

Stephen F. Austin State
University
School of Theatre and
Dance

Dance Program
Handbook

Table of Contents

Contact Information.....	03
Welcome	05
Calendars	07
University Mission and Mission Statements	11
About the Dance Program	12
Curriculum & Performance Opportunities.....	15
Performance Opportunities & Alumni	16
Dance Faculty	18
Guest Artists	21
Dance Program Policies and Procedures	22
Dance Supply Stores	26
Studio Etiquette and Guidelines	27
Dancer Wellness	29
Technique Proficiency Guidelines	32
Injury Prevention	44
Attendance	46
SFA Policies	46
Helpful Phone Numbers	50
Equipment, Costume, Marley Rentals	51
Addendum	53
Dance Program Degree Maps	54
Dance Program Curriculum Matrix	56
Confirmation & Agreement Form	60

Contact Information

Cleo House

Director, School of Theatre and Dance

Micky Elliott College of Fine Arts

Room, 236, GFA

Housec1@sfasu.edu

Heather Samuelson, MFA

Associate Professor/Coordinator of Dance

School of Theatre and Dance

Room 304, GFA

samuelsoh@sfasu.edu

(936) 468-1614

Haley Hoss Jameson, MFA

Assistant Professor/Clinical Teaching Supervisor

School of Theatre and Dance

Room 305 , GFA

Haley.Jameson@sfasu.edu

(936) 468-1755

Jessica Thomas, MFA
Visiting Assistant Professor
School of Theatre and Dance
Room 303, GFA
Jessica.Thomas@sfasu.edu
(936) 468-1885

TJ Maple, MS
Adjunct Faculty
Spirit Teams Coordinator/Head Dance Coach
Baker Patillo Student Center, Box13021
maplejv@sfasu.edu
(936) 468-1604

Welcome to
the SFASU
Dance
Program!

A message to all returning dancers and new dancers...



...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

Academic Calendar For AY 2023-2024

SFA Academic Calendar:

<https://orion.sfasu.edu/calendars/>

Dance Program Calendar

August 28, 2023

- Classes begin, Majors/Minors meeting in Kennedy Auditorium at 6:00 pm

November 9-11, 2023

- Danceworks Concert

November 15-16, 2023

- Dance Workshop in HPE big gym

November 27-30, 2023

- Dance Technique Juries

November 29, 2023

- Informal Concert 5-6:30 pm Performance Studio

November 30, 2023

- Danceworks Auditions 4-6 pm in Ballet Studio

December 4-8, 2023

- Dead Week

December 9, 2023

- Big Dip Ring ceremony

December 11-15, 2023

- Finals Week

December 16, 2023

- Commencement

January 10-13, 2024

- TDEA conference

January 15, 2024

- MLK Day (University is Closed)

January 18, 2024

- Classes Begin

February 12-17, 2024

- RDC in Concert, Turner Auditorium

February 17, 2024

- Dance Program Auditions

March 9-17, 2024

- Spring Break

March 22-24, 2024

- ACDA Conference at UT Austin

March 28-31, 2024

- Easter Holiday

April 11-13, 2024

- Danceworks Senior Choreographic Concert, Performance Studio

April 15, 2024

- Post-Production

April 22-25, 2024

- Technique Juries

April 24, 2024

- Informal Concert in Performance Studio

April 25, 2024

- Auditions for Dance Program 2-4pm Ballet Studio
- Danceworks & RDC 4-7pm Ballet Studio

April 29-May 3, 2024

- Dead Week

May 3, 2024

- Big Dip ring ceremony

May 6-10, 2024

- Finals Week

May 11, 2024

- 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 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.

Dance Program

The Dance Program in the School of Theatre and Dance 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 Education 6-12 and Performance & 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 Associate Professor and Assistant Director of the School of Theatre and 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 been a guest speaker and choreographer at Houston Community College where she set *Broken Darkness*. Heather recently presented her research and choreography over dementia at the 12 Annual International Visual and Performing Arts Conference in Athens, Greece, in June 2021.

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 Verve Contemporary Dance. 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.



Haley Hoss Jameson- is an Assistant Professor of dance and the clinical teaching supervisor for the dance education track 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.



Jessica Thomas- is an Assistant Professor of Dance at Stephen F. Austin State University. She received her BFA in dance from the University of North Texas and her MFA in choreography with a focus in interdisciplinary arts from Wilson College. Along with dance, she is an active musician, poet, sound designer, and videographer. Jessica is also a licensed massage therapist, yoga practitioner, and member of the Dance Studies Association, Dance & Child International, and Dance Science and Somatics Educators.

She has performed professionally with companies and choreographers such as Contemporary Dance Fort Worth, Muscle Memory Dance Theatre, Backhaus Dance Company, Brenna Monroe-Cook, Risa Steinberg, Gus Solomons Jr., and Colin Connor. Jessica has premiered interdisciplinary dance works at a variety of festivals and venues, including The Modern Dance Festival, Dallas Museum of Art, Brazos Dance Festival, Austin Dance Festival, Out of the Loop Fringe Festival, Kimbell Art Museum, Dance New Amsterdam, 254 Dance-Fest, Amon Carter Museum, South Dallas Cultural Center, Water Tower Theatre, The Wild Detectives, Bath House Cultural Center, Sammons Center for the Arts. Her screendances, *Illuminight*, *In Memorium*, *Vortex*, and *Underdeck*, have premiered nationally and internationally. Jessica's practice-led research fuels her interdisciplinary dancemaking and teaching practices, exploring the multifaceted realms of embodied knowledge through the lens of the dancing body and has been presented internationally in Vancouver, Canada.

Jessica teaches modern and postmodern techniques, ballet, jazz, and dance improvisation, interweaving concepts from somatics, experiential anatomy, integrated bodywork, and Skinner Releasing Technique. She also provides somatic lecture workshops, as well as participatory dance performance lectures that involve interdisciplinary explorations,

intersecting dance, music, visual arts, and creative writing to the general public.

Above all else, Jessica is enlivened by mentoring individuals in a way that experientially empowers and refines their autonomy as emerging dance artists and educators while enriching their collaborative capacity as creative human beings.

Amanda “Mandi” Moore- Adjunct Faculty



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 in 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.

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)
Brixey 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)
Angela Bacarisse (2020/21)
Jared Doster (2020/21)
Keith Haynes (2020/21)
Alexis Anderson Chaves (2021/22)
Olivia Meeks (2021/22)
Amy Wright (2022/23)
Torens Johnson (2022/23)



Jennifer Salter

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 Nietzsche

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 EARRINGS.**

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 EARRINGS.**

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/life-at-sfa/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

Épaulment

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 bourré

Turns- pirouette, chaînés,
soutenu, piqué, tour de
basque

Chassé, glissade, en haut,
bourrée, passé

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

Jeté coupé en tournant

Saut de basque

Failli

Temps de cuisse

Dessous

Dessus

Détourné

Ouvert

Allongé

Cou de pied

Attitude

Ballonné

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 quates 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

Fouetté

Attitude sauté (devant, derrière)

Hand stands/shoulder stands

Introduce Humphrey roll

Fall and recovery

Horton Technique

Dunham Technique

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

Bill Evans Technique- Body Connectivity, Effort qualities.

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:

Musical Theater and Latin

Jazz

Intro to Luigi and Fosse
technique

Introduce Lyrical jazz

Double pirouettes

Layouts

Piqué urns

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, 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/disabiltyservices/>.

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.

<https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/cloth-face-cover-guidance.html>

<https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/social-distancing.html>

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.

Parking and Traffic

1925 Wilson Dr.

P.O. Box 6132, SFA Station

Nacogdoches, TX 75962

Phone: 936.468.7275

Phone: 800.816.4656

Fax: 936.468.7089

sfaparking@sfasu.edu

<http://www.sfasu.edu/parking>

Office Hours: M-F 7:00 a.m. - 5:00 p.m. Closed on University holidays.

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 the Dance Program performances will be checked out through Angela Bacarisse and the costuming crew for the SoTD Costuming. When costumes are ordered, requests will be approved by Heather and sent to Angela for purchase. Use of costumes must be approved by Costuming. If a costume is returned damaged, the individual who checked it out/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

BACHELOR OF SCIENCE in DANCE PERFORMANCE AND CHOREOGRAPHY

SEMESTER 1	HOURS	SEMESTER 2	HOURS
ENGL 1301 Rhetoric & Composition	3	ENGL 1302 Research & Argument	3
Creative Arts	3	MATH core	3
HIST 1301 US History 1000 - 1877	3	HIST 1302 US History 1877 - Present	3
SPCH 1315, 1318, or 2333	3	DANC 2100 Dance Conditioning	2
DANC 1107 Improvisation	1	DANC 2242, 2245, or 2248 Ballet, Modern, or Jazz II	2
DANC 2242, 2245, or 2248 Ballet, Modern, or Jazz II	2	DANC Elective	3
	15		16
SEMESTER 3	HOURS	SEMESTER 4	HOURS
PHYS 1305/1105 General Physics	4	BIOL 2301 A&P 1 or BIOL 1309 BIO for non-majors	4
GOVT 2305 Federal Government	3	GOVT 2306 Texas Government	3
DANC 2242, 2245, or 2248 Ballet, Modern, or Jazz II	2	DANC 3243, 3246, or 3249 Ballet, Modern, Jazz III	2
DANC 3341 Dance History I	3	DANC 3342 Dance History II	3
General Elective	3	DANC Elective	3
	15		15
SEMESTER 5	HOURS	SEMESTER 6	HOURS
Social and Behavioral Science	3	Language, Philosophy, and Culture	3
DANC 3243, 3246, or 3249 Ballet, Modern, or Jazz III	2	DANC 3243, 3246, or 3249 Ballet, Modern, Jazz III	2
DANC 3300 Choreography & Dance Composition	3	DANC 3201 Rhythmic Analysis of Dance Movement	2
DANC 3260 or DANC 3280	2	DANC 3356 Dance Production I	3
KINE 4317/41117 Analysis of Movement	4	DANC 3306 Choreography II	3
	14	General Elective	3
			16
SEMESTER 7	HOURS	SEMESTER 8	HOURS
BUSI 2304, ENGL 2311, or a foreign language	3	DANC 4380 Choreographic Project	3
DANC 1222 World Dance	2	DANC 3260 or DANC 3280	2
DANC 4300 Theory/Practice of Dance	3	General Elective(s)	9
General Elective(s)	7		14
	15		
		<i>Enough electives must be taken that total hours equal 120.</i>	

CORE CURRICULUM + 2 LABS - 44 HOURS
MAJOR COURSEWORK - 49 HOURS
Electives - 22 HOURS
TOTAL - 120

BACHELOR OF SCIENCE in DANCE TEACHING grades 6-12

SEMESTER 1		HOURS	SEMESTER 2		HOURS
ENGL 1301 Rhetoric & Composition	3		ENGL 1302 Research & Argument	3	
GOVT 2305 Federal Government	3		MATH core	3	
SPCH 1315, 1318, or 2333	3		BUSI 2304, ENGL 2311, or a foreign language	3	
Creative Arts MUSI 1306 or DRAM 1310	3		GOVT 2306 Texas Government	3	
Social and Behavioral Science	3		DANC 2100 Dance Conditioning	1	
DANC 1107 Improvisation	1		DANC 2242, 2245, or 2248 Ballet, Modern, or Jazz II	2	
	16			16	
SEMESTER 3		HOURS	SEMESTER 4		HOURS
HIST 1301 US History 1000 - 1877	3		BIOL 2301 A&P 1 or BIOL 1309 Bio for non-science majors	4	
PHYS 1305/1105 General Physics	4		HIST 1302 US History 1877 - Present	3	
DANC 1222 World Dance	2		DANC 2242, 2245, or 2248 Ballet, Modern, or Jazz II	2	
DANC 2242, 2245, or 2248 Ballet, Modern, or Jazz II	2		DANC 3243, 3246, or 3249 Ballet, Modern, or Jazz III	2	
DANC 3243, 3246, or 3249 Ballet, Modern, or Jazz III	2		DANC 3342 Dance History II	3	
DANC 3341 Dance History I	3		DANC 3201 Rhythmic Analysis of Dance Movement	2	
	16			16	
SEMESTER 5		HOURS	SEMESTER 6		HOURS
DANC 3243, 3246, or 3249 Ballet, Modern, or Jazz III	2		Language, Philosophy, and Culture	3	
DANC 3300 Choreography & Dance Composition	3		DANC Elective	1	
DANC 3260 or DANC 3280	2		DANC 3306 Choreography I	3	
KINE 4317/41117 Analysis of Movement	4		DANC 3356 Dance Production I	3	
HDFS 2302 Human Growth and Development	3		SEED 3371 Curriculum and Instructional Design	3	
SEED 3370 Sociocultural/Historic Perspectives in American Education	3		SEED 3372 Culturally Responsive Pedagogy in Diverse Classrooms	3	
	17			16	
SEMESTER 7		HOURS	SEMESTER 8		HOURS
DANC 4380 Choreographic Project	3		SEED 4242 Student Teaching	6	
DANC 4300 Theory/Practice of Dance	3		SEED 4343 Student Teaching	3	
DANC Elective	2			9	
SEED 4250/4150 Teaching Internship	3				
SEED 4360 Motivating /Managing the Active Learning Environment	3				
	14				

<p>CORE CURRICULUM + 2 LABS – 44 HOURS MAJOR COURSEWORK – 49 HOURS EDUCATION – 27 HOURS TOTAL – 120</p>
--

**STEPHEN F AUSTIN STATE UNIVERSITY
SCHOOL OF THEATRE AND DANCE**

DANCE PROGRAM: TENTATIVE SIX YEAR COURSE MATRIX 2020-2027

FALL 2020

DANC 1241 Ballet I
DANC 1244 Modern I
DANC 1107 Improvisation
DANC 2303 Dance Appreciation
DANC 2242 Ballet II
DANC 2248 Jazz Dance II
DANC 1222 World Dance
DANC 3300 Choreography I
DANC 3249 Jazz III
DANC 3246 Modern Dance III
DANC 3350 Anatomy & Kinesiology for
Dancers**/KIN 417
DANC 3260 Dance Performance
DANC 3280 Dance Company
DANC 4300 Theory and Practice of Dance
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4380 Sr. Choreographic Project
KINE 3221 Choreography for Dance Teams 1
KINE 3323 Theory & Practice of Dance Team
Coaching 1

FALL 2021

DANC 1241 Ballet I
DANC 1247 Jazz Dance I
DANC 1210 Tap I
DANC 1107 Improvisation
DANC 2303 Dance Appreciation
DANC 2248 Jazz Dance II
DANC 2245 Modern Dance II
DANC 1222 World Dance
DANC 3300 Choreography I
DANC 3243 Ballet III
DANC 3143 Pointe (Concurrent with 3243)**
DANC 3246 Modern Dance III
DANC 3341 History of Dance I
DANC 3350 Anatomy & Kinesiology for
Dancers**/KIN 417
DANC 3260 Dance Performance
DANC 3280 Dance Company
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4380 Sr. Choreographic Project
KINE 3221 Choreography for Dance Teams 1
KINE 3323 Theory & Practice of Dance Team
Coaching 1

SPRING 2021

DANC 1247 Jazz Dance I
DANC 1244 Modern Dance I
DANC 2303 Dance Appreciation
DANC 2100 Somatic Practices/Dance
Conditioning
DANC 2242 Ballet II
DANC 2245 Modern Dance II
DANC 3201 Rhythmic Analysis of Dance
Movement
DANC 3243 Ballet III
DANC 3249 Jazz Dance III
DANC 3306 Choreography II
DANC 3356 Dance Production
DANC 3260 Dance Performance
DANC 3280 Dance Company (ACDA)
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4380 Sr. Choreographic Project
KINE 3222 Choreography for Dance Teams 2
KINE 3324 Theory & Practice of Dance Team
Coaching 2

SPRING 2022

DANC 1241 Ballet I
DANC 1244 Modern I
DANC 2303 Dance Appreciation
DANC 2100 Somatic Practices/Dance
Conditioning
DANC 2242 Ballet II
DANC 2248 Jazz Dance II
DANC 3201 Rhythmic Analysis of Dance
Movement
DANC 3249 Jazz III
DANC 3246 Modern Dance III
DANC 3306 Choreography II
DANC 3260 Dance Performance
DANC 3280 Dance Company (ACDA)
DANC 3342 History of Dance II
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4380 Sr. Choreographic Project
KINE 3222 Choreography for Dance Teams 2
KINE 3324 Theory & Practice of Dance Team
Coaching

FALL 2022

DANC 1247 Jazz Dance I
DANC 1244 Modern Dance I
DANC 1107 Improvisation
DANC 2303 Dance Appreciation
DANC 2242 Ballet II
DANC 2245 Modern Dance II
DANC 1222 World Dance
DANC 3300 Choreography I
DANC 3243 Ballet III
DANC 3249 Jazz Dance III
DANC 3350 Anatomy & Kinesiology for Dancers**/KIN 417
DANC 3260 Dance Performance
DANC 3280 Dance Company
DANC 4300 Theory and Practice of Dance
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4380 Sr. Choreographic Project
KINE 3221 Choreography for Dance Teams 1
KINE 3323 Theory & Practice of Dance Team Coaching 1

FALL 2023

DANC 1241 Ballet I
DANC 1244 Modern I
DANC 1210 Tap I
DANC 1107 Improvisation
DANC 2303 Dance Appreciation
DANC 2242 Ballet II
DANC 2248 Jazz Dance II
DANC 1222 World Dance
DANC 3300 Choreography I
DANC 3246 Modern Dance III
DANC 3249 Jazz III
DANC 3341 History of Dance I
DANC 3350 Anatomy & Kinesiology for Dancers**/KIN 417
DANC 3260 Dance Performance
DANC 3280 Dance Company
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4244 Ballet IV
DANC 4247 Modern IV
DANC 4380 Sr. Choreographic Project
KINE 3221 Choreography for Dance Teams 1
KINE 3323 Theory & Practice of Dance Team Coaching 1

SPRING 2023

DANC 1241 Ballet I
DANC 1247 Jazz Dance I
DANC 2303 Dance Appreciation
DANC 2100 Somatic Practices/Dance Conditioning
DANC 2248 Jazz Dance II
DANC 2245 Modern Dance II
DANC 3201 Rhythmic Analysis of Dance Movement
DANC 3243 Ballet III
DANC 3143 Pointe (Concurrent with 3243)**
DANC 3246 Modern Dance III
DANC 3306 Choreography II
DANC 3356 Dance Production
DANC 3260 Dance Performance
DANC 3280 Dance Company (ACDA)
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4380 Sr. Choreographic Project
KINE 3222 Choreography for Dance Teams 2
KINE 3324 Theory & Practice of Dance Team Coaching

SPRING 2024

DANC 1247 Jazz Dance I
DANC 1244 Modern I
DANC 2303 Dance Appreciation
DANC 2100 Somatic Practices/Dance Conditioning
DANC 2242 Ballet II
DANC 2245 Modern Dance II
DANC 3201 Rhythmic Analysis of Dance Movement
DANC 3243 Ballet III
DANC 3249 Jazz III
DANC 3306 Choreography II
DANC 3342 History of Dance II
DANC 3260 Dance Performance
DANC 3280 Dance Company (ACDA)
DANC 4175 Independent Study
DANC 4247 Modern IV
DANC 4250 Jazz IV
DANC 4178 Special Topics
DANC 4380 Sr. Choreographic Project
KINE 3222 Choreography for Dance Teams 2
KINE 3324 Theory & Practice of Dance Team Coaching

FALL 2024

DANC 1241 Ballet I
 DANC 1247 Jazz Dance I
 DANC 1107 Improvisation
 DANC 2303 Dance Appreciation
 DANC 2248 Jazz Dance II
 DANC 2245 Modern Dance II
 DANC 1222 World Dance
 DANC 3300 Choreography I
 DANC 3243 Ballet III
 DAN 3246 Modern Dance III
 DANC 3350 Anatomy & Kinesiology for Dancers**/KIN 417
 DANC 3260 Dance Performance
 DANC 3280 Dance Company
 DANC 4300 Theory and Practice of Dance
 DANC 4175 Independent Study
 DANC 4178 Special Topics
 DANC 4244 Ballet IV
 DANC 4250 Jazz IV
 DANC 4380 Sr. Choreographic Project
 KINE 3221 Choreography for Dance Teams 1
 KINE 3323 Theory & Practice of Dance Team Coaching 1

FALL 2025

DANC 1244 Modern I
 DANC 1247 Jazz Dance I
 DANC 1210 Tap I
 DANC 1107 Improvisation
 DANC 2303 Dance Appreciation
 DANC 2242 Ballet II
 DANC 2245 Modern Dance II
 DANC 1222 World Dance
 DANC 3300 Choreography I
 DANC 3243 Ballet III
 DANC 3249 Jazz III
 DANC 3341 History of Dance I
 DANC 3350 Anatomy & Kinesiology for Dancers**/KIN 417
 DANC 3260 Dance Performance
 DANC 3280 Dance Company
 DANC 4175 Independent Study
 DANC 4178 Special Topics
 DANC 4247 Modern IV
 DANC 4250 Jazz IV
 DANC 4380 Sr. Choreographic Project
 KINE 3221 Choreography for Dance Teams 1
 KINE 3323 Theory & Practice of Dance Team Coaching 1

SPRING 2025

DANC 1241 Ballet I
 DANC 1244 Modern I
 DANC 2303 Dance Appreciation
 DANC 2100 Somatic Practices/Dance Conditioning
 DANC 2242 Ballet II
 DANC 2248 Jazz Dance II
 DANC 3201 Rhythmic Analysis of Dance Movement
 DANC 3246 Modern Dance III
 DANC 3249 Jazz III
 DANC 3306 Choreography II
 DANC 3356 Dance Production
 DANC 3260 Dance Performance
 DANC 3280 Dance Company (ACDA)
 DANC 4175 Independent Study
 DANC 4178 Special Topics
 DANC 4244 Ballet IV
 DANC 4247 Modern IV
 DANC 4380 Sr. Choreographic Project
 KINE 3222 Choreography for Dance Teams 2
 KINE 3324 Theory & Practice of Dance Team Coaching

SPRING 2026

DANC 1241 Ballet I
 DANC 1247 Jazz Dance I
 DANC 2303 Dance Appreciation
 DANC 2100 Somatic Practices/Dance Conditioning
 DANC 2245 Modern Dance II
 DANC 2248 Jazz Dance II
 DANC 3201 Rhythmic Analysis of Dance Movement
 DANC 3243 Ballet III
 DANC 3143 Pointe (Concurrent with 3243)**
 DANC 3246 Modern Dance III
 DANC 3306 Choreography II
 DANC 3342 History of Dance II
 DANC 3260 Dance Performance
 DANC 3280 Dance Company (ACDA)
 DANC 4175 Independent Study
 DANC 4178 Special Topics
 DANC 4244 Ballet IV
 DANC 4250 Jazz IV
 DANC 4380 Sr. Choreographic Project
 KINE 3222 Choreography for Dance Teams 2
 KINE 3324 Theory & Practice of Dance Team Coaching 2

FALL 2026

DANC 1241 Ballet I
DANC 1244 Modern Dance I
DANC 1107 Improvisation
DANC 2303 Dance Appreciation
DANC 2242 Ballet II
DANC 2248 Jazz Dance II
DANC 1222 World Dance
DANC 3300 Choreography I
DANC 3246 Modern Dance III
DANC 3249 Jazz Dance III
DANC 3350 Anatomy & Kinesiology for
Dancers**/KIN 417
DANC 3260 Dance Performance
DANC 3280 Dance Company
DANC 4300 Theory and Practice of Dance
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4244 Ballet IV
DANC 4247 Modern IV
DANC 4380 Sr. Choreographic Project
KINE 3221 Choreography for Dance Teams 1
KINE 3323 Theory & Practice of Dance Team
Coaching 1

SPRING 2027

DAN 1244 Modern Dance I
DANC 1247 Jazz Dance I
DANC 2303 Dance Appreciation
DANC 2100 Somatic Practices/Dance
Conditioning
DANC 2242 Ballet II
DANC 2245 Modern Dance II
DANC 3201 Rhythmic Analysis of Dance
Movement
DANC 3243 Ballet III
DANC 3143 Pointe (Concurrent with 3243)**
DANC 3246 Modern Dance III
DANC 3306 Choreography II
DANC 3356 Dance Production
DANC 3260 Dance Performance
DANC 3280 Dance Company (ACDA)
DANC 4175 Independent Study
DANC 4178 Special Topics
DANC 4247 Modern IV
DANC 4250 Jazz IV
DANC 4380 Sr. Choreographic Project
KINE 3222 Choreography for Dance Teams 2
KINE 3324 Theory & Practice of Dance Team
Coaching

**Stephen F. Austin State University
Dance Program
Confirmation and Agreement of Understanding QR Code**

