1. Writing Plan Cover Page

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July 1, 2011

☐ First Edition of Writing Plan

☒ Subsequent Edition of Writing Plan: previous plan submitted SEM/YR, First edition submitted Fall 2009

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<td>WEC Faculty Liaison (print name)</td>
<td>Margaret Werry</td>
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<tr>
<td><a href="mailto:werry001@umn.edu">werry001@umn.edu</a></td>
<td>Email</td>
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<tr>
<td>625-6783</td>
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*Process by which Writing Plan was ratified within unit (vote, consensus, other- please explain):*

Vote
2. Unit Profile:  Theatre Arts and Dance
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**Number of Tenured and Tenure-Track Faculty:**

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3. Signature Page
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Electronic signatures may be submitted in lieu of this page. If this page is submitted as a hard copy, please include a print out of the electronic signature chain here.

WEC Faculty Liaison
Margaret Werry
WEC Faculty Liaison (print name)

Signature

Associate Professor
Title

28 June 2011
Date

Department Head/Chair
Carl Flink
Print Name

Signature

Associate Professor, Chair
Title

June 29, 2011
Date

Associate Dean
Jennifer Windsor
Print Name

Signature

Associate Dean for Undergraduate Programs
Title

Date

For College of Liberal Arts units only:

CLA - Curriculum, Instruction, and Advising Committee approved Writing Plan on

Date

Print Name

Title

Signature

Date
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EXECUTIVE SUMMARY

The Department of Theatre Arts and Dance not only encompasses two distinct artistic disciplines, but also has a very diverse faculty with a wide range of philosophies of pedagogy and practice – from actors, directors, or voice specialists to designers, stage managers, and technicians, from historians and critics to dance technique teachers and choreographers. To complicate matters further, each discipline offers both a BA and a BFA degree, blending a conservatory training model with the structure of a liberal arts degree. The Department initially embraced the WEC pilot as an opportunity to articulate the unifying principles of our respective disciplines, and to help students see continuity between different dimensions of their undergraduate experience, in particular between their academic and artistic pursuits. To do so, we have developed a capacious definition of writing, that expresses its relationship to multiple intelligences extending beyond the verbal (corporeal intelligence, and visual or spatial literacy, for example), and that sees writing as a medium in which the creative process can be explored, extended, enriched, refined, complicated, communicated, documented, and critiqued.

Since the submission of the last WEC Writing Plan in November 2009, the Department has focused on extending the reach of the WEC initiative beyond the purview of the more traditionally text-centric areas of Theatre and Dance studies (responding to faculty concern with the limitations of the initial WEC Plan). We employed an RA, Stephanie Lein Walseth, to engage in outreach within our programmatic subspecialties, particularly those focused on practice and those dominated by adjunct teaching faculty. She interviewed more than 21 faculty members about their teaching and artistic practice, collected and analyzed instructional materials, facilitated workshops focused on dimensions of writing instruction, met with individual faculty regarding teaching concerns, and presented the results of the curriculum mapping to each program’s faculty.

Over this last year and a half, the Department has been engaged in a slow but very substantial process of consensus building and consciousness-raising regarding the role of writing in our pedagogical mission and curriculum, resulting in a high level of faculty “buy in” to the WEC process. Faculty members in each of the Department’s many programs have embraced the project as an opportunity to develop and support their work as teachers.

As a result of the RA’s work, and the much more accurate and comprehensive “curricular mapping” that it allowed, this Writing Plan presents a substantially revised list of characteristics and abilities, and documents instructional development and curricular changes, planned or already underway, that:

1) clearly communicate a consistent message to students regarding the significance of writing in their artistic and academic development in Theatre and Dance studies,
2) distribute writing instruction throughout the curriculum more effectively,
3) bring assessment procedures into line with this new shared understanding of the role of writing, and
4) promote instructional opportunities that span academic and artistic practice
THEATRE

SECTION 1 & 2: Discipline Specific Writing Characteristics and Desired Writing Abilities
What characterizes academic and professional communication in this discipline? With which writing abilities should students in this unit’s majors graduate?

See Appendix A

SECTION 3: Integration of Writing into Unit’s Undergraduate Curriculum
How is writing instruction currently positioned in this unit’s undergraduate curriculum (or curricula)? What, if any, structural plans does this unit have for changing the way that writing and writing instruction are sequenced across its course offerings? With what rationales are changes proposed and what indicators will signify their impact?

Current Status of Writing Instruction
Formal, traditional, thesis-driven writing instruction is delivered mainly in the History, Literature, and Criticism program in two writing intensive courses that bookend the undergraduate core curriculum: 1101W Introduction to Theatre (a large lecture-driven, gateway course) and either 4177W or 4178W Dramatic Literature I&II (discussion-lecture based courses with 30-40 students per semester, the majority majors). In addition, 3171/72W Theatre History now incorporates informal writing exercises and writing workshops along with written examinations. Meanwhile, almost all the practice-based courses in the BA Performance program use written assignments and exercises to help students develop elements of artistic practice and process, from character sketches, performance reviews, exploratory research assignments, playwriting and scripting, to journaling and process papers related to production work. Similar assignments are used in BFA Acting classes (particularly character sketches and journaling). However, the BFA students are not required to take the Departmental Introduction class (1101W), but instead substitute a WI from the English Department. The Design Tech program (including core course 1501 Introduction to Design and Technology in Live Performance) asks students to present assignments that mix visual and textual elements, engage in written and verbal critique of design work, and write analyses or treatments of dramatic texts as part of the concept development process. Stage management, costume and set design, and audio/video courses also routinely include elements of written communication (including design proposals, budget breakdowns, and production notes).

The results of the curricular mapping exercise identified strengths in each program, and confirmed the early survey’s finding that writing is used extensively across the entire curriculum. It also revealed inconsistencies and gaps in each program (see executive summaries presented in Appendix B, and narrative below). Some of these suggest obvious remedies, mostly at the level of assignment modification or standardization in individual classes (detailed below). Some require broader conversations between programs to reach clarity on faculty intentions in writing instruction. In particular, three observations were consistent across undergraduate programs:
1) Writing-based assignments in each program effectively developed and reinforced component abilities central to each facet of the discipline (“exploring the imagination,” and “understanding one’s own artistic and critical processes” in the BA Performance and BFA Acting programs; “identify, interpret, analyze,” and “awareness of genres and conventions” in Design/Tech; and “create and support a thesis-driven argument” and “deepen ideas to reach new levels of complexity” in History/Literature/Criticism). However, with the exception of the History/Literature/Criticism unit, all programs exhibited gaps in higher level analysis skills: “deepening ideas”, “synthesizing research into written forms”, and “creating and supporting thesis-driven arguments.” While faculty may well determine that the synthesis of research into written forms and the creation of thesis-driven arguments should be the primary domain of the History/Literature/Criticism unit, this finding suggests that each program should enter into a discussion of what exactly constitutes “higher level analysis” in their own sub-discipline, and how this might be incorporated into the curriculum in advanced-level classes and communicated to students.

2) In discussions leading to the finalization of Theatre’s abilities and characteristics list, revision was a common value across programs. However, this was not reflected in assignments, where revision was practiced primarily in WI courses.

3) The faculty consensus on the abilities list (Appendix A) was that the value of “Self-Reflexivity” in writing in Theatre should encompass both an awareness of the individual’s artistic processes and an ability to discern social location and contextualization. However, assignments indicated that courses in History/Literature/Criticism placed emphasis entirely on the latter while those in Performance, Design/Tech, and BFA Acting placed it entirely on the former. This contradiction might be responsible for some of the gap between faculty and student impressions of writing in Theatre observed in initial survey data. It suggests that a larger conversation between faculty could be initiated on how to describe the relationship between these two dimensions of self-reflexivity, and how to incorporate this understanding into instructional activities and materials.

Addressing these questions will be a primary focus of WEC implementation in Fall 2011 and Spring 2012.

Changes Underway and Planned, by Program

1) HISTORY/LITERATURE/CRITICISM

   **TH1101W - Introduction to Theatre**

As a WI class, and a gateway to the major, TH1101W was an obvious focus for the initial implementation of WEC principles. In the last year and a half, WEC principles, language, and practices have been incorporated into syllabi, assignment descriptions and grading rubrics, and have guided writing instruction by the professor and cadre of graduate instructors. Writing assignments supported by in-class exercises introduce students to skills in research, vivid description, interpretation, argumentation, and revision, while class discussions develop an awareness of self-reflexivity and genre/convention. Section Instructors also conduct multiple writing workshops, including peer review sessions, structure mapping; thesis crafting; finding, evaluating, and using sources. The impact of WEC-related changes to this class have been assessed by SRT evaluation questions given at the middle and end of the semester in Fall 2010, in which the class rated very highly.
TH3171/2 - Theatre History I&II
WEC-inspired changes to this class include TA-conducted writing workshops and handouts to prepare students for their essay examinations, attending especially to the mechanics of structuring a thesis-driven argument; and weekly low-stakes, informal writing assignments, where students are required to respond to each new play text that they read for the course. This informal writing is prompted by the instructor’s questions in class, and the responses are read by the instructor, who uses them to gauge the class’s understanding and to shape the opening remarks for the next class meeting. These ungraded responses encourage students to develop their capacity to explore ideas in writing and practice skills of argumentation.

TH 4177/8W - Dramatic Literature
These capstone classes require students to practice higher order research and analysis, building on and integrating the abilities introduced in previous core classes. Students also complete a practical assignment that mixes research, analysis, and artistic practice, and involves significant reflective writing. In both classes WEC language, principles, and practice have been incorporated into all levels of instruction, and all instructional materials.

With the goal of breaking down the segregation of writing instruction in the History, Literature and Criticism area, the Department has also begun the process of adapting existing courses to fulfill the senior-level Writing Intensive requirement. Professor Lisa Channer’s course on Text and Performance (TH5179) was redesigned and approved as a WI course in Spring 2011, and Professor Dominic Taylor is currently working on adapting his Blacks in American Theatre (TH5181) course, with the goal of applying for WI status.

2) BA (PERFORMANCE)
The curricular mapping exercise revealed that writing is already an intrinsic part of the BA Performance’s educational praxis, taking place across the curriculum in the form of journals and performance reviews, in particular. One problem revealed by this mapping exercise, however, was a large variance from one instructor to the next, even in the core curriculum, between amounts of writing assigned and the skills emphasized in particular forms of assignment. To address this problem, the BA faculty have scheduled a meeting in early Fall 2011 of the instructors in charge of their 1XXX level courses (TH1321, TH1322, TH1501, and the New Voices seminar) to reach agreement on the writing assignments and abilities in particular courses taught by numerous instructors (ex. TH1322), and to coordinate more carefully the scaffolding of abilities in the assignments across these introductory-level courses (generally taken concurrently by students in their first year). These changes will be in effect in Spring 2012.

Spurred in part by their high level of involvement in the WEC initiative, faculty in the BA Performance program have been looking for opportunities to bridge writing and practice-based classes. A class in Spring 2011, for example, drew Playwriting (TH4115) and Creating the Performance (TH1322) students into a collaboration that encouraged them to work together on practices of revision, and on developing a range of abilities (“Conventions and Genres,” “Identify, Interpret, Analyze,” and “Aware of Audience”) in the interwoven contexts of playwriting and performance.
3) DESIGN/TECH
The curricular mapping exercise revealed that assignment types and writing abilities were very consistent throughout the program’s curriculum, largely concentrating on visually based forms of writing (storyboards, sketches, renderings, design concepts, etc.) and technical writing (cue sheets, floor plans, lighting plots, models, etc.). The program’s efforts in the WEC initiative in Fall 2011 will concentrate on making explicit in instructional materials (syllabi, assignment prompts, rubrics) the specific abilities being developed in these assignments (currently being communicated largely orally in the context of classroom instruction).

4) BFA (ACTING)
BFA involvement in the WEC initiative over the last year has been hindered by a phase of transition, as two core faculty members left the program with new hires not in place until Fall 2011. It would be useful to have a full discussion as to the desired level of involvement of the BFA in the WEC initiative, and overlaps between WEC goals and those of the BFA Program. Significant differences between the structure of the core curriculum in the BFA and that of the BA (for example, the fact that BFA students do not take TH1101W) mean that attention would have to be paid to the consistent and cumulative scaffolding of instruction in the component abilities of writing.

In the meantime, two significant WEC-inspired efforts to enhance existing landmarks in the curriculum with writing-based instruction are worth noting. The first of these is the inclusion of a writing workshop (facilitated in February 2011 by the WEC RA and Center for Writing staff) in the BA/BFA New Voices collaboration, requiring students to integrate writing and performance skills by reconstructing performances from written performance reviews (and thus practicing abilities of “vivid description” and “analysis”). The second is a proposed change to TH4398, the Senior BFA ‘Free Play’ requirement, in the Spring of 2012, which would have students practice revision through presenting a formal written proposal for their performance, which will be revised after instructor feedback. They would also practice “deepening ideas” and “synthesizing research” through following up the initial proposal with a process/evaluation/analysis paper after the project’s completion.

5) SENIOR SEMINAR
Responsibility for the Senior Seminar TH4901 is delegated to individual faculty in both Theatre and Dance who (on a voluntary basis) supervise several students each in projects of an academic, artistic, or professional nature (from production work to internships and research papers). The process is overseen administratively by a graduate TA (at 25%). Students are required to submit multiple written components to their supervising faculty member before the conclusion of their senior year. All students must submit an initial written proposal for their projects, and then depending on the nature of the project, students either submit a thesis-driven research paper, or for artistic and professional projects, a “process paper” that reflects on the duration of the project and its outcomes. Students also make a short presentation on the status of their project in one of three scheduled meetings throughout the year. The Seminar is currently 2 credits, with no designated meeting time (meaning that any scheduled meeting usually involves also scheduling make-up meetings for students with conflicts). In the 2009 WEC WP, TAD identified the Senior Seminar as an opportunity to provide a capstone writing experience that blends artistic and scholarly modes of communication in ways consonant with the
characteristics of writing in our respective disciplines, identified by faculty during the WEC process. Faculty also felt that the cumulative effects of WEC changes might be measured through rating student writing in the seminar.

**Since the 2009 WP, the following changes have been made to Senior Seminar:**

a) To honor the process-based characteristics of writing in Theatre and Dance, the Senior Seminar has asked students to submit ‘documents of process’ to the course TA at scheduled intervals throughout their projects’ planning and development. These documents may take the form of journals, sketches, script drafts, research into source materials, visual collages, videos, photographs, etc. The Seminar has used a Moodle platform to facilitate this, and has found it largely effective.

b) A rubric has been drafted by the current TA and WEC RA, which will be distributed to students and supervising faculty in Fall 2011 to guide the writing and assessment processes for the Seminar, especially those pertaining to the final process paper (which has to this point had extremely wide variance in expectations, standards, and form). The supervising TA will gather feedback on this rubric over the course of the year and modify it according to faculty and student input.

c) There has been a higher level of involvement of the TA in coaching student writing, although (given the high student numbers (70-80 students annually) and the low TA hours) this has been necessarily limited to coaching sessions with students who explicitly seek help with the writing components of their projects.

**Planned/projected changes for Senior Seminar:**

a) While a committee has been discussing the changes that would be required to transform the Senior Seminar into a genuinely writing-enriched experience, it was felt that further consultation was needed with the faculty as a whole before initiating any changes. The issue will be brought before the faculty at the Fall 2011 Faculty retreat and a plan of action determined. Some of the questions that will need to be addressed are:

- Would the current allocation of voluntary faculty time (including significant uncompensated time by adjunct and affiliate faculty) be adequate to support such an effort, or would there not be enough faculty will/“buy in”?
- Would such changes require the Department to schedule a time for class meetings, and if so how would we be able to do that?
- Would the increased emphasis on writing also suggest that the course’s credit load be increased to 3 credits, and if so what would the implications for the major be?

b) It was decided by the committee that any meaningful enhancement of the writing dimensions of this course would require the TA hours to be upgraded from 25% to 50%, and would include potential investment in writing-specific training for this TA. Given the current minimal TA resources in the Department, this extra 25% cannot come out of our existing pool without undermining writing instruction elsewhere in the curriculum. Future changes to the Senior Seminar would thus be contingent on an augmentation of support for graduate TAships.

c) It was decided by the committee that it would be premature to rate writing from this course in the current academic year, but that this may be appropriate in future years.
DANCE

SECTIONS 1 & 2: Discipline Specific Writing Characteristics and Desired Writing Abilities

What characterizes academic and professional communication in this discipline? With which writing abilities should students in this unit’s majors graduate?

See Appendix C

SECTION 3: Integration of Writing into Unit’s Undergraduate Curriculum

How is writing instruction currently positioned in this unit’s undergraduate curriculum (or curricula)? What, if any, structural plans does this unit have for changing the way that writing and writing instruction are sequenced across its course offerings? With what rationales are changes proposed and what indicators will signify their impact?

Current status of writing instruction

At present, writing instruction is delivered principally in 3401/2W (Dance History I & II) and 4443 (Theorizing Dancing Bodies), which are generally taken by students in their sophomore through senior years, and taught by tenured, tenure-track or visiting faculty to groups of 25 students or fewer (DNCE3401/2W are taught with the assistance of a TA from the MA/PhD Program).

Abilities of description, interpretation, and research are introduced in 3401/2W, which also train students in argumentation skills, and revision. Music for Dance (DNCE1626) is another introductory level class, taught by a tenure-track faculty member committed to advancing writing skills within the major, who includes exercises in description, framing questions, reflexive response, and clarity of expression in course instruction. DNCE4443 Theorizing Dancing Bodies is a capstone experience that brings together all of the abilities required for writing in Dance. Students are also required to take nine credits in related academic electives, which might include DNCE3487W Dance and Citizenship, DNCE3411 Dance and Popular Culture, DNCE3495 Dance and Global Tourism. These courses provide opportunities to reinforce the abilities introduced in DNCE3401/2W under the supervision of tenured and tenure-track faculty teaching in their areas of research specialization, further pressing students to take risks in the writing process, develop confidence in their own scholarly voice, and become more self-reflexive with respect to their social location and critical perspective.

DNCE3621/2 (Dance Production) a required course for Dance BFAs, engages students in other kinds of technical writing, especially those involved in producing dance concerts: production notebooks, costume designs, lighting designs and cue sheets, budgets, and press releases, developing 8 of the 11 abilities identified by faculty.

However, writing is also used very broadly and deeply across the undergraduate curriculum as an instructional tool. In the areas of technique and composition, this takes the form of journals (in which students track their processes, developing confidence in their own voices), of process papers, and of performance reviews. These assignments tend to focus on the exploratory and interpretive aspects of dance writing abilities. While the ballet, jazz, and tap technique courses demonstrate the least amount of (verbal-language based) writing, many of the Modern technique courses and the Composition courses involve these forms of assignments. Journals, performance reviews, informal response papers, process/reflection/results papers, and
observations of movement are the most popular assignments, though skills and expectations differ depending on the course and instructor.

Currently, DNCE3901 Survival Strategies devotes significant course time to forms of technical writing of use in the Dance profession (grants, resumes, letters of application and so on), addressing the genre specificity and audience awareness referenced on the list of abilities. DNCE5858, Teaching Dance, includes an essay paper, research precis, and technical writing (lesson plans, rubrics, field observations) with additional oral and written communication practice in descriptive recall, framing questions and reflective protocols.

It is notable that, as with the various programs in theatre, revision is highly valued by faculty but seldom practiced in non-WI courses. Similarly, also, there are significant differences in writing amounts and types between sections of the same class taught by different instructors (ex. in DNCE1401). And, while some instructors are presenting detailed and explicit assignment prompts, for others the expectations for student writing are often implicit or brief.

Changes Underway

1) The WEC RA from Spring 2010 through Spring 2011 conducted research into the use of writing, indeed the interpretation of “writing” in its broadest sense, in the practice-based areas of the core curriculum (Composition 1, 2, 3, Dance Technique, and Improvisation), and electives. This has enabled a substantive revision of the Abilities and Characteristics list that broadens the understanding of writing beyond purely verbal communication, and begins to articulate the relationship between non-verbal and verbal modes of material communication in the discipline. This process has begun to address early faculty resistance to the project, when many perceived that discussions would focus on more traditional understandings of writing, as permanent, verbal argumentation. The curricular audit conducted by the WEC RA may also help in building support for the project amongst faculty, as it revealed that writing is in fact happening in a majority of classes in the core curriculum. However, building this widespread support is still a delicate and ongoing process: enthusiasm for the project is still uneven, at best, amongst faculty. We are hopeful that the WEC-devised Characteristics and Abilities list will provide opportunities for conversations about and further explorations into the shared principles in the department, whether in verbal-based writing or in bodily forms of articulation and communication.

2) The Fall Dance Faculty Retreat 2010 included a workshop exploring the list of abilities identified by the WEC project. In a series of embodied exercises and discussions, faculty looked at how these abilities translate across verbal-based and bodily-based writing practices, with the objective of increasing continuity and perhaps even solidarity across practice and theory courses, and encouraging faculty to incorporate these terms in their syllabi and teaching practices. The workshop also introduced practices relating to the design of assignment descriptions and rubrics relating to this list of abilities.

3) Dance faculty members from the composition and technique area attended the workshops in Spring 2011 run in concert with the Theatre program. These workshops were focused on assignment design, responding to student writing, as well as the incorporation of WEC-defined abilities into course syllabi and assignment prompts (see Appendix E).
4) With the assistance of the WEC RA, changes were made to instructional materials in the DNCE3401/2W Dance History sequence, integrating WEC language, principles, and practices into the pedagogy of these key core classes.

5) The DNCE1626 class, Music in Dance, is taken by all majors at introductory level, and is thus an opportunity for early introduction of WEC principles to the student body. The WEC RA made a presentation to students in this class in Fall 2010, introducing students to the characteristics and abilities of writing in Dance identified by the faculty.

6) Changes to the Senior Seminar in Dance are in concert with those in Theatre. Please see the preceding section for discussion of existing and proposed changes to this course.

**Planned changes**

1) See above for proposed changes to specific classes.

2) A Fall 2011 workshop will be offered for faculty members teaching 3401/2W, 4443, 1626, 3487W, 3411, 3901, and 5858 (i.e. those focusing on verbal communication, and using writing more traditionally understood), to revise instructional materials by incorporating WEC language and thus clarifying expectations for students.

3) The Dance program will also explore offering further workshops in 2011-12 focused on practice-based teachers' instructional needs, continuing the approach assayed in the Fall 2010 retreat of looking at the abilities, how they translate across verbal-based and bodily-based writing practices. (So, for instance, how might a technique teacher think about discussing how dancers must execute movement with clarity and precision in ways that might resonate with the ways that a Dance historian or theorist teaches about articulate argumentation?) This will involve more communication amongst dance faculty, identifying key words from the abilities list that resonate across linguistic and bodily based forms of communication (such as “interpret,” “take risks,” “self-reflexivity”), and deploying them in the classroom.

4) A strategy meeting will be scheduled in Fall 2011, possibly at the Fall Faculty Retreat, in which the faculty will address the findings of the curricular audit, discussing the possible addition/modification of assignments in particular classes.

5) One or two core faculty members will attend the 5-day teaching with writing seminar offered by the Center for Writing in Fall 2011.
THEATRE AND DANCE

SECTION 4: Assessment of Student Writing

How does this unit currently communicate writing expectations (see sections 1 and 2) to undergraduate students? What do these expectations look like when they are translated into ratable criteria? How satisfied is the unit faculty that students are adequately familiar with these expectations? What, if any, plans are proposed for disseminating content from this Writing Plan to students?

A relatively consistent finding across the Departments was that expectations for student writing are very frequently either implicit or articulated only briefly in course materials. Initial survey data supports this observation in that it indicated that students saw faculty as grading on a largely subjective basis. (Please see Appendix F for a list of rating criteria used at the June 2011 Theatre rating meeting.)

Faculty efforts to address this problem will focus on:

1) Developing more specificity in syllabi and assignment prompts regarding the purpose and design of assignments, the abilities being developed, and the criteria for assessment.
2) Using rubrics in the assessment of student work, and making those rubrics available and transparent to students.
3) Integrating the WEC characteristics and abilities into the language of instruction, both in written materials and in oral delivery.
4) Developing rigorous, consistent, and transparent modes of assessment that honor the emphasis on process rather than product in our discipline, and the value placed on holistic and developmental modes, rather than quantitative ones.

SECTION 5: Summary of Implementation Plans and Requested Support

Based on above discussions, what does the unit plan to implement during the period covered by this plan? What forms of instructional support does this unit request to help implement proposed changes? What are the expected outcomes of named support? What kinds of assessment support does this unit request to help assess the efficacy of this Writing Plan? What are the expected outcomes of this support?

Implementation plans specific to individual programs and classes are detailed above. In addition, we will pursue the following initiatives:

1) TRAINING

In-Department Workshops
The Department will offer a series of workshops in the coming year that will draw on WEC resources to offer coaching in writing instruction. This will begin with a workshop session at the annual Fall Faculty Retreat, possibly focused on revising instructional materials. Other workshops will be aimed at specific programs (as detailed above) and will be scheduled during program faculty meetings to ensure attendance and participation. Still others will be focused particularly on the instructional needs of practice-based faculty and designed to be particularly accessible to adjunct instructors. See Appendix E for details.
Most of these workshops will draw on the resources of the Center for Writing and the efforts of individual faculty. Others (especially the Fall Faculty Retreat) should be facilitated by the 2010-11 WEC RA in order to maintain continuity to the WEC initiative.

**5-Day Center for Writing Workshop**
Three of the History, Literature and Criticism faculty, the WEC RA and one adjunct instructor have taken the 5-day Teaching with Writing workshop offered by the Center for Writing. Other key faculty have been approached and strongly encouraged to take this course in the coming year.

**Graduate TA Training: Pedagogy & Professionalization**
A graduate course entitled Pedagogy and Professionalization was taught by the WEC liaison (Margaret Werry) in 2010-11, and subsequently added to the MA/PhD core curriculum, to train graduate TAs in writing instruction techniques specific to our discipline. (These students also participated in the Center for Writing’s two-day workshop on “Commenting on and Grading Student Writing” for TAs.) It was intended that the course would be offered every two years, but the retrenchment of a faculty line in the graduate program has put pressure on teaching assignments, meaning that the course can only be run every three years. Training of graduate students in writing pedagogy will continue to take place in the context of TA assignments to TH1101W, TH3171/2, TH4177/8W, and DNCE 3401/2W.

2) **RATING**
In order to be able to assess the impact of WEC on student writing, the Department is having writing samples from two representative courses rated: TH4178W Dramatic Literature (Spring 2011 – See Appendix F) and DNCE4443 (Fall 2011).

3) **DATABASE**
In conversation with faculty in all programs, the WEC RA has developed a database of instructional materials – syllabi, assignments, rubrics, discussion questions, lesson plans – to be made available to all adjunct, graduate, and tenured/tenure-track faculty. It offers examples of best-practices, and templates for assignments in classes taught by several instructors. This database will be made available through the main Departmental web portal.

4) **INSTRUCTIONAL SUPPORT**
As noted above, if faculty recommend changes to the Senior Seminar that would turn it into a significant capstone writing experience, the Senior Seminar TAship (currently an administrative post at 25%) will require enhancement. A 50% TA would be able to provide substantive support to faculty supervisors and student writers, and ensure that WEC goals were pursued consistently throughout the seminar. Should this be recommended by faculty, changes to the Seminar would go into effect in the 2012-13 academic year.

5) **RA SUPPORT FOR WEC INITIATIVE**
Advancements in the Department’s Characteristics and Abilities language, as well as the implementation of Departmental WEC goals since the submission of the last Writing Plan would not have been possible without the efforts of the WEC RA. Over the course of the past three semesters, the RA’s efforts to shepherd the project by connecting with instructors (in multiple formats – from one-on-one interviews and coaching, to program meetings, to workshops, to
department-wide faculty meetings) has resulted in faculty’s ever-increasing buy-in, comfort and familiarity with, and implementation of the WEC project. To date, the project has made significant progress within the Department, and is now at a crucial juncture – the curriculum mapping has just been completed and programs are set to make substantial changes to their pedagogical and instructional materials, as well as to embark on deeper conversations about the scaffolding of their curricula. One more year of RA support at 25% would allow the Department to more fully implement our WEC goals, including:

- Facilitating all-faculty workshops at the Fall 2011 Faculty Retreat (including discussions about the deeper implications of the curriculum mapping)
- Organizing and facilitating workshops at program faculty meetings in Fall 2011, addressing program-specific needs and issues (identified in the curriculum mapping)
- Facilitating in-class workshops for students, including the BA/BFA New Voices collaboration (ensuring consistency of instructional efforts)
- Meeting with individual faculty to work on instructional materials and curricular proposals (modeling the integration of WEC languages and principles on all levels)
- Facilitating conversations about and overseeing changes to Senior Seminar TH/DNCE4901
- Working with faculty to apply for Writing Intensive status for existing courses
- Maintaining and improving the instructional database

During the 2011-2012 academic year, it is anticipated that a critical mass of faculty will have hands-on experience in integrating the goals and Characteristics and Abilities language into their instruction, and thus will need less intensive support in the form of an RAship in 2012-2013.

Our current WEC RA, Stephanie Lein Walseth, is uniquely positioned for this role: she has training and experience in writing instruction, expertise as a workshop facilitator (particularly in theatre/dance contexts), and has established excellent working relationships with numerous faculty members in our unit. Moreover, as someone who works across professional, artistic, and scholarly contexts, and who is not affiliated with the tenured, scholarly professoriate, she is better positioned to do this work than the faculty liaison, as there would be less danger of WEC appearing to be a top-down initiative as we move into strategic implementation. Should Stephanie not be available to remain in this position, another graduate student in the department would be selected to continue these efforts, and s/he would work extensively with Stephanie to ensure continuity and continued strategic engagement from faculty.

SECTION 6: Process Used to Create this Writing Plan

How, and to what degree, were stakeholders in this unit (faculty members, instructors, affiliates, teaching assistants, undergraduates, others) engaged in providing, revising, and approving the content of this Writing Plan?

This Writing Plan is a revision of the one submitted in November 2009. Since that time, the following steps have been taken, resulting in this document.

1) The WEC-appointed RA began interviews with 21 faculty members (adjuncts, affiliates, and tenured/tenure track faculty) in Spring 2010. Based on these interviews, the two lists of Abilities and Characteristics were redrafted by the WEC Liaison and RA in Spring and Summer 2010. The draft lists for the Theatre Program were introduced to faculty in individual Program meetings by the WEC Liaison and RA in April and May 2010, and
were (after subsequent revision) approved by the Theatre Faculty as a whole at the Fall Faculty Retreat 2010. The Abilities and Characteristics lists for Dance have been approved by the Head of the Dance Program, and have been officially approved by the entire Dance faculty at the May 11, 2011 faculty meeting, as part of this Writing Plan.

2) Substantive whole-faculty discussions/workshops took place at Orientation Week Faculty Retreats in both Theatre and Dance.

3) Ongoing discussion of WEC findings and proposals has taken place with the graduate-student body in the context of TH8950 Pedagogy and Professionalization (Spring 2010), and of TA training for TH1101W.

4) The WEC RA conducted curricular mapping through gathering and analyzing instructional materials across the curriculum from Spring 2010 through Spring 2011. The curricular mapping findings with were discussed with Programs in Theatre in Spring 2011 (BA Program on April 4, Design/Tech Program on April 21, BFA at full Faculty meeting on April 22). The curricular mapping findings for Dance were first discussed with the Head of the Dance Program (on April 12) and then at the full Faculty meeting on April 22.

5) Drafts of this Writing Plan were based on data gathered by the WEC RA during this research process, and from attending Program meetings, meetings with Program Heads, and meetings with focused committees (ex. Senior Seminar). The proposals detailed herein were discussed at the April 22 all-faculty meeting. The Plan was circulated electronically to faculty prior to the May 11 all-faculty meeting, and ratified by vote at that meeting (with stipulated revisions, which appear in this version).

SECTION 7: Statement on Student Learning Objectives

Briefly, please describe the ways that the ideas contained in this Undergraduate Writing Plan address the University’s Student Learning Outcomes (http://www.slo.umn).

At the time of receiving a bachelor’s degree, students:
1) Can identify, define, and solve problems
2) Can locate and critically evaluate information
3) Have mastered a body of knowledge and a mode of inquiry
4) Understand diverse philosophies and cultures within and across societies
5) Can communicate effectively
6) Understand the role of creativity, innovation, discovery, and expression across disciplines
7) Have acquired skills for effective citizenship and life-long learning

The list of abilities and characteristics devised for both Theatre and Dance address all of the SLO requirements. Students who have developed a these abilities will be able to identify and pose problems specific to the discipline, design and execute research processes in which they locate and evaluate a range of primary and secondary source materials. Students in all classes under this WEC plan will work on effective written communication, and develop an understanding of their disciplines’ specific mode of inquiry. An understanding of diversity in artistic expression is a core value of both programs and is a strong emphasis in both lists of abilities and characteristics, as is the role of creativity, innovation, discovery and expression.
APPENDIX A

Abilities and Characteristics List – Theatre (Summary)

WHY DO WE WRITE IN THEATRE?
- Writing in theatre is a part of the artistic process.
- Like artistic practice, writing in theatre communicates a vision, experience, or idea.

WHAT MAKES GOOD WRITING IN THEATRE?
- It is aware of its audience
- It is multi-disciplinary
- It is poetic
- It balances the subjective with the objective

HOW DO WE GO ABOUT WRITING IN THEATRE?
- Writing in theatre originates in research
- Writing in theatre is similar to the process of rehearsal
- Writing in theatre requires commitment

WHAT ABILITIES DO WE NEED TO WRITE EFFECTIVELY IN THEATRE?
- Conduct research
- Unlock and explore the imagination
- Create descriptions of performance, design components, and/or dramatic texts
- Identify, interpret, and analyze
- Create and support a thesis driven argument
- Develop an awareness of differences between conventions and genres of writing
- Deepen ideas to reach new levels of complexity
- Develop self-reflexivity
- Practice revision
Writing in Theatre
DETAILS – FALL 2010

WHY DO WE WRITE IN THEATRE?

Writing in theatre is a part of the artistic process

- There is continuity between observation, description, analysis, creation, and reflection.
- In theatre we move fluidly between ‘reading’ and ‘writing’, that is, between seeing, recording, interpreting, and re-making what we have created.
- Writing is a way of finding out what you think, what your body thinks. In writing we can develop and deepen those thoughts, and notice changes in them over time.
- Writing can help us reflect on our own artistic process. It is essential, then, to our personal growth as artists.
- Writing is a tool for practical problem-solving – it allows us to propose and evaluate solutions to technical challenges.
- Writing in theatre can serve as a guidepost or map during the rehearsal and production process, and it can document this process for future reference.

Like artistic practice, writing in theatre communicates a vision, experience, or idea

- In writing we communicate ideas, visions, experiences, and observations to others in the service of collaboration.
- When we write we join a conversation in which we explain, defend, or justify those ideas.
- Writing is a step in the technical process of theatre-making, helping collaborators move from concept to execution. It shows us, for example, how a design element will get built and how it will work.
- We can use writing to express an artistic vision to those outside our artistic process (audiences, funding agencies, scholars, other students, etc.).

WHAT MAKES GOOD WRITING IN THEATRE?

Writing in theatre is aware of its audience

- In formal settings, writers need to be responsible for a level of technical accomplishment, precision, and professionalism.
- In informal or process-based writing, exploration and risk-taking may be more important.

Writing in theatre is multi-disciplinary

- It takes place in verbal, textual, graphic, and embodied media, and moves fluidly between these modalities.

Writing in theatre is poetic

- It uses language imaginatively to convey ideas, images, and emotional life (using metaphor and vivid imagery, for example).
- It makes ideas resonate more deeply and creates new ideas.
- It utilizes all of the senses and all of the dimensions of our imaginations.
- It has a sense of aliveness, action, and energy.
• It can operate on the level of music, sound, and rhythm.
• It connects the body, the voice, and the imagination.

Writing in theatre balances the subjective with the objective
• It balances instinctual and analytical, close and distanced perspectives.
• It allows us to make connections and associations between life experiences, readings, research, and artistic creating.
• It originates in feelings, reactions, tastes, visions, responses, or preoccupations that might be highly subjective, but it complicates and/or supports that subjective response with:
  o Evidence and interpretation drawn from close reading of a text or detailed observation of a bodily practice
  o Self-reflexivity – it reflects on the writer’s social location. Where is the writer’s experience, taste, or response coming from?

HOW DO WE GO ABOUT WRITING IN THEATRE?

Writing in theatre originates in research
• The making and understanding of artistic work depends on good research. Though the methods of research may differ, common approaches include:
  o Textual research - finding, reading, and analyzing a variety of sources such as play texts, production reviews, design concepts, artist biographies, historical documents, theoretical frameworks, secondary sources, etc.
  o Observational or practical research – closely observing, participating in, documenting, and analyzing artistic practices and performances, as well as performances and phenomenon in everyday life.
  o Organizational research – gathering data from multiple sources and organizing it into documents that will be easily accessible to collaborators.

Writing in theatre is similar to the process of rehearsal
• We begin with brainstorming and work through successive drafts, progressively shaping, clarifying, and reaching greater specificity.
  o In the early phases, it is critical that we explore multiple possibilities by:
    ▪ Being open to the learning process
    ▪ Unleashing our imaginations
    ▪ Moving beyond what first strikes us or resonates with us
    ▪ Moving beyond preset boundaries and ideas about what is ‘right’
    ▪ Taking risks, trying experiments, and implementing innovations
  o As we move forward, it is important to clarify and hone what we have made by:
    ▪ Distilling and refining our ideas, determining what is most important and effective
    ▪ Editing for succinctness, specificity, and good mechanics

Writing in theatre requires commitment
• It takes time, effort, thought, and investment in the process to achieve success.
WHAT ABILITIES DO WE NEED TO WRITE EFFECTIVELY IN THEATRE?

Conduct research
- Recognize the different definitions, values, and processes of research pertinent to different dimensions of our discipline, and develop appropriate research strategies to support your work.
  - For **textual research** it is important to
    - Develop familiarity and comfort with library resources
    - Learn to distinguish between primary and secondary sources
    - Assess the reliability and value of web-based resources
    - Effectively document your sources
  - For **observational or practical research** it is critical to
    - Cultivate the habit of mark-making in verbal or graphic form
      - Develop a practice of recording thoughts, images, and ideas as a response to environment and everyday experience, and as a record of creative process
      - This habitual practice may take the form of free-writing, stream of consciousness writing, doodling, note-taking, sketching, collecting, etc.
  - For **organizational research** we must
    - Collect information and organize it in a user-friendly and efficient manner
    - Anticipate questions that may arise, and be prepared to answer them
- Develop methods of integrating your research into your creative work

Unlock and explore the imagination
- Go beyond your first instinct, what you think is ‘right’, and/or what is literal
- Take risks, be willing to make mistakes and get messy
- Keep open and develop multiple options

Create descriptions of performance, design components, and/or dramatic texts
- Craft detailed, evocative, and closely observed descriptions of others’ artistic work as well as your own
- Communicate visual and technical information with precision, clarity, and consistency

Identify, interpret, and analyze
- Identify parts of texts and productions (such as key moments, turning points, striking images, plot structure, climax, character traits and actions, etc.)
- Recognize how choices/parts come together to form a whole
- Identify artistic choices and speculate about artist’s or character’s intent
- Recognize the meanings, subtexts, implications, and effects of artistic choices
- Evaluate effectiveness of artistic choices
- Articulate the ways in which structure and content are mutually supportive
- Recognize how structural elements like punctuation, phrasing, tone, rhetorical devices, etc. inform the meaning and the physical delivery of written text
- Translate/paraphrase difficult texts into your own words
- Discern the relationship between a text or production and its artistic, historical, social, political, and philosophical contexts
• As a Stage Manager - Break down a script or a production in order to determine its practical requirements (scene breakdown, space breakdown, props lists, cue sheets, etc.), and anticipate questions and challenges
• As a Designer or Technician - Generate design choices/visual analogs for the language or themes of the play and devise visual formats to convey information
• As an Actor or Director - Craft ‘character analysis’ or ‘world of the play analysis’ through a combination of textual evidence and imagination

Create and support a thesis driven argument
• Clearly conceptualize and articulate a thesis statement
• Utilize topic sentences and clearly outlined structure to direct reader
• Support claims with evidence from the text, production, research

Develop an awareness of differences between conventions and genres of writing
• These may include program notes, scholarly articles, stage manager’s notes, advertising copy, grants, various playwriting conventions, research papers, etc.
• Recognize, practice, and polish writing within specific genres, keeping in mind the audience expectations that come along with each genre
• Become familiar with and utilize discipline-specific and program-specific vocabularies (i.e. general theatre vocabularies, acting, directing, design, technology, stage management vocabularies, etc.)
• Translate these vocabularies for non-specialists
• Translate between visual, verbal, and written formats

Deepen ideas to reach new levels of complexity
• Address counter-arguments, and incorporate multiple perspectives
• Differentiate between opinion and argument
• Examine historical precedents, other artists’ and critics’ practices and opinions
• Build density by connecting multiple observations to interpretation
• Ask questions that move from the concrete and grounded to the increasingly complex and critical

Develop self-reflexivity
• Recognize your social location and the limits of your perspective
• Develop the ability to hold open both subjective and objective perspectives, and to consider perspectives other than your own
• Discern the purpose and stakes of your artistic and scholarly intervention, asking what is needed, what is original, unique, imaginative, and worthy of discussion
• Develop an awareness of your own artistic process, of what kind of work is important to you
• Develop confidence in and ownership of your own voice, and identify tools that you can assist you in this process

Practice revision
• Practice the stages and processes of revision (i.e. brainstorming, structure mapping, outlining, drafting, talking through your ideas and writing with others, reviewing for structural, argumentative, and language clarity, and for effective usage and grammar, etc.)
• Embrace writing as a process of communication and reflection rather than a product
• Develop an awareness of your own writing process, of your strengths and weaknesses, and identify and utilize resources in order to make your writing more effective
• Cultivate responsiveness to others’ input
• Hone clarity, succinctness, and discernment through the revision process
APPENDIX B
Executive Summary of the Curriculum Mapping in Theatre

BA Performance and History/Literature/Criticism Program
1) Great deal of writing happening across the BA curriculum – it is already an intrinsic part of our educational praxis
2) Journals and Performance Reviews are most popular assignments, though skills and expectations differ
3) Many assignments work towards exploring the imagination and helping students better understand their own artistic and critical processes – these are our strengths
4) Developing self-reflexivity often has more to do with individual’s artistic processes rather than discerning social location and contextualization
5) Larger gaps in higher level analysis skills – Deepening Ideas, creating and supporting Thesis-Driven arguments
6) Research is predominantly ‘cultivating the habit of mark-making’ through journaling, textual research that results in writing is far less common
7) Revision is primarily happening in WI courses, rarely elsewhere
8) Expectations for student writing are very frequently implicit and/or brief (self-reporting often showed more assignments and abilities than I could discern in written materials)
9) Writing amounts and types vary from one instructor to the next, even in core curriculum (for instance, 1322 courses list anywhere from 2-7 different writing assignments which address different skills)

Design/Tech Program
1) The kinds of assignments and the abilities developed in Design Tech are very consistent throughout the curriculum.
2) The most common assignment types are (perhaps not surprisingly) visual based forms of writing (storyboards, sketches, renderings, design concepts, etc.), and technical writing (cue sheets, floor plans, lighting plots, models, etc.).
3) The most frequently developed abilities are “Identify, Interpret, Analyze” and “Awareness of Genres and Conventions”
4) The gaps in writing instruction seem to be in the higher level analysis skills – Deepening Ideas, Creating and Supporting Thesis-Driven Arguments, Synthesizing research into written forms, as well as Practicing Revision.
5) Developing Self-Reflexivity often has more to do with individual’s artistic processes rather than discerning social location and contextualization.
6) Expectations for student writing are very frequently implicit and/or brief (self-reporting often showed more assignments and abilities than I could discern in written materials).

BFA Acting Program
1) Text analysis seems to be a great strength of the program, and happens in the majority of courses throughout each level of the curriculum.
2) The gaps in writing instruction seem to be in the higher level analysis skills – Deepening Ideas, Creating and Supporting Thesis-Driven Arguments, Synthesizing research into written forms, as well as Practicing Revision.
3) The second year of the program appears to have the least development of many of the writing abilities, including those listed above and Conducting Research and Creating Descriptions.

4) Developing Self-Reflexivity often has more to do with individual’s artistic processes rather than discerning social location and contextualization.

5) Expectations for student writing are very frequently implicit and/or brief (self-reporting often showed more assignments and abilities than I could discern in written materials).
APPENDIX C
Abilities and Characteristics List – Dance (Summary)

WHAT ARE THE CHARACTERISTICS OF WRITING IN DANCE?
• Like dancing, writing in dance is *process-oriented*.
• Like dancing, writing in dance is a way of making meaning, a way of knowing, representing, and articulating the legibility of the body.
• Writing in dance theorizes artistic and social practice within cultural contexts.
• Writing in dance balances the subjective with the objective

WHAT ABILITIES DO WE NEED TO WRITE EFFECTIVELY IN DANCE?
• Create detailed, vivid, closely observed descriptions of performances, movements, bodies, images, music, and/or texts
• Interpret
• Conduct scholarly and creative research, and recognize its importance to the making and understanding of choreographic work
• Gather, assess, and apply evidence to substantiate statements and arguments
• Ask questions of performances, sources, and texts
• Build complex arguments and deepen thinking
• Recognize the importance of revision
• Like improvisation; experiment, take risks, and break boundaries
• Develop self-reflexivity
• Express yourself with clarity and technical precision, with an awareness of audience and genres
• Develop confidence in your own voice, processes, and instincts
Writing in Dance
DETAILS - Spring 2011

WHAT ARE THE CHARACTERISTICS OF WRITING IN DANCE?

Like dancing, writing in dance is process-oriented:
• There is continuity between observation, description, analysis, thought and creation. Writing is a process of the imagination.
• Writing is a way of finding out what you think, what your body thinks, and developing and deepening those thoughts.
• In writing we communicate ideas and observations to others in the service of collaboration—writing is joining a conversation, audible or visual sharing.

Like dancing, writing in dance:
• Is a way of making meaning, a way of knowing, representing, and articulating the legibility of the body.
• Is the unfolding or embodiment of an idea, vision, or experience. A way of creating and making, it brings something from within into the world.
• Requires equal parts technical execution, intelligence, mastery of vocabulary, and creativity to attain depth and facility.
• Is a means of crafting and communicating units of thought such as words, sentences, phrases, paragraphs, chapters.
• Is an approach to encouraging reflection and deepening understanding of kinesthetic, anatomical, and spatial awareness. This reflection and understanding can lead to decision making about how, why, and when to utilize certain elements.
• Is aware of its audience and responsible for a level of technical accomplishment, exhibiting professionalism and precision in self-presentation.
• Is similar to the process of rehearsal and technique development, progressively shaping and clarifying, reaching greater specificity and compositional integrity through revision and practice.

Writing in dance theorizes artistic and social practice within cultural contexts.
• Writing brings us to understand the ways in which all the elements of dance come together as an event: the motions of bodies, production elements, genre conventions, for particular audiences, in specific places and settings, in relation to specific histories.

Writing in dance balances the subjective with the objective
• It originates in feelings, reactions, visions, responses, or preoccupations that might be highly subjective, but it complicates that subjective response with:
  • Evidence and interpretation drawn from close reading of a text or detailed observation of a bodily practice (What are you seeing/reading? What are you doing? What choices are being made? What choices can be made? And why?)
  • Self-reflexivity – it reflects on the writer’s social location. Where is the writer’s experience, taste, or response coming from? What kind of relationships does the experience of performance create or express—and what are the politics of those relationships?
WHAT ABILITIES DO WE NEED TO WRITE EFFECTIVELY IN DANCE?

1) **Create detailed, vivid, closely observed descriptions** of performances, movements, bodies, images, music, and/or texts
   - Includes articulations of your own dance experience and observations of other people and performers
   - Requires attention to many elements including space, time, energy, action, rhythm, frequency, emotion, color, pattern, sound, costume, theme, movement vocabulary
   - Identifies and articulates extraordinary moments or images that rise above the everyday, that are especially striking and inspiring, and that remain with you over time
   - Includes *what* happened but also moves beyond this to detail specifics of *how* and *why*

2) **Interpret**
   - Recognize the meanings, affects, and effects that come from the creative choices, choreographies, and movements you have observed, in context
   - Develop skills and criteria for evaluation of observations, understanding what is and is not working and being able to articulate and defend your opinion in a manner that is appropriate for the recipient/class/context
   - Develop a richer, clearer and more immediate sense of the body's design and function, by attuning yourself to and articulating your innate knowledge of the experience of your body, and discerning how body systems work together to create easeful, efficient movement
   - Compare and contrast movements, choreographic structures, artistic choices in production and design; and historical, political, cultural, geographical contexts

3) **Conduct scholarly and creative research**, and recognize its importance to the making and understanding of choreographic work

4) **Gather, assess, and apply evidence to substantiate statements and arguments**
   - Learn to distinguish, for example, a secondary from a primary source
   - Understand how to analyze and apply description, observation, images, and ethnographic notes as evidence
   - Differentiate between opinion and supported argument

5) **Ask questions** of performances, sources, and texts
   - Move from concrete, grounded questions to increasingly complex and critical ones
   - Discern why choices were made and their potential meanings
   - Learn how to provide critical feedback in the form of a question

6) **Build complex arguments and deepen thinking** through
   - Articulating and committing to a position in an argument, debate, or discussion
   - Developing and supporting a thesis statement
   - Identifying and articulating the core argument of another scholar or artist, and differentiating it from your own argument
   - Addressing counter-arguments and incorporating multiple perspectives
   - Recognizing the connection between articulating and structuring a written argument, and articulating and structuring a choreographic statement
• Comparing or referencing elements outside of dance (such as music, visual art, architecture, culinary arts) to develop a more interdisciplinary and comprehensive view of the world

7) **Recognize the importance of revision**
   • Recognize the stages and processes of revision
   • Practice revision

8) **Like improvisation; experiment, take risks, and break boundaries**
   • Unlock the imagination and the unconscious
   • Work to dislodge creative blocks, rigid habits, and internal editors
   • Move beyond ideas about what is ‘right’
   • Learn to make bold choices
   • Develop an openness to new options

9) **Develop self-reflexivity**
   • About your social location, relationality, and the limits of your own perspective
   • About how you and your work intersects with cultural, philosophical, ethical, political, social, and technological realities

10) **Express yourself with clarity and technical precision**, with an awareness of audience and genres
    • Utilize organized structure to guide the reader
    • Find and utilize variations in phrase structure to create smooth flow
    • Develop and utilize a nuanced vocabulary

11) **Develop confidence in your own voice, processes, and instincts**
    • Bring life experience to bear in your dancing and writing
    • Develop a practice of tracking questions, discoveries, difficulties, breakthroughs
    • Receive and constructively apply critical feedback
    • Embrace dancing and writing as processes of communication and reflection rather than as a product
    • Develop awareness of your own artistic and writing process
    • Articulate your own artistic visions, missions, goals with clarity and succinctness (for grant proposals or mission statements)
APPENDIX D

Executive Summary of the Curricular Mapping in Dance

1) There is a great deal of writing happening across the dance curriculum, despite beliefs to the contrary. In other words, it is already an intrinsic part of the educational praxis in these programs (BA and BFA).

2) There appears to be both breadth and depth in terms of the writing in the ‘academic’ courses (as might be expected), but there is also quite a bit in the Modern technique classes and the Composition classes.

3) There is less paper-and-pen/computer (verbal language) writing in the Ballet, Tap, Jazz, and other technique classes, though it is not non-existent. How are the abilities being honed in other non-verbal language formats?

4) Journals, Performance Reviews, Informal Response Papers, Process/Reflection/Results Papers, Research, and Observations of Movement are most popular assignments, though skills and expectations differ depending on course and instructor.

5) Revision is primarily happening in WI and/or higher level courses.

6) Expectations for student writing are frequently implicit and/or brief (especially for assignments like journals), but for many courses, assignment prompts are quite detailed and explicit – moreso than other programs in the department. (See esp. Aldis, Bergeron, Chatterjea, García, Grotting, Jenson, Kinney, Larasati, Thompson)

7) Writing amounts and types vary from one instructor to the next in some classes (for ex., there is some overlap and some difference between instructors in 1401)

8) In the 2009 Survey data, instructors rated the strength of students’ writing on various abilities between satisfactory and weak, and said they were neutral (50%) or dissatisfied with student writing (33%), yet it appears that skills are being honed in many classes across the curriculum. Why might this gap exist?
APPENDIX E

Description of TAD Workshops Spring 2011 and Proposed Fall 2011 Workshops

Devising Effective Writing Assignments in Theatre and Dance (February 2011)
Students write best when they know what the expectations of a written assignment are and also how their writing will be graded. Very often, we as instructors assume that we are being very clear when we are actually expecting students to write in ways that we never explicitly describe. In this workshop, we will work on creating explicit writing prompts and developing grading rubrics and tools that help us measure student success and make expectations transparent for our students.

Making Writing Instruction Less Overwhelming and Impossible (April 2011)
Many of us feel overwhelmed at having to teach writing in addition to our subject area. Still, we recognize that writing is a vital part of training critical artist-thinkers. Is there a way to infuse elements of writing instruction into our course instruction rather than adding them on as extra elements? Yes. In this workshop we’ll focus on time-efficient writing activities, brief in-class writing instruction (i.e. the five-minute workshop) and strategies for reducing grading time.

Where Do I Go From Here? (Proposed Fall 2012)
Now that we’ve created a departmental Writing Plan, how do we go about incorporating relevant writing instruction into our specific courses? How, in our syllabi, assignments, and grading schemes can we best communicate our writing expectations in theatre and dance to the students we teach? This workshop will include samples, ideas and best practices. Attendees are invited to bring course syllabi and writing assignments.

Teaching Written Argumentation (Proposed Fall 2012)
As a faculty, we have concluded that developing, articulating, and supporting a thesis driven argument is a critical ability that theatre and dance students need to develop. This higher order ability is not only one of the most difficult for students to learn, it can also be one of the most difficult to teach. This workshop will offer ideas about breaking this complex ability down into manageable steps, from conceptualizing a thesis to addressing counter-arguments and supporting claims with evidence.

Working with Non-Native English Speaking (NNES) Writers (Proposed Fall 2012)
Most instructors encounter non-native speakers of English in their classes at one point or another. Although native speakers of English also have problems with writing, writing done by non-native speakers may involve issues related to language or cultural interference, so approaches taken by instructors needs to be different as well. This workshop will provide recommendations to help you recognize and respond to typical writing problems found in writing done by NNES writers.
## APPENDIX F
### Rating Criteria Used for June 2011 Theatre Rating Session

<table>
<thead>
<tr>
<th>Criteria for Rating: Theatre and Dance 2011</th>
<th>insufficient</th>
<th>sufficient</th>
<th>blue ribbon</th>
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</thead>
<tbody>
<tr>
<td><strong>Meaning/argument</strong></td>
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<tr>
<td>1. Conveys, with evocative language, key components of target work(s), concepts, and/or authors</td>
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<tr>
<td>2. Interprets meanings, subtexts, implications, intents, and or effects of these key components</td>
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<tr>
<td>3. Evaluates the effectiveness of artistic choices against perceived intent and/or named criteria.</td>
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<tr>
<td>4. Analyzes the relationship between a text or production and its contexts (artistic, historical, social, political, and/or philosophical)</td>
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<tr>
<td><strong>Support</strong></td>
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<tr>
<td>5. Identifies writer’s social location and the limits of his/her perspective</td>
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<tr>
<td>6. Evidences positions using primary sources appropriate to the field (primary sources may include play texts, video footage/photographs or other recordings of productions, critical production reviews, artist interviews, original design sketches or renderings, field notes, etc.)</td>
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<td></td>
<td>Evidences positions using secondary sources such as peer-reviewed journals appropriate to the field (<em>TDR, Theatre Journal</em>, etc.) and academic texts</td>
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<tr>
<td>8.</td>
<td>Seamlessly integrates evidential material by fully unpacking quotes/excerpts</td>
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<tr>
<td>9.</td>
<td>Effectively documents sources in MLA format (in-text citations and final Works Cited list)</td>
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</table>

**Structure**

| 10. | Clearly articulates a thesis statement (whether about a text, production, character, directorial or design concept, etc.) |
| 11. | Addresses counter-arguments and/or alternate perspectives |
| 12. | Structures argument logically, such that readers can follow intentional sequencing of ideas |

**Style and usage**

| 13. | Utilizes discipline-specific vocabularies in a manner that demonstrates comprehension of terminology and appropriateness for the audience |
| 14. | Demonstrates grammatical clarity |
## 5. WEC Writing Plan Requests

**Unit Name:** Theatre Arts and Dance

### Financial Requests (requests cannot include faculty salary support)

*drop-down choices will appear when cell next to "semester" is selected*

<table>
<thead>
<tr>
<th>Semester 1: Fall 2011</th>
<th>Semester 2: Spring 2012</th>
<th>Semester 3:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item</td>
<td>Cost</td>
<td>Item</td>
</tr>
<tr>
<td>Grad Student RA/TA (25%)</td>
<td>$7,296.00</td>
<td>Grad Student RA/TA (25%)</td>
</tr>
</tbody>
</table>

**Semester 1 Total:** $7,296.00  
**Semester 2 Total:** $7,296.00  
**Semester 3 Total:** $0.00

### Rationale for costs and their schedule of distribution

To date, the project has made significant progress within the Department, and is now at a crucial juncture – the curriculum mapping has just been completed and programs are set to make substantial changes to their pedagogical and instructional materials, as well as to embark on deeper conversations about the scaffolding of their curricula. One more year of RA support at 25% would allow the Theatre and Dance Department to more fully implement our WEC goals. During the 2011-2012 academic year, it is anticipated that a critical mass of faculty will have hands-on experience in integrating the goals and Characteristics and Abilities language into their instruction, and thus will need less intensive support in the form of an RAship in 2012-2013. The request is made for a full-time/regular graduate student; however, if an ABD student is secured for the RAship, then the additional funds will be returned.

### Service Requests

*drop-down choices will appear when a cell in the "service" column is selected*

<table>
<thead>
<tr>
<th>Semester 1: Fall 2011</th>
<th>Semester 2: Spring 2012</th>
<th>Semester 3: Fall 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Service</td>
<td>Qty</td>
<td>Service</td>
</tr>
<tr>
<td>Consultation</td>
<td>2</td>
<td>Consultation</td>
</tr>
<tr>
<td>Workshop</td>
<td>3</td>
<td>Workshop</td>
</tr>
</tbody>
</table>

### Description and rationale for services

The Department will offer a series of workshops in the coming year, in conjunction with Center for Writing Staff, that will offer coaching in writing instruction, and will be specifically targeted for department and programmatic needs. This will begin with a workshop session at the annual Fall Faculty Retreat, focused on revising instructional materials. Other workshops will be aimed at the four (4) specific programs within the department (Theatre BA, Theatre BFA, Theatre Design/Tech, and Dance) and will be scheduled during program faculty meetings to ensure attendance and participation. Consultations will be focused particularly on the instructional needs of practice-based faculty and designed to be particularly accessible to adjunct instructors.
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<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Item</th>
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<tr>
<td>Semester 4 Total:</td>
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<td>Semester 5 Total:</td>
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<td>Semester 6 Total:</td>
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<table>
<thead>
<tr>
<th>Service</th>
<th>Qty</th>
<th>Service</th>
<th>Qty</th>
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<tbody>
<tr>
<td>Consultation</td>
<td>1</td>
<td>Workshop</td>
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Theatre Arts and Dance

7/14/2011  Writing Plan approved by the Campus Writing Board

8/18/2011  Writing Plan fiscal requests approved by Office of the Vice Provost of Undergraduate Education

<table>
<thead>
<tr>
<th>Cost</th>
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<th>Term</th>
<th>Fiscal Year</th>
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<tbody>
<tr>
<td>$</td>
<td>7,296.00 25% Research/Teaching Assistant</td>
<td>Fall 2011</td>
<td>FY12</td>
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<tr>
<td>$</td>
<td>7,296.00 25% Research/Teaching Assistant</td>
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<td>FY12</td>
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<td>$</td>
<td>14,592.00 TOTAL</td>
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