realized was so important and intentional, but it is so necessary when making dance. I also realized how much easier it is to improve as a student and a dancer if you open yourself up to learn from a variety of teachers.

Ever since George's freshman seminar, I find myself valuing art so much more. There have been times where my passion for dance is waning, and I find comfort in calling myself a lover of art instead of specifically dance. I (re)discovered this more through Sally's senior seminar. I also (by the end) learned to value ballet so much more. Mara was a really inspiring ballet teacher and her writing courses helped me connect with ballet in a different way.

The dance major supported me in valuing diversity of expression and perspectives. I used to believe the best dancers were the ones who were most versatile in many styles of dance. I could see how dancers love to express themselves in their own ways and they have every right to do so. I am curious about other dance styles that are new to me. At the same time, I can acknowledge that some styles simply feel better to my body. I no longer believe the best dancers are necessarily the most versatile. I value hard work and commitment more than I used to when I think of what it means to be a great dancer. Also, the dance major helped me value

my own style of dancing. I started to value the way I danced as an individual and my perspectives when watching/creating dance.

Yes, to value my body and health for all that it has to give. I think I move my body in very intentional ways and can listen to what it is telling me and know ways to heal myself.

The major has also helped me a lot in my acting career. I know how to physically embody emotions and the major allowed me to express many emotions and stories through dance.

How would you describe your evolution in our program? Note any discussions, creative processes, or assignments that were particularly meaningful.

I grew in major ways. I started out a little timid and did not always take things as seriously as I should have, even though at the time I believed I was. I have always been proud of myself for throwing myself into any and all processes I am in when it comes to dance, but Emory forced me to do this in ways I didn't know I could. I now know how to be any character I need to be on stage, and how to interact with my choreographer and fellow dancers in a respectful, responsible, and genuine manner. I really enjoyed my major meeting my sophomore year as this helped me see all the ways in which I could improve as well as hearing validation from all of the people I looked up to. I wish I got to have one my senior year to hear how specifically I could continue to grow after graduation but I know it was crazy with covid. EDC rehearsals were also super impactful to the way I viewed myself and my growth; the ways I interacted with the material and tasks I was given, and how I became a fully realized performer at the end of each semester. I also feel as though I must note my development as a leader. I always wanted to be one of the leaders and one that the underclassmen looked up to and I believe I achieved that. I took on the leadership role during a tough year, and although I wish more than anything I could have impacted more of the freshmen, or been able to manage and present an in-person AHANA showcase, I feel so proud of my leadership and impact on the department.

I graduated Emory as a completely different dancer than when I entered. I think Lori's improv class my freshman year was a bit of a culture shock. I practiced modern for 7 years before I came to Emory but I remember being like, woah, there's a difference between steps and movements. I remember seeing Staib's "X" my first week on campus and crying tears of joy because I felt hopeful that there was more to dance than I already knew. My entire experience with guest artist Dafi Altabeb was a transformative fever dream. That process pushed me so far outside of my comfort zone and helped me gain a lot of confidence.

I came into the dance program (and Emory) as someone who had an interest in dance, but not the confidence to pursue it. I was passionate about dance and had a dream of working in the dance industry as an adult. As I started taking more classes offered by the dance program and I joined a dance club on campus, my interest in pursuing dance professionally only grew. I had my reservations as someone who did not grow up dancing, but I decided that I would take classes that I had no experience in. I was able to take my first ballet class, jazz class, and contemporary modern class through the dance program. Eventually, I made the commitment to major in Dance and Movement Studies. I enjoyed how physically demanding it was to take multiple dance courses. I also appreciated how I was challenged to think deeply about dance. As I spent

more time in the dance program, I opened up more, digging into my love for dance, which I never shared with anyone growing up. I grew in vulnerability by sharing my movement with others. I became more willing to take classes that would push me, rather than staying in my comfort zone. I noticed how I was being pushed as a dancer and artist in the program. Taking the course Art as

Work played a big part in helping me identify my personal values as an artist. Completing the transition assignments and writing my artist mission statement helped me figure out my “why” behind my passion. It allowed me to—for the first time—seriously consider and intentionally plan how I would pursue a career in dance following graduation. Over time, my experience in the program uncovered a lot of the things I held closely within myself. It also spurred me on to keep dancing and broadened my views when I considered my future in dance.

I became more confident in myself expression and exploration of new movement styles.

Did your aesthetics change as a result of our program?

Absolutely! I came from the competition dance world, and even though I have always done more modern/contemporary than anything else, the program really showed me what modern dance truly is and how wild the imagination can be while dancing and creating. I feel like the program actually allowed me to create multiple mini aesthetics for myself. I know how to dance in a minimalist/simplistic way, create choreography conveying humor, and tackle intricate athletic movement as well. I definitely homed in on certain aesthetics that are pleasing to me, and I learned that my aesthetic as a choreographer and as a dancer can be completely different.

100%. In my head, I call Greg and George my dance dads because I loved both of their classes, pieces, and general dance aesthetics (& personalities) so much. They both are really influential in the types of dances I’m interested in watching, performing, and choreographing. Before Emory, I was just competition and technique.

I think I am much more open minded to what art can be than when I started as a freshman. I think dance can really go outside the box and it’s refreshing to see that.

Did a particular component of the curriculum influence your current trajectory/profession?

All components definitely play a part in who I am and my profession. I teach dance right now and can see myself going into the educational field. I love to explore improvisation and choreographic tools with my students; I would say that’s what is currently involved in my job the most, but everything I learned at Emory dance I will use at some point or another. The ideals of performing and the professionalism and poise that goes into that really stands out to me as well.

I never took pedagogy but I was George's TA for Modern 1. I've always considered the MFA to dance professor track for myself and I will definitely pursue that in the future. Now, I teach modern, ballet, composition, and a little dance history for a middle school modern dance company.

The opportunity to take Dance Pedagogy greatly influenced my current profession. Before taking the course, I never considered becoming a dance teacher. However, I became interested in possibly teaching dance after being exposed to different ways of approaching it. I now teach dance to children of elementary and middle school age. I have been able to take what I learned in the course/program and use it as I teach young kids. The course helped me think about how to explain a move or concept to someone. Most of the kids I teach are beginners. So, I try to use imaginative language as I teach to help the kids grasp the feeling of a move. Taking Dance Pedagogy and many technique courses in the program allowed me to ensure I understand the mechanics of various moves. In the course, I also had multiple opportunities to create lesson plans. This has helped me create objectives for my classes and to plan my classes accordingly.

Yes, film and dance were always very connected to me. I would film myself dancing often and made a short dance film about African dance. I also took Mara Bennet's class, *Pleasure and Pain* which involved film and dance which I absolutely loved. Post-graduation, I filmed dancers at a dance school for their website and social media and was a dancer in an experimental art film.

Was there a specific creative process, approach to moving, performance/ guest artist that had an impact on you and why?

Working with Kendra Portier had a huge impact on me as it made me gain a lot of confidence. I felt as though working with a guest artist like her was so special so the fact that I was even cast gave me a lot of confidence and made me very proud. Beyond that, the fact that her process was so natural was something I found fun and freeing. I loved how much material we ended up with, how much she had to cut down, and how effortlessly she did it. I also really enjoyed working with student choreographers in the spring. I didn't realize the caliber at which the student choreographed works can get to, but it inspired me year after year and got me so excited to create something myself.

I've always thought of myself as a better copier than dancer. Every time I improv or choreograph on my own, it feels like a hodgepodge impression of all the people I've worked with. Here are some random things I like to revisit

- Kendra Portier
- Dafi's creative process
- KO's floorwork and diaper walks
- My classmate's pieces in Choreo 1
- Katie and Patsy's pieces my freshman year

I was impacted by the numerous opportunities with different artists' choreographic processes.. During my senior year, I also had the pleasure of working on a solo for Emory Dance Company. Working on this solo with Lori Teague helped me explore creating a piece without an endpoint in mind, but instead by following the process wherever it took me. The process of working on my solo gave me more confidence in myself as a choreographer and dancer. Improvising during performances helped me become bolder in following my body, making a choice, and going with it. I used my experiences working with Maria McNiece and Lori Teague when I choreographed a group piece for Emory Dance Company as a senior. I spent time playing with certain movement phrases to focus on one section of my piece. Then, I choreographed the rest of my piece around that. I also encouraged my cast to make their own choices when approaching some of my choreography. There was a moment in my piece where I tasked one of my dancers with improvising using some movement material. I wanted to see my cast find their own groove and connect with the movement in their own way. My choreographic process not only connected with the meaning of my piece, but it also reflected my personal growth in the program.

Dafi Altabeb - I felt at the top of my game in her class. Physically and creatively challenging. Very motivating and inspiring teacher also very understanding person with good insight on how to help you improve. And the random music choreography project in choreography 1 led me to make work that I never would have thought of before. I was grateful to perform my first professional job as a dancer from the ideas sparked from that project.

What was the impact of your elective choices in dance?

I took a bunch of electives - Dance Pedagogy, Pleasure vs. Pain, Choreo II and Choreo Lab. All of them were so meaningful in different ways. Pedagogy was a very playful class that allowed me to see different sides of "teaching dance" that I had ever considered before. It gave me confidence going into my current job teaching. Pleasure vs. Pain was a beautiful class that allowed me to combine my interests in things other than dance, and that is what made it so powerful. I think that class more than any other allowed me to take things that I have learned, witnessed, and processed and use it to have meaningful opinions. In both of my choreography classes I learned how to lead rehearsals and guide myself and dancers through very special processes. I gained so much confidence and leadership.

I wish I had gotten to take pedagogy because I need it and flamenco because it looks more fun to me now. I also wish I had gotten to take Sally's seminar post-covid because the world feels so different now and it was extremely helpful at the time.

Is there anything you recognize about collaboration that you attribute to majoring in dance?

Yes! My willingness and ability to collaborate can definitely be attributed to majoring in dance and all the different scenarios we used collaboration to our advantage. From EDC rehearsals to choreography classes I learned many ways in which collaboration is useful and necessary. It helped me feel more comfortable sharing my thoughts with others and asking for help when I need it. I now find collaboration necessary to successfully complete a project. I feel that I am

more off the bat willing, open, and ready to receive and give feedback to friends or strangers from the skills I learned in the dance program.

I feel more comfortable listening to other people's ideas and finding common ground.

I had many opportunities to work with my peers and choreograph short phrases or dances. As we collaborated, everyone contributed and there was never one person who made all the decisions. Even when we faced choreographer's block, we were able to create something that we were proud of. This has helped me professionally as I teach dance. I have been able to work with my coworkers, dividing tasks as we plan crafts, choreograph short routines, and teach these routines to kids at dance camps. I have also been able to find solutions to different problems faced during classes as I talk with my coworkers.

Is there anything you recognize about your ability to communicate that you attribute to majoring in dance?

I definitely feel as though I know how to communicate more effectively. I feel as though this extends to my leadership and how I command a classroom, as well as how I communicate effectively with friends and family. I can more efficiently process my thoughts and feelings and know how to best communicate those to not only others but myself better due to the trust and confidence I have gained. I also often use movement to communicate, whether that's during a performance or class, or just during a difficult conversation with someone. Majoring in dance definitely helped me hone in on how to effectively use my body, words, and emotions to communicate what I am trying to get across.

I feel way more confident sharing my ideas and actually listening to others as well.

As I teach dance now, I have to think about how I describe movements. Majoring in dance has helped me communicate clearly as I teach dance to kids. Taking courses like Dance Literacy has given me a good foundation for writing recaps of the classes I teach. Sometimes, I describe how to execute a step in these recaps. The dance program has given me the tools to describe dance to others who may be less familiar with it. Also, I completed many assignments in the dance program that required me to describe pieces I saw. In these assignments, I tried to provide many details to support my interpretation. At the same time, I tried to be as clear as possible in my reviews. I find that how I generally communicate now is very similar to how I approached reviewing pieces. I try to make a clear point when saying or writing something. I also try to give as many details as I feel are helpful to drive my point home. I believe this helps others understand me more.

Is there anything you recognize about your ability to think critically, analyze, or research that you attribute to majoring in dance?

I can definitely pick out what is most important to me while analyzing and researching more efficiently. When I am analyzing something, I can quickly see what I am drawn to and know

what I am most knowledgeable in making comments on. My analytical eye strengthened to now see the things that are important and pick up on things that I would not have before.

Being part of many choreographic processes and taking different courses offered in the program gave me a lot of chances to analyze dances. When analyzing an entire piece, I often started small. I focused first on the movements I saw. I thought about the dynamics of the movement (timing, force, etc.). I considered the space the movement took place or the pathway of said movement. I looked for patterns in the dance. Eventually, I would look for themes and ask myself if these themes connected to the world in any way. I would ask if these themes connected to humanity, nature, society, and more. Then, I would put all of my thoughts together to describe the dance piece. This process has helped me think about issues in life more simply by going to the foundation first. At the same time, it has helped me acknowledge where nuance arises and complicates things. This has helped me become more logical in thought, without losing the ability to be empathetic. Also, hearing my peers' thoughts on dance pieces opened my eyes to the numerous ways people view dance. Interpretations differ from person to person when a single audience views the same dance piece. There will be details that someone notices that their neighbor may have missed and vice versa. So, knowing that everyone has a limited perspective has humbled me and encouraged me to question the authority of a lot of voices in the media, specifically.

I would not be who I am today if I didn't study dance. The way I see the world is one way or another influenced by my dance studies. Dance taught me how to see the world through movement - through the mind body connection. It taught me the different textures of movement and the possibilities that one's body can do. It taught me how to piece together abstract ideas to create a story or pattern that is interesting. It taught me how to collaborate with others closely - to integrate different perspectives into one. Dance is how I learned to use my imagination to excel.

2022 Senior Exit Interviews (2 of 7 were received)

We are interested in how the dance and movement studies curriculum transfers into life-influencing skills including communication, collaborations, self-knowledge, awareness, and sensitivity. These questions help us evolve the curriculum and provide an indirect measure of assessment. You are welcome to answer any of them. **Each paragraph is a different student response.**

Every dance major grows in unique ways. How would you describe your evolution in our program?

My identity as a dancer changed enormously during my time at Emory, and I changed a lot as a person too. The faculty of the dance department have seen me in some rough moments physically, mentally, and emotionally, and I've had to work hard to find love for myself as a person, a student, and a dancer. I've seen so much dance. I keep coming back to that. This program has exposed me to so many types of modern dance, and it helped me better connect

with art (not just dance) that I previously wouldn't have related to. I've learned how to objectively talk about dance, and appreciate the structure, dynamics, phrasing, lighting, etc. and it's helped me genuinely become a dancer outside of college too, which I never ever thought I would do. It's a hard transition coming from a competition background into a modern program, and I see a lot of the younger students struggle with that- not "getting" something, making fun of a prompt or a process say it feels ridiculous to cover up being completely out of their element, questioning casting choices when someone with less technical ability gets cast over them and wondering why. Now? I'm a better dancer for sure, and I can openly admit how much I don't know. I've learned how to respect dance and art as a career- not just something for people who are either insanely talented or rich enough to not need to make money.

I think my most noticeable growth was in modern technique classes. I became more assured in my movement and able to move through things even without being certain that I could do them "correctly." I think this growth was facilitated by experiences in somatics classes, EDC works, and taking modern III and IV concurrently during my senior year. I will often quote Alex's "untethered from the choreography" comment as a pivotal moment. I also think I've developed as a choreographer, most notably in my understanding of my process in making group works.

Our program does not have tracks, but often a major begins to focus in a particular area. What did you value most from your overall experience in the program, or where was your focus? (It does not have to be singular.)

My relationship with improv. Truthfully, I hated improv when I started at Emory, and there are still some days where I feel like that. I will talk about it more in my next answer, so I won't give too much away here. I've really come to value somatics as well- learning the mechanics of my body and how to take care of it. Finding ways of navigating around physical impediments rather than trying to fix them. Lastly, tech work! I don't always want to be a performer on stage, and I've loved discovering all of the cool ways to stay involved in dance without performing.

I really valued my time in somatics and choreographic courses (Bartenieff Fundamentals, contact improv, choreo I and II). In addition to expanding my understanding of my body and movement, I felt that these classes contributed the most to my ability to connect and collaborate with other people. They also left me with the most to think about - how do I create dances? How can understanding your body change how it works? That being said, I found almost every class in the program interesting and valuable in some way (the possible exception being ballet, although I know my personal sentiments about the form are influencing my opinion of its academic value).

Did you work with a guest artist? If so, can you describe the impact of that experience?

Yes, I participated in Alex and Xan's intensive in the fall of 2021. It was so fun and exciting and experimental and rewarding, and I hope they can continue to come back and set pieces for EDC! Greg did a great job of continuing to curate the piece and keep it interesting once the intensive had ended; that process and cast will always hold a special place in my heart, and I wish we

could have had more time to play with it. That was my first improvisational piece, and it led me to understand the rush of playing music with a band. Everyone knows the rules even though no one else will see them, and the entire thing could collapse in a heartbeat. It's the most addicting type of performance when it goes well and the most devastating when it doesn't. This piece was simultaneously one of the hardest mental trials- doubting myself, getting frustrated when I couldn't break my own habits, feeling creatively burnt out- and the most fun- learning to communicate non-verbally on stage, playing silent games, saying fuck you to your inner critic, trusting your instinct- that I've ever had. I hope that someday I can cultivate that kind of atmosphere for someone else. That piece taught me how to be proud of myself as a performer. To make cognizant choices. To know when to be selfish and know when you're not needed.

I worked with Kendra Portier during my freshman fall (2018). I found this experience challenging but immensely impactful; it exposed me to new ways of moving and creating dances. I don't think I had ever danced in a piece that explicitly asked dancers to drop their pelvis before, and I had definitely never been in a work where the dancers contributed so much to the creation process. I also worked with Alex and Xan my senior fall (2021). I think I've written about this intensive fairly extensively for other assignments, but I do feel that this was one of the single most impactful experiences of my time at Emory. I learned how to let go of a lot of conventions about dancemaking and myself as a mover that I didn't know I was holding. In the broader context of that semester/year, I also realized that dance was really central to my sense of fulfillment and something I could see myself doing for the rest of my life.

Was there a specific creative process, approach to moving, performance, discussion, or assignment that was particularly meaningful or had an impact on you and why? Did it influence your current trajectory/profession?

I learned something throughout every process I was involved in. Anna Leo's Architecture of After was my first EDC experience, and she taught me about letting go of my ego. She showed me what structure in modern dance looks like, and the relative unimportance of an individual's skills compared to the group's cohesiveness and creativity. Greg's lighting design class introduced me to the magic of technical production. He taught me that creativity happens more than just on-stage, and the performance doesn't go on without a million things happening backstage first. KO taught me how to find my core and ground myself; George taught me how to embrace dynamics and bold choices; Lori taught me how to play (which was the hardest lesson to learn for sure); Tara and Mara taught me that flexibility isn't everything; Greg taught me how to turn something in (even if it's crap) because my first draft could always be improved (second hardest lesson to learn); and Anna taught me how to take responsibility for myself when I'm embarrassed and how to cut myself slack when I'm exhausted

As I've mentioned, working with Alex and Xan was probably the most influential process during my time at Emory. I was fascinated by their ability to let go of special moments that we discovered in rehearsal, secure in the knowledge that there was always more to come. I'm currently working in partner relations for a digital marketing agency (sending emails and making spreadsheets), so unfortunately this process did not influence my current profession.

That being said, working with Alex and Xan did help me realize that dancing every day of the week for several hours is something that I enjoy and find fulfilling. I don't think I fully understood how much I was capable of loving dance until this process, as working with them really expanded my understanding of my relationship to dance.

Was there anything that the dance major taught you to value differently?

I learned how to respect inexperience and the creativity that can arise from someone who never learned the rules of ballet or jazz. The dance major taught me the value of somatics and modern, but lessened my respect for other forms of dance. The program is so supportive of its introductory classes and develops burgeoning dancers and improvisers (Lori, especially, is gifted in creating a safe environment for people who are new to dance); however, as a student, there feels like a distinct lack of program-wide support and respect for extracurricular dance clubs, specifically Ahana and other cultural dance groups. There are dozens of dance groups, teams, and crews on campus with multiple performances a year, but the dance department doesn't really acknowledge their existence besides the dance introductory meeting at the beginning of the year. Tara has been single-handedly running Ahana for years now, and some of the dance faculty don't even come to the show. Not only do they not come to support their students, but on multiple occasions some have made derogatory jokes about the quality of dance at Ahana—separating modern and “concert dance” above jazz, hip-hop, lyrical, contemporary, tap, and other styles. Julio came to a performance that Persuasion (a hip hop crew on campus) had, and it meant the world to the dance majors and minors in the group. I don't want to get anyone in trouble (seriously), but I bring this up because I think the dance department could only benefit from being more inclusive! We've already seen deviations from traditional modern and ballet technique in both student and professor-choreographed pieces, and it would be great if that trend could continue. Aside from attending non-EDC performances, I want to encourage the department to offer a wider variety of technique classes. We have at least 5 faculty members who teach modern, two who teach ballet, one who teaches hip-hop, and one who teaches jazz (discounting the rotation of world dance form professors). The department rules requiring an MFA for professors makes sense, but it also hugely narrows the field of prospective dance instructors. Why not try out a semester rotation adding in someone who is a professional in commercial jazz/contemporary? What about a masterclass series?

Most obviously, dance. I initially entered college thinking that dance would become a fun hobby, not something I approached academically. When I decided to minor in dance, I found myself justifying the decision by explaining the ways dance can provide transferable skills. While it is true that my dance education fostered my abilities in collaboration, creativity, problem solving, and planning, I think it's reductive to act like dance is only valuable for what it offers other fields. I found my dance major physically and mentally enriching, and I think there is a really special and unique value in studying something so continuously revealing. The major (and especially my thesis work) also taught me to value process differently - it is not a means to an end, but the thing itself.

Did your aesthetics change because of the work that was presented or the courses you took? If so, how?

Yes, and. I don't know that my aesthetics changed so much as they broadened. I'd never been exposed to modern before coming to Emory, and I can appreciate so many more things about dance than I used to. I can see when someone isn't using their core or isn't on their leg; I notice the macroscopic structure of a piece and question how it adds to the meaning of the work; I have infinitely more respect for dance that looks silly and ridiculous for the sake of being silly and ridiculous; I understand how short 3 minutes is; I appreciate technique used to augment a piece rather than technique for technique's sake. All in all, I get more enjoyment from watching dance now that I have a greater understanding of what goes into it.

I think I've always had a fairly strong sense of my aesthetics, but the experience of talking about work (in choreo I, after viewing shows, in dance literacy, in performance reviews) helped me better articulate my feelings about choreography.

Did you make a connection between your majors? If so, what was it?

Yes! Emma Faulkner's anatomy class is quite literally an intersection between dance and NBB, and she is a big inspiration for me to pursue physical therapy as a career. To my knowledge, this class is the only course offered in the College pertaining even a little bit to physical therapy, and that's made pursuing PT school quite hard. Emory doesn't have a sports medicine or kinesiology department, but there is a big pipeline between dancers and medical professionals whether that's MDs, DPTs, or RNs! I strongly encourage the department to continue to seek other opportunities to create new courses and cross-list existing ones with other departments. I was truly blown away by the determination, creativity, and innovation of the dance department's response to Covid-19, which makes me confident.

Though there is certainly overlap between dance and psychology (I did some research into proprioception for the dance research course), I didn't explore significant connections between my majors. I was disappointed by my experiences in the psychology program and didn't really pursue deeper investigation of what I studied there.

Is there anything you recognize about yourself in your current job that you attribute to studying dance?

I am better at adapting quickly in surprising circumstances, and I can see situations more objectively and less emotionally. I'm good at self-assessing and thinking about what went well and what could improve next time. I like to make my job interesting and colorful when the topic is dry. People value my feedback because I try to be thoughtful and objective (a la critical response process).

My current job is kind of stressful while simultaneously very boring and time consuming. It neither asks for nor inspires the engagement I found in the dance program. I do handstands on my wall and practice new rolls when I need a break.

USE OF RESULTS TO IMPROVE THE PROGRAM

The expansion of body intelligence transfers into a variety of professions. There is always room to explore interdisciplinary exchanges in the college.

PLANS FOR NEXT YEAR

- ❖ The pre-assessment document will be implemented fall 2022. This will provide concrete data.
- ❖ Majors need more knowledge about how to develop a practice. An awareness of this gap surfaced in spring 2020 while teaching on-line. Pedagogical practices are beginning to address this issue.
- ❖ Faculty consistently discuss the BA model in a liberal arts college. Emory dance majors are introduced to a comprehensive curriculum that serves as a strong foundation for graduate work in dance. The curriculum also develops life skills that apply to different fields. We are pleased that our majors graduate with outstanding and good assessment scores. We are accustomed to the variations in skill and talent for each major. In fact, we have experienced majors whose strengths were not demonstrated in performance or advanced technical skill. We will continue to discuss whether to accept these variations or begin to develop new areas of the curriculum. We have a curriculum retreat scheduled for January 2023.