Stephen F. Austin State University
Department of Kinesiology and Health Science
Dance Program Handbook
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A message to all returning dancers and new dancers...

Welcome to the SFASU Dance Program!

...from the Faculty
When a dancer comes on stage, he is not just a blank slate...Behind him he has all the decisions he has made in life...You are looking at the person he is, the person who, at this point, he cannot help but be...Exceptional dancers, in my experience, are also exceptional people...People with an attitude toward life, a kind of guest...They know who they are, and they show this to you, willingly.

-Mikhail Baryshnikov
University Calendar
For AY 2020-2021

- Monday, August 24, 2020
  - Classes Begin
  - Classes Begin 1:58 PM

- Thursday, August 27, 2020
  - Last Day To Change Schedules Other Than To Drop Courses
  - Last Day To Register (Both Full-Time And Part-Time Students)
  - Last Day To Change Schedules Other Than To Drop Courses 1:59 PM
  - Last Day To Register (Both Full-Time And Part-Time Students) 2:01 PM

- Tuesday, September 08, 2020
  - Twelfth Class Day
  - Twelfth Class Day 2:02 PM

- Tuesday, September 15, 2020
  - First Day To Apply For Degrees To Be Completed In May 2021
  - First Day To Apply For Degrees To Be Completed In May 2021 2:02 PM

- Friday, September 18, 2020
• Twentieth Class Day 2:03 PM
• Twentieth Class Day 2:03 PM

• Wednesday, October 14, 2020
  • Mid-Semester 2:04 PM
  • Mid-Semester 2:04 PM

• Wednesday, October 21, 2020
  • Last Day To Drop Courses 2:04 PM
  • Last Day To Withdraw From The University Without WP Or WF 2:05 PM
  • Last Day To Drop Courses 2:04 PM
  • Last Day To Withdraw From The University Without WP Or WF 2:05 PM

• Sunday, October 25, 2020
  • Board Of Regents Meeting - October 25 And 26, 2020

• Monday, October 26, 2020
  • Board Of Regents Meeting - October 25 And 26, 2020

• Sunday, November 15, 2020
  • Last Day To Apply For Degrees To Be Completed In May 2021 2:06 PM
  • Last Day To Apply For Degrees To Be Completed May 2021 2:06 PM

• Saturday, November 21, 2020
  • Beginning Of Thanksgiving Holiday For Students And Faculty
• **Beginning Of Thanksgiving Holiday For Students And Faculty** 2:07 PM

• **Monday, November 30, 2020**
  
  o **Classes Resume**
  
  o **Last Day To Withdraw From The University**
  
  o **Classes Resume** 2:07 PM
  
  o **Last Day To Withdraw From The University** 2:08 PM

• **Friday, December 04, 2020**
  
  o **Big Dip Ceremony I**
    
    9:00 AM until 5:30 PM, Grand Ballroom
    
    9:00 a.m. Perkins College of Education 1:00 p.m. College of Fine Arts, Liberal & Applied Arts, Temple College of Forestry & Agriculture 4:00 p.m. Rusche College of Business, College of Sciences & Mathematics.
    
    **Craig Turnage**

  o **The Big Dip Ring Ceremony** 2:09 PM

• **Monday, December 07, 2020**
  
  o **Final Examinations**
    
    ending Friday, December 11, 2020

  o **Final Examinations** 2:10 PM until 2:10 PM ending Friday, December 11, 2020

• **Saturday, December 12, 2020**
  
  o **Commencement**
  
  o **Commencement**
• Wednesday, December 16, 2020
  o Grade Entry Completed For Fall
  12:00 PM
  o Grade Entry Completed For Fall
  12:00 PM

• Saturday, January 02, 2021
  o First Day To Apply For Degrees To Be Completed In August 2021

• Saturday, January 09, 2021
  o Residence Halls Open
  10:00 AM

• Tuesday, January 12, 2021
  o Orientation For All New Freshman And Transfer Students Enrolling In Summer Classes, BPSC 2Nd Floor
  9:00 AM
  o Faculty Meetings By College
  9:30 AM
  o Faculty Meetings By Department
  10:30 AM
  o Faculty Available For Advising
  1:00 PM until 5:00 PM

• Wednesday, January 13, 2021
  o Classes Begin

• Monday, January 18, 2021
  o Martin Luther King, Jr. Holiday For Students And Faculty
  o Classes Resume
Tuesday, January 19, 2021

- **Last Day To Register (Both Full-Time And Part-Time Students)**
- **Last Day To Change Schedules Other Than To Drop Courses**

Sunday, January 24, 2021

- **Board Of Regents Meeting - January 24, 25 And 26, 2021**

Monday, January 25, 2021

- **Board Of Regents Meeting - January 24, 25 And 26, 2021**

Tuesday, January 26, 2021

- **Board Of Regents Meeting - January 24, 25 And 26, 2021**

Friday, January 29, 2021

- **Twelfth Class Day**

Wednesday, February 10, 2021

- **Twentieth Class Day**

Tuesday, March 02, 2021

- **Last Day To Apply For Degrees To Be Completed In August 2021**

Wednesday, March 03, 2021

- **Mid-Semester**

Saturday, March 06, 2021

- **Beginning Of Spring Holidays**

Monday, March 15, 2021

- **Classes Resume**
• Wednesday, March 17, 2021
  o Last Day To Withdraw From The University Without WP Or WF
  o Last Day To Drop Courses

• Thursday, April 01, 2021
  o Beginning Of Easter Holiday For Students And Faculty
  o First Day To Apply For Degrees To Be Completed In December 2021

• Monday, April 05, 2021
  o Classes Resume

• Sunday, April 18, 2021
  o Board Of Regents Meeting - April 18, 19 And 20, 2021

• Monday, April 19, 2021
  o Last Day To Withdraw From The University
  o Board Of Regents Meeting - April 18, 19 And 20, 2021

• Tuesday, April 20, 2021
  o Board Of Regents Meeting - April 18, 19 And 20, 2021

• Friday, April 30, 2021
  o Big Dip Ceremony
    9:00 AM until 5:30 PM
    Grand Ballroom
    9:00 a.m. Perkins College of Education 1:00 p.m. College of Fine Arts, Liberal & Applied Arts, Temple College of Forestry & Agriculture 4:00 p.m. Rusche College of Business, College of Sciences & Mathematics.

Craig Turnage
• Monday, May 03, 2021
  • Final Examinations ending Friday, May 07, 2021
• Saturday, May 08, 2021
  • Commencement

Dance Program Calendar

• August 23, 2020
  • Auditions for Danceworks and RDC 1-3pm, HPE dance studio

• August 24, 2020
  • Classes begin
August 26, 2020
  • Majors/minors meeting- ZOOM 5:30pm

• September 11-13, 2020
  • Jared Doster Guest Artist

• October 12-16, 2020
  • Midterms

• October 16-18, 2020
  • Keith Haynes Guest Artist

• November 9-11, 2020
- Juries
  - November 12-14, 2020
    - Danceworks Senior Choreographic Concert, HPE dance studio 201
  - November 18 & 19, 2020
    - Dance Workshop- HPE Big Gym 8am-4pm
  - November 19, 2020
    - Auditions for Spring Danceworks 4:30-7pm, HPE dance studio 201
  - November 21-29, 2020
    - Thanksgiving Break
  - December 7-11, 2020
    - Finals week
  - December 12, 2020
    - Commencement
  - January 13, 2021
    - Classes Begin
  - February 25-27, 2020
    - RDC in Concert, HPE dance studio
  - March 6-14, 2021
    - Spring Break
  - April 1-4, 2021
    - Easter Break
- April 8-10, 2021
  - Danceworks Senior Choreographic Concert, HPE dance studio 201

- April 19-21, 2021
  - Technique Juries

- April 21, 2021
  - Informal Concert in HPE 201 4-6:30pm

- April 22, 2021
  - Auditions for Danceworks & RDC 4-7pm, HPE dance studio 201

- May 3-7, 2021
  - Finals Week

- May 8, 2021
  - Commencement
Commitment is

Being the first to come and the last to leave,
showing up every time,
especially when there is no one to applaud,
giving more than taking,
having your eye on the future and a road map
to get there,
sharing the light of wisdom on the darkest
corners,
getting it done time after time,
a decision that you make and keep; hour after
hour, day after day, year after year.

-Paula Vinzi
Stephen F. Austin State University- Dance Program

University Mission
Stephen F. Austin State University is a comprehensive institution dedicated to excellence in teaching, research, scholarship, creative work, and service. Through the personal attention of our faculty and staff, we engage our students in a learner-centered environment and offer opportunities to prepare for the challenges of living in the global community.

Dance Program Mission
The dance program is committed to performance excellence through vigorous training in dance technique, theory, and choreography promoting and encouraging creativity, performance, scholarship, and learning in the arts. Intellectual, technical, and artistic growth is the primary focus of the dance program and is administered by the program in disciplined and nurturing environment. The education of the student is heightened by a strong foundation in ballet, modern and jazz dance technique as well as in choreography. With diverse performance opportunities, professional liaisons with nationally recognized dance organizations, and release time for professional experience, we collaborate to champion the best aspects of the past as we prepare for the future through innovation, enterprise, and arts advocacy.
Dance Program
The Dance Program in the Department of Kinesiology and Health Science is committed to performance excellence through specialized training in dance technique, theory, and choreography. Intellectual and artistic growth is the primary focus of the Dance Program and it is our goal to create a disciplined and nurturing environment for individual development. The education of the student is enhanced by a strong foundation in ballet, modern dance, jazz dance, and choreography with diverse performance opportunities, and release time for professional experience. As stated above in our mission, the dance program is committed to performance excellence through vigorous training in dance technique, theory, and choreography promoting and encouraging creativity, performance, scholarship, and learning in the arts. Intellectual, technical, and artistic growth is the primary focus of the dance program and is administered by the program in a disciplined and nurturing environment. The education of the student is heightened by a strong foundation in ballet, modern and jazz dance technique as well as in choreography. With diverse performance opportunities, professional liaisons with nationally recognized dance organizations, and release time for professional experience, we collaborate to champion the best aspects of the past as we prepare for the future through innovation, enterprise, and arts advocacy. In utilizing the expertise of the Dance Program faculties and visiting artists, the program fosters learning and creativity while preparing graduates as performers, teachers, and choreographers, as well as providing them with a wide-ranging background in the arts and humanities in preparation for advanced graduate studies.
To enhance the BS degree in dance, the Dance Program maintains liaisons with professional dance companies and arts organizations. These professional connections provide our students performance opportunities, foster artistic growth, and expose our students to artists of national and international prominence. The Dance Program recognizes the American College Dance Association (ACDA), American Dance Festival (ADF), National Dance Education Organization (NDEO), Jacob’s Pillow, the Kennedy Center for the Arts, and the FRINGE as mutually beneficial partnerships.

Teaching excellence is the cornerstone of the Dance Program and faculty remain active professionally as performers and choreographers. The traditional focus remains on education, performance and choreography for the faculty through their professional activity, and for the students through the curriculum. Faculty expectations are high, and these translate into rigorous degree program requirements both in the studio and academic components of the curriculum. Increasing rigor may be attributed nationally to an ever-increasing competitive environment for the best students and faculty and locally to the University having gravitated toward very high expectations regarding faculty professional activity and visibility as criteria for merit salary increases and awarding of tenure and promotion.

The Dance Program serves students locally, regionally and internationally. Founded in 1980, the Dance Program maintains its high standards of artistic and educational leadership. The mission of the Dance Program is to prepare graduates for work in the professional world as performers, teachers, and
choreographers, as well as provide them with a broad-based background in the arts and humanities in preparation for advanced graduate study.

The Dance Programs commitment to intellectual and artistic growth creates an environment for students that is challenging, stimulating, and disciplined. The program encourages discovery, creativity and learning of the highest caliber. This is achieved through specialized training in dance technique, theory and choreography. Individual artistry is nurtured by example, encouragement and diversity of performance opportunities. Although it is realized that time and experience are necessary to bring an artist to full maturity, the strong foundations of discipline and craft that are presented and established during the students’ time at the University are absolutely essential.

The faculty of the Dance Program employs the highest quality of dance instruction, performance and creativity/research. The Dance Program acknowledges the importance of professional interaction and promotes professions commitments by the faculty beyond the University setting. It is the philosophy of the dance faculty to seek outside stimuli, along with continuing education, bringing current trends and ideas from the professional world of the arts to the Dance Program. This enhances individual creative artistry as both students and faculty mature as technicians, performers, educators and artists. The Dance Program believes that dance is a multi-dimensional art form which utilizes the expertise of the Dance Program’s faculties, as well as visiting professionals in a variety of métiers. The faculty and the curriculum support and encourage interdisciplinary arts
experiences, with an open mind to the demands and challenges of today’s artistic world.

Curriculum
The Dance Program offers 2-degree tracks, dance teaching and performance and choreography, within the Bachelor of Science degree in dance. Both degrees are a four-year professional training program in dance education, and performance and choreography with equal emphasis in ballet, modern dance, and jazz dance technique. Course work in performance techniques, dance production, dance history, dance pedagogy, analysis of movement and choreography are offered within both degree frameworks. Through juried examinations, students are required to reach established levels of technical proficiency in order to qualify for advancement and complete requirements for graduation. Our focus on the individual provides students, with the consent of the faculty, the opportunity to engage in a diverse curriculum with additional course work in tap, improvisation, pointe and conditioning. We have also begun the process of aligning our curriculum in order to become a member of the National Association of Schools of Dance (NASD) for dance accreditation.

Performance Opportunities
The Dance Program produces 3-4 concerts yearly. Each is comprised of works in a variety of idioms by faculty, guest artist, and students. All students must perform in a Danceworks concert at least twice prior to graduation. Danceworks is the senior capstone concert which is comprised of senior choreographic projects and provides students the opportunity to practically apply their knowledge of technical production, effectively choreography
a group work, and exhibit technical and stylistic proficiency in a multitude of dance forms. In addition to informal concerts/showings in HPE 201 and other spaces on campus, dancers may audition to perform in the Repertory Dance Company (RDC) at the end of each Spring semester. The RDC requires a year-long commitment and works directly with guest artists and performs in a variety of venues such as the RDC in concert, ACDA, recruitment activities, musicals in collaboration with the School of Theater, and the Fringe Festival; the largest art festival in the world.

Alumni
The strength of our program of study and our commitment to the academic as well as the creative development of the individual is reflected in the many fine artists who have successfully established careers as teachers and administrators in private studios, public and professional schools, colleges and universities, as well as in professional dance companies and dance organizations. Many of our graduates have pursued graduate studies in dance, perform professionally, and are employed in a variety of dance related jobs.
Dance Faculty

Heather Samuelson- is an Assistant Professor and Coordinator of Dance at Stephen F. Austin State University. She received her BFA, in dance, from Sam Houston State University in 2002 and her MFA, in dance, from Sam Houston State University in 2009 and her Lyra Aerial certification in 2020. Heather has danced with numerous companies such as the Kista Tucker Dance Theatre, Rednerrus Feil Dance Company, Raven Dance Project, and Dance Umbrella.

Heather has taught master classes and presented her adjudicated choreography at regional American College Dance Association Conferences. Her work M.E. was selected for the Gala Performance at the Southern Region ACDA Conference in 2016 and in June 2017, M.E. was presented internationally in Paris, France at the Arts in Society Conference. Ms. Samuelson’s piece, Cognitive Disturbance was Gala
Selected at the 2018 ACDA South Central Conference and her choreography in Tales of Neverland was presented, internationally, at the Edinburgh Fringe Festival in Scotland. She has also been a guest speaker and choreographer at Houston Community College where she set her Limón-based modern piece *Broken Darkness*.

Ms. Samuelson was selected as the 2018-2019 Teaching Excellence Award recipient for the Department of Kinesiology and Health Science and was the recipient of the 2014-2015 Teaching Excellence Award for Adjunct Faculty, received the prestigious recognition for teaching one of the 10 Most Life Changing Courses at SFA, she choreographed *Godspell, Ivy and Bean, Oklahoma!,* where she received the award for Excellence in Choreography from the Kennedy Center American College Theater Festival (KCACTF), *The 25th Annual Putnam County Spelling Bee* and *Pride and Prejudice* for the SFA School of Theater, she choreographed *Street Scenes* and *Indodana* for the SFA School of Music, and has hosted numerous dance companies at SFA. Heather has also served as a guest speaker for the Faith and Trauma: Light in Darkness Conference.

Heather co-directs the SFA Repertory Dance Company and is the Founder and Artistic Director of Dimensions Contemporary Ballet. Her company has performed at numerous national, regional, and state festivals. Ms. Samuelson teaches all levels of Limón modern, ballet, tap, and jazz dance techniques.
Amanda “Mandi” Moore is a choreographer, performer, educator, and collaborator. She has a Bachelor of Science in Education-Dance from Bowling Green State University and a Master of Fine Arts in Dance Choreography from The University of North Carolina at Greensboro. As a choreographer, she researches and creates work focused around various functions of the brain. She fuses Jazz, Contemporary, and Acrobatics into her movement. Her choreography is shaped by what she thinks will stimulate and be informative for the audience.

Mandi has presented her work at the University of North Carolina at Greensboro, The Greensboro Fringe Festival, and as an Artist in Residence at Dance Project. As a performer, Mandi has worked with Tammy Metz Starr, Colleen Murphy, Deborah Tell, Jane Weiner, B.J. Sullivan, and Cynthia Ling Lee. She has taught at various universities which include North Carolina State University, Elon University, and The University of North Carolina at Greensboro.

Mandi feels that every moment is an opportunity to learn and grow. She cherishes creating, learning and experiencing life through dance.

Sarah Sanchez- is a Visiting Assistant Professor at Stephen F. Austin State University. Originally from San Antonio, Sarah began her training in Ballet Folklorico and Flamenco touring the Greater Texas area with company, Danza Gitana Mexicana. She holds an M.F.A. in Dance (2016) from Sam Houston State
University and a B.F.A. in Dance (2013) from Texas State University. Sarah’s choreography has been presented at ACDA, Sans Souci Video Dance Festival, Luminaria Arts Festival, and Cole Concert Hall. Sarah founded and currently advises the SFA Dance Club, a community service-based organization where dancers can improvise, collaborate, and assist each other in their dance studies. Additionally, Sarah has received her Pilates Mat certification under Balanced Body and enjoys teaching Pilates fundamentals in her Dance Conditioning classes. Sarah is privileged to be a choreographer for Repertory Dance Company and a part of a loving, and supportive Dance Faculty and program.

T.J. Maple is Adjunct Faculty and the SFA Coordinator of Spirit Programs. Over the last twenty four years, T.J. Maple has been Choreographing and Coaching Dance teams across Texas and beyond. Over the past sixteen years as Coach at SFA, Maple has transformed the squad from a traditional “Pom” squad that focused on High Energy Hip Hop and Pom to a higher level of dance and technique. Under Maple’s direction, the squad has won sixteen American Dance/Drill Team School Collegiate Championships in Div. I and IA Dance and Hip Hop since 2006 and also won the ADTS Collegiate Academic Championship is 2007. SFA has won the NCA/NDA Collegiate National Championship in 2009, 2012, 2013, 2015, 2016, 2017 (x2), 2018, and most recently 2019.

Maple has been a Choreographer, Head Instructor, Certified Adjudicator, Speaker and currently part of the Unleashed Master Staff for the National Dance Alliance (NDA) in Dallas, Texas. Maple is part of the ESP Productions staff for the Citrus Bowl in Orlando, FL. He is also an adjudicator and master instructor for numerous companies including American Dance/Drill Team School (ADTS), Crowd Pleasers Dance and MA Dance. He has been a member of the Texas Dance Educators
Association (TDEA) since 2001. Maple was the TDEA All-State Choreographer in 2013.

His favorite quote is “The ultimate goal is to be better today than you were yesterday.”

Haley Hoss Jameson- is an Adjunct Professor of the dance program at Stephen F. Austin State University. She previously served as Co-Coordinator of the SFASU dance program from 2015-2019, as well as the SFA Repertory Dance Company. She has taught dance for the past 30 years in studios, workshops, and at the collegiate level. Haley has been faculty at University of Missouri-Kansas City’s Conservatory of Music and Dance, Missouri Valley College, Cottey College, and Northwest Missouri State University. Haley co-founded the Northwest Dance Company at Northwest Missouri State University, now in their 18th year. Haley has performed professionally as an independent dancer and choreographer as well as with a.musing.dance.company throughout Texas and Missouri. She has taught beginning voice, and stage movement for the singer at the Singer’s Workshop Studios for professional recording artists. She has choreographed in the Miss Kansas (America) system, for universities, and for show choirs across Texas, Missouri, and Kansas. Haley is a judge for the Miss America pageant system, various dance competitions, show choirs, and for collegiate dance companies. She received her B.S. in Theatre/Dance from Kansas State University and her MFA in Dance & Related Arts from Texas Woman’s University.
Guest Artists
Elijah Gibson (2015/16)
Donna Frogge (2015/16)
Sarah Imhoff Jones (2015/16)
Tonya Reed Simon (2016/17)
Jo Byrnes (2016/17)
Ruth Barnes (2017/18)
Briexy Blankenship-Cozad (2017/18)
Jennifer Salter (2017/18)
Amy Elizabeth (2018/19)
Elijah Gibson (2018/19)
Slade Billew (2019/20)
Travis Prokop (2019/20)
David Arevalo (2019/20)
Jared Doster (2020/21)
Keith Haynes (2020/21)
Dancing in all its forms cannot be excluded from the curriculum of all noble education: dancing with the feet, with ideas, with words, and, need I add that one must also be able to dance with the pen?

-Friedrich Neitzsche
SFASU DANCE PROGRAM

Policies and Procedures

I. Drugs, Alcohol, and Tobacco- all students and faculty will adhere to the SFASU policies and procedures regarding the use of drugs, alcohol, and tobacco, which also includes vaping. Any person who visibly intoxicated or under the influence will be removed from the activity or building and will be reported to the chair of the department and/or appropriate authorities. The use of drugs, alcohol and tobacco products is unsafe for the user and their fellow dancers. These actions and activities will not be tolerated.

II. Dress Code- the faculty require that dancers dress in the proper dance attire at all times. Our professional standards are very important to us and in order to give you the best training we must see your facility and how it moves; which can only be executed with proper dance attire.

A. BALLET: Appropriate attire for women, for skills testing, includes properly fitted pink tights (to enhance muscular definition) worn over the foot, non-distracting open-necked BLACK leotard, and pink ballet slippers. Men must wear BLACK tights (to enhance muscular definition), black leotard or white t-shirt, black slippers or white socks with white slippers, and a dance belt or athletic support. Please, NO SHORTS, BAGGY CLOTHING, JEWELRY OR DANGLING EARRINGS.
For everyday wear, the dancer may wear a colored leotard. Warm-ups are allowed at barre, but once the body is warm they should be removed.

B. MODERN DANCE: Appropriate attire for men and women for skills testing includes BLACK footless tights or leggings, BLACK leotard or fitted shirt (men). Dance belt or athletic support for men and no shoes. Please, NO SKIRTS, SHORTS, BAGGY CLOTHING, JEWELRY OR DANGLING EARINGS.

For everyday wear, the dancer may wear a colored leotard or that specified in the course syllabus.

C. JAZZ DANCE: Appropriate attire for men and women for skills testing includes a BLACK leotard or fitted shirt (men), BLACK jazz pants or leggings, and Jazz shoes/pedini’s/character shoes/bare feet as specified in the course syllabus. A dance belt or athletic support for men and NO STREET SHOES. Please, NO SKIRTS, SHORTS, BAGGY CLOTHING, JEWELRY OR DANGLING EARINGS.

D. IMPROVISATION: Dance attire or that specified in the course syllabus.

E. CHOREOGRAPHY: Dance attire or that specified in the course syllabus.

F. CONDITIONING: Dance attire or that specified in the course syllabus.
G. RHYTHMIC ANALYSIS OF MOVEMENT: Dance attire or that specified in the course syllabus.

H. DANCEWORKS: Dance attire or that specified in the course syllabus.

I. REPERTORY COMPANY: Dance attire or that specified in the course syllabus.

Hair must be securely fastened in a bun, pony tail, or braid and kept above the shoulders, away from the neck and face. If hair is not secured, the student will be asked to adjust their hair. Hair is a major distraction to the dancer in movement phrases and in turn sequences.

Garments which obscure muscular form are not permitted. Sweat pants are permitted if the room temperature or outside temperature is cold and with permission of the instructor but must be removed after the first 5 minutes of class. Failure to remove baggy clothing will result in a reduction of the student’s grade.

** If appropriate clothing is not worn for class the student may be asked to sit out or leave the class; which will count as an absence. Appropriate points will be deducted from the student’s grade.
Dance Supply Stores:

Discount Dance Supply
1501 Raymond Ave Ste E
Anaheim, CA. 92801
(714) 999-0955
Discountdance.com
10% discount code: TP64539(Heather)

Jazz Rags
25701 Interstate 45 N #10a,
Spring, TX 77380
(281) 364-1600
Jazzrags.com

All About Dance
180 Welles St, Suite 500
Forty Fort, PA 18704
1-800-775-0578
Allaboutdance.com

Dancewear Solutions
6750 Manchester Avenue
Saint Louis, MO 63139
1-866-542-6500
Dancewearsolutions.com
III. Dance Studio Etiquette Guidelines

1. Arrive early and be prepared to work at the appointed class time. If there is a scheduled conflict, notify ALL dance faculty in advance.

2. All students are required to participate in the regularly scheduled technique class.

3. If a student does not participate in class, partial to zero participation points may be administered. If a student does not attend class they cannot receive credit for that missed class.

4. Be positive and participate in a productive manner.

5. Absolutely NO personal electronic equipment usage in the studio during technique class or rehearsal. This includes but is not limited to cell phones and apple watches.

6. Absolutely NO loud and inappropriate noise during class. Do not talk while your professors are teaching and/or trying to give instruction. If this rule cannot be followed, the student will be asked to leave, and the student will receive an absence for the day.

7. No personal belongings blocking exits, doorways, or along the walls or mirrors. Please place all personal belongings on/in the shelving units located in the alcove or dance closet.
8. Do not leave valuables unattended! If an item has personal value, do not bring it to the studio; leave it at home!

9. Please wear cover-ups in the hallways. Hallways are public areas and should be treated as such.

10. Keep the halls usable for SFASU faculty and visitors. This includes using professional language and courtesy (no cursing).

11. Absolutely NO dressing/changing in or out of dance attire in the sound closet, behind the curtains or hallways. Use designated changing rooms, locker rooms, or restrooms to change in.

12. Please keep skin and hair products off of the Marley floor. Lotion, baby oil, moisturizers, and gels make the floor very slippery.

13. Absolutely NO baby powder or the use of any kind of powder on feet that may be on the dance floor. This includes those who use it in pointe shoes.

14. No rosin on the studio floor.

15. No food or drink in the studio. Water bottles are permitted.

16. Please clean up after yourself...DO NOT leave used Band-Aids, paper towels, tissues, used tape, clothing, papers, or empty water bottles lying around. Clean up after yourself and keep our dance space healthy and inviting!
*Tactile Teaching- from time to time the instructor(s) will touch an individual to assist them in finding the proper alignment/placement and to develop the proper technical and qualitative aspects necessary to dance technique. If the individual prefers not to be taught in this manner, they need to inform the instructor(s) immediately.

Dancer Wellness

As dancers, we are expected to establish a professional approach to an artistic and theatrical aesthetic. This aesthetic includes maintaining a positive attitude, physical and mental wellness, and health and injury prevention within our work ethic. The Dance Program encourages a realistic approach to weight standards in keeping with the realities of the profession. Being overweight or underweight can bring unwanted problems to the dancer. Audience members, however, are purely looking at it as an aesthetic consideration.

Being overweight can sometimes affect line and range of movement in an unfavorable way. It can also slow the speed at which one is able to move. For overweight dancers, endurance is harder to build, and the dancers are more susceptible to chronic injury of the legs, back, and feet. For any dancer who lifts or partners, added weight can put strain on the spine and legs. This is very dangerous and should be a very important consideration.

Being underweight is just as harmful as being overweight. An underweight dancer may be taking dieting to an extreme, thus restricting essential nutrients that the body needs for maintaining good health. A malnourished body may produce warning signs such as fatigue, lack of energy, depression, headaches, and
dizziness. An underweight dancer may experience injury and fatigue because their body does not have the muscle mass needed to support the body or other bodies during vigorous activities. Fat is an essential component for normal growth, repair, and functioning of all organs of the body. This includes the brain, bones, muscles and nerves.

The Dance Program recognizes that maintaining an appropriate weight can be challenging, due to stress, environmental factors, employment, and academic work. For any of these issues, the dance faculty recommend counseling and educational programs to assist the dancer(s) in maintaining a healthy weight. The dance faculty members are available to each dancer if they need help. Below are some campus and national support lines for dancer wellness.

SFASU Counseling Services
3rd floor Rusk Building
(936) 468-2401
www.sfasu.edu/ccs/counseling

SFASU Nutrition Services
Campus Recreation
(936) 468-1022
www.sfasu.edu/health-safety/wellness-services

National Hotlines:
Eating Disorders Information and Referral Line 1-800-931-2237
Nutrition Information Line 1-800-366-1655
National Organization:
Overeaters Anonymous, World Service Office, 6075 Zenith Court, NE Rio Rancho, NM 87124; (505) 891-2664, www.overeatersanonymous.org

To dance is to be out of yourself. Larger, more beautiful, more powerful...This is power, it is glory on earth and it is yours for the taking.

-Agnes de Mille
Technique Proficiency Guidelines

Technical proficiency is determined by the students’ ability to properly execute and perform movement in each genre at each level. A standard rubric for assessment will be used for objectivity and progression. Technique level matriculation is determined by the dance faculty and a panel of adjudicators.

The student should be proficient in the following skills:

**Ballet I-**

- Demi Plié (in all 5 positions)
- Grand Plié (in all 5 positions)
- Tendu, tendu en croix
- Dégagé, dégagé en croix
- Fondu at 45 degrees en croix and relevé
- Devant, derrière, a la second
- Rond de jambe a terre en dehors and en dedans
- Frappé en croix (singles), intro to doubles
- Développé
- Enveloppé
- Arabesque
- Coupé
- Grand Battement
- Épalement
- Port de bras
- Port de corps, circular
- Cambré
- Positions of the body
- Corners of the room and stage direction
- Adagio
- Promenade
- Temps lié
- Petite Allegro- glissade, jeté coupé, assemblé, sissonne (en avant, en arrière, de côté, fermé), changement, échappé sauté, arabesque sauté, temps levé, balancé, pas de valse.
- Grand allegro- grand jeté, pas de chat, tombé, pas de bourréd
Turns- pirouette, chaînés, soutenu, piqué, tour de basque

Ballet II-

All level I skills plus:
Fondu at 90 degrees
Développé at 90 degrees
Arabesque at 90 degrees
Battement en cloche
Rocking coupé
Entre chat- trois, quatre
Embôité, en tournant
Battement Fouette (of the hip)
Tour jeté
Rond de jambe en l’ air
Grand rond de jambe en l’air
Assemblé battu
Petite battu
Double frappé
Cabriole
Double pirouettes introduce triple
Double piqué en tournant
En manège

Chassé, glissade, en haut, bournée, passé

Jeté coupé en tournant
Saut de basque
Failli
Temps de cuisse
Dessous
Dessus
Détourné
Ouvert
Allongé
Cou de pied
Attitude
Balloné
Ballotté
Balançoire
Tire Bouchon
Glissé
Flic-Flac
Retiré
Sousus
Pas de cheval
Ballet III-

All skills from Ballet I and II plus:

Brisé
Gargouillade
Pas de pappion
Triple pirouettes
Pas de basque
Pas de couru
Renversé
*perform pas de quatres or variations from classical ballets

Modern I-

Body connectivities- body halves, core/distal, head/tail, upper/lower, cross-lateral, sequential X roll
Over and under curves
Spirals
Drop swings
Suspension
Plié
Tendu
Dégagé
Weight shifts
Body half rolls
Prances
Triplets
Leg swings
Modern II-

All skills from Modern I plus:

Kinesphere
Laban movement qualities and action drives
Concepts of weight sharing and partnering
Battement
Rebound
Drop swings with jumps
Sparkles
Fouette
Attitude sauté (devant, derrière)
Hand stands/shoulder stands
Introduce Humphrey roll
Fall and recovery

Modern III-

All skills from Modern I and II plus:

Graham Technique- contraction and release
Cunningham Technique- balance and the off balance
Humphrey Technique- fall and recovery
Limón Technique- Rebound, breath and speed
**Jazz I-**

*Standardized warm-up
Plié
Tendu
Dégagé
Weight shifts
Step touch, cross touch
Pivot turns
Ball change, kick ball change
Pas de bourré
Isolations (body parts)
Syncopations and rhythms
Single pirouette
Balances
Battements
Passé
Piqué
Chaînés turns on relevé and fondu
Jazz walks, runs
Battement jeté leaps

**Jazz II-**

All skills from Jazz 1 plus:
Introduce Lyrical jazz
Double pirouettes
Layouts
Piqué turns
Axles
Various leaps, turning leaps to the floor
Attitude turns  
Quick direction changes, speed and timing  

Jazz slides, splits  
Stylized technique in character shoes

**Jazz III**

All skills from Jazz I and II plus:

Character development  
Advanced Luigi and Fosse technique  
Pirouettes- triple+  
Fouetté en tournant  
Switch leaps  
Acro-elements  
Intro to Hip Hop

*All dance majors will be placed in technique levels by the Dance Faculty and Adjudicators. Technique levels are NOT determined by seniority. Levels are determined by the Dance Faculty and a paneled jury at the end of each semester based on the student’s ability and progress. Students are encouraged to speak with the faculty about appropriate levels and level changes, but it is highly recommended that you trust that your faculty knows what is best for you. Enrollment changes for all level 2 and 3 technique levels will require faculty permission and will be handled by the dance faculty and administrative staff prior to registration.*
Injury and Injury Prevention

If a dancer has a previous injury or has become injured during the course of a class, they need to let each of their dance instructors know immediately. Immediate first aid can reduce recovery time greatly.

Immediate care for injuries:

Ice packs, band aids, gauze, ace bandage, peroxide, etc. are located in the dance studio closet, downstairs in the equipment cage, and in the Administrative Office of the HPE Building, room 204.

Dancers should always remember **R.I.C.E.-**

- **Rest** - stop dancing and avoid putting weight on the injured area.
- **Ice** - apply ice or cold in 7-10-minute intervals for 1 hour, then off for 1 hour, and so on. Do this for the first two to three days after the injury.
- **Compression** - apply pressure with the cold pack or ice in the affected area. Wrap the injured area snugly with an elastic bandage or ace bandage for several days.
- **Elevation** - to reduce swelling, keep the injured area elevated about 12 inches or if possible above the heart by resting it on a pillow. Positioning the injury above the heart will slow the rate of circulation to the injured area.

**CALL THE DOCTOR** - the student will need to contact their doctor for further instruction. Seeing the doctor is more cost efficient than going to the emergency room.

**EMERGENCY ROOM** - if a student acquires a serious injury such as a deep wound, a visibly broken bone, a severe burn or pain, or unconsciousness they will be escorted to the emergency room. UPD
will be notified (x2608), 911 will be called, and an accident report will be submitted to the Administrative Office of the HPE Building, room 204.

*With any injury, an injury report must be filled out and submitted to the Administrative Office of the HPE Building, room 204, regardless of its severity.

**IV. Attendance**

Each absence, after 2, will drop the student’s final grade by 1 full letter grade, assuming each student begins the semester with an A. For example: 3 absences = B, 4 absences = C, 5 absences = D. Any student who has 6 absences or more will result in an automatic failing grade and will not pass the class. An absence will be excused if the student notifies the instructor via email immediately, and presents a doctor’s note the very next class period that he/she is approved to return to class. Doctor’s notes will not be accepted at the end of the week, month, or semester if the student has already returned to class and forgot to bring the doctor’s note. The same consideration will be given for funerals and University sponsored events. Points will be deducted for students who leave class prior to dismissal. If the student is tardy (more than 10 minutes late), they will be counted absent! For every 3 tardies, the student will receive 1 absence! Attendance will be strictly enforced. It is the responsibility of the student to keep track of their number of absences.
SFASU Policies:

Class Attendance and Excused Absence: Policy 6.7

Regular, punctual attendance, documented participation, and, if indicated in the syllabus, submission of completed assignments are expected at all classes, laboratories, and other activities for which the student is registered. Based on university policy, failure of students to adhere to these requirements shall influence the course grade, financial assistance, and/or enrollment status. The instructor shall maintain an accurate record of each student’s attendance and participation as well as note this information in required reports, including the first 12-day attendance report and in determining final grades. Students may be excused from attendance for reasons such as health, family emergencies, or student participation in approved university-sponsored events. However, students are responsible for notifying their instructors in advance, when possible, for excusable absences.

Academic Accommodation for Students with Disabilities: Policy 6.1 and 6.6

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.
Student Academic Dishonesty: Policy 4.1
Abiding by university policy on academic integrity is a responsibility of all university faculty and students.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes, but is not limited to:
- using or attempting to use unauthorized materials on any class assignment or exam;
- falsifying or inventing of any information, including citations, on an assignment; and/or;
- helping or attempting to help another in an act of cheating or plagiarism.

Plagiarism is presenting the words or ideas of another person as if they were one’s own. Examples of plagiarism include, but are not limited to:
- submitting an assignment as one's own work when it is at least partly the work of another person;
- submitting a work that has been purchased or otherwise obtained from the Internet or another source; and/or,
- incorporating the words or ideas of an author into one's paper or presentation without giving the author credit.

Penalties for Academic Dishonesty
Penalties may include, but are not limited to reprimand, no credit for the assignment or exam, re-submission of the work, make-up exam, failure of the course, or expulsion from the university.
Student Appeals
A student who wishes to appeal decisions related to academic dishonesty should follow procedures outlined in Academic Appeals by Students (6.3).

Withheld Grades: Policy 5.5
At the discretion of the instructor of record and with the approval of the academic unit head, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F, except as allowed through policy [i.e., Active Military Service (6.14)]. If students register for the same course in future semesters, the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Student Code of Conduct: Policy 10.4
Disruptive Behavior--Interference or disruption of students, faculty, administration, staff, the educational mission, or routine operations of the university is prohibited. Such activity includes, but is not limited to, behavior in a classroom or instructional program that interferes with the instructor or presenter’s ability to conduct the class or program, or the ability of others to profit from the class or program. To remain in the vicinity of activity that is disrupting normal university functions when requested to leave by a university official is prohibited. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program at SFA.
Masks (cloth face coverings) must be worn over the nose and mouth at all times in this class and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave the class. All incidents of not wearing a mask and/or not observing appropriate physical distancing will be reported to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions.


**Tobacco and Vape Free Campus Policy:**
http://www.sfasu.edu/tobacco-vape-free.asp

As of August 22, 2016, Stephen F. Austin State University is a tobacco and vape free campus. This policy includes all property that is owned, leased, occupied, or controlled by the University. The policy is based upon the recommendation of the Employee Wellness Advisory Board comprised of faculty, staff and students. The tobacco and vape free campus policy is part of the University's commitment to creating a healthy and sustainable environment for all members of the SFA community, and is designed to be positive and health-directed. The University is not requiring faculty, staff, and students to quit using tobacco products, but does expect the policy to be adhered to by all individuals on University property.
Enforcement of the policy will be achieved primarily through education, awareness and a spirit of cooperation. Tobacco users are expected to adhere to the policy and be respectful to ex-tobacco users and non-tobacco users. Individuals noticing violations of the policy should strive to be non-confrontational and respectful to tobacco users when communicating this policy.

**Helpful Numbers:**

**University Police Department**
232 E. College St.
P.O. Box 13062, SFA Station
Nacogdoches, TX 75962-3062
Phone: 936.468.2608
Phone: 800.816.4657
Fax: 936.468.3984
updemail@sfasu.edu
http://www.sfasu.edu/dps
Office Hours: Police Services available 24 hours a day.

**SFA Health Clinic**
On the S.E. corner of Raguet and East College Streets
Box 13058, SFA Station
Nacogdoches, TX 75962-3058
Phone: 936.468.4008
Fax: 936.468.1316
healthservice@sfasu.edu
http://www.sfasu.edu/healthclinic/
Office Hours: M-F 8:00 a.m.- 5:00 p.m.
V. Equipment
The Dance Program equipment is for dance faculty only. This equipment includes the stereo, TV, laptop, lighting equipment, bleachers, etc. All equipment will be locked up after use. Students must bring their own equipment for their personal rehearsals. Dance faculty will not make exceptions for students with late rehearsals.

VI. Costumes
All costumes used for Dance Program performances will be stored in the wardrobe closets located in HPE room 205. When costumes are ordered, each choreographer will be responsible for proper care and maintenance of his/her costumes. Use of costumes must be approved by dance faculty. If a costume needs to be borrowed/rented, it must have faculty permission. The dance faculty will document the borrowed/rented item(s) and will issue a return date. The costumes must be returned by the return date and must be maintained.
appropriately. If a costume is returned damaged, the individual who borrowed/rented it will assume responsibility and costs.

VII. Marley use and rentals
Marley maintenance is a key factor to the success of the students. Marley flooring requires specific instructions for use. Dancers should refrain from wearing lotions and hair products on the floor. These products make the floor slippery and can cause dancers to injure themselves. **There is no eating or drinking on the Marley floor.** Water bottles with a screw on lid or a tightly fastened lid are permitted. Any dancer or visitor must take off their shoes before walking on the Marley. Street shoes bring in dirt and debris, which in turn can affect the way a dancer moves or performs. When cleaning the floor, a mixture of vinegar and water should be used. No other products should be applied to the flooring.

The Dance Program will allow the Marley floor to be rented by outside organizations. To rent the Marley floor, make an appointment with the dance faculty. The organization must pick up and return the Marley to the Dance Program. Only gaff and vinyl Marley tape can be used to fasten the flooring to the selected dance area.
ADDENDUM
**STEPHEN F. AUSTIN STATE UNIVERSITY**  
**DEGREE MAP**  
**BACHELOR OF SCIENCE - DANCE: PERFORMANCE AND CHOREOGRAPHY (120 hrs)**

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**DAN 202, 203 AND 204 REQUIRES PROGRAM PERMISSION

**SOPHOMORE 1**

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**DAN 302, 303 & 304 REQUIRES PROGRAM PERMISSION  
**DAN 302, 303 & 304 REQUIRES PROGRAM PERMISSION

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**DAN 300 PREREQ 6 HRS OF DANCE/COREQ ENROLLED IN TECHNIQUE  
***DAN 360 COREQ ENROLLED IN TECHNIQUE

**SENIOR 1**

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**DAN 400 REQUIRES PROGRAM PERMISSION AND TECHNIQUE  
***DAN 356 6 HRS OF TECHNIQUE

*This handout is for informational purposes only and is not to be used as precise guide for registration. Students are required to meet with an Advisor every semester, as course availability does change and certain courses might not be offered on an ideal rotational basis.  
To schedule an appointment please go to: www.sfasu.edu/coeadvising*
**STEPHEN F. AUSTIN STATE UNIVERSITY**
**DEGREE MAP**

**BACHELOR OF SCIENCE IN DANCE: TEACHING GRADES 6-12 (120 hrs)**

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**JUNIOR 1**

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This handout is for informational purposes only and is not to be used as precise guide for registration. Students are required to meet with an Advisor every semester, as course availability does change and certain courses might not be offered on an ideal rotational basis. To schedule an appointment please go to: www.sfasu.edu/coeadvising

*Stephen F. Austin State University*

*James I. Perkins College of Education*

*www.sfasu.edu/education*

*Current as of Fall 2018*
DANCE: Tentative Six Year Course Matrix
2017-2023

**Represents Course add or change (done with DAN 478 until approved)

FALL 2017
DAN 102 Ballet I
DAN 104 Modern Dance I
DAN 105 Tap Dance I
DAN 140 Dance Appreciation
DAN 202 Ballet II
DAN 203 Jazz Dance II
DAN 254 World Dance
DAN 300 Improvisation and Composition of Dance
DAN 303 Jazz Dance III
DAN 304 Modern Dance III
DAN 341 History of Dance I
DAN 360 Dance Performance
DAN 380 Dance Company
DAN 475 Independent Study
DAN 478 Special Topics
DAN 480 Sr. Choreographic Project

SPRING 2018
DAN 103 Jazz Dance I
DAN 104 Modern Dance I
DAN 107 Improvisation
DAN 140 Dance Appreciation
DAN 200 Dance Conditioning
DAN 202 Ballet II
DAN 204 Modern Dance II
DAN 301 Rhythmic Analysis of Dance Movement
DAN 302 Ballet III
DAN 303 Jazz Dance III
DAN 305 Pointe (concurrent with DAN 302)**
DAN 306 Dance Composition II
DAN 342 History of Dance II
DAN 360 Dance Performance
DAN 380 Dance Company (ACDA)
DAN 475 Independent Study
DAN 478 Special Topics
DAN 480 Sr. Choreographic Project
(DAN 478 – Dance Team Coaching)

FALL 2018
DAN 102 Ballet I
DAN 103 Jazz Dance I
DAN 107 Improvisation
DAN 140 Dance Appreciation
DAN 203 Jazz Dance II
DAN 204 Modern Dance II
DAN 254 World Dance
DAN 300 Improvisation and Composition of Dance
DAN 302 Ballet III
DAN 304 Modern Dance III
DAN 350 Anatomy & Kinesiology for Dancers**/KIN 417
DAN 360 Dance Performance
DAN 380 Dance Company
DAN 400 Theory and Practice of Dance
DAN 475 Independent Study
DAN 478 Special Topics
DAN 480 Sr. Choreographic Project

SPRING 2019
DAN 102 Ballet I
DAN 104 Modern Dance I
DAN 140 Dance Appreciation
DAN 200 Somatic Practices/Dance Conditioning
DAN 202 Ballet II
DAN 203 Jazz Dance II
DAN 301 Rhythmic Analysis of Dance Movement
DAN 303 Jazz Dance III
DAN 304 Modern Dance III
DAN 306 Dance Composition II**
DAN 356 Dance Production
DAN 360 Dance Performance
DAN 380 Dance Company (ACDA)
DAN 475 Independent Study
DAN 478 Special Topics
DAN 480 Sr. Choreographic Project
(DAN 478 – Aerial Dance)
**FALL 2019**
DAN 103 Jazz Dance I
DAN 104 Modern Dance I
DAN 105 Tap I
DAN 107 Improvisation
DAN 140 Dance Appreciation
DAN 202 Ballet II
DAN 204 Modern Dance II
DAN 254 World Dance
DAN 300 Improvisation and Composition of Dance
DAN 302 Ballet III
DAN 303 Jazz Dance III
DAN 341 History of Dance I
DAN 350 Anatomy & Kinesiology for Dancers**/KIN 417
DAN 360 Dance Performance
DAN 380 Dance Company
DAN 475 Independent Study
DAN 478 Special Topics
DAN 480 Sr. Choreographic Project

**SPRING 2020**
DAN 102 Ballet I
DAN 103 Jazz Dance I
DAN 140 Dance Appreciation
DAN 200 Somatic Practices/Dance Conditioning
DAN 203 Jazz Dance II
DAN 204 Modern Dance II
DAN 301 Rhythmic Analysis of Dance Movement
DAN 302 Ballet III
DAN 305 Pointe (Concurrent with 302)**
DAN 304 Modern Dance III
DAN 306 Dance Composition II
DAN 342 History of Dance II
DAN 360 Dance Performance
DAN 380 Dance Company (ACDA)
DAN 475 Independent Study
DAN 478 Special Topics
DAN 480 Sr. Choreographic Project

**FALL 2020**
DAN 102 Ballet I
DAN 104 Modern I
DAN 107 Improvisation
DAN 140 Dance Appreciation
DAN 202 Ballet II
DAN 203 Jazz Dance II
DAN 254 World Dance
DAN 300 Improvisation and Composition of Dance
DAN 303 Jazz III
DAN 304 Modern Dance III
DAN 350 Anatomy & Kinesiology for Dancers**/KIN 417
DAN 360 Dance Performance
DAN 380 Dance Company
DAN 400 Theory and Practice of Dance
DAN 475 Independent Study
DAN 478 Special Topics
DAN 480 Sr. Choreographic Project

**SPRING 2021**
DAN 103 Jazz Dance I
DAN 104 Modern Dance I
DAN 140 Dance Appreciation
DAN 200 Somatic Practices/Dance Conditioning
DAN 202 Ballet II
DAN 204 Modern Dance II
DAN 301 Rhythmic Analysis of Dance Movement
DAN 302 Ballet III
DAN 303 Jazz Dance III
DAN 306 Dance Composition II
DAN 356 Dance Production
DAN 360 Dance Performance
DAN 380 Dance Company (ACDA)
DAN 475 Independent Study
DAN 478 Special Topics
DAN 480 Sr. Choreographic Project
**FALL 2021**
DAN 102 Ballet I  
DAN 103 Jazz Dance I  
DAN 105 Tap I  
DAN 107 Improvisation  
DAN 140 Dance Appreciation  
DAN 203 Jazz Dance II  
DAN 204 Modern Dance II  
DAN 254 World Dance  
DAN 300 Improvisation and Composition of Dance  
DAN 302 Ballet III  
DAN 305 Pointe (Concurrent with 302)**  
DAN 304 Modern Dance III  
DAN 341 History of Dance I  
DAN 350 Anatomy & Kinesiology for Dancers**/KIN 417  
DAN 360 Dance Performance  
DAN 380 Dance Company  
DAN 475 Independent Study  
DAN 478 Special Topics  
DAN 480 Sr. Choreographic Project  

**SPRING 2022**
DAN 102 Ballet I  
DAN 104 Modern I  
DAN 140 Dance Appreciation  
DAN 200 Somatic Practices/Dance Conditioning  
DAN 202 Ballet II  
DAN 203 Jazz Dance II  
DAN 301 Rhythmic Analysis of Dance Movement  
DAN 303 Jazz III  
DAN 304 Modern Dance III  
DAN 306 Dance Composition II  
DAN 342 History of Dance II**  
DAN 360 Dance Performance  
DAN 380 Dance Company (ACDA)  
DAN 475 Independent Study  
DAN 478 Special Topics  
DAN 480 Sr. Choreographic Project  

**FALL 2022**
DAN 103 Jazz Dance I  
DAN 104 Modern Dance I  
DAN 107 Improvisation  
DAN 140 Dance Appreciation  
DAN 202 Ballet II  
DAN 204 Modern Dance II  
DAN 254 World Dance  
DAN 300 Improvisation and Composition of Dance  
DAN 302 Ballet III  
DAN 303 Jazz Dance III  
DAN 350 Anatomy & Kinesiology for Dancers**/KIN 417  
DAN 360 Dance Performance  
DAN 380 Dance Company  
DAN 400 Theory and Practice of Dance  
DAN 475 Independent Study  
DAN 478 Special Topics  
DAN 480 Sr. Choreographic Project  

**SPRING 2023**
DAN 102 Ballet I  
DAN 103 Jazz Dance I  
DAN 140 Dance Appreciation  
DAN 200 Somatic Practices/Dance Conditioning  
DAN 203 Jazz Dance II  
DAN 204 Modern Dance II  
DAN 301 Rhythmic Analysis of Dance Movement  
DAN 302 Ballet III  
DAN 305 Pointe (Concurrent with 302)**  
DAN 306 Dance Composition III  
DAN 356 Dance Production  
DAN 360 Dance Performance  
DAN 380 Dance Company (ACDA)  
DAN 475 Independent Study  
DAN 478 Special Topics  
DAN 480 Sr. Choreographic Project
Stephen F. Austin State University
Dance Program
Confirmation and Agreement of Understanding

Please read the below carefully. Confirm that you have read, understand, and will abide by the Dance Program’s Policies and Procedures to the best of your ability by putting your initials in the spaces provided below. Sign and date this agreement and give it to Heather Samuelson, Amanda Moore, or Sarah Sanchez. This document will be filed and kept within the Dance Program.

_______ I understand that I must maintain a C average in my dance classes in order to be a major/minor in the SFASU Dance Program.

_______ I understand the absence policy of the SFASU Dance Program and understand the repercussions that missing class will lead up to lowering of grades and after excessive absences, I will be dropped from the course and removed from the Repertory Company.

_______ I understand that it is my sole responsibility to contact my professors if I am going to be absent from class.

_______ I understand the dress code of the SFASU Dance Program and understand the repercussions of not following the dress code. I understand that if I’m a member of the RDC, DAN 380, that my fingernails will be no longer than 1/8 of an inch and my hair will adhere to the dress code.

_______ I understand Classroom Rules of Conduct, Studio Rules, and Dance Etiquette.

_______ I understand that if I am enrolled in DAN 380, Repertory Dance Company (RDC), I MUST participate in production work during production week of any RDC concert or performance.

_______ I understand that I must audition for and participate in all cast pieces, performances, and events.

_______ I understand that all modern, ballet, and jazz dance technique level changes are determined by a paneled jury and the SFASU Dance Program faculty.

_______ I understand the statement on Academic Dishonesty; plagiarism: Policy 4.1.

_______ I understand the statement on Student Ethics and policy regarding discrimination and sexual harassment: www.sfasu.edu/policies.

_______ I understand the Academic Accommodation for Students with Disabilities: Policy 6.1 and 6.6.

_______ I understand the Student Code of Conduct: Policy 10.4.

_______ I understand the policy on Withheld Grades: Policy 5.5.

_______ I understand the policies regarding the use of alcohol & drugs and the University tobacco and vape free campus.

_______ I understand that I must meet the requirements of my designated degree plan, Dance Education/Performance and Choreography, to graduate from the SFASU Dance Program.

I have read and understand the above statements. I will do my best to uphold and respect the rules and foundation of the SFASU Dance Program and I will represent Stephen F. Austin State University and its Dance Program to the best of my ability.

Signature: ____________________________________________ Date: ________________