

# Dance Program Handbook



**STEPHEN F. AUSTIN  
STATE UNIVERSITY**

School of Theatre  
and Dance

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**Welcome to the SFA 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 2025-2026

SFA Academic Calendar:

<https://graphite.sfasu.edu/events/>

# Dance Program Calendar

Aug. 25, 2025

- Classes begin, Majors/Minors meeting, Flex Theatre at 5:30 p.m.

Oct. 16-19, 2025

- Dance Program Fall Break

Nov. 17-19, 2025

- Dance Workshop, HPE big gym

Nov. 19, 2025

- Informal Concert, 5-6:30 p.m., Denard Haden Performance Hall

Nov. 20, 2025

- Danceworks Auditions, 4-6 p.m., Denard Haden Dance Studio
- Audition Deliberations rm. 310, 6:15-7:30 pm

Dec. 1-2, 2025

- Dance Technique Juries

Dec. 1-6, 2025

- Danceworks tech & performance – FLEX Theater
- Dead Week

Dec. 8-12, 2025

- Finals Week

January 7-10, 2026

- TDEA conference (Houston)

Jan. 14, 2026

- Classes Begin
- Mandatory majors/minors meeting in FLEX Theater @ 5:30 pm

Jan. 19, 2026

- MLK Day (classes resume @ 4 pm.)

Feb. 8-14, 2026

- Tableau (Faculty) Concert, Turner Auditorium

Feb. 14, 2026

- Plés in the Pines: Dance Program Auditions @ 5pm

March 7-15, 2026

- Spring Break

March 8-11, 2026

- ACDA Conference at University of North Texas (UNT)

April 2-5, 2026

- Easter Holiday

April 12-18, 2026

- Danceworks Senior Choreographic Concert, Denard Haden Performance Hall

April 22, 2026

- Informal Concert, Denard Haden Performance Hall

April 23, 2026

- Pliés in the Pines: Dance Program Auditions, 1-3 p.m., Denard Haden Dance Studio
- Danceworks & Faculty Auditions, 4-7 p.m., Denard Haden Dance Studio
- Audition Deliberations rm. 310, 6:15-7:30 pm

April 24-25, 2026

- XTE Serendipity Concert

April 27-28, 2026

- Technique Juries

May 4-8, 2026

- Finals Week

## 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, and 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. 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 Program's 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 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 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 two degrees: a Bachelor of Science (BS) in Dance Education 6-12 and a Bachelor of Fine Arts (BFA) in Performance & Choreography. Both degrees are a four-year professional training program in dance education and performance and choreography. Each has 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 three to four concerts yearly. Each is comprised of works in a variety of idioms by faculty, guest artists and students. All students must perform in a Danceworks concert between two to four times prior to graduation. Danceworks is the senior capstone concert which is comprised of senior choreographic projects. These should provide students the opportunity to practically apply their knowledge of technical production, and effective choreography to a group work, and they should exhibit technical and stylistic proficiency in a multitude of dance forms. In addition to presenting informal concerts/showings in the Denard Haden Performance Hall, GFNA 324, and Turner Auditorium, dancers may audition to perform in the Tableau Faculty Concert at the end of each spring semester. Dancers selected to perform in faculty and guest artist works have the opportunity to perform in a variety of venues such as the Tableau 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 and 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 Director for the School of Theatre and Dance and an Associate



Professor 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, her Lyra Aerial certification in 2020, as well as her Progressing Ballet Technique (PBT) level I certification in 2020 and level II in 2023. Heather has danced with numerous companies such as the Kista Tucker Dance Theatre, Raven Dance Project, and Dance Umbrella, to name a few. Heather serves as the South-Central Regional Director for the American College Dance Association (ACDA) and the South-Central and is currently pursuing her doctorate degree.

Heather's research addresses societal wellness in mental health and wellbeing. Her work *M.E.*, depicting the effects of eating disorders and self-mutilation was selected for the Gala Performance at the Southern Region ACDA Conference in 2016 and in June 2017, the research behind *M.E.* was

presented internationally in Paris, France at the Arts in Society Conference. Ms. Samuelson's piece, *Cognitive Disturbance*, the first in a series of choreographies discussing Dementia, was Gala selected at the 2018 ACDA South-Central Conference. She later presented her Dementia research and choreography, *Intangible*, at the 12 Annual International Visual and Performing Arts Conference in Athens, Greece, in June 2021. In addition to her research, Heather has also presented her choreography in *Tales of Neverland* and *Grandfather Frog's Tales of the Meadow*, internationally at the Edinburgh Fringe Festival in Scotland, in 2019 and 2023.

Other choreographies include *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*, *Pride and Prejudice*, and *Everybody* for the SFA School of Theater, and she has choreographed *Street Scenes*, *Indodana*, and *the Holocaust Cantata* for the SFA School of Music. Heather is classically trained in all levels of Limón modern, ballet, tap, and jazz dance techniques. She is also the Artistic Director of Verve Contemporary Dance Company, founded in 2015. Verve, formerly DCB, is recognized throughout the state of Texas and Oklahoma for their performances at the Houston Fringe Festival, the Brazos Contemporary Dance Festival, the EXCHANGE Choreography Festival in Tulsa, OK, and Artists for Hope. Verve provides dance and performance opportunities to aspiring artists in preparation for professional dance careers.



Haley Hoss Jameson is an associate professor of dance and the clinical teaching supervisor for the dance education track at SFA. She previously served as co-coordinator of the SFA dance program from 2015 to 2019, as well as the SFA Repertory Dance Company. She has taught dance for the past 30 years in studios and workshops and at the collegiate level. Jameson has served on the faculty at University of Missouri-Kansas City's Conservatory of Music and Dance, Missouri Valley College, Cottey College and Northwest Missouri State University. She co-founded the Northwest Dance Company at Northwest Missouri State University, now in its 18th year. She 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. Jameson is a judge for the Miss America pageant system, various dance

competitions, show choirs and for collegiate dance companies. She received her BS in Theatre/Dance from Kansas State University and her MFA in Dance and Related Arts from Texas Woman's University.



Jessica Thomas is an assistant professor of dance at SFA. 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. Thomas is also a licensed massage therapist, yoga practitioner and member of the Dance Studies Association, Dance & Child International and Dance Science and Somatics Educators.

Thomas 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 and Sammons Center for the Arts. Her screendances, "Illuminight", "In Memorium", "Vortex" and "Underdeck", have premiered nationally and internationally. Her practice-led research fuels her interdisciplinary dancemaking and teaching practices, exploring the multifaceted realms of embodied knowledge through the lens of the dancing body. She has been presented internationally in Vancouver, Canada.

Thomas 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, Thomas 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.



**Stacey Allen** is a native Houstonian whose career in cultural arts is rooted in a profound commitment to storytelling, social justice, and community engagement. Stacey earned her BA in Dance from Sam Houston State University and an MA in Cross-Cultural Studies from the University of Houston-Clear Lake, where her research focused on dance anthropology. During her performance career, she was most notably a company member with Urban Souls Dance Company. Stacey's artistic vision led her to co-found *Pretty Cultured*, a multidisciplinary artistic collaborative using art as a catalyst for dialogue and healing. In 2019, she co-created the acclaimed installation *Formed in My Grandmother's Womb* as part of Project Row Houses' Round 50: Race, Health, and Motherhood. Drawing from her rich life experiences, particularly motherhood, Stacey founded *Nia's Daughters Movement Collective*, a professional dance company with the mission to create

and support art and wellness initiatives through the lens of Black women and girls. The company premiered *Dear Little Black Girl* at ERJCC's Dance Month in 2019 and has continued to center women's stories since. In 2021, Stacey was awarded the SpaceTaking Residency through Fresh Arts in collaboration with Saidat

Carter of E.R.A. Vintage. Together, they created *A Single Thread Weaves a Future*, an exploration of time, sustainability, and the legacy of accomplished Black women in Houston.

Stacey also conceived and directed *The Fairytale Project*, a historical fiction dance theater production inspired by the lives of Jim and Winnie Shankle, founders of the Texas Freedom Colony, Shankleville. Infused with Afrofuturistic themes, the production connects modern teens with their ancestors to explore lessons of resilience and liberation. Following a successful premiere, the show has toured Texas for two years, including a presentation at SXSW EDU. *The Fairytale Project*, along with the film project *Aesthetic Inheritances*, has led her to become a consultant for the Out(Sider) Preservation Initiative. In addition to her work in dance, Stacey has curated several art exhibitions as the Director of Artistic Programming at the Anderson Center for the Arts. She is the author of two children's books: *A Little Optimism Goes a Long Way*, which won the Children's Publication Award from the National Association of Multicultural Education, and the forthcoming *D is for Dance: Dancing Through the Diaspora*. Stacey's civic engagement reflects her passion for fostering community connections through the arts. She serves as Vice Chair of the Missouri City Arts and Culture Commission, is a member of the Leadership Committee for Arts Connect Houston, and contributes to the Citywide Juneteenth Committee. Through these roles, she actively champions equitable access to arts programming and cultural education. Stacey's work has been recognized at the national level, including receiving Congressional Recognition for her contributions to art and wellness and was named by the Houston Defender "2025 Ones to Watch."

An educator at heart, Stacey's artistic lens integrates cultural history, activism, and inclusion to create more equitable educational opportunities for communities. She is deeply committed to creating works that resonate with non-traditional theatergoers and art enthusiasts alike. She has presented her curriculum and ethnographic research presentations, *Dancing Beyond Aesthetics and Movement, Memory, and Migration*, in a variety of settings, including the National Dance Educators Association, International Association of Blacks in Dance, the Aya Symposium, and universities across the nation. Stacey's dedication to fostering cultural understanding through the arts ensures her work remains a vital force for education, healing, and empowerment. Learn more about her work at [www.niasdaughters.com](http://www.niasdaughters.com) and follow her on IG @theblackartsymom.



T.J. Maple is adjunct faculty and the SFA coordinator of Dance Teams. Over the last 24 years, Maple has been choreographing and coaching dance teams across Texas and beyond. Over the past 16 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 16 American Dance/Drill Team School Collegiate Championships in division 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. Maple is part of the ESP Productions staff for the Citrus Bowl in Orlando, Florida. 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 (2022/23/24)  
Elias Kababa (2023/2024)  
Lacreacia Sanders (2023/2024)  
Kihyoung Choi (2024/2025)  
Slade Billew (2024/2025)

*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 SFA policies and procedures regarding the use of drugs, alcohol and tobacco, which also includes vaping. Any person who appears 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 body, its alignment 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 or flesh-tone 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 one 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 five 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 is allowed 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 is permitted 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 or doorways or along the walls or mirrors will be allowed. Please place all personal belongings in the locker room.
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 SFA faculty and visitors. This includes using professional language and courtesy (no cursing).
11. Absolutely NO dressing/changing in or out of dance attire is allowed behind the curtains or hallways. Use designated changing rooms, locker rooms or restrooms for changing.
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 is allowed 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 is allowed on the studio floor.

15. NO food or drink is allowed 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 an 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 recommends 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.

(936) 468-2401  
[www.sfasu.edu/ccs/counseling](http://www.sfasu.edu/ccs/counseling)

SFA Nutrition Services  
Campus Recreation  
(936) 468-1022  
[www.sfasu.edu/life-at-sfa/health-safety/wellness-services](http://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](http://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 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  
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 Level IV dance technique courses

Perform and execute dance technique in an audition format at a pre-professional level.

\*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 a 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, 3, and 4 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 each dance studio and in the faculty lounge of the Griffith Fine Arts Building.

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 one hour, then off for one 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 an 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 SoTD administrative office and Dean's office of the GFA Building.

\*With any injury, an injury report must be filled out and submitted to the SoTD administrative office and Dean's office of the GFA Building, regardless of its severity.

## IV. Attendance

Each absence, after two, will drop the student's final grade by one full letter grade, assuming each student begins the semester with an A. For example: three absences = B, four absences = C, five absences = D. **Any student who has six 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 three tardies, the student will receive one absence! **Attendance will be strictly enforced.** It is the responsibility of the student to keep track of their number of absences.

## **SFA 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.

### **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](mailto: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](mailto: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](mailto: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, tumbling mats, etc. All equipment will be secured 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 Samuelson and sent to Angela Bacarisse for purchase. Use of costumes must be approved by costuming personnel. 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 Fine Arts (BFA) in DANCE PERFORMANCE AND CHOREOGRAPHY

SEMESTER 1	HOURS	SEMESTER 2	HOURS
ENGL 1301 Rhetoric & Composition	3	ENGL 1302 Research & Argument	3
DANC 1222 World Dance	2	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	Creative Arts	3
DANC 1111 Dance Production Lab	1	DANC 1111 Dance Production Lab	1
	<b>15</b>		<b>17</b>
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
DRAM 3160 Principles of Design	1	DRAM 1227 Stage Movement I	2
DANC 3160 or 3280 Dance Performance	1	DANC 2206 Fundamentals of Choreography	2
DANC Elective	2	DANC 3160 or 3280 Dance Performance	1
	<b>16</b>		<b>17</b>
<b>SEMESTER 5</b>		<b>SEMESTER 6</b>	
	<b>HOURS</b>		<b>HOURS</b>
Social and Behavioral Science	3	Language, Philosophy, and Culture	3
DANC 3243, 3246, 3249 or 4244, 4247, 4250 Ballet, Modern, or Jazz III or IV	2	DANC 3243, 3246, 3249 or 4244, 4247, 4250 Ballet, Modern, Jazz III or IV	2
DANC 3300 Choreography & Dance Composition	3	DANC 3201 Rhythmic Analysis of Dance Movement	2
DANC 3160 Dance Performance or DANC 3280	1	DANC 3256 Dance Production I	2
KINE 4317/4117 DANC 3350/3150 Analysis of Movement -Dance Kinesiology	4	DANC 3306 Choreography II	3
BUSI 2304, ENGL 2311, or a foreign language	3	DANC 3160 Dance Performance or DANC 3280	1
	<b>16</b>	DANC 1111 Dance Production Lab	1
			<b>14</b>
<b>SEMESTER 7</b>		<b>SEMESTER 8</b>	
	<b>HOURS</b>		<b>HOURS</b>
DANC 4100 Theory/Practice of Dance Lab	1	DANC 4280 Choreographic Project	2
DANC 3330-Criticism and Analysis of Dance	3	DANC Elective	2
DANC 4200 Theory/Practice of Dance	2	General Elective(s)	8
Dance Elective	4	4244, 4247, 4250 Ballet, Modern, or Jazz IV	2
DANC 4180 Research Methods	1		<b>12</b>
4244, 4247, 4250 Ballet, Modern, or Jazz IV	2		
	<b>13</b>	Enough electives must be taken that total hours equal 120.	

CORE CURRICULUM + 2 LABS - 44 HOURS  
 MAJOR COURSEWORK - 64 HOURS  
 Electives - 12 HOURS  
**TOTAL - 120**

### BACHELOR OF SCIENCE in DANCE TEACHING grades 6-12

<b>SEMESTER 1</b>		<b>HOURS</b>	<b>SEMESTER 2</b>		<b>HOURS</b>
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	
Social and Behavioral Science	3		GOVT 2306 Texas Government	3	
DANC 1107 Improvisation	1		DANC 2100 Dance Conditioning	1-2	
DANC Technique level 2,3,4 in Ballet, Modern, Jazz	2		DANC 2242, 2245, or 2248 Ballet, Modern, or Jazz II OR LEVEL 3	2	
	<b>15</b>			<b>15-16</b>	
<b>SEMESTER 3</b>		<b>HOURS</b>	<b>SEMESTER 4</b>		<b>HOURS</b>
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 OR LEVEL 3	2
DANC 2242, 2245, or 2248 Ballet, Modern, or Jazz II OR LEVEL 3	2	DANC 2206 Fundamentals of Choreography	2
Creative Arts	3	DANC 1111 Dance Production Lab DANC 3256 Dance Production	1 2
DRAM 2300 OR HDFS 2302 Human Growth and Development	3	DANC 3201 Rhythmic Analysis of Dance Movement	2
DANC 3160 Dance Performance	1		16
	18		
<b>SEMESTER 5</b>	<b>HOURS</b>	<b>SEMESTER 6</b>	<b>HOURS</b>
DANC 3243, 3246, or 3249 Ballet, Modern, or Jazz III OR LEVEL 4	2	Language, Philosophy, and Culture	3
DANC 3300 Choreography & Dance Composition	3	DANC 4180 Research Methods	1
DANC 3160 or DANC 3280	1-2	DANC 3243, 3246, or 3249 Ballet, Modern, or Jazz III OR LEVEL 4	2
DANC 3350/3150 OR KINE 4317/4117 Dance Kinesiology	4	DANC 3342 Dance History II DANC Elective	3 2
DANC 3341 Dance History I	3	DRAM 3375 OR SEED 3371 Curriculum and Instructional Design	3
DRAM 3374 OR SEED 3370 Sociocultural/Historic Perspectives in American Education	3	SEED 3372 Culturally Responsive Pedagogy in Diverse Classrooms	3
	16-17		17
<b>SEMESTER 7</b>	<b>HOURS</b>	<b>SEMESTER 8</b>	<b>HOURS</b>
DANC 4280 Choreographic Project	2	SEED 4242 Student Teaching	6
DANC 4200 /4100 Theory/Practice of Dance & Lab	3	SEED 4343 Student Teaching	3
DANC Elective	2		9
SEED 4350 Teaching Internship	3		
SEED 4360 Motivating /Managing the Active Learning Environment	3		
	13		

**CORE CURRICULUM + 2 LABS** – 44 HOURS  
**MAJOR COURSEWORK** – 49 HOURS  
**EDUCATION** – 27 HOURS  
**TOTAL – 120**

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

**DANCE PROGRAM: TENTATIVE SIX YEAR COURSE MATRIX 2024-2027 (to be updated with new courses)**

**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

DANC 3246 Modern Dance III  
 DANC 3350+3150 Anatomy & Kinesiology for Dancers\*\*/KIN 417  
 DANC 3160 Dance Performance  
 DANC 3280 Dance Company  
 DANC 4200+4100 Theory and Practice of Dance  
 DANC 4175 Independent Study  
 DANC 4178 Special Topics  
 DANC 4244 Ballet IV

DANC 4250 Jazz IV  
DANC 4180 Research Methods  
DANC 4280 Sr. Choreographic Project  
DANC 3221 Choreography for Dance Teams 1  
DANC 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  
DANC 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**

