Welcome to the Dance Department at Belhaven University. We have prepared this handbook to ease your transition into our department. It contains general information you will use throughout your time as a dance student and answers many commonly asked questions. Please use this handbook in consultation with your dance faculty advisor who will guide you through your program of study at Belhaven. Updated information will be given to you throughout your stay. Please note that the handbook is also located online (http://www.belhaven.edu/arts/pdfs/DanceHandbook.pdf). We welcome any input regarding this publication and how we might improve it to better serve your needs. We believe this year holds new and exciting opportunities for you in dance and liberal arts studies. The Belhaven University Dance Department encourages you to embrace all that God has for you in this journey.

Sincerely,

Krista Bower, MFA
Chair of Dance Department
Associate Professor of Dance
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**Getting Started**

The Belhaven University Dance Department faculty is delighted that you have chosen to continue your pursuit of excellence in the art of dance in a higher education setting. Our dance program offers an exciting opportunity to enhance your training, expand your knowledge, and prepare you for a future in the world of dance and affiliated careers. Although the transition from a private dance school to a liberal arts college is adventurous and exciting, you may find many differences and challenges. Our faculty, as well as this document, will help you make this transition.

Belhaven University’s Dance Program offers a diverse curriculum. During your academic experience, the following goals will be emphasized:

1. To understand a Christian worldview and the ways in which it impacts dance studies.
2. To refine strong dance technique and performance skills with an understanding of physical, mental, and spiritual wellness.
3. To develop integrative theoretical and methodological approaches to the study and practice of dance, including dance history, pedagogy, science, and career preparation.
4. To establish a sense of personal voice, style, and contribution through creative approaches to improvisation and choreography for multiple audiences and purposes.

These goals aim to expose you to a wide breadth of courses that are designed to give you a broader and deeper perspective and skill-set.

Upon entering our dance program, your prior training may have been focused primarily on developing technical skills and improving performance execution. Therefore, we hope that you keep an open mind to new dance opportunities and cultivate a healthy curiosity about all aspects of the art form. The following suggestions are to better prepare you for your collegiate career with a background of knowledge, making your first experiences with our dance department positive:

- Attend as many dance performances as you can
- View television documentaries and films on dance
- Read about dance in newspapers, magazines, books, on the web—visit your local library
- Familiarize yourself with key choreographers of the 20th century—George Balanchine, Martha Graham, José Limón, and William Forsythe, to name a few.
- Research contemporary dance artists and current dance trends
- Visit websites (YouTube and dancemedia.com) featuring different dance genres
- Broaden your skill base—discover new ideas and approaches by taking dance classes from different teachers
- Explore other dance forms—try something different!

As you expand your perspectives by discovering the vast array of opportunities that you may not have thought about pursuing, it is important to remain creative and flexible in your thinking; while looking into the only true mirror that will tell you who you are, what you have, and where you are as a child of God - His Word.
Belhaven University prepares students academically and spiritually to serve Christ Jesus in their careers, in human relationships, and in the world of ideas.

Belhaven University affirms the Lordship of Christ over all aspects of life, acknowledges the Bible as the foundational authority for the development of a personal worldview, and recognizes each individual’s career as a calling from God. Each academic department is committed to high academic goals for its students and clarifies the implications of biblical truth for its discipline. Belhaven upholds these commitments in offering undergraduate or graduate programs, by conventional or technological delivery modes, and in local, national, and international venues. The University requires a liberal arts foundation in each undergraduate degree program in order to best prepare students to contribute to a diverse, complex and fast-changing world.

By developing servant leaders who value integrity, compassion, and justice in all aspects of their lives, the University prepares people to serve, not to be served.

Revised 2010
Mission Statement of the Dance Department

The mission of the dance department is to prepare students spiritually, technically, academically, and artistically to move into the world of dance and affiliated careers in adherence with the mission of the university.

Goals of the Dance Department

While the following goals and objectives of the Dance Department are categorized discretely, our curriculum is designed to demonstrate the ways in which spirituality, technique, academics, and artistry are interconnected and mutually generative. Our objectives explain what steps are taken to apply these goals, which collectively educate the whole student in measurable terms.

Goal 1: Spiritual Integration in Dance

Students will understand a Christian worldview and the ways in which it impacts dance studies. The objectives for spiritual integration frame our approaches to technique, artistry, and theory.

Objective 1: Students will discover diverse ways to integrate Christian faith within their dance practices through discussion, demonstration, practical application, and communication.

Objective 2: Students will develop a practice of critical reflection on the implications of worldview for the appreciation, practice, making, and teaching of dance.

Objective 3: Students will consider both the process and the product of dance-making and its capacity to communicate various worldviews, including a Christian worldview.

Objective 4: Students will develop an understanding of dance ministry, dance as a form of worship, and how their faith impacts their service to the community.

Objective 5: Students will learn to recognize and utilize their strengths to contribute dynamically to the field of dance, affiliated careers, and the world.

Objective 6: Students will experience an environment of respect, self-awareness, interconnectedness, and discipline that reflects a Christian model of community.

Goal 2: Technique and Performance

Students will refine strong dance technique and performance skills with an understanding of physical, mental, and spiritual wellness.

Objective 1: Students will understand functional alignment, coordination, flexibility, strength, power, body composition, agility, and proprioception through progressive technical challenges in multiple modes of instruction.

Objective 2: Students will develop professional performance practices through diverse experiences with faculty, guest artists, and peers in a variety of dance environments.

Objective 3: Students will practice collaborative strategies to cultivate risk-taking, problem-solving, and versatility.

Objective 4: Students will cultivate professional approaches to giving and receiving feedback.

Objective 5: Students will learn to maintain overall health and wellness in order to prolong and preserve a career in dance.
Goal 3: Dance Theory
Students will develop integrative theoretical and methodological approaches to the study and practice of dance, including dance history, pedagogy, science, and career preparation.

Objective 1: Students will develop embodied compositional approaches to writing modalities including formal and informal reflection, critique, and analysis.

Objective 2: Students will construct theoretical approaches to the study of dance history with an emphasis on social, religious, and cultural contexts. Students will reflect on these processes through the lens of a Christian worldview.

Objective 3: Students will cultivate skills in dance teaching that will enable them to identify and design effective approaches for dance appreciation and skill.

Objective 4: Students will study and apply principles of anatomy, kinesiology, conditioning, and nutrition to develop a practice of dancer wellness for body, mind, and spirit.

Objective 5: Students will investigate strategies to craft a sustainable career in dance including business, marketing, promotion, and production.

Goal 4: Artistry and Craft
Students will establish a sense of personal voice, style, and contribution through creative approaches to improvisation and choreography for multiple audiences and purposes.

Objective 1: Students will investigate elements of movement, form, choreographic devices, site-specific work, and the use of text, props, and technology to develop skill in improvisation and choreography.

Objective 2: Students will cultivate effective strategies for communication through modes of dancing, writing, and speaking.

Objective 3: Students will practice the conceptualization and presentation of dance including lighting, sound, costuming, videography, production, technology, and marketing.

Objective 4: Students will develop processes to create and critically assess choreography in ways that acknowledge multiple perspectives.

Objective 5: Students will gain skills in time management, collaboration, communication, and interpersonal engagement for effective professional interactions.
DEPARTMENTAL POLICIES
FOR DANCE STUDENTS

Technique classes and rehearsals are the most time-intensive requirements in the dance program. They focus on developing your expressive and physical skills through a strong foundation in ballet and modern dance. Therefore it is imperative that in these studio courses you are ready to work and do so consistently.

ATTIRE:

Proper Attire for Ballet Classes/Performance for Women Includes:

- Black leotard and pink tights. Instructors may communicate individual preferences regarding leotard style in their course syllabi. Tights must be worn under the leotard and over the feet. No rolled up tights are permitted.
- Proper foundations neatly covered by practice clothes
- Please do not wear tights or leotards with holes or runs in them.
- Pink canvas ballet shoes are recommended with elastic appropriately attached. It is suggested to have more than one pair/semester.
- Pointe shoes: Recommended to have 2-3 pairs/semester for class/rehearsals. Ribbons are required for class. Students must always have a 2nd pair of pointe shoes they are working in.
- Skirts may be worn for Pointe class, but only for center work and/or at the discretion of the instructor. The skirt must be black and may not reach longer than mid-thigh.
- Flesh-toned camisole leotard (no shiny straps) is required for performance.
- Cap-sleeved, scoop neck black leotard, black footless tights, and a black georgette wrap skirt will be required for special occasions and for choreography showings/performances.

Proper Attire for Ballet Classes for Men Includes:

- Black tights or black unitard
- A snug white, gray or black tank / T-shirt or leotard
- Dance belt (one black, one nude)
- Waist band or belt to hold up tights
- Black ballet shoes with elastics appropriately attached; Recommended to have at least 2 pairs/semester
- Tights worn inside shoes

Proper Attire for Modern Dance Classes Includes:

- Women: Black footless tights, leggings, or capri-length fitness pants and a solid colored leotard
- Men: Snug black or white T-shirts and tights without feet
- Unitards or biker shorts may be substituted for either
- Dancers should be prepared, in every way to dance barefoot.

*Additional Modern Dance Attire Guidelines:

Due to the varied demands of eclectic approaches to modern dance technique, individual instructors will communicate specific guidelines for attire in modern classes via their course syllabi. Some instructors may prefer leotards and black footless tights, while others may prefer looser-fitting clothing. Students should be prepared with supportive undergarments and modest attire. No bare midriffs or shorts above mid-thigh. Please consult with individual instructors concerning their preferences including bare feet/socks. Additional items, such as knee pads, are strongly recommended.
**Furthermore...**

- Sweat pants and other bulky garments may be worn in rehearsal only with the permission of the instructor.
- Practice clothes are to be clean and neat (visitors often observe classes), and they should permit the instructor’s clear observation of the line of the body.
- Outside the studio students should ‘cover up,’ even if the weather and/or contemporary fashion allow otherwise.
- All dancers are to neatly and appropriately secure their hair off the face and neck.
- Jewelry, with the exceptions of engagement/wedding bands and post earrings, is prohibited.
- Unless the temperature in the studio is 65° or below, students will be asked to remove all “warm-up” clothing before class begins.
- Please consult your professor’s syllabus concerning individual preferences or guidelines regarding appropriate attire, hair and shoes.
- Please use locker rooms. Do no change clothes in the hallways.

**Additional Attire for Belhaven University Dance Ensemble Performances:**

- **Women** should have a pair of neat pink canvas ballet slippers and should always have a second pair of pointe shoes available. You are to provide your own tights unless otherwise discussed with the Artistic Director, and you should own a pair of sparkling post earrings and false eye lashes. For special occasions and for choreographic work that is being “workshopped” without formal costuming, women should also have a 3/4 length sleeved, scooped black leotard, black capri-length tights, and a flesh-toned camisole (no shiny straps).

- **Men**, in addition to their usual attire, should own a white and a black short-sleeved crew neck nylon leotard by Capezio. Men should also have two pairs of canvas ballet shoes standing by, one white and one black.

- **All dancers** should have a pair of black jazz pants and a pair of black jazz shoes at their disposal. They are also to supply and apply their own make up. (Please also refer to On Performance Situations on page 41.)
Class Procedures:

☆ Students are expected to arrange any portable barres that might be necessary for the class before the time the class is scheduled to begin, not as the first combination is beginning. Please be in your place at the barre when it is time to begin. Do not wait for the instructor to ask you to go the barre.

☆ Students are expected to be in the preparatory position before the music begins for an exercise. They are also expected to finish each combination in an appropriate manner and in a stationary position.

☆ Students are expected to fully complete each combination, beginning to end, without stopping. If something does not work, do not attempt to repeat the step midway through, wait until you have finished the combination. Starting and stopping in an exercise/combination are bad habits and potentially dangerous for those around you.

☆ Women should prepare their toes for pointe work before their classes begin.

☆ Students will not be allowed to leave the class once it has started, except in cases of a personal injury or with permission from the instructor.

Production Points:

The production point requirement for Performance courses DAN243/244, DAN343/344, DAN443/444, or DAN290 is meant to allow students to gain practical experience by assisting with duties related to the production process of our shows. It also allows Belhaven University Dance Department to produce professional-quality shows. Production points can be awarded for many different responsibilities, some examples of which are noted below.

Mainstage Production (Multi-Week):
- Stage Manager – 10
- Assistant SM – 10
- Board Operators – 8
- Gel Crew, Stage Hands – 5
- Dressers – 8
- House Manager – 10
- Box Office Manager – 8
- Assistant Box Office Manager – 6
- Ushers – 4

Club/Student Productions (1-4 Performances):
- Stage Manager – 10
- Assistant SM – 8
- Board Operators, Gel Crew, Stage Hands – 4
- Dressers – 4
- House Manager – 8
- Box Office Manager – 6
- Assistant Box Office Manager – 4
- Ushers – 2

Other Opportunities:
- Poster Delivery – 1 point per three posters
- Load-in/Load Out Crew – 5 points (based on extent of load-in/out)
- Chair/Riser Crew – 2
- Costume Shop – 1 point per two hours worked

The point values listed above are subject to change at any time and for any reason. Students should check the sign-up sheet on the call board to know exactly how many points they will earn for each responsibility. Ultimately, Mr. Lott and Mrs. Bower have final say over how many points were earned each semester by a student.
If you are unsure of the requirements of a position, feel free to speak to Mr. Lott prior to signing up.

Other points may be awarded based on departmental need at a rate of approximately 1 point per two hours of work. Check the production call board frequently for opportunities.

Students are responsible for keeping their own calendar and being prompt, prepared, and properly dressed at calls. Anyone who is not properly attired will be docked production points and sent home to change. Proper attire includes closed-toe, non-marking shoes for all calls and black clothing for show calls. Students should use their best judgment when selecting clothing for work calls and show calls.

Production points are only to be awarded after students have completed the task or position.

If a student is late for a call, and does not contact Mr. Lott, they will be docked 1 production point per 15 minutes that they are late. For instance, if the student is acting as an usher for 4 points, but doesn’t arrive until 30 minutes after their call, they will only earn 2 points.

If a student does not show up to a call at all, they will not earn any production points, and will be barred from earning production points for the remainder of the semester. This means, if a student misses a call completely, they will fail the production point requirement of their course or courses. It is considered no different than failing to turn in a project, and the policy of the Dance Department is not to accept late or make-up work.

Also, If a student must have a substitute for one or more nights of a call, it must be approved by Mr. Lott before they sign up, and both members are responsible for attendance. If a substitute misses a call that they are covering, both students will fail the production point requirement.

 Studios and Scheduling:

☆ No food or drinks, except water in capped containers, may be brought into the studios. Smoking is strictly forbidden, as are chewing gum and the use of baby powder and rosin on the marley floors.

☆ Students wishing to schedule a rehearsal in the Studio on a regular basis must submit a completed request for space form to the Dance Office at least one week in advance. Campus security will be certain the studio is unlocked. A personal letter authorizing you to be in the studio after hours can be obtained from the dance office.

☆ Students wishing to use the studios for rehearsal need to sign up at the dance office or with the work study student that oversees scheduling (dance@belhaven.edu) with STUDENT REHEARSALS in the subject line.

☆ Rehearsals may not interfere with previously scheduled events or classes.

☆ When it comes to the use of space, course projects have precedence over non-graded endeavors. Please communicate conflicts with the dance office.

☆ You may not be in the building after hours unless accompanied by another person. The audio/video equipment will not be available for student use. This equipment is to be used under the supervision of faculty.

☆ Following a rehearsal after hours, students must remain in the studio until campus security has locked the space.

☆ Only rehearsals pertaining to the departmental course work and productions may be scheduled in the dance studio unless special permission has been given by the Chair of the Dance Department.
Dressing Rooms:

☆ Students are expected to enter the studios in their practice clothes. Street clothes and street shoes may be removed in the dressing room and left in a locker. Do not leave any valuables in the dressing rooms, unless locked, or in the hallway.

☆ At the end of a class, please change shoes and attire outside the studio, so that the next group of students may promptly enter.

Lockers:

Students may request a combination locker located by the dance studios. Please make your request in the dance office. Note there are other lockers available in the locker rooms, and students must provide their own locks.

Other Policies:

Attendance Policy: Belhaven University believes that learning can be demonstrated through typical assessments such as tests, quizzes, papers, and class participation. However, we also believe that learning occurs beyond engaging in these assessments and that class attendance enhances learning in immeasurable ways. No more than 20 percent of a course’s classes should be missed in any term. For fall and spring semesters, 80 percent is interpreted as follows:

- A maximum of eight absences for a class that meets three times a week;
- A maximum of six absences for a class that meets two times a week;
- A maximum of three absences for a class that meets once a week;
- Three tardies are counted as one absence.

All reasons for absences (for example: illness, representation for University activities, emergencies, and late registration) are included in these standards. The only exception is required department sponsored dance activities, such as DME and chapel performances or dance festivals, which are arranged and approved by the dance faculty. Individual dance commitments, such as outside auditions or Senior Project travel are NOT excused absences. When determining final grades, the faculty should consider whether or not other academic performance factors might counter excessive absences or the student may have earned an F.

Students who are required in a guest artist’s rehearsal from 4-6pm AND 7-9pm have the option to be excused from their technique class of the opposite genre on the day(s) of those rehearsals. Example: A student cast in a modern guest artist’s work would still attend his/her modern technique classes, but may be excused from his/her ballet technique classes. Students must communicate with faculty in-person or via email to receive the excused absence.

Observations: Students are permitted to observe class, however choosing to do so WILL RESULT AN ABSENCE for the day.

Tardiness: If you come to class after the attendance is taken, you will receive a tardy. Three tardies will count as one absence. For safety reasons, as well as discipline, you may not begin class after the first movement exercise and you may not leave early. If you do, it will be considered an absence.

If you have an injury that prevents you from participating in class, you are expected to make an appointment in the dance clinic to work towards rehabilitation. Prolonged illness or injury will be assessed on a case-by-case basis.

Injury: A Certified and Licensed Athletic Trainer (ATC/PT) is on staff in the Dance Clinic to serve you when you have healthcare needs. The Dance Department’s Athletic Trainer is able to provide most care on-site, and can refer you to other qualified healthcare providers when necessary. Please also consult the Chair of Dance for prolonged injury.
When you receive an injury it is your responsibility to report it to your professor and to consult the Dance Department’s Athletic Trainer for evaluation and treatment. This will help you best care for the body God has given you. Please see posting of clinic hours on the call board.

After initial evaluation by the Athletic Trainer, if your injury is sufficiently severe you will be given an appropriate care regimen and follow-up instructions. Dancers will be asked to sign a treatment agreement form to ensure that the treatment and rehabilitation instructions provided by the Dance Department’s Athletic Trainer are understood and followed. All clinic appointments are to be kept unless you contact the Athletic Trainer on day in advance to change an appointment. Failure to comply with these policies will affect the student’s participation grades of their main technique course.

As part of your treatment, you may be required to either participate with restrictions or not to participate in class and rehearsals. In any case, you still must be present in your dance classes and rehearsals. If your class activity is limited, the Athletic Trainer will give you either a red slip (no activity) or a yellow slip (restricted activity) to present to your dance professors. In order to return to unlimited activity in your classes, you must obtain a green slip from the Athletic Trainer. Students who are restricted from full activity in a dance class also will be restricted from participation in rehearsals.

At each follow-up clinic visit you will be given further treatment, rehabilitation instructions, and necessary limitations as determined by the Athletic Trainer. If you are under a red or yellow slip, the Athletic Trainer will then determine the time frame in which you will be able to return to activity. If you have missed the allotment of absences in class based on university policy due to an injury/red slip, you will need a medical drop for all necessary courses. If limitations in class through a yellow slip reach a total of four weeks, you will also need to drop those corresponding courses.

This procedure is designed to encourage you to become an active participant in the rehabilitation of your body as you work with healthcare practitioners and professors and to help you learn to be wise in decision making about the well-being of your body when it is injured. The Dance Department’s Athletic Trainer and faculty want to be good stewards of your body, and teach you to be a good steward of it, as well.

☆ **Departmental Meetings:** Fridays 2:30-3:30. Majors and Minors are required to attend and participate in the weekly department meetings and must make arrangements to do so. Absences will become a topic of immediate discussion with the dance faculty, and may affect your technique final grade. As a dance major or minor you are required to attend all Friday department meetings. You will receive an attendance slip at each meeting for you to sign and turn back in at the end of the meeting.

If you miss two meetings you will receive a notice from the dance office.

Upon missing three meetings you will receive a second notice and your final grade of determined course will automatically be lowered by 1/3 grade.

For each absence over three, your final grade will continue to be lowered by 1/3 grade.

☆ **Belhaven Dance Gazette:** The Gazette is a weekly news bulletin which is published by the dance department and contains announcements, updates and reminders concerning all dance majors and minors. Everyone enrolled in dance courses should stay abreast of information disseminated through this medium.

☆ **Bulletin Boards:** All Dance Majors and Minors are required to check the dance bulletin boards (located outside the Dance Studios) daily for announcements, special information, rehearsal schedules, crew assignments, etc. Students wishing to post information on the dance bulletin boards should secure permission from Mrs. Bower or Megan Voos. Student notices are placed on the student board located between Studio 2 and 3.

☆ **Dance Office:** The Dance Office is located on the second floor of the Bitsy Irby Visual Arts and Dance Building. Besides up-to-the-minute information and forms, you can find some selected resources as well. We keep a current file on conferences, workshops, job vacancies, ministries, request for papers, choreography submissions, and festivals for which we receive printed information regularly. The Dance Office is occasionally used to teach seminars and independent studies, as well as for departmental and officers’ meetings.

☆ **Student Contact Information:** Every dance major and minor is required to provide the Dance Office with up-to-date contact information. Students are expected to check their University email account daily.
☆ **General Health:** A well-balanced and healthy diet is essential for every dancer. Dancers should be aware that they make extraordinary demands on their bodies, and should treat them accordingly with sound health and nutrition habits. The faculty are able to recommend counselors and/or physicians for health care upon request.

☆ **Annual Student Progress Evaluations:** This is an important time in the academic year for individual feedback from the faculty regarding the student’s progress and potential. The objective of the faculty is to aid the student in focusing vision and energy, while clarifying objectives through review, evaluation, advisement and encouragement. It is the faculty’s desire to help in the process that enables the student to attain their highest potential and goals.

☆ **Definitions:** (Please see University Catalogue for detailed listing of course requirements.)

A **Bachelor of Arts in Dance** is a liberal arts degree with a focus on the study of dance within a broad spectrum of general studies. The Bachelor of Arts in Dance meets a minimum of 124 credit hours to include: A minimum of 56 credits in dance with a minimum 21 credits of technical studies, 7 credits of performance/choreography studies, and 28 credits of dance studies (history, theory, body sciences, and career preparation). Students must achieve and maintain ballet technique level II or modern dance technique Level II or better by one semester prior to graduation. Students are encouraged to enroll in a minimum of 2 credits of technique each semester. A Senior Project (DAN 400) is also required. Additional required courses are: Orientation to Dance, Improvisation I and II, Dance Production I and II, Dance History I and II, Elements of Composition I, Dance Pedagogy and Teaching Methods, Careers in Dance, and Dance Kinesiology.

A **Bachelor of Fine Arts in Dance** is a professional degree with concentrated coursework in dance technique, performance, and choreography. The Bachelor of Fine Arts degree meets a minimum of 128 credit hours to include: a minimum of 83 credits in dance with 38 credits of technical studies, 21 credit hours in performance/choreography studies, and 24 hours in dance studies (history, theory, body sciences, and career preparation). BFA students must reach Level 4 in ballet or modern technique by one semester prior to graduation. Students are encouraged to enroll in a 4-5 credits of technique each semester. A Senior Project (DAN 400) is also required. Additional required courses are: Orientation to Dance, Improvisation I and II, Performance II, III, and IV (two semesters of each), Dance Production I and II, Dance History I or Dance History II, Elements of Composition I and II, Dance Pedagogy or Teaching Methods, Careers in Dance, Choreography, and Dance Kinesiology.

A **Minor in Dance** encompasses 24 credit hours of dance courses, including Orientation to Dance, Special Topics Performance, Improvisation I, Ballet Technique Level II or higher, and/or Modern Dance Technique Level II or higher.

The **Dance Apprentice Program** is an opportunity for talented high school students pursuing a highly advanced level of study and instruction in dance and performance experience to earn college credits while continuing to complete their high school curriculum. The number of semester hours an apprentice can attempt is unlimited, but restricted to dance technique courses only. See page 17 for requirements.

The **Certificate in Dance** is 20-24 credit hours to be completed in two consecutive semesters with some flexibility to facilitate appropriate substitutions (not equivalent to a major in dance). Required courses include: Modern Technique (2 semesters at Level II or higher), Ballet Technique (2 semesters at Level II or higher), Improvisation I and II, Pilates (2 semesters), Elements of Composition I, and Orientation to Dance. See page 18 for requirements.
Change of Status:

Change Dance Minor to Dance Major
The status of Dance Minor does not preclude a student from pursuing a Major in Dance. Students with current Minor status may audition to be considered for the Dance Major. The faculty will evaluate the student’s technical progress, motivation, and the potential for achieving graduation requirements within a reasonable time frame and with good effect.

Change Apprentice to Dance Major/Minor
At the end of an Apprentice’s high school studies, the student will graduate from the Apprentice Program by default. The Apprentice must keep the Chair of Dance apprised of his/her status at all times. To continue studies at Belhaven University, the Apprentice has to submit a final official transcript and notify the Chair of Dance, the Office of Admissions and the Registrar’s Office of this intent.

Change Dance Certificate or Ballet Certificate Studies to Dance Major/Minor
Students who complete 24 hours in the Dance Certificate or Ballet Programs and wish to enter the traditional program should contact both the Chair of the Dance Department and the Office of Admissions regarding this intent. The student must show a potential to succeed in the aspired level. Upon the completion of the admissions procedure as a transfer student, including, possibly, the TOEFL for international students. All Belhaven University Dance credits will automatically be transferred to the new course of study. Also, previously earned university or university credits may now be considered for transfer to Belhaven and count towards the degree. The GPA of all of these hours combined will be the basis for any institutional financial aid for which the student may be eligible.

Promotion in Technical Level
All students will be assigned, by faculty, an appropriate level Ballet and/or Modern Dance Technique. Only students who demonstrate the skill necessary for the next level of work upon completion of a studio technique course will be permitted to enroll at the next level. If not, they will be expected to continue at their level of technique until they are ready to advance. Advancement is determined by the student’s technical proficiency, artistry, effort, work integrity, and his/her annual evaluation. The student must obtain an above average grade in the technical portion of the course in question. Also, the student must show a potential to succeed in the aspired level.
DANCE APPRENTICE PROGRAM

The Belhaven University Dance Program is an opportunity for talented high school students pursuing a highly advanced level of study in dance and desiring instruction and performance experience through Belhaven University courses and faculty. The Program offers the opportunity for the apprentice to earn university credits while continuing to complete his or her high school curriculum.

The program’s size is limited to six positions. Admission will only be granted at the beginning of the fall semester. At the discretion of the Chair of Dance, an apprentice may be admitted at the beginning of the Spring semester. Students have to be in good scholastic standing and must be available to attend all sessions of the technique and performance courses in which they enroll. Students will participate as apprentice members of the Belhaven University Dance Ensemble.

The following are required at the time of application:

1. Minimum age on September 1 must be 15.
2. Completed application for admission and $25.00 non-refundable application fee
3. Achieved and maintaining a 2.8 G.P.A
4. Two letters of recommendation: one academic reference and one dance related reference
5. Student’s letter of intent
6. Personal interview with the Chair of Dance and the Director of Admissions
7. Audition in-person for the Dance faculty and admission to the Program

If eventually degree-seeking, the student will follow the standard requirements for admission while earned credit will be transferable.

The number of semester hours an apprentice can attempt is unlimited but is restricted to dance technique courses only. An apprentice may attempt lecture or laboratory courses when a high school senior status, or similar, has been achieved. After attempting six (6) semester hours in lecture or laboratory course, he or she must either apply as a degree-seeking student or make a request to be continued as an apprentice.

Apprentices are accountable to the Chair of Dance and will be graded on the same scale as Belhaven University Dance students.

Apprentices will be obligated to continue participation for one (1) full semester at a time unless there is cause for discontinuation due to physical injury or other plausible hardship. An exit interview with the Chair of Dance is required.

ONE YEAR CERTIFICATE IN DANCE

The Belhaven University One Year Dance Certificate Program is an opportunity for foreign students, dependents of missionaries in the field and those in missions or ministry desiring instruction through Belhaven University courses and faculty to be more effective. Each student will carry a full-time load in dance, and transcripts will reflect the credits earned in courses taken at Belhaven.

ADMISSION:

The program’s size is limited to 10 positions. Admission will only be granted at the beginning of the fall semester. At the discretion of the Chair of Dance, an apprentice may be admitted at the beginning of the Spring semester. Eligibility for the program is after admission through the Office of Admissions and by approval from the dance faculty only, following audition and application procedures described below.

The following are required at the time of application:

1. Completed application for admission and $25.00 non-refundable application fee.
2. High school diploma or its equivalent with a minimum 2.0 G.P.A. on a 4.0 scale from high school. Transfer students must have a minimum 2.0 cumulative G.P.A. on a 4.0 scale from prior university or university work.
3. A student who has been educated at home (home-schooled) must submit a transcript outlining courses taken to include the minimum of 16 units required for all freshmen as well as a certificate of completion if such a certificate is recognized
by the student’s home state as the equivalent of high school diploma. If the certificate is not recognized, the student must submit ACT scores commensurate with Belhaven’s admission requirements or a G.E.D. certificate.

4. Reference and recommendation from a teacher or administrator familiar with the student’s previous dance instruction
5. Student’s letter of intent
6. Audition for the Dance faculty and admission to the Program
7. Submission of audition registration form, photos, letter of intent, resume and video

For International Students:
1. Completed application for admission and $25.00 non-refundable application fee.
2. International students must have a minimum 2.0 cumulative G.P.A. on a 4.0 scale from prior university or university work. Transfer students must have a minimum 2.0 university or university work.
3. An English translation of all course work. We recommend the following company and can provide an application for this service:
   World Education Services, Inc.
   P.O. Box 745
   Old Chelsea Station
   New York, NY 10113-0745
   Phone: 212.966.6311 or 800.937.3895
   Fax: 212.966.6395
   E-mail: info@wes.org
4. International Students must have a reference and recommendation from a teacher or administrator familiar with the student’s previous dance instruction.
5. International students must include an official guarantee of funds (in the form of an official letter of sponsorship and/or an official bank statement showing funds available for the first academic year of attendance). This form may be referred to as the Affidavit of Support.
6. International students must have medical insurance and submit mumps, measles, and rubella immunizations certificate and must have arrangements made to be tested for tuberculosis prior to registration.
7. Student’s letter of intent
8. Audition for the Dance faculty and admission to the Program
9. Submission of audition registration form, snap shots as prescribed and video if applicable

☆ The certificate program in dance requires 19-24 credit hours and takes two consecutive semesters to complete, with some flexibility to facilitate appropriate substitutions.

☆ Graduation Requirements: Please refer to the Catalogue of your year of entry to Belhaven University for additional details, or, if you choose to adopt its new graduation requirements, to the current catalogue. If a student desires to adopt a new catalogue date, please receive counsel and permission from the department chair.

**Major (Bachelor of Fine Arts in Dance):**
The Bachelor of Fine Arts meets a minimum of 128 credit hours to include: A minimum of 83 credits in dance with 38 credits of technical studies, 21 credit hours in performance/choreography studies, and 24 hours in dance studies (history, theory, body sciences, and career preparation). BFA students must reach Level 4 in ballet or modern dance by one semester prior to graduation.

**Major (Bachelor of Arts in Dance):**
The Bachelor of Arts in Dance meets a minimum of 124 credit hours to include: A minimum of 56 credits in dance with a minimum 21 credits of technical studies (including ballet and/or modern technique level II or higher), 7 credits of performance/choreography studies, and 28 credits of dance studies (history, theory, body sciences, and career preparation).

**Minor in Dance (not open to students majoring in dance):**
A cumulative 24 hours in dance courses, including DAN 147, 170, 290, Ballet and/or Modern Dance Technique level II or higher, and DAN 411.
☆ Dance Technique Recommendations for Degree Tracks and Performance:

**TECHNIQUE:**

- **Freshmen:** Recommended to take Ballet and Modern for credit five (5) days a week / 5 dance credits.
  Choices include:
  2 or 3 credits Ballet + 2 or 3 credits Modern OR 3 credits Ballet, 1 credit Modern, 1 credit Pointe

- **BFA: Soph-Seniors:**
  Five (5) days a week / 3 credits of technique in area of concentration for credit every semester.
  Three (3) days a week / 2 credits of technique in other area for credit every semester. Must take Performance every semester for credit.

- **BA: Soph-Seniors:** Minimum of three (3) days a week / 2 credits of technique for credit every semester.

- **MINORS:**
  Minimum of two (2) days a week / 1 credit of technique for credit or audit every semester – Level 1 or higher. Minimum three (3) days a week of technique for credit or audit every semester (if you perform)

**PERFORMANCE:**

YOU MUST TAKE BALLET OR MODERN TECHNIQUE THREE (3) DAYS PER WEEK TO PERFORM IN FACULTY CONCERTS, SR. PROJECTS, AND DANCE MINISTRY ENSEMBLE.

**REHEARSALS:**

Any student participating in any rehearsal must take a technique class that same day.

**IN ORDER TO TAKE THE FOLLOWING COURSES, STUDENTS MUST TAKE BALLET CLASS ON THE SAME DAY:**

Pointe, Variations, Pas de Deux, Men’s Technique

**IN ORDER TO TAKE MODERN PARTNERING, STUDENTS MUST TAKE A MODERN OR BALLET CLASS ON THE SAME DAY.** Improvisation I and II – No technique class is required to be taken in conjunction with these courses.

☆ **Placement Class:** Prior to the first day of class each semester, a technical placement class is conducted. All students are required to take this class. Any other student enrolled in dance technique courses may be reevaluated for potential advancement to a higher level. Keep watch for posting of these dates.

☆ **Auditions:** The Department’s biannual general auditions for admission to the Dance Program are held in the fall and the spring. Students living in the U.S. are strongly encouraged to attend one of the auditions held on the Belhaven campus. Arrangements for video audition are acceptable only when a student is unable to attend one of the two department auditions. Please see details for audition information on the Dance web page at [http://www.belhaven.edu/dance/auditions.htm](http://www.belhaven.edu/dance/auditions.htm).

- Auditions for performances will be posted on the call board.
- Dancers may also audition for Theatre productions that do not conflict with the departmental rehearsal, performance or touring schedules. Dancers should check with their faculty advisor before auditioning for another production and realize that dance activities always have precedence.
- For additional important directives, please refer to Performance Credit on page 42.

☆ **Outside Activities:** All dance majors, minors and those in the Belhaven University Dance Ensemble or Dance Ministry Ensemble must secure the permission of the Dance Department before consenting to become involved with any outside dance activity, including Dance Team, which may interfere with their responsibilities as dance majors, minors or as Dance Ensemble or Dance Ministry Ensemble members.

☆ **Rehearsal Schedules and Casting:** Cast lists are posted as soon as possible following the auditions at the beginning of the semester. The posted rehearsal schedule indicates the time at which the rehearsal will begin. You must sign the cast list to acknowledge your role(s) by the time of the first rehearsal. Weekly rehearsal schedules are not always consistent and are adjusted as the creative process requires. Students involved in departmental rehearsals should always keep the daily 4:00-6:00 p.m. time slot open for that purpose. Understand that the dance rehearsal schedule takes precedence over your employer’s schedule. Dancers should arrive for rehearsal early enough to change, warm-up, and be prepared to begin at
the designated time. Students in Composition II and Choreography will cast their peers for projects relating to their course work. Those students being cast must take this commitment seriously and review the rehearsal schedule to uncover any possible conflicts before rehearsals begin. Keep in mind that those being cast will soon be the ones who are casting their own choreographies. For additional important directives, please refer to Earning Performance Credit & Expectations for Involvement in Performance Venues on page 43.

☆ Student Project Rehearsals: Rehearsals for student projects in dance are to be scheduled around the student’s existing course schedule and should not interfere with the classes, crew assignments or rehearsals for departmental productions. Students participating in these rehearsals are expected to approach them seriously and with the same degree of commitment they would approach a departmental production rehearsal. Dancers involved in student projects that are part of DAN 370, DAN 400 and DAN 470 and who are registered under the Dance Performance prefix, will be graded through mutual peer evaluations. Choreography and Senior project take priority. Everyone must submit their request via email, with “STUDENT REHEARSAL” in the subject line, to the work study computer (dance@belhaven.edu) so we have record of the request. Changes during the semester: Students who have scheduled rehearsals outside of course work must give the studio to a course work student if the course work student has new issues with their cast. For additional important directives, please refer to Earning Performance Credit & Expectations for Involvement in Performance Venues on page 43.
Ballet Technique Defined:
(grading structures listed below are examples and may vary by instructor)

BEGINNING BALLET:
Technique 55%
Journals/quizzes 15%
Written exam (vocab) 20%
Commitment/Work Ethic 10%
Classwork will emphasize the basic fundamentals and vocabulary of classical ballet.

BALLET I:
To introduce the principles of the Vaganova methodology and terminology through the understanding of proper classroom etiquette, correct placement and posture throughout a given exercise, and demonstrate an understanding of musical tempos and rhythms while moving with clarity, efficiency, and artistic expression.
Technique 60%
Written exam (Vocab) 20%
Journals/assignments/quizzes 10%
Class Performance (commitment/work ethic) 10%

BALLET II:
To further demonstrate the more complex principles of alignment and placement, increase coordination, strength and attention to detail within a given exercise, and develop sensitivity to phrasing and interpretation of music. Expanding on these goals, as well as increasing focus, épaulement, and port de bras, students will further their technical training and artistic expressiveness.
Technique 65%
Quizzes/assignments 15%
Journals 10%
Class Performance (commitment/work ethic) 10%

BALLET III:
To increase accuracy in reproducing more complex movements, demonstrate phrasing, dynamics and personal presentation of the music while considering subtle details of the classical style to shape their artistic sensibilities. Various technical and stylistic demands from other schools of classical ballet are introduced to further develop the students own movement potential.
Technique 75%
Journals/assignments/quizzes 15%
Class Performance (commitment/work ethic) 10%

BALLET IV:
To demonstrate control of advanced principles of movement with an increased capacity for accurate assimilation of intricate and complex movement, exhibit a comprehensive knowledge of the varying demands of different methodologies, apply technical concepts for personal correction, as well as uphold thoughtfulness for rhythm, quality and form in enchainement exemplifying shading and nuance for artistic presentation. These aims will provide the students with a knowledge that is rudimentary for a career in classical ballet.
Technique 80%
Quizzes/assignments/Journals 10%
Class Performance (commitment/work ethic) 10%

Students: Please note that the Ballet Classes on MWF at 9:00-10:30am are reserved for students taking Pointe or Men’s Technique at 10:30-11:30am
Modern Levels Defined
(grading structures listed below are examples and may vary by instructor)

BEGINNING MODERN:
**Technique** 55%
**Journals/quizzes** 15%
**Written exam (vocab)** 20%
**Class Performance (commitment/work ethic)** 10%
Classwork will emphasize the basic fundamentals and vocabulary of modern dance.

Modern I
This course introduces the foundational principles of modern dance technique through the exploration of fall and recovery, opposition and succession, contraction and release, and curvilinear movement of the torso and pelvis, with attention to use of weight, effort, levels in space, locomotion and phrasing. This course will also address correct anatomical placement, increasing strength and flexibility, and basic modern dance movement terminology.

**Technique** 60%
**Written and viewing assignments** 30%
**Class Performance (commitment/work ethic)** 10%

Modern II
Building upon the foundational training of Level I, this course will continue to refine the dancer’s skill through the introduction of greater complexity in movement patterns, directional changes, and tempo. Additional and more detailed study of anatomical principles, modern dance terminology, and imagery will also be addressed.

**Technique** 65%
**Vocabulary/Written assignments** 25%
**Class Performance (commitment/work ethic)** 10%

Modern III
At this point in the program of study, a strong technical foundation is in place. This course delves into the technical and artistic expansion of the dancer through eclectic choreographic approaches to technique, including an emphasis on the development of individual artistry, creativity, and expression.

**Technique** 75%
**Creative application/Written assignments** 15%
**Class Performance (commitment/work ethic)** 10%

Modern IV
This course continues to challenge the technical and artistic demands on the dancer, moving into a pre-professional level of training, through eclectic choreographic approaches to technique. This presents the student with an experience that is preparatory for entering an artistic dance career.

**Technique** 80%
**Written work** 10%
**Class Performance (commitment/work ethic)** 10%
Services

Health Programs

Mississippi Sports Medicine Urgent Care (Orthopedic Only)
1325 E. Fortification St.
Jackson, MS 39202
601-354-4499
Monday-Friday 8:00 am – 7:00 pm

Premier Medical Group Walk-in Clinic
1200 N. State St.
Jackson, MS 39202
601-208-0127
Monday-Friday 8:00 am – 4:30 pm

Baptist Family Medicine - Dogwood
151 E Metro Parkway #103
Flowood, MS 39232
601-992-3288
Monday-Friday 8:00 am- 5:00 pm
Saturday 8:00am-12:00pm

☆ Student Health Insurance: The University recommends that students be insured with accident and/or health insurance at all times during attendance at Belhaven University.

☆ Personal Counseling: Belhaven University and the Dance Department seek to meet the needs of students by fostering a warm environment of personal contact between students, faculty, and staff members. Students should feel free to visit the Dance Office, the Campus Counselor, the Office of Student Life, or the Office of Student Learning to discuss concerns. Resident students are also encouraged to talk to their Resident Director and/or their Resident Assistant. A qualified, professional counselor is on campus. Appointments may be scheduled directly with the Campus Counselor. A short-term model of counseling (4-6 sessions) is used in order to best serve the greatest number of students. The first appointment is free, sessions two through six are $5, and subsequent visits are $40.

Food Service: The University Dining Commons is open daily – except during designated holidays and breaks. This service provides an unlimited “seconds” program on all items in the cafeteria except premium entrees. In the dining area a “light line” of healthier and more nutritious foods will be provided. If you have dietary needs or have comments or questions regarding the meal service, please contact Dining services directly at 968-5912.

These are a few rules that apply to food services:
☆ Student ID cards are required
☆ Food is to be consumed within the dining area.
☆ Shoes and complete attire must be worn in the dining room.
☆ Carry-out meals for illness must be approved by your R.D.
☆ Carry-out meals are available for working students and for rehearsals overlapping meal times with written documentation from your employer or Chairperson. Pick up forms in the Dance office.
**Library:** The dance materials are housed in the Hood Library on campus. Please take some time to become familiar with the library and its resources, including the video/DVD collection, on-line access and periodicals, in order to be well-informed about events in the dance world and for purposes of research. It is the librarians’ intent that each student develop transferable skills to enhance life-long learning through instruction and the skilled use of materials available at the Warren A. Hood Library and other libraries in the metropolitan area.

<table>
<thead>
<tr>
<th>Material Type</th>
<th>Amount held May 2017</th>
</tr>
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<tr>
<td>Print books</td>
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</tr>
<tr>
<td>E-books</td>
<td>574</td>
</tr>
<tr>
<td>DVDs</td>
<td>132</td>
</tr>
<tr>
<td>VHS</td>
<td>52</td>
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<td>Print periodicals</td>
<td>28</td>
</tr>
<tr>
<td>E-journals</td>
<td>40</td>
</tr>
</tbody>
</table>

The library catalog can be accessed through the Belhaven Library website at (http://belhaven.polarislibrary.com). The library databases are available thru Blazenet and Libguides at https://blazenet.belhaven.edu/library/Pages/default.aspx and http://belhaven.libguides.com/az.php respectfully.
GUIDELINES FOR WRITING PAPERS

If you need or want help writing or improving your papers, call the Writing Center or go by to sign up for an appointment. Please note that your professor or instructor may require you to incorporate elements into your writing assignments to their specification. Also, you may be required to submit drafts of your papers or reviews to a mentor in the Writing Center for review before you will be allowed to submit them to your professor. The following guidelines come from *Writing About Dance* by Wendy R. Oliver (Providence College: Human Kinetics, 2010).

**Self-Reflections, Journals, and Creative Process**

A self-reflection, journal entry, or creative process essay offers you the opportunity to think about dance in a personal way. Whether you are reflecting on your own dancing, the dancing of classmates, or other kinds of dance experiences, you are contemplating what you see or experience in order to understand it more fully. Many reflective exercises will help you grow as a dancer and as a person.

**Dance Critiques**

Dance criticism is writing that describes and discusses a dance performance in an illuminating way. Reviews are generally written by professionals with extensive background knowledge. Dance critiques are the thoughtful discussion and analysis of a work written by a student. As you write, you develop your aesthetic taste, or judgment, about what makes a work good. The following are general guidelines to writing a dance critique:

1. **Observation and Note Taking:** Try to keep your imagination open and avoid analysis at this point. Note taking is strongly encouraged. Keep the program as a reference and guide.
2. **Free Writing:** Ask yourself ‘what stood out about the performance and why?’ and write your response without concern for errors.
3. **Construction:** Use your free writing to construction your critique. Develop an introduction (including thesis sentence), body and conclusion. Suggested format follows:
   a. **Introduction**
      i. General Information about performance (who, what, when, where)
      ii. Interesting assertion (thesis) about performance as a whole or one work in particular
   b. **Body**
      i. Dance one, thesis sentence (analytical, interpretative, or evaluative)
         1. Performance detail
         2. Performance detail
         3. Performance detail
      ii. Dance two, thesis sentence
         1. Performance detail
         2. Performance detail
         3. Performance detail
      iii. Dance three, thesis sentence
         1. Performance detail
         2. Performance detail
         3. Performance detail
   c. **Conclusion**
      i. Summary of points
      ii. Response to concert as a whole
      iii. New insight
4. **Description, Analysis, Interpretation, and Evaluation**
   a. Description is used to give the reader a picture of the performance. Use strong and varied action verbs, colorful adjectives and an active voice.
   b. Analysis requires a familiarity of the style of dance presented. Make comparisons, determine structures, and/or place the performance in broader context.
   c. Interpretation involves forming a plausible hypothesis about the meaning of the dance and then backing it up. Interpretation can include information from the title, program, content (narrative or abstract), cultural context, or personal meaning.
   d. Evaluation builds on description, analysis, and interpretation to make arguments that show the strengths and weaknesses of a piece. Note that “liking” a dance is not the same as deeming it “successful.”
Dance Essays

An essay is a short literary composition on a single subject, usually presenting the personal view of the author. Dance essays are a critical component of developing a personal worldview in the context of dance. Essays can be persuasive (expressing an opinion and trying to convince the reader), philosophical (exploring a complex topic for the purpose of deepening understanding of the topic), or editorial (analyzing a timely issue). The basic structure is as follows:

I. Introduction
   a. Context and topic
   b. Thesis statement

II. Body
   a. Argument 1
      i. Example
      ii. Example
      iii. Example
   b. Argument 2
      i. Example
      ii. Example
      iii. Example
   c. Argument 3
      i. Example
      ii. Example
      iii. Example

III. Conclusion
   a. Summary of arguments
   b. Restatement of opinion in a new way

Dance Research Papers

A research paper requires you to gather information and evidence and synthesize it in a personalized way. Although a research paper is not an opinion paper, it is still guided by your judgment, since you must sort through large amounts of material to determine what is relevant to the points you wish to make. A research paper is not merely a collection of what others have said before on a topic; it is a thoughtful shaping of evidence to support your thesis. Topics range from historical, social, aesthetic, or pedagogical issues. Once you have selected your topic, you must conduct a review of literature.

Review of Literature

A literature review surveys all the sources on a given topic. The purpose of the literature review is to determine what others in the field have written about your topic. You will not include all the sources surveyed in a review of literature in your final paper, however this process helps you to determine which sources will be included and to avoid redundancy with other published materials. Acceptable sources for a literature review are encyclopedias, books, scholarly journals and magazines, newspaper and web articles, unpublished dissertations, etc. While internet sources, such as Wikipedia, can be helpful in the research process, they are NOT acceptable sources for a literature review. Format for a literature review is as follows:

Full Chicago style citation of the source. (This will be helpful for your works cited page later.) One to two sentences summarizes the source. Two to three sentences describing the source’s application to your research paper.

Avoiding Plagiarism

Plagiarism is the theft of written material or ideas. When you use the words of others, those words must be enclosed in quotation marks and cited with an endnote or a footnote. Typically, a quotation of two lines or fewer will remain part of the running text; a longer quotation will be set as a separate, indented block quote. Paraphrased materials, summaries, and ideas (even if the words are totally different from the original source) must also give credit to the person who first expressed the thought with an endnote or footnote. If the idea expressed in your paper is common knowledge, there is no need to cite your source. Commonsense knowledge included major historical facts, standard information in the field, and commonsense observations.
**Thesis Development**
Your thesis is the main point of your paper and will assert something about the topic, conveying your purpose, your opinion, and your attitude. Usually, some kind of background information and context are necessary before the thesis statement is introduced.

**Structure**
The structure of a research paper follows the same format as an essay with an introduction, body and conclusion. The length of the body will vary depending on the length of the paper, but no matter its length, each paragraph in the body will make a point related to the thesis.

**Citation**
The dance department uses The Chicago Manual of Style format for citation. Refer to the Bedford Manual for Chicago Style format for citation guidelines. Always include a works cited page for research papers.

**Guide to Chicago Style**

*Chicago-Style Citation Quick Guide, 16th edition*
http://www.chicagomanualofstyle.org/tools_citationguide.html

**Author-Date: Sample Citations**
The following examples illustrate citations using the author-date system. Each example of a reference list entry is accompanied by an example of a corresponding parenthetical citation in the text. For more details and many more examples, see chapter 15 of *The Chicago Manual of Style*. For examples of the same citations using the notes and bibliography system, click on the Notes and Bibliography tab above.

**Book**
One author


(Pollan 2006, 99–100)

Two or more authors


(Ward and Burns 2007, 52)

For four or more authors, list all of the authors in the reference list; in the text, list only the first author, followed by *et al.* (“and others”):

(Barnes et al. 2010)

Editor, translator, or compiler instead of author


(Lattimore 1951, 91–92)

Editor, translator, or compiler in addition to author


(García Márquez 1988, 242–55)
Chapter or other part of a book


(Kelly 2010, 77)

Chapter of an edited volume originally published elsewhere (as in primary sources)


(Cicero 1986, 35)

Preface, foreword, introduction, or similar part of a book


(Rieger 1982, xx–xxi)

Book published electronically

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include an access date only if one is required by your publisher or discipline. If no fixed page numbers are available, you can include a section title or a chapter or other number.


(Austen 2007)
(Kurland and Lerner, chap. 10, doc. 19)

Journal article

Article in a print journal

In the text, list the specific page numbers consulted, if any. In the reference list entry, list the page range for the whole article.


(Weinstein 2009, 440)

Article in an online journal

Include a DOI (Digital Object Identifier) if the journal lists one. A DOI is a permanent ID that, when appended to http://dx.doi.org/ in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include an access date only if one is required by your publisher or discipline.


(Kossinets and Watts 2009, 411)

Article in a newspaper or popular magazine

Newspaper and magazine articles may be cited in running text (“As Sheryl Stolberg and Robert Pear noted in a New York Times article on February 27, 2010, . . .”), and they are commonly omitted from a reference list. The following examples show the more formal versions of the citations. If you consulted the article online, include a URL; include an access date only if your
publisher or discipline requires one. If no author is identified, begin the citation with the article title.


(Mendelsohn 2010, 68)
(Stolberg and Pear 2010)

Book review

(Kamp 2006)

Thesis or dissertation

(Choi 2008)

Paper presented at a meeting or conference

(Adelman 2009)

Website
A citation to website content can often be limited to a mention in the text (“As of July 19, 2008, the McDonald’s Corporation listed on its website . . .”). If a more formal citation is desired, it may be styled as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified. In the absence of a date of publication, use the access date or last-modified date as the basis of the citation.


(Google 2009)
(McDonald’s 2008)

Blog entry or comment
Blog entries or comments may be cited in running text (“In a comment posted to The Becker-Posner Blog on February 23, 2010, . . .”), and they are commonly omitted from a reference list. If a reference list entry is needed, cite the blog post there but mention comments in the text only. (If an access date is required, add it before the URL; see examples elsewhere in this guide.)

(Posner 2010)

E-mail or text message
E-mail and text messages may be cited in running text (“In a text message to the author on March 1, 2010, John Doe revealed . . .”), and they are rarely listed in a reference list. In parenthetical citations, the term personal communication (or pers. comm.) can be used.

(John Doe, e-mail message to author, February 28, 2010)
or
(John Doe, pers. comm.)
Item in a commercial database
For items retrieved from a commercial database, add the name of the database and an accession number following the facts of publication. In this example, the dissertation cited above is shown as it would be cited if it were retrieved from ProQuest’s database for dissertations and theses.

DAN 400-01/02/03TU1 SENIOR PROJECT SYLLABUS

Statement of Purpose: The purpose of this course is to synthesize creative and scholarly interests into a culminating project which reflects the student’s individual area(s) of interest, growth and development, and future career goals.

Course Description: In this course, students will conceptualize, implement, and present an individual project which synthesizes creative and scholarly interests. Students will meet weekly with a small cohort of their peers and a faculty mentor in order to develop ideas, address challenges, and present periodic progress reports which demonstrate the continuing refinement of the project over two semesters of study. The course culminates with a formal, public presentation of creative and scholarly outcomes.

To begin this project, students will select ONE creative component and ONE scholarly component from the following suggested options* (see full descriptions of components in Appendix 1):

**Creative Practice**
- Choreography (5-15 min)
- Performance (3-5 min)
- Apprenticeship/Internship
- Teaching Workshop
- Dance and Technology

**Scholarly Practice**
- Research Paper (20-25 pages)
- Project Report (10-15 pages)
- Oral Presentation (8-10 pages, 20 min)
- Poster Session (8-10 pages, 20 min)
- Lecture/Demonstration (8-10 pages, 20 min)

When selecting creative and scholarly components, students should consider an overall view of their undergraduate career with particular attention to areas of spiritual, physical, emotional, and intellectual growth. Then, consider which creative/scholarly component best suits the proposed topic. Students must also demonstrate sufficient aptitude as well as the necessary curricular experience to undertake proposed projects. Students are responsible for the implementation and completion of all aspects of the Senior Project, including scheduling, casting, production, costuming, load-in and strike, and any other technical aspects needed.

*Students may propose practices other than those listed here. Projects are subject to faculty approval.

Course Objectives:
1. Demonstrate the ability to synthesize creative and scholarly interests in an individual project.
2. Show individual student progress and highlight areas of strength.
3. Design a project which progresses from proposal to process to realization by means of danced and written work.
4. Develop strong interpersonal skills through collaboration with peers and project participants in areas of choreography, teaching, production, and/or promotion.
5. Effectively communicate process and conclusions through embodied and textual representations.
6. Articulate the ways in which a Christian worldview relates to/informs the project.
7. Demonstrate the relevance of the project to student’s future endeavors in dance, the Christian community, and the field of dance.

Course Materials: Specific to project

Integration of Christian Worldview
Belhaven University prepares students academically and spiritually to serve Christ Jesus in their careers, in human relationships, and in the world of ideas. In this course, students will be challenged to consider their projects from a Christian worldview context. The following scriptures will be used to guide understanding of course material from a Christian perspective:
- 2 Timothy 2:15; Ecclesiastes 3:4; Isaiah 3:1-3; Psalm 92:4-5; Psalm 8:3; Psalm 104:30-31; Psalm 139: 23-24; Phil 2:12b-13; 2 Corinthians 5:20-21; Psalm 32:8; Colossians 1:10-12; Psalm 141:5; John 4:23-24; Romans 12:1-2; Ephesians 4:15-16; Isaiah 61; Psalm 30:10-12.
Course Requirements:

1. Project Proposal: In clear and succinct language, articulate your proposed project using the following outline:
   
   **A. Purpose Statement** (1-2 paragraphs):
   a. Describe the overall focus/concept/main idea to be explored.
   b. Identify which creative and scholarly components you would like to use and explain why these frameworks will best serve your project.
   c. Indicate the intended outcomes of your project in terms of technical/artistic growth, future career and/or contributions to the field of dance.
   d. Include budgetary implications, such as travel, materials, costume, set pieces, etc.

   **B. Project Questions:** Enumerate 3-4 questions that will drive the initial phase of your research. What interests or questions do you have about the proposed area of research?

   **C. Timeline:** Create a timeline covering two semesters of work and discuss who, other than yourself, will be involved.

2. Progress Report 1: At approx. mid-term fall semester, students will submit the following materials for evaluation and feedback:
   
   **A. Review of Literature:** 3-5 sources that have contributed to the development of your project. For each source write 1 short paragraph, including:
   a. Chicago Author/Date bibliographic citation
   b. 2-3 sentences summarizing the content of the text.
   c. 1-2 sentences describing the ways in which each source will apply to your project.

   **B. Thesis Statement & Outline:** this document summarizes the organizational structure of the scholarly component of your project, including:
   a. Thesis Statement (1-3 sentences): An explicit statement of the purpose, intent, or main idea of your project. Include a roadmap statement that indicates the general outline of the scholarly component.
   b. Full Sentence Outline: Using your roadmap sentence as a guideline, create the main categories and subcategories which support the main idea of your project.

   **C. Christian Worldview Statement:** 1-2 paragraphs which articulates the ways in which a CWV informs your current process, including salient scripture references, theological approaches, etc.

   **D. In-class Presentation:** The first in-class presentation serves as an orientation to your project for your peers, a means to demonstrate current progress and as a way to solicit feedback for next steps. In this presentation, include:
   a. A verbal synopsis of project idea, drawing from current written materials.
   b. A visual/aural presentation of creative components (live presentation, video, audio, images, sketches of costumes, set pieces, etc).
   c. 2-3 clarifying questions for peers and faculty mentor.

   **E. Time Log 1:** Using the template provided, submit a weekly log of hours spent on the project in creative and scholarly research, exploration, and application.

3. Progress Report 2: At end of fall term, students will submit the following materials for evaluation and feedback:
   
   **A. Written First Draft:** The document combines all the writing from the previous assignments and fleshes out your ideas into what will eventually become your final paper, including:
   a. Approx 75% of final draft in length
   b. Introduction to topic
   c. Thesis and Roadmap Statements
   d. Summary of salient literature
   e. Descriptions of process and current outcomes
   f. Projected Conclusion

   **B. Christian Worldview Statement 2:** Development, refinement, and additions to original CWV statement.

   **C. In-Class Presentation 2:** The second in-class presentation should demonstrate significant progress and a complete first draft of all elements of the project. In this presentation, include:
   a. A visual/aural development of creative components (live presentation, video, audio, images, sketches of costumes, set pieces, etc).
   b. Demonstration of attention to peer and mentor feedback from Presentation #1.
   c. 2-3 clarifying questions for peers and mentor.
   d. Verbal explanation of final steps needed for completion of project during spring term.

   **D. Time Log 2:** Using the first submission as a guide, submit a weekly log of hours spent on the project in creative and scholarly research, exploration, and application.
4. Progress Report 3: At approx. week 4 of the spring term, students will submit the following materials for evaluation and feedback:

A. **Written Second Draft:** The second draft should closely approximate the final written draft with only light editing and refinement needed, including:
   a. Full length requirements
   b. Correct formatting and in-text citation.
   c. List of Works Cited.

B. **Christian Worldview Statement 3:** Development, refinement, and additions to original CWV statement.

C. **In-Class Presentation 3:** The final in-class presentation should closely approximate the formal presentation of the project, including:
   a. Verbal delivery of oral presentation, lecture/demonstration, or poster session.
   b. Completed choreographic or performance, including costumes.
   c. Completed visual aids, including powerpoint or poster.

5. Final Presentation: At approx. weeks 6-8 of the spring term, students will submit the following materials for formal, public presentation (Specific due dates will vary):

A. **Creative Practice Presentations:**
   a. Concert Presentation of Choreography or Performance

B. **Scholarly Practice Presentations:**
   a. Oral Presentation (including submission of 8-10 page paper)
   b. Lecture Demonstration (including submission of 8-10 page paper)
   b. Poster Session (including submission of 8-10 page paper)
   d. Project Report (10-15 page paper)

C. **Archive Guidelines:** The Dance Dept. retains physical and electronic copies of papers, powerpoints, images of poster sessions, etc. Students should submit final versions of these items to their faculty mentor no later than one week post-presentation.

### Grading Criteria:

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<tr>
<th>Fall Semester</th>
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<td>In-Class Presentation</td>
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<td>Thesis &amp; Outline</td>
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### Grading Scale:

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CREATIVE PRACTICES

Choreography
A choreography project consists of the invention, development, and presentation of original movement for the concert stage. Students proposing a choreography project should have completed 3 sections of choreographic studies courses and obtain an endorsement from a faculty member. Choreography projects are limited to small-group works (2-6 dancers), up to 8 minutes and large-group works (7 or more), up to 12 minutes. Exceptions to these guidelines are made on a case-by-case basis. Students are responsible for all costs involved in the presentation of choreography, including costume materials and construction, commissioning of music, set design and construction, etc. Choreography projects, including costuming and lighting choices (due at In-Class Presentation #3), are subject to faculty approval.

Pre-reqs: Improvisation I &II, Elements of Composition I & II, Choreography
Recommended: Dance Production II, Partnering Techniques, Variations, Pas de Deux

Performance
A performance project consists of the commissioning and/or collaboration with a professional choreographer in the development and presentation of a solo dance work for the concert stage. Students proposing performance projects should have completed a minimum of 4 sections of performance courses and obtain an endorsement from a faculty member. Performance projects are limited to 3-5 minutes. Students should be able to demonstrate clear connections between their scholarship and the performance of the work. Suggested research foci include: physical/technical improvement, modes of artistic expression, or influences of choreographic subject matter. Students are responsible for all costs involved in the presentation of performance, including travel, choreographers’ fees, costume materials and construction, etc. Performance projects, including costuming and lighting choices, are subject to faculty approval.

Pre-reqs: Dance Technique courses (minimum of 24 credits), Performance (minimum of 4 semesters)
Recommended: Dance Production II, Partnering Techniques; Variation, Pas de Deux

Apprenticeship/Internship
In an apprenticeship/internship project, students gain practical experience and job-related skills (minimum 2 hours per week) in the areas of teaching, choreography, arts administration, business, or research. Students who propose an apprenticeship/internship project should demonstrate the completion of course curriculum related to the professional area and obtain an endorsement from a faculty member. Apprentice/Intern projects should be of a sufficient length to gain breadth and depth in professional experiences. Students should secure final internship location by the final proposal deadline. Students are responsible for all costs involved in apprentice/intern projects, including travel, professional materials, etc. Apprentice/Intern projects are subject to faculty approval. Suggested sites include: USA/IBC, Dance for Parkinson’s, Ballet Magnificat!, etc.

Pre-reqs: Dance Production I; Courses related to area of internship (i.e. Dance Pedagogy, Teaching Methods, Dance Kinesiology, Dance Production II, Performance, Choreography, electives in another department, etc.)
Recommended: Courses specific to area of study

Teaching Workshop
In a teaching workshop project, students design and implement a context or population-specific movement workshop. Students who propose teaching projects should have completed a minimum of 2 sections of teaching-related courses and obtain an endorsement from a faculty member. Students are also expected to adhere to ethical standards for Human Subjects Research (HSR), including the implementation of informed consent and documentation procedures. Teaching workshops should be of a sufficient length (minimum 4 sessions) to afford opportunities to test and refine teaching approaches. Students are responsible for all costs involved in teaching projects, including travel, materials, etc. Teaching projects, including choice of teaching population, are subject to faculty approval.

Pre-reqs: Dance Pedagogy, Teaching Methods (ballet or modern)
Recommended: Dance Production I, Dance Kinesiology, Dance History, Public Speaking, etc.
**Dance and Technology**

In dance and technology projects, students design and implement a creative project which blends physical and virtual movement modalities. Students who propose dance and technology projects should have completed 2 sections of technology-related courses and obtain an endorsement from a faculty member. Dance and technology projects may involve, but are not limited to: screenxendance, movement installation, stage choreography with heavy technical components, virtual performance, animation, sound, graphic, or web design, etc. Time limits of material presented are equivalent to requirements for live choreography and performance. Students are responsible for all costs involved in technology projects, including hardware, software, licensing, etc. Technology projects are subject to faculty approval.

Pre-reqs: Dance and Technology, Choreography for Camera
Suggested: Choreography; Courses in film, music technology, graphic design, or related areas

**SCHOLARLY PRACTICES**

**Research Paper**

The research paper is an extended essay involving gathering sources, critical analysis and evaluation, organization and composition. A research paper may be argumentative (taking a particular stance on a debatable topic) or analytical (exploration and evaluation of a research question). Students who select the research paper option must clearly demonstrate the ways in which their research informs and influences the development of the creative component of their project. Research papers should be 20-25 pages in length, use Chicago Author-Date citation methods, and include a bibliography of 10-15 sources.

**Project Report**

A project report is a reflective essay that narrates the creative component of the project from conception to process to realization. Although similar to a research paper in terms of gathering sources, organization, and composition, project reports critically analyze and evaluate the creative component in process and post-production. Project reports should include a review of literature, description of creative process, and description/analysis of final creative outcomes. Project Reports should be 10-15 pages in length, use Chicago Author-Date citation methods, and include a bibliography of 8-10 sources.

**Oral Presentation**

An oral presentation is the formal public delivery of scholarship related to the creative component. An oral presentation may take the format of a research paper or project report and should include visual aids, such as PowerPoint, images, video, etc. The time requirement for an oral presentation is 15 minutes with 5-10 minutes of Q&A with an audience. Oral presentations should be accompanied by an 8-10 page document for the faculty mentor. Powerpoints and written documents should use Chicago Author-Date citation and include a bibliography of 8-10 sources.

**Lecture/Demonstration**

A lecture demonstration is similar to an oral presentation in that it involves the formal public delivery of scholarship related to the creative component with the addition of physical demonstration (either by the presenter or others). Lecture/demonstrations are 15 minutes in length with 5-10 minutes of Q&A with an audience. In contrast to an oral presentation (which may use demonstration as a form of visual aid), lecture/demonstrations rely equally on the contributions of verbal and physical delivery to communicate ideas. Lecture/demonstrations should be accompanied by an 8-10 page document in Chicago Author-Date citation and a bibliography of 8-10 sources.

**Poster Presentation**

A poster presentation is a form often used an academic conferences to present original research. Using a platform such as PowerPoint, presenters format their information (including project title and abstract, purpose, background, description of project and outcomes, visual aids, bibliographic info, etc.) into slides that are printed and displayed on a 36x48" foam board. Presenters should be able to formally summarize their project in 3-5 minutes and field questions from faculty and audiences. Poster presentations should be accompanied by a 8-10 page paper in Chicago Author-Date style and include a bibliography of 8-10 sources for the faculty mentor and a shorter document for audience members.
THINGS EVERY DANCER NEEDS TO KNOW ABOUT REHEARSING

☆ Always be prepared for rehearsal. Unless absolutely impossible, you should be early for a rehearsal. This will give you time to warm up your body, prepare your feet and shoes, go over choreography learned previously, etc. It is vital to warm up your body even if you have already had a class earlier. Rehearsals usually come towards the end of the day and you may experience some fatigue. It is at this point that injuries can occur. If you are properly warmed-up, injuries are less likely to happen and in the case where they do occur they are less likely to be serious.

☆ Be on time to the rehearsal (even if others or the person leading the rehearsal is not or will not be.) If you know that you will be late due to another rehearsal or academic class, please let the choreographer or the rehearsal director know ahead of time. Rehearsal time is limited and every minute counts. It is also inconsiderate to those who are on time and ready to work to be kept waiting. Be late and you may find that you have been replaced.

☆ Dress appropriately for rehearsal. In some situations, it is permissible to wear baggy shorts and t-shirts to a rehearsal, however, you may be asked to remove them. If you have any doubts about attire, ask the person running the rehearsal what would be appropriate. Please remember that partnering can become hazardous when clothing is layered. It is also important to note that dance is about the lines we make with our bodies. Baggy clothes can hide these lines. Choose your rehearsal wear carefully.

☆ There are occasions when discussions in a rehearsal are necessary, e.g. between you and the choreographer, between you and your partner, or you and your group. Please make sure that those discussions don’t disturb others or distract in any way from the person conducting the rehearsal. In many instances it is important that you are listening and giving your full attention to whatever directions the choreographer is giving, even if they don’t pertain to you at that moment.

☆ In many situations it is unacceptable to correct the choreographer or Rehearsal Director. If there is a real problem or discrepancy in what you did “yesterday” and what you are being asked to do “today,” raise your hand or quietly pull the choreographer aside and politely point out the confusion. It is not acceptable to shout out from across the studio: "Hey, we didn’t do it like that last time!"

☆ Unless you have been told to take a break, never sit down in a rehearsal. If you are not being used at that moment, you can stretch standing up. Sitting stiffens the muscles. Stretching on the floor causes a hazard for those whose way you might be in. Also, sitting and stretching often gives the appearance of disinterest or boredom. Standing up and keeping your attention on what is happening around you not only helps keep you energized, but enhances the impression that you really want to be there, even if you would rather be somewhere else!

☆ Don’t leave the studio without asking to be excused. If you are excused for a break, don’t wander far. You should never be so far that someone has to go look for you when your break is over. It is your responsibility to keep up with rehearsal progress.

☆ Second cast and understudies: It is an honor to be assigned as second cast or understudy. It is often a testimony to your reliability and faithfulness. There are many stories of dancers chosen as understudies or second cast who went on to be first cast choices because of their faithfulness and good stewardship of rehearsal time. Remember the parable of the talents? Go into each rehearsal as if it were your turn to dance. Know the choreography and spacing. Don’t ever be caught just sitting in the back of the room. Again, this gives the impression of boredom and disinterest. If you want to be given a chance, you need to be out-there doing as much as you can. (Now, while you are out there, make sure that you don’t get in the way of the other cast of dancers who have the "right of way," so to speak.)

☆ Never tell a choreographer what you can and cannot do choreographically, unless the proposed movement will aggravate an injury or will be impeded by it. You should give the movement a wholehearted effort. Most choreographers want you and the choreography to look good, so you can rest assured that if the step really doesn’t work, it will be changed or given to someone who can do it. Dancers who will not even attempt to give the choreographer what he/she is looking for will find themselves asked less frequently to dance. By at least trying the choreography, you might find that you really can do what you didn’t think possible.

☆ If you find yourself injured during a rehearsal period, whether you are first cast, second cast, or understudy, you are still required to be at the rehearsal. Should your injury be serious enough to warrant pulling you out of the part, it is still at the discretion of the choreographer and/or rehearsal director to release you from participation in the rehearsal. Often it is helpful if
an injured first cast member can be there at the rehearsal to answer questions from the understudy or second cast. You also want to be in on any changes that may be made, because most of the time you will be put back into a part once you are well. It is important not to schedule physical therapy during rehearsal time unless given permission to do so by the Rehearsal/Director.

☆ Casting: Don’t complain about the part you are cast in. There may be very good reasons why you received the part you did. Some of those reasons may be availability for rehearsals, technical ability, size, reliability, or attitude. You should feel free to ask the choreographer why you were cast a certain way, but be prepared to accept the answer in a mature manner.

☆ It is not uncommon for a dancer to ask for a specific part in a choreographic work. Often this can lead to being made an understudy or second cast if the ballet has already been cast. Often this can lead to being in the first cast if those decisions haven’t been made yet. Whatever the answer is, it is imperative that you respond with a good attitude. How you react to a negative response leaves an impression, good or bad, on the Choreographer or the Rehearsal Director.

**ON PERFORMANCE SITUATIONS**

☆ Pointe Shoes should be pancaked with Calamine lotion (pancaking pointe shoes is up to the choreographer’s discretion). Pointe shoe ribbons should be tacked under so that the ends do not pop out. Please “knock-out” as much noise as possible from your pointe shoes. Have an extra pair of pointe shoes that you are breaking in “standing by.”

☆ No jewelry should be worn on stage except that which is required as costuming.

☆ Do not wear fingernail polish on fingers or toes - not even clear polish.

☆ Make up: Men and women should wear foundation that matches their skin tone. Use browns and tans for eye shadows, warm reds for cheeks and lips. Do not wear lip-gloss. Women will need 1 pair of false eyelashes coated with black or dark brown mascara. If the lashes are new, don’t forget to trim them on either end. Use black eyeliner to line both upper and lower lid; no “fish tails,” ”button holes,” or Cleopatra impressions please. Men should use mascara to augment their own lashes.

☆ Do not lend or borrow make-up to or from others.

☆ Please do not leave the theatre with your stage makeup still on. It is unprofessional to attend post-performance receptions and functions with your makeup still on.

☆ Hair: Please make sure that all hair wisps are slicked down and will stay down. Make sure that your hair is securely fastened and that you use hairpins and clips that reflect as little light as possible.

☆ Backstage Procedures: Please get ready as quickly as possible. If you are not ready when places are called or when the next transition is to take place, please let someone in the stage crew know so that the stage manager can be made aware of it. Don’t talk while standing in the wings. Our audience is too close. Make sure that when standing in the wings, you are not seen. (If you can see the audience they can see you.) Remember that exiting traffic has the right-of-way, and keep the wings clear of clutter and limbs.

☆ When the stage manager calls times to curtain, such as "Ten Minutes!" please respond by saying "Thank You," acknowledging that you heard him/her and that you are aware of where we are in the program.
COSTUME POLICY

The Dance Department's costume collection is cost-intensive and consists mainly of original pieces, created for specific characters and/or works still in the repertoire or waiting to be revived. Therefore, it is imperative that students take good care of them, not only when in rehearsal or performance settings, but in transport and storage as well.

When wearing any costume or costume part:

**DO NOT** eat or drink (water is allowed). Leave no beverages, foods, or things with food-stuff on them in the vicinity of the costume(s).

**DO NOT** spray on cologne or strong perfume.

**DO NOT** go to the restroom. Take off the costume in the dressing room first, go to the restroom, then put the costume back on in the dressing room.

**DO NOT** apply make-up. Keep make-up away from where costumes are stored or where others wearing costumes have to pass closely by you.

**DO NOT** allow the costume to sit on the floor, or to be thrown on the ground.

**DO NOT** take the costume with you or launder it unless otherwise instructed by the costumer.

COSTUME RENTAL GUIDELINES:

**Classes:** (costumes being used in class throughout the semester - i.e. tutus for Variations, etc.)
- Requests must come from the instructor. (Please make requests in writing as early as possible with a roster of students in the class.)
- Student(s) must schedule a time with the costumer to come to the costume shop to sign a costume agreement form and be assigned a costume for the course.
- Students are responsible for their assigned costume. Their costume must be stored properly in the costume shop when not in use.
- Damages or improper care of a student’s costume may affect their grade or result in fees.
BUDE / DME Rehearsals:
- Requests must come from a choreographer / rehearsal director. Please make requests as early as possible to accommodate the tight production schedule.
- Performer(s) must then schedule a time to come to the costume shop to sign a costume agreement form and be assigned a costume for rehearsal.
- Performers are responsible for their assigned costume. Their costume must be stored properly in the costume shop when not in use.
- Damages or improper care of a student's costume may affect their grade or result in fees.

MFA, BFA, DOXA:
- Requests for costumes must be made by the choreographer (or MFA/BFA candidate).
- Appointment to pull costumes should be made with the costumer by the given deadline. (Generally at least a week before 1st dress rehearsal.)
- A costume rental agreement must be filled out with the costumer for all pieces being used. Any additions after the initial rental agreement is signed must be approved by the costumer before they can be used.
- Costumes worn in performances must be given approval by faculty advisors and the costumer before dress rehearsals begin.
- The choreographer (or MFA/BFA candidate) who signed the rental agreement is responsible for all costumes. The costume(s) must be stored properly in the costume shop when not in use, or as agreed with the costumer.
- Damages or improper care of a student's costume may affect their grade or result in fees.

Students: (student performances and projects other than MFA / BFA / DOXA)
- Students must schedule a time to meet / discuss with the costumer and pull costumes.
- A costume rental agreement must be filled out with the costumer for all pieces being used. Any additions after the initial rental agreement is signed must be approved and initialed by the costumer before they can be used.
- The student who signed the rental agreement is responsible for all costumes. Costume(s) must be stored properly in the costume shop when not in use, or as agreed with the costumer.
- The student is responsible for cleaning the costume before it is returned. Cleaning instructions will be provided by the costumer.
- Damage or improper care of a costume will result in fees or may affect the student's grade if applicable.

General Community:
- General community must schedule a time to meet / discuss with the costumer and pull costumes.
- Costume rental agreement must be filled out with the costumer for all pieces being used. Any additions after the initial rental agreement is signed must be approved by the costumer before they can be used.
- The renter is responsible for cleaning the costume before it is returned. Cleaning instructions will be provided by the costumer.
- Damages to a costume will result in fees.

Faculty:
- A costume rental agreement must be filled out with the costumer for all pieces being used. Any additions after the initial rental agreement is signed must be approved by the costumer before they can be used.
- The renter is responsible for cleaning the costume before it is returned. Cleaning instructions will be provided by the costumer.
- Damages to a costume will result in fees.
AVAILABLE PERFORMANCE VENUES, ENSEMBLES, AND CONCERTS

Following is a sampling of the annual performance opportunities available through the Belhaven University Dance Department.

☆ DOXA Emerging Choreographer Concert
This annual concert provides the opportunity for students to present choreography to the public. The officers of Doxa audition and approve all pieces submitted to the concert to assure that they are in agreement with the Belhaven University mission statement, and to ensure the quality and excellence of the choreography presented. The concert is not related to any course at Belhaven University, but students may use material from their courses. The concert may be used to raise funds for the club’s purposes. Anyone interested in this event should contact the DOXA officers.

☆ Choreography/Dance Student Showcases
This performance venue offers an informal atmosphere to share class repertoire, choreographic studies, works-in-progress, etc. It gives choreography students the opportunity to show work in front of an audience, provides a forum for students to receive valuable feedback from faculty and peers, and gives faculty a consolidated viewing time to view student work. The content of this venue can take an infinite number of shapes, including showings for the Performance Techniques course, worship, improvisation, and/or other projects in their various stages of completion. The showcase provides a chance for additional ensemble credit for those students who need it. Performances may take place in a studio setting or another space.

☆ Belhaven University Dance Ensemble (BUDE)
BUDE is a company consisting of students and apprentices enrolled in dance technique and performance courses at Belhaven University. The repertoire ranges from the Classics to Post-Modern Dance. Casting auditions are held at the beginning of each semester. Casting will be posted on the production boards across from the dressing rooms. Rehearsals are scheduled Monday through Friday afternoons from 4-6pm. Evening rehearsals will occur occasionally if a guest choreographer can be in residence for a short time only. The Ensemble performs occasionally off campus. Its main venues are the Spring and Fall Dance Concerts as well as a possible tour/outreach at the conclusion of the academic year.

☆ Fall Dance Concert and Spring Dance Concert
A showcase of choreography by dance faculty and guest artists, presented by the Belhaven University Dance Ensemble and members of DOXA. Styles include classical and contemporary ballet and modern dance.

☆ Belhaven University Dance Ministry Ensemble (DME)
The mission of the DME is to use dance as a tool to serve the community and share the gospel of Jesus Christ. The DME consists of students and apprentices enrolled in dance technique and performance courses at Belhaven University. The repertoire ranges from Contemporary Ballet to Modern Dance. Casting auditions are held during the mandatory performance audition at the beginning of the Fall semester, and selected students must make a one-year commitment to the DME. Casting will be posted on the production boards across from the dressing rooms. Rehearsals are scheduled Monday through Friday and Saturdays as needed. Evening rehearsals will occur occasionally. Dancers in the Ensemble must be willing and able to commit each Saturday, and occasionally Sundays, to performing and/or workshops. The Dance Ministry Ensemble has a concert on-campus in February but performs primarily off-campus for nursing homes, children’s homes and churches in Jackson and beyond.

☆ Community Dance Concert
Members of Belhaven University dance faculty, students, DOXA and alumni join together with other local dance artists to offer an inspiring and lively evening of dance.

☆ MFA Concert
This thesis concert features original choreography by M.F.A. candidates.
Senior Dance Concert
Senior dance majors present an evening of original choreography and performance at the intersection of scholarship and practice.

Touring
Repertoire may be performed locally, nationally or internationally at dance festivals and other performance venues. Students participating in the touring venue are selected by the faculty with ample notification and must make a commitment to the rehearsal and performance schedule. Participation is voluntary, though highly encouraged.
BELHAVEN UNIVERSITY
PERFORMANCE II-IV, All Sections (DAN 243-244, 343-344, 443-444)
SPECIAL TOPICS IN DANCE PERFORMANCE (DAN 290)
SYLLABUS

Fall-Spring 2017-2018
M-F: 4:00-6:00 p.m.
Instructors: Staff
Dance Office: 965-1413 VADC

Course Description:
Through these courses, students are provided with unique opportunity to further explore their choreographic and performing abilities as well as elements of stagecraft. Students will be instructed and encouraged in the use and development of their dance performance skills from a biblical perspective.

Each semester the dance department faculty auditions, casts, and choreographs for special events and concerts. On occasion guest choreographers will also restage or set new choreographic works.

Casting:
Though students enrolled in the Performance/Production courses will be considered first in the casting process, there is no guarantee that they will be cast in a piece. Students not cast will need to withdraw from the course unless the Chair of the dance department has approved alternative arrangements.

Performance/Concerts:
Students cast may receive credit for this course performing faculty works in the Fall or Spring Dance Department Concert, Community Concert, Dance Ministry Ensemble, or other events approved by the Chair.

Rehearsal/Performance Etiquette:
Casting:
• Don’t complain about the part/work you are cast in. There are many factors to consider when a choreographer determines his/her cast. These may include availability for rehearsals, technical ability, reliability, or attitude. Respectful inquires may be made to the choreographer for suggested improvement for future auditioning/casting.

• Rehearsal schedules: Once casts are determined, rehearsal schedules are assigned. All cast members are expected to adhere to the rehearsal schedule, and they are required to make the necessary arrangements to be at each rehearsal for which they are called. Students may be disqualified from performances due to missed rehearsals.

Rehearsal Attire:
• Consult the choreographer/rehearsal director concerning individual preferences or guidelines regarding appropriate attire, hair and shoes.

Responsibilities:
• Be punctual! Students with difficulties in getting to rehearsal on time due to schedule conflicts must let the choreographer/rehearsal director know at the end of the first rehearsal. Students with a conflict, which requires them to leave rehearsal early, should communicate this as well at the first rehearsal. These students will be allowed to leave rehearsal ten (10) minutes early. It is the student’s responsibility to keep track of the time and to exit the studio quietly and respectfully. Students in either of these categories are responsible for all material given in rehearsal during their absence.

• Preparedness and a strong, positive work ethic are expected for successful completion of this course. These expectations are also applicable for stage production and rehearsals.

• Do not sit in rehearsal unless given permission to do so. You need to be actively dancing and participating.
- It is unacceptable to correct the choreographer/rehearsal director. If there are discrepancies or problems, respectfully ask the choreographer/rehearsal director for clarification.
- Never tell the choreographer what you can and cannot do choreographically.
- Second Cast and Understudies: It is an honor to be assigned second cast or understudy. It is often a testimony to your reliability and faithfulness. Go into each rehearsal ready as if it were your turn to dance. It is your responsibility to learn all parts or the part assigned to you including spacing. Be prepared to step into any or assigned part at any time. You must be prepared to go “onstage” if called upon.
- If you are injured, whether first cast, second cast, or understudy, you are required to attend rehearsals. Should your injury be serious to warrant pulling you out of the part, it is at the discretion of the choreographer/rehearsal director to release you from participation in the rehearsal. You may be asked to assist the choreographer/rehearsal director in covering your part with the second cast/understudy. You may not schedule physical therapy during rehearsal time unless given permission by the choreographer/rehearsal director.
- During performance weeks, dancers will be responsible for the same criteria as in studio rehearsals. In addition, performers and running crews are **not to leave the theatre** until notes and further directions have been given, unless the stage manager/choreographer/rehearsal director has given explicit permission to be excused.
- Call time: Performers/understudies and crew will generally have a 4:30 call time. Be punctual! Stage Manager will take attendance. Once you have arrived you are not allowed to leave the theater.
- Performers are not permitted to enter the front of house in costume or stage makeup before or after the performance.
- Be alert to the monitor for your cues. The stage manager/assistant stage manager are responsible for warnings only before pieces not individual cues.
- Additional procedural requests may be made with due notice by the faculty in the process of preparation for the performance(s).
- Dancers are expected to take good care of costumes assigned to them for the works in which they are cast. This includes coming to all assigned costume fittings, properly hanging costumes before and after each dress rehearsal and performance, and ensuring all pieces of the costume(s) are returned in good condition and in a timely manner. A $25 fine will be assigned for any costume that is lost or damaged due to student negligence.
- Students must complete a self-evaluation worksheet, assessing participation in rehearsals and performance.
- Students registered for DAN 243, 244-443, 444 and DAN 290 are required to earn 10 production points. These points can be earned via a variety of crew positions, poster distribution, costume assistance and other approved jobs and tasks.

**Load-in and Strike:**
All dance students enrolled in the Orientation to Dance, Performance Techniques, and Performance, whether for credit or not, are expected to participate in production aspects such as crew work, load-in or strike of departmental dance productions. Sign-up sheets for this purpose will be posted. All dancers performing off campus, on tour are expected to comply with assignments regarding load-in and strike on the road.

**Please note that all students registered for Performance are required to assist with ALL dance department productions during this semester, including the Dance Ministry Ensemble Concert, Senior Concert, Fall and Spring Dance Concert, DOXA Concert and other special presentations. A Production form will be given to you to complete for each event.**
Integration of Christian Worldview:
Belhaven University prepares students academically and spiritually to serve Christ Jesus in their careers, in human relationships, and in the world of ideas. In this course, students will be challenged to consider their responsibilities in rehearsals and performances from the context of a Christian worldview. The following scriptures will be used as a guide for understanding course material from a Christian perspective:
2 Timothy 2:15 Ecclesiastes 3:4; Isaiah 3:1-3; Psalm 92:4-5; Psalm 8:3; Psalm 104:30-31; Psalm 139:23-24; Phil 2:12b-13; 2 Corinthians 5:20-21; Psalm 32: 8; Colossians 1:10-12; Psalm 141:5; John 4:23-24; Romans 12:1-2; Ephesians 4:15-16; Isaiah 61; Psalm 30:10-12

Performance and Choreography Records:
Students are encouraged to keep detailed records of their performance experience for their resumes (title, choreographer, date, role, etc.).

Attendance Policy:
Students must attend 80% of the classes.
Students may only miss 20% of the classes
2 class meetings/week: any absence over 6 = Failure or Incomplete

Grading:
Grades will be assessed according to the level of Performance (Special Topics, II, III or IV) in which the student is enrolled and degree of difficulty and precision of technical execution. Grading criteria for performers:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Midterm grade</td>
<td>20%</td>
</tr>
<tr>
<td>Effort/Commitment in Rehearsals</td>
<td>10%</td>
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<tr>
<td>Student’s tractable and positive attitude in rehearsal</td>
<td></td>
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<tr>
<td>Being responsible for material covered</td>
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<tr>
<td>Being prepared for rehearsal</td>
<td></td>
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<tr>
<td>Completion of self-evaluation worksheet</td>
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<tr>
<td>Non-Studio responsibilities (Production...)</td>
<td>10%</td>
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<tr>
<td>Include, but not be limited to, participation in assigned production work</td>
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<tr>
<td>Final performance evaluation</td>
<td>60%</td>
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<tr>
<td>Artistry, projection, &amp; communication of an idea</td>
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</tr>
<tr>
<td>Technicality</td>
<td></td>
</tr>
<tr>
<td>Musicality</td>
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Grading criteria for understudies:

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<th>Component</th>
<th>Weight</th>
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<tr>
<td>Midterm grade</td>
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<tr>
<td>Effort/Commitment in Rehearsals</td>
<td>10%</td>
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<tr>
<td>Student’s tractable and positive attitude in rehearsal</td>
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<tr>
<td>Being responsible for material covered</td>
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<tr>
<td>Being prepared for rehearsal</td>
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<tr>
<td>Completion of self-evaluation worksheet</td>
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<tr>
<td>Performance Readiness</td>
<td>60%</td>
</tr>
<tr>
<td>Artistry, projection and communication of an idea</td>
<td></td>
</tr>
<tr>
<td>Technical skills (adaptability to style/musicality)</td>
<td></td>
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<tr>
<td>Performance readiness (knows choreography/spacing)</td>
<td></td>
</tr>
<tr>
<td>Improvement in process</td>
<td></td>
</tr>
<tr>
<td>Non-Studio responsibilities (Production...)</td>
<td>10%</td>
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<tr>
<td>Include, but not be limited to, participation in assigned production work</td>
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Grading Scale:

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<th>Grade</th>
<th>Percentage</th>
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<td>A</td>
<td>100-93</td>
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<td>A-</td>
<td>92-90</td>
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<td>B+</td>
<td>89-87</td>
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<td>B</td>
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<td>82-80</td>
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<td>D</td>
<td>66-63</td>
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# BA IN DANCE: GENERAL DANCE STUDIES COURSES
## 2017-2018 Catalogue

<table>
<thead>
<tr>
<th>Goal I</th>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>ENG 101-102 OR 121</td>
<td>DAN B21-B29</td>
<td>Ballet II OR</td>
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<tr>
<td>EDU 101</td>
<td>DAN M21-M29</td>
<td>Modern II</td>
<td></td>
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<tr>
<td></td>
<td>DAN 215</td>
<td>Conditioning for Dancers</td>
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Tech options Ballet, Modern, Pointe, Variations, Pas de Deux, Tap, Jazz, Men's Technique, Pilates, include: 18

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<tr>
<th>Goal II</th>
<th>Course #</th>
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<th>Credits</th>
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<tbody>
<tr>
<td>ENG 225</td>
<td>Partnering</td>
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<th>Course #</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>PHY 125 Science &amp; Culture I OR BIO 125 Science &amp; Culture II</td>
<td>DAN 290</td>
<td>Special Topics: Dance Performance</td>
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<tr>
<td>MAT 101 or 102 or 110 or 207</td>
<td>DAN 170</td>
<td>Improvisation I</td>
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<td>DAN 243/244</td>
<td>Performance II</td>
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<td></td>
<td>DAN 270</td>
<td>Improvisation II</td>
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<tr>
<td></td>
<td>DAN 370</td>
<td>Elements of Composition I</td>
<td>2</td>
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<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>HIS 225 AND HIS 226</td>
<td>Performance Choreography Studies = 7 credits</td>
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<tr>
<td>BIB 220 Survey OT AND BIB 221 Survey NT</td>
<td>DAN 147</td>
<td>Orientation to Dance</td>
<td>1</td>
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<tr>
<td>MAT 101 or 102 or 110 or 207</td>
<td>DAN 185</td>
<td>Principles of Dance Health</td>
<td>2</td>
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<tr>
<td></td>
<td>DAN 186</td>
<td>Nutrition for Dance</td>
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<tr>
<td></td>
<td>DAN 300/301/460</td>
<td>Production I /Production II/Dance &amp; Tech (choose 2)</td>
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<tr>
<td>BIB 220 Survey OT AND BIB 221 Survey NT</td>
<td>DAN 360</td>
<td>Dance History I (World Cultures)</td>
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<tr>
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<td>Dance History II (Western Concert Dance)</td>
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<td>DAN 375</td>
<td>Dance Pedagogy</td>
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<td>DAN 400</td>
<td>Senior Project (fall/spring)</td>
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<tr>
<td></td>
<td>DAN 401</td>
<td>Dance Kinesiology</td>
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<thead>
<tr>
<th>Goal VII</th>
<th>Course #</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>HUM 225 AND HUM 226</td>
<td>DAN 403</td>
<td>Dance Kinesiology Lab</td>
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<tr>
<td></td>
<td>DAN 411</td>
<td>Careers in Dance</td>
<td>2</td>
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</table>

| TOTAL Academic Required Core | (37) | |
| TOTAL DANCE CREDITS = | 56 |

| TOTAL: | (68) | |

| TOTAL B.A. in Dance: 124 Credit Hours | |

| TOTAL GENERAL ELECTIVES | (31) | |

| Dance Studies = 28 credits | |

| TOTAL: | (68) | |

| TOTAL DANCE CREDITS = | 56 |

| TOTAL B.A. in Dance: 124 Credit Hours | |
### BA IN DANCE: GENERAL DANCE STUDIES COURSES - Transfer

#### 2017-2018 Catalogue

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ENG 101-102 OR 121</td>
<td>3-6</td>
<td>DAN B21-B29 Ballet II OR</td>
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<td></td>
<td>(3-6)</td>
<td>DAN M21-B29 Modern II</td>
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<td></td>
<td></td>
<td>DAN 215 Conditioning for Dancers</td>
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<tr>
<td></td>
<td></td>
<td>Tech options Ballet, Modern, Pointe, Variations, Pas de</td>
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<tr>
<td></td>
<td></td>
<td>include: Deux, Tap, Jazz, Men's Technique, Pilates, Partnering</td>
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<tr>
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<th>ENG 203 or ENG 204 World Lit AND ENG 201 or ENG 202 British Lit or ENG 205 or ENG 206 American Lit</th>
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<td></td>
<td>DAN 290 Special Topics: Dance Performance</td>
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<td>DAN 170 Improvisation I</td>
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<td></td>
<td>DAN 243/244 Performance II</td>
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<td>DAN 270 Improvisation II</td>
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<td></td>
<td>DAN 370 Elements of Composition I</td>
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<thead>
<tr>
<th>Goal III</th>
<th>PHY 125 Science &amp; Culture I OR BIO 125 Science &amp; Culture II</th>
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<td></td>
<td></td>
<td>DAN 147 Orientation to Dance</td>
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<tr>
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<td>DAN 185 Principles of Dance Health</td>
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<td>DAN 186 Nutrition for Dance</td>
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<td>DAN 300/301/460 Production I/Production II/Dance &amp; Tech</td>
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<td>DAN 185 Principles of Dance Health</td>
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<th>MAT 101 or 102 or 110 or 207</th>
<th>Credits</th>
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<td>(3) Performance Choreography Studies = 7 credits</td>
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</tr>
<tr>
<td></td>
<td>DAN 147 Orientation to Dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DAN 185 Principles of Dance Health</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DAN 186 Nutrition for Dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DAN 207 Science &amp; Culture II OR BI 243/244 Performance II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DAN 300/301/460 Production I/Production II/Dance &amp; Tech</td>
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</tr>
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<td></td>
<td>(choose 2)</td>
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<table>
<thead>
<tr>
<th>Goal V</th>
<th>HIS 107 or 108 (World) Civilization AND HIS 205 Contemporary World</th>
<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>(6) Dance History Studies = 12 credits</td>
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</tr>
<tr>
<td></td>
<td>DAN 147 Orientation to Dance</td>
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</tr>
<tr>
<td></td>
<td>DAN 185 Principles of Dance Health</td>
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<tr>
<td></td>
<td>DAN 186 Nutrition for Dance</td>
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<td>DAN 207 Science &amp; Culture II OR BI 243/244 Performance II</td>
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<table>
<thead>
<tr>
<th>Goal VI</th>
<th>BIB 220 Survey OT or BIB 221 Survey NT WVC 301 Christian Interpretations of Life</th>
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<tr>
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<tr>
<td></td>
<td>DAN 147 Orientation to Dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DAN 185 Principles of Dance Health</td>
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</tr>
<tr>
<td></td>
<td>DAN 186 Nutrition for Dance</td>
<td></td>
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<td></td>
<td>DAN 207 Science &amp; Culture II OR BI 243/244 Performance II</td>
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<td>DAN 300/301/460 Production I/Production II/Dance &amp; Tech</td>
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<table>
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<th>Goal VII</th>
<th>WVC 401 Kingdom Life</th>
<th>Credits</th>
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<td>DAN 147 Orientation to Dance</td>
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</tr>
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<td></td>
<td>DAN 185 Principles of Dance Health</td>
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<td></td>
<td>DAN 186 Nutrition for Dance</td>
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**TOTAL Academic Required Core** (34) Dance Studies = 28 credits

**GENERAL EDUCATION ELECTIVES** (34)

**TOTAL Dance Credits = 56**

**TOTAL: (68)**

**TOTAL B.A. in Dance: 124 Credit Hours**
### BFA IN DANCE: GENERAL DANCE STUDIES COURSES

#### 2017-2018 Catalogue

<table>
<thead>
<tr>
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<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
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<td>I</td>
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<td></td>
<td>(4-7)</td>
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<tr>
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<td>DAN B41-B49</td>
<td>Ballet IV OR</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>DAN M41-M49</td>
<td>Modern IV</td>
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<tr>
<td></td>
<td>DAN 215</td>
<td>Conditioning for Dancers</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tech options Ballet, Modern, Pointe, Variations, Pas de</td>
<td>35</td>
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<td></td>
<td></td>
<td>include: Deux, Tap, Jazz, Men's Technique, Pilates,</td>
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<tr>
<td>II</td>
<td>ENG 225 AND ENG 226</td>
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<td>Partnering</td>
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<td>PHY 125 Science &amp; Culture I OR</td>
<td>DAN 290</td>
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<td>Performance II</td>
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<td>HIS 225 AND HIS 226 (6)</td>
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<td>DAN 343</td>
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<td></td>
<td>DAN 344</td>
<td>Performance III</td>
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<td>BIB 220 Survey OT AND BIB 221 Survey NT (6)</td>
<td>DAN 370</td>
<td>Elements of Composition I</td>
</tr>
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<td></td>
<td></td>
<td>DAN 371</td>
<td>Elements of Composition II</td>
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<td>DAN 443</td>
<td>Performance IV</td>
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<td>DAN 444</td>
<td>Performance IV</td>
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<td>VI</td>
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<td>DAN 470 or 471</td>
<td>Choreography or Choreography &amp; Camera</td>
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<td>Performance &amp; Choreography Studies = 21 credits</td>
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<td>VII</td>
<td>WVC 401 Kingdom Life (3)</td>
<td>DAN 147</td>
<td>Orientation to Dance</td>
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<td></td>
<td></td>
<td>DAN 185</td>
<td>Principles of Dance Health</td>
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<td></td>
<td></td>
<td>DAN 300/301/460</td>
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<td>TOTAL Academic Required Core (37)</td>
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<tr>
<td></td>
<td>ELECTIVES (8)</td>
<td>DAN 360/361</td>
<td>Dance History I or II (DAN 361 preferred)</td>
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<td></td>
<td></td>
<td>DAN 375</td>
<td>Dance Pedagogy</td>
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<tr>
<td></td>
<td></td>
<td>DAN 400</td>
<td>Senior Project (2 semesters)</td>
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<td></td>
<td>DAN 401</td>
<td>Dance Kinesiology</td>
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<td></td>
<td></td>
<td>DAN 403</td>
<td>Dance Kinesiology Lab</td>
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<td></td>
<td>DAN 411</td>
<td>Careers in Dance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>DAN 475 or 476</td>
<td>Teaching Methods (Ballet or Modern)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dance Studies = 24 credits</td>
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<tr>
<td></td>
<td></td>
<td>TOTAL DANCE CREDITS = 83</td>
<td></td>
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# BFA in Dance: General Dance Studies Courses - Transfer

2017-2018 Catalogue

<table>
<thead>
<tr>
<th>Goal I</th>
<th>ENG 101-102 OR 121</th>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3-6</td>
<td>DAN B41-B49</td>
<td>Ballet IV OR</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(3-6)</td>
<td>DAN M41-M49</td>
<td>Modern IV</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>DAN 215</td>
<td>Conditioning for Dancers</td>
<td>1</td>
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</table>

<table>
<thead>
<tr>
<th>Goal II</th>
<th>ENG 203 or ENG 204 World Lit</th>
<th>Tech options</th>
<th>Ballet, Modern, Pointe, Variations, Pas de</th>
<th>35</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>AND ENG 201 or ENG 202 British Lit</td>
<td>include: Deux, Tap, Jazz, Men's Technique, Pilates, Partnering</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>or ENG 205 or ENG 206 American Lit</td>
<td>(6)</td>
<td>Dance Technical Studies = 38 credits</td>
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</table>

| Goal III | PHY 125 Science & Culture I OR | DAN 290 | Special Topics: Dance Performance | 1 |
| Goal III | BIO 125 Science & Culture II   | DAN 170 | Improvisation I                  | 1 |
| Goal IV  | MAT 101 or 102 or 110 or 207  | DAN 243 | Performance II                  | 2 |
| Goal V   | HIS 107 or 108 (World) Civilization | DAN 344 | Performance III                | 2 |
| Goal V   | AND HIS 205 Contemporary World | DAN 370 | Elements of Composition I       | 2 |
| Goal V   |                                | DAN 371 | Elements of Composition II      | 2 |
| Goal VI  | BIB 220 Survey OT or BIB 221 Survey NT | DAN 343 | Performance IV                  | 2 |
| Goal VI  | WVC 301 Christian Interpretations of Life | DAN 344 | Performance IV                  | 2 |
| Goal VII | WVC 401 Kingdom Life           | DAN 375 | Dance Pedagogy                  | 2 |
| Goal VII |                                | DAN 360/361 | Dance History I or II (DAN 361 preferred) | 3 |
| Goal VII |                                | DAN 400 | Senior Project (2 semesters)    | 4 |
| TOTAL    | Academic Required Core         | DAN 401 | Dance Kinesiology               | 3 |
| TOTAL    | ELECTIVES                      | DAN 403 | Dance Kinesiology Lab           | 1 |
| TOTAL    |                               | DAN 411 | Careers in Dance                | 2 |
| TOTAL    |                               | DAN 475 or 476 | Teaching Methods (Ballet or Modern) | 2 |

Dance Studies = 24 credits

TOTAL DANCE CREDITS = 83

TOTAL B.F.A. in Dance: 128 Credit Hours
## Certificate in Dance Outline

**2017-2018 Catalogue**

### Fall Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Modern Dance Technique (Level 1 or higher)</td>
<td>2-3</td>
</tr>
<tr>
<td>Ballet Technique (Level 1 or higher)</td>
<td>2-3</td>
</tr>
<tr>
<td>Improvisation I (DAN 170)</td>
<td>1</td>
</tr>
<tr>
<td>Orientation to Dance (DAN 147)</td>
<td>1</td>
</tr>
<tr>
<td>Elements of Composition I (DAN 370)</td>
<td>1</td>
</tr>
<tr>
<td>Related Dance Forms I (Pilates) (DAN 151)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(9-11)</td>
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### Spring Semester

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Modern Dance Technique (Level 1 or higher)</td>
<td>2-3</td>
</tr>
<tr>
<td>Ballet Technique (Level 1 or higher)</td>
<td>2-3</td>
</tr>
<tr>
<td>Improvisation II (DAN 270)</td>
<td>1</td>
</tr>
<tr>
<td>Related Dance Forms II (Pilates) (DAN 251)</td>
<td>2</td>
</tr>
<tr>
<td>Elements of Composition II (DAN 371)</td>
<td>2</td>
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<tr>
<td>Special Topics : Dance Performance (DAN 290)</td>
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<td>(10-12)</td>
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**Minor in Dance-24 credit hours**

### Required Courses

<table>
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<tbody>
<tr>
<td>Orientation to Dance (DAN147)</td>
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<tr>
<td>Special Topics: Performance (DAN 290)</td>
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<tr>
<td>Ballet Technique (Level II or higher)</td>
<td>2-3</td>
</tr>
<tr>
<td>or</td>
<td></td>
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<tr>
<td>Modern Dance (Level II or higher)</td>
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<tr>
<td>Improvisation I (DAN 170)</td>
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<tr>
<td>Dance Technique / Electives</td>
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<tr>
<td></td>
<td>(24)</td>
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</table>

Students are encouraged to take a minimum of two days a week of technique for credit every semester. They are required to take a minimum of three days a week of technique to perform.
DANCE COURSE OFFERINGS
Fall 2017 – Spring 2022
☆ The occurrence of some classes is more predictable than others, depending on demand, enrollment, etc. A tentative schedule on the next page should help you plan your future a little bit better. This listing is subject to change.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Course Title</th>
<th>Cr. Hrs.</th>
<th>F 17</th>
<th>S 18</th>
<th>F 19</th>
<th>S 20</th>
<th>F 21</th>
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<td>B01-B09</td>
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<td>Beginning Modern Dance Technique</td>
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<td>120</td>
<td>Looking at Dance (for non-majors)</td>
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<td>Pointe II</td>
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**DANCE FACULTY**

**2017-2018 Academic Year**

**Mrs. Krista Bower**, Chair of the Dance Department, has an MFA in Choreography from Jacksonville University and a BFA in Dance from Belhaven University. She is co-founder and co-director of Front Porch Dance, a contemporary dance company based in Jackson. In addition, Ms. Bower is the owner and director of the Yazoo City School of Dance, and she served as the Dance School Administrator for the 2014 USA International Ballet Competition Dance School and Teacher Training Program. Ms. Bower has presented her research at Congress on Research in Dance and National Dance Education Organization conferences. The Mississippi Arts Commission granted Krista a “Performing Artist Fellowship” in 2016 and 2011, and the Mississippi Business Journal selected her as one of “Mississippi’s 50 Leading Business Women” in 2013.

**Ms. Laura Morton**, a native Houstonian, received her training from prestigious dance educators such as Anne and Nicholas Polajenko, ABT’s Alexander Minz, and at Ballet West with director Bruce Marks and Toni Landers. Her professional credits include the Milwaukee Ballet, Delia Stewart Dance Company, Houston Metropolitan Dance Company and Ad Deum Dance Company. She has also earned a MS in Applied Exercise Physiology from Mississippi College (2017) and a BS degree in Psychology from the University of Houston (1991). Ms. Morton has served on the faculties of the Pacific Northwest School of Ballet, Spectrum Dance Theatre, Evergreen City Ballet (Assistant to the Director), and the Houston Ballet Ben Stevenson Academy. In addition, she served as the Associate to the Director of Ad Deum Dance Company under the directorship of Randall Flinn. She has taught and choreographed locally, as well as nationally.

**Mrs. Erin Scheiwe Rockwell** holds a B.A. in dance from St. Olaf University (2001) and an MFA in dance from California State University, Long Beach (2008). Her choreography has been presented in Los Angeles in Emerging Above Ground and in New York City on several stages including Dance Theatre Workshop, The Culture Project, University Settlement, One Arm Red, Saint Marks Church and Evolving Arts Theater. While living in NYC, she also enjoyed working with a dance theatre company called Notes In Motion and performing with a variety of independent choreographers.

While studying in California, Erin obtained her comprehensive Pilates teacher training with dance specialization through Body Arts and Science International and taught Pilates and modern dance at CSULB. She studied directly with master Pilates instructor and dance scientist, Karen Clippinger, who developed a dance specific repertoire based on classical Pilates technique. With background in both classical and dance specific Pilates repertoire, she enjoys working with diverse populations to help individuals achieve their specific fitness goals. Erin also has interest in dance technology, specifically dance for the camera. Over the years, she has directed and edited several short dance films, attended film workshops/festivals such as those presented by Dance Camera West, and has fused dance technology within her choreographic work. She is currently a member of Front Porch Dance, a Mississippi based dance collective aimed at creating approachable dance art that promotes awareness and appreciation of contemporary dance.
Ms. Ravenna Tucker Wagnon was born in Malaysia and began dance training in Hong Kong then at the Royal Ballet Upper School in London. In 1978 she won the Adeline Genée Gold Medal Competition, and in 1979, the French Foundation Prize at the Prix de Lausanne. She joined The Royal Ballet in 1979, and was named “Dancer of the Year” by Dance and Dancers magazine in 1984. On promotion to principal dancer in 1985 she danced the title roles in the Royal Ballet versions of the classics. In 1990, she joined the Birmingham Royal Ballet until 1996. Tucker has also performed with Singapore Dance Theatre, International Dance Day 2001 in Manila, Rose Borromeo Dance Company (Flamenco), Ecnad Project Ltd., Project Dance London (2011), and the inaugural Mississippi Dance Festival (2012).

Wagnon has served as Secretary for the Dance Association (Singapore)/World Dance Alliance Asia-Pacific Dance Bridge 2001 conference, Artistic Committee of Singapore Dance Theatre, and as Artistic Director of Singapore Dance Legacy: The Unsung Heroes – Tony Llacer in 2004. She has examined for the Royal Academy of Dance Solo Seal and judged various ballet competitions in Britain, Hong Kong, and Malaysia. She was a member of the selection committee in 2010 and an evaluator in 2014 for the USA International Ballet Competition in Jackson, Mississippi.

Wagnon is a certified teacher for the Royal Academy of Dance, the Commonwealth Society of Teachers’ of Dancing (Australia), Body Arts and Science International (BASI) Pilates, and holds a Masters of Creative Industries from Queensland University of Technology in Australia. She is currently an Associate Professor of Dance at Belhaven University and is married to Stan Wagnon.

Ms. Emily Wright, PhD, received her BFA in Dance from Belhaven University in 2002. She received a PhD from Texas Woman’s University and an MFA in Dance, with an emphasis in Performance and Choreography, from Arizona State University in 2007. Her thesis research on contemporary American Protestant dance was presented at the 2006 international Congress on Research in Dance (CORD) conference and is slated for publication in an upcoming dance ethnography text. Mrs. Wright has served as assistant to the program director and conference liaison for two international CORD conferences and as research assistant to Cross Cultural Dance Resources in Tempe, AZ. Ms. Wright is also a founding member of Front Porch Dance, a local contemporary dance collective.
SPECIALTY INSTRUCTORS

**Mia Whitehead** began her dance training in ballet and furthered her training at Belhaven University. Her work experience includes professional dancing with Ballet San Antonio and teaching ballet to K-adult students both nationally and internationally.

**Elizabeth Sweatt** began her training in Shizuoka at the age of 7. Elizabeth received dance and academic scholarships to attend Belhaven University in Jackson, MS. While at Belhaven she performed in numerous new ballets and modern works set by choreographers from around the country. Elizabeth danced with Ballet San Antonio and with TALK dance company for a number of years. She has taught and choreographed extensively around the US as well as in many parts of Asia. Elizabeth has returned to Mississippi and is currently an instructor of dance at Belhaven University.

**Owen Rockwell,** DMA is Specialty Instructor of Dance and Music at Belhaven University where he serves as Director of Music for the Department of Dance and Director of Percussion Ensembles in the Department of Music. He provides music for modern dance classes, coordinates musicians and musical activities within the department of dance, teaches private percussion lessons, and coaches the Belhaven Percussion Ensemble. In 2014, he began the Belhaven Night of Percussion (and Classical Guitar), a much anticipated, annual event held in the Belhaven University Center for the Arts.
ADJUNCT FACULTY

Carleigh Dunbar grew up in Murfreesboro, TN with a diverse training background in dance and musical theatre and received her BFA in Dance from Belhaven University. In addition to performing and presenting choreography at the American college Dance Festival Southern Regional Conference, she was a member of the Belhaven Bal Malhada Dance Ensemble’s 2014 dance tour of South Korea. She is currently an Adjunct Professor of Dance at Belhaven and a member of the dance faculty at Power APAC.

Andrew Leatherman received his BFA in Dance from Belhaven University. He has performed with At Marah Dance Theatre, Inlet Dance Theatre, and appeared as a guest artist with Delta Festival Ballet. He currently teaches gymnastics and is the co-founder and artistic director for Intersect Dance Collective in Jackson, MS.

Sol Maisonet started classical ballet training in Puerto Rico in 1970 and continued her training in New York City and Cuba. For more than 25 years Ms. Maisonet performed professionally as Soloist and Principal Dance with companies such as Ballet Puertorriqueno, Ballet Theatre of San Juan, Ballet Concierto and Ballet’s of San Juan. As a professional dancer, Ms. Maisonet had principal roles in many classical ballets including “The Nutcracker”, “Les Sylphides”, “Swan Lake”, “Rites of Spring”, “Tango Expectro”, “The MerryWidow, George Balanchine’s “Rubies”, “Serenade”, “Who Cares” and individual companies’ repertoires. Ms. Maisonet has been teaching classical ballet since 1977 having more than 30 years of teaching experience. She has coached and trained many professional dancers. She is a former Ballet Mistress for America Premiere Christian Ballet Company, and Ballet Magnificat from 2001-1010.

Ms. Cynthia A. Newland, MFA earned her BFA from George Mason University, Fairfax Virginia, and her MFA from Arizona State University. Cynthia majored in modern dance with an emphasis on choreography and performance. For well over a decade, Cynthia has traveled nationally and internationally as a teacher, choreographer, and performer. She has set choreography on individual artists, dance ensembles, entire congregations in their corporate worship, and performed her own original dance works in fifteen countries.

Clara Grace Watts (2015) received her MFA in dance performance and choreography from Belhaven University and her BFA in dance education from the University of Southern Mississippi. She holds her dance licensure, K-12, and taught dance within the public school system prior to Belhaven. Watts’ continues to pursue other avenues of performance and instruction, such as showchoirs, musical theater, colorguards, winterguards, dance studios, and high school bands. She performed with the 2008 Phantom Regiment Drum & Bugle Corp in their show Spartacus, where they won the DCI World Championships. She currently serves as the resident choreographer for the Jackson Academy band program and the Mississippi Lions’ All-state Band, who are the reigning international champions.
STAFF

Miranda Layman (2013), Dance Athletic Trainer, graduated Summa Cum Laude with a Bachelor of Science in Athletic Training from Eastern Illinois University in Charleston, IL in 2011 and graduated May 2013 with a Master’s of Science in Sport and Human Performance from Delta State University in Cleveland, MS. Miranda is a National Athletic Trainer’s Association Board Certified Athletic Trainer. She is also certified in First Aid, CPR, and AED use. Miranda continues to expand her knowledge in athletic trainer through continuing education courses and dance specific education. Layman provides vital attention and work in the care, evaluation, treatment, and prevention of the dancers’ injuries. Layman also assists dance students and faculty with conditioning and strengthening programs and is the lab instructor for Dance Kinesiology.

Eric Lott (2014), Director of Dance Production, received a Bachelor of Fine Arts in Theatre, Design & Technology from University of Southern Mississippi in 2008. Since earning his degree he spent 5 years working in the Audio Department at Center Stage Theater in Baltimore. After leaving Center Stage he worked at Design Foundry, an event design and decor company outside of Washington, DC as the Assistant Production Manager before moving back to Mississippi to join Belhaven University.

Chelsey Schuller (2014), Director of Dance Costume, graduated with her BFA in Technical Theatre with an emphasis in costume design from the University of Southern Mississippi before moving to the Washington DC area where she earned her MFA in Costume Design from the University of Maryland-College Park. Schuller stayed in the DC area after graduating, working as a freelance costume designer. While working in DC, she designed and assisted at Adventure Theatre MTC, Signature Theatre, The Wilma Theater, Synetic Theatre, Keegan Theatre, Imagination Stage, Ford’s Theatre, Woolly Mammoth Theatre, Studio Theatre, Rebollar Dance, Alight Dance Theatre, The Kennedy Center, and others. Schuller also worked two seasons as the costume designer for Bowen McCauley Dance and has designed costumes for touring productions, including works with Bowen McCauley Dance, the national tour of Big Nate: The Musical with Adventure Theatre MTC, and the National Players national tours of To Kill a Mockingbird and As You Like It.

Megan Voos (2013), Administrative Assistant to Dance and Visual Art, is originally from the San Francisco Bay Area. She earned her BS in Therapeutic Recreation from Cal Poly State University. Ms. Voos spent over 10 years as a youth minister at Community Presbyterian Church in Danville, CA. After a brief stint working at a Christmas Tree Farm in Kalispell, MT, she moved to Jackson, MS in December of 2003. She spent 5 years working at Voice of Calvary Ministries coordinating their Volunteer Services Program and After School Program, followed by 3 years as the manager of Koinonia Coffee House in west Jackson. She loves her dogs, San Francisco 49ers, learning new hobbies, having students in her home and reading. On Friday nights you will find her in front of a fire pit with 30 or so BU dance students, talking about Jesus, laughing, singing, and telling stories.
ACCOMPANISTS

Ballet Technique
Marc Ridgeway
Frank Laney
John Barnts

Modern and Performance
Bud Berthold
Daniel Bravo
Justin Nipper
Owen Rockwell

Guest faculty and speakers have included:

Stacey Andrews (The Academy of Ballet), Jackson, MS □ Randall Bane (David's House), Kansas City, MO □ Deborah H. Birrane (Deborah Birrane & Unexpected Company), Seattle, WA □ Keith Black (New Stage Theater), Jackson, MS □ Hope Boykin (Alvin Ailey Dance), NY □ Michael & Mary Cadle (Worship in the Arts), Franklin, TN □ Ruth Clark (Springs Dance Company), London, England □ Dr. Dan (Yunnan Arts Institute) Kunming, China □ Cheryl Esch, Columbus, OH □ Richard Faucher (Ballet Magnificat), Jackson, MS □ Rose Faucer (Ballet Magnificat) Jackson, MS □ Randall Flinn (Dance Ad Deum), Houston, TX □ Garland Goodwin-Wilson (Moving Colors Productions), Baton Rouge, LA □ Guillaume Graffin, (American Ballet Theater), New York, NY □ Dr. Colin Harbinson, (International Festival of the Arts), Paris, ON □ Mara Ifju, Norfolk, VA □ Judith Jenkins, Dallas, TX □ Dr. David Keary (Ballet Mississippi), Jackson, MS □ Yvette Koonce (Polarity Dance Theatre), Jackson, MS □ Jeff Lewis, Humble, TX □ Amy McIntosh Tulsa, OK □ Georgina Parkinson (American Ballet Theater), New York, NY □ Troy Powell (Alvin Ailey American Dance Theater), New York, NY □ Steve Rooks (Vassar University), Poughkeepsie, NY □ Melody Ruffin-Ward, (Old Dominion University) Norfolk, VA □ Matthew Rushing (Alvin Ailey Dance), NY □ Catherine Sherer, Jackson, MS □ Cathy Sincock (Springs Dance Company), London, England □ Kathy Thibodeaux (Ballet Magnificat), Jackson, MS □ Kenneth Tolle (Hasanna Sacred Arts), Birmingham, AL □ Jiri Voborsky (Ballet Magnificat), Jackson, MS □ Bill Wade, Cleveland Heights, OH □ Shereel Butler Washington, Richmond, CA □ Spirit Wings Dance Company, MD □ Robert Wessner (Neos Dance Theatre), Ashland, OH □ Mrs. Xu (Yunnan Arts Institute) Kunming, China □ Yue Ya Ming (Yunnan Arts Institute) Kunming, China □ Zhu Hong (Yunnan Arts Institute) Kunming, China □ Aaron Chen, Nashville, TN □ Valerie Henry □ Gary Galbraith □ Bill Wade, Jr.

Kathleen Kidd □ Dorrell Martin □ Ryan Corriston □ Robert Underwood □ Randall Flinn □ Michael Bearden □ Marc Wayne □ Jeff Russell □ Mark Tomasic □ Lauren Anderson □ Vincent Hardy

Stephanie Miracle □ Henry Danton □ Durrell Comedy □ Sung Yong Kim □ Sheron Wray

Shawn Stephens □ Stephanie Powell □ Ronda DeFazio □ Catherine Batcheller □ Elizabeth Dishman □ Priscilla Nathan-Murphy
Meaning “Glory” in Greek, is the Belhaven University Dance Organization

Who: Membership in the club is open to anyone enrolled at Belhaven University, and is immediately included when a student is a part of the Dance Department. The DOXA leadership team is responsible for planning activities such as outreach, creative worship sessions, prayer ministries, improvisation sessions, fundraising and sponsoring master classes and workshops.

What: A student-run organization that is a valuable resource for all students. DOXA plans fundraisers, concerts, nights of worship and prayer, special classes, colloquia, outreaches and social events. DOXA is instrumental in verbalizing needs, possible solutions, and is an important medium for dialogue between the dance students and the administration. DOXA also co-sponsors master classes, guest lectures, workshops, and a lot more!

When: The schedule of activities in which you, as members, will participate, varies from semester to semester. If you are an officer, you will generally meet once a week. We need your support, so please let us know if you would like to become a member or an officer!

Current Officers – 2017-2018

Jonathan Bostelman - President
Victoria Tomes - Vice-President
Andie Knudson – Treasurer
Alisa Nipp - Production Manager
Erin Campagna – Stage Manager
Tori Turnbow – Public Relations
Caryn Camacho – Chaplain
Kaitlin Yankie - Chaplain
Audrey Hammit – Chaplain
Carlie Price – Co-Event Coordinator
Sarah Freeman – Co-Event Coordinator
DEPARTMENTAL DANCE AWARDS

The Dance Department recognizes outstanding students annually with awards in three categories: scholastic achievement, service, and artistic merit.

Daniel Award for outstanding scholastic achievement (Daniel 1:17) is awarded by the dance faculty to the dance major or minor with the highest cumulative grade point average and a minimum of 30 completed Belhaven credit hours.

1999 – Yvette Koonce
2000 – Nathan Hynum
2001 – Courtney Gurley
2002 – Jill Kille
2003 – Jenna Ostendorff
2004 – Melissa Wade
2005 – Brianna Crisler
2006 – Krista Pieper
2007 – Adelaide Schoonover
2008 - Victoria McConnell
2009 – Joanna Stucky
2010 – Tiffany Schrepferman
2011- Karissa Machacek
2012-Aubrey Myers
2013 – Joanna Carter
2014- Leyna Woods
2015 – Alayna Brenchley
2016 – Arianna Marcell
2017 – Kathryn Lee

Diakonos Award for exceeding ministry through practical service (John 1:13-20) is awarded to the student who has contributed greatly to the fulfillment of practical needs in the dance department.

1999 – Josephine Gorman
2000 – Micah Bomgaars & Nathan Hynum
2001 – Angela Jones
2002 – Katie McGaughey & Lauren Morris
2003 – Ashleyanne Spinks & Keith Williamson
2004 - Lillie Marie Hudson
2005 – Michael Morris & Kendra Hanlon
2006 – Audrey Lowry
2007 – Andrew Leatherman
2003-2007 – Lillie Marie Hudson
2008- Victoria McConnell
2009 – Mary Ruth Pegg
2010 – Anna Hazen Blanchard
2011 – Abriana Ahern
2012 - Carleigh Chitwood
2013 – Rhiannon Crosier
2014 – Carleigh Chitwood & Kathryn Gurtler
2015 – Abigail Stauffer
2016 – Arianna Marcell
2017 – Jonathan Bostelman
**Bezalel Award** for outstanding artistic achievement (Exodus 35:30-35) is awarded to the dance major who has made major artistic strides and accomplishments in the areas of performance, choreography or production.

1999 – Jill Pelhan  
2001 – Katharine Krepper  
2002 – Michele Painter  
2003 – Amy Harper (Dance Technical & Artistic Improvement)  
Stephanie Miracle (Performance) & Kevin Wu (Choreography) 
2004 – Aimee Long, Michael Morris, Kirie Oda, & Jenna Ostendorff  
2005 – Amy Harper, Andrew Leatherman, Krista Pieper, & Anna Seaman  
2006 – Kimberly Holloway, Katrina Hagelin, Michael Morris, Krista Pieper  
2007 – Katherine Emily Mansfield, Kathleen Norberg, Elizabeth Gordon, Michael Morris  
2008- Amanda Parsons, Kathleen Norberg, Tiffany Schrepferman, Michelle Sipes  
2009 – Kimberly Holloway, Scarlett Wynne, Erik Sampson  
2010 – Anna Gilbert, Melissa Wenhold, DeMarcus Suggs, Tiffany Schrepferman  
2011 – Leyna Woods, Rhiannon Crosier, Whitney Dufrene, Michael Bishop, Anna Bailey  
2012 - Rachel Kurtz, Donald Sayre, Jana Shivers, Hannah Stoltenberg  
2013 – Olivia Hamilton, Matthew Palfenier, Elle Ciccarone, Deborah Loo  
2014 – Gabriel Speiller, Marian Bayer, Casey Sanders, Rachel Jaeger  
2015 – Melissa Hull, Arianna Marcell & Kaleb Reilly, Grace Miller, Stephanie Bonham  
2016 – Abigail Stauffer, Marilyn Miller, Alla Carlberg, Andrea Knudson  
2017 – Sarah Allen, Betsie Stevens, Anna Rhodes, Ally DesJardins

**Refiner's Award** – for Outstanding Improvement

2012- Hudson Frisby  
2013 - Anna Gilbert & Elisabeth Kurashige  
2014 – Derwin May & Conrad Useldinger  
2015 – Laura Hall  
2016 – Abby Maharaj  
2017 – Joshua Schaeffer

**Recognition of Service** in the areas of scholarship, service, ministry or artistic merit may also be occasionally awarded by the dance faculty.

2000 – Karen Hamm for distinguished excellence in dance performance  
2000 – Mrs. Lauri Worrill-Biggs for 7 years of excellence in teaching  
2001 – Mr. Greg Trussell  
2002 – Dr. Don Hubele, Mr. Jeffrey A. Russell  
2006 – Amy McIntosh for faithful and caring service (2001-2006)  
2014 – Rachael Inman (2010-2014)  
2016 – Caleb Mitchell
Belhaven University is accredited by:

**N.A.S.D. National Association of Schools of Dance**

☐ **Purpose of NASD**

The National Association of Schools of Dance was established in 1981 to develop a closer relationship among schools and programs of dance for the purpose of examining and improving practices and professional standards in dance education and training. A general statement of aims and objectives follows:

- To establish a national forum to stimulate the understanding and acceptance of the educational disciplines inherent in the creative arts in higher education in the United States.

- To establish reasonable standards centered on the knowledge and skills necessary to develop academic and professional competence at various program levels.

- To foster the development of instruction of the highest quality while simultaneously encouraging varied and experimental approaches to the teaching of dance.

- To evaluate, through the processes of voluntary accreditation, schools of dance and programs of dance instruction in terms of their quality and the results they achieve, as judged by experienced examiners.

- To assure students and parents that accredited dance programs provide competent teachers, adequate plant and equipment, and sound curricula, and are capable of attaining their stated objectives.

- To counsel and assist schools in developing their programs and to encourage self-evaluation and continuing studies toward improvement.

- To invite and encourage the cooperation of professional dance groups and individuals of reputation in the field of dance in the formulation of appropriate curricula and standards.

- To establish a national voice to be heard in matters pertaining to dance, particularly as they would affect member institutions and their stated objectives.

☐ **NASD fulfills these purposes, aims, and objectives through:**

**Accreditation:** The Association's main role is that of a specialized, professional accrediting agency. Accreditation is the process whereby an association or agency recognizes an institution as having met certain qualifications or standards. In NASD, the process focuses upon two principal concerns: educational quality and institutional probity. The review of educational quality is made according to nationally recognized standards developed by the Association with the full participation of its member institutions and in consultation with various professional groups in the field of dance. The review of probity is made by determining whether the institution is indeed providing the educational services it says it is offering to the public, and whether its own stated operational procedures are being followed.

**Consultation:** Both associated with and in addition to the accreditation function of the Association, NASD provides counsel and assistance to established and developing institutions and programs.

**Institutional Research:** Annually, NASD collects, compiles, and publishes statistics associated with the operations of dance schools and departments.

**Professional Development:** The Association publishes books, reports, holds an annual meeting and other forums, and provides information to leaders of dance programs.

**Policy Studies:** NASD pursues an analysis and publications program on issues in dance, the arts, educations, accreditation, and cultural development.

**Public Information:** NASD provides information to the general public about accreditation and its relationship to educational programs in dance. All published documents of the Association are available to the public.
AN ADVISORY FROM N.A.S.D.
PREPARING TO ENTER A SCHOOL, UNIVERSITY, OR UNIVERSITY AS A DANCE MAJOR:

Acceptance to a professional studio school or an undergraduate program in dance is based on many considerations. These vary widely among institutions. For example, some have stringent audition requirements prior to admission while others have open admission policies followed by thorough examinations at some point in the program to determine whether the student may continue. For specific application requisites, contact NASD institutions directly.

The suggestions below indicate how you can best prepare during the high school years, not what you must achieve to apply or be accepted. The advice provided describes two things: first, an ideal set of knowledge, skills and goals for university-level applicants; second, competencies needed by dancers as they practice the various aspects of the profession in university, professional studio schools, and beyond. In brief, you should learn as much as you can as early as you can.

○ Take responsibility for your own development.

Each dancer brings a unique set of talents, aspirations, and abilities to the dance profession. Although you are in school and probably taking class, it is important to take increasing responsibility for developing your particular abilities toward your specific goals. Begin by obtaining the admission requirements of schools you may wish to attend the earlier, the better. Ultimately, you are responsible for choices about how you use your time to prepare for your future. For most dancers, that future involves dance at the center supported by many other capabilities.

○ Practice, practice, practice.

Whatever you do or intend to do in dance, try to practice it as much as possible. This applies not only to your technique, but also to other types of work in dance. For example, if you are interested in teaching, you should try to observe and gain teaching experiences under appropriate supervision. If you are interested in dance scholarship or criticism, you should practice writing and speaking on dance topics. If choreography appeals, seek instruction. No level of knowledge or skill that you can attain will be too high.

○ Perform alone and with others.

Performance ability is essential for all dance professionals. You should be a competent performer in at least one dance area whether or not you intend to have a performance career. Ensemble experiences of all kinds should be sought. Work in large and small ensembles develop different kinds of dance skills. Fine ensemble work comes primarily through practice.

○ Master the basics.

Be sure that you know the basic terminology, the fundamental gestures, and the major types of dance.

○ Develop your musical understanding.

Take every opportunity to study in music. Try to acquire the ability to read and follow musical notation and an introductory understanding of the musical works that accompany dance.

○ Learn to care for yourself.

Your body and mind are your instruments. It is critical to take extremely good care of both. Learn about nutrition and exercise, how to prevent injury, and how to maintain healthy habits that will promote long-term health and fitness. Work closely with your physician, your parents, and your dance teachers.
See as much dance as you can.

You need to be familiar with far more dance than that which you perform. Try to see as much dance from as many historical periods and cultural sources as possible. Ask your teachers to recommend a list for you that covers the various repertories. Try to make sure that you have seen major works of all types in the particular area of dance that interests you. Seek more to learn the breadth and depth of the repertory than to enjoy what is already familiar.

Learn how dance works.

Take opportunities to learn the basics of choreographic structure, including such areas as form, composition, and improvisation. Like so many other things in dance, this knowledge is developed throughout a lifetime. Those who are able to get started early have an advantage. Work with your dance teachers, take classes at your local university or professional studio school, or otherwise explore opportunities to gain initial acquaintance with this material.

Become a fluent, effective English speaker and writer.

As a dancer, you will communicate in movement, but you will also rely heavily on your ability to communicate in words. Everything from rehearsals to teaching, to writing grant proposals, to negotiating, to promoting your professional interests relies on fluent English skills. Focus attention on learning to speak and write effectively.

Get a comprehensive high school education.

The dance profession is big, but it is also part of a larger whole. Dance both influences and is influenced by the humanities, mathematics, the sciences, the social sciences, and the other arts—architecture, film, literature, music, theatre, and the visual arts. For entrance into university-level study, you are encouraged to gain a basic overview of ancient and modern history, the basic thought processes and procedures of math and science, and familiarity with works in as many of the other arts disciplines as possible. Most professionals who work with dance comprehensively develop a particular sensibility about the connections among dance, history, and the other arts. Understanding the basics of math and the sciences support future work in dance technologies. Social studies are related to understanding the context for various dance endeavors.

Think of everything you study as helping you become a better dancer.

As we have already said, the best dance professionals continue to learn throughout their lives. They are always studying and thinking, always connecting what they know about dance with their knowledge of other fields. Since you never know the direction your career will take, it is wise to spend your high school years gaining the basic ability to understand and work in a variety of fields beyond dance. Keep dance at the center of your efforts, but accept and enjoy the challenge of gaining the kind of knowledge and skills in other areas that will support both formal studies at the advanced level and your dance career beyond.

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For more insight and information on the field of dance, please refer to the NASD website at www.nasd.arts-accredit.org
Organizations Memberships

**IADMS** enhances the health, well-being, training, and performance of dancers by cultivating educational, medical, and scientific excellence. www.iadms.org

**PAMA** is an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist. The Performing Arts Medicine Association was founded in 1989. www.artsmed.org

**ACDA** The American College Dance Association exists to support and affirm dance in higher education through regional conferences, the adjudication process, and national festivals. The educational mission of the Association is to foster creative potential, to honor multiple approaches to scholarly and creative research and activity, to promote excellence in choreography and/or performance, and to give presence and value to diversity in dance. www.acdfa.org

**ADC** The Alabama Dance Council (ADC) is a statewide, nonprofit service organization for the Alabama dance community. The ADC’s mission is to promote the study, creation, performance and enjoyment of dance in all forms. The ADC offers a forum www.alabamadancecouncil.org

**CORD** promotes a globally inclusive respectful dialogue around embodied and discursive approaches to dance research. Building on the rich legacy of dance scholarship, CORD advances innovative and creative understandings of dance. Through mentorship, advocacy, and outreach, CORD fosters an international community of current and future dance leaders. www.cordance.org

**USA IBC** The USA International Ballet Competition provides an opportunity for dancers to test themselves against recognized international standards of dance excellence; to showcase their technical skill and artistic talent; to provide a forum for communication and intercultural exchange; and to educate, enlighten and develop future artists and audience support for the art of dance. www.usa.ibc.com

**NDEO** The National Dance Education Organization envisions a nation that affords every citizen equal access and opportunity to quality dance arts education regardless of gender, age, race or culture, socio-economic status, ability or interest. www.ndeo.org

**Dance Camera West (DCW)** is a non-profit organization dedicated to promoting and developing the vibrant art of dance media. DCW connects diverse cultures and environments through its exploration of dance on screen, bringing hundreds of challenging and provocative films to Los Angeles from around the globe, effectively bridging the gap between the uniquely influential Los Angeles film community and the significant local dance populace. www.dancecamerawest.org

**NASD** The primary purpose of schools of dance is to help individual students turn talent, inspiration, creativity, and dedication into significant potential for service to the development of dance culture in its multiple dimensions. Therefore, the focus of NASD’s work is on issues of dance content and educational substance as applied to the preparation of dance professionals. www.arts-accredit.or
The policies, procedures, rules and regulations contained in this handbook are not all inclusive and final. The University and the Dance Department reserve the right to change, add, or amend the policies herein at any time. Students are responsible for all policies, rules and regulations in this document as well as other Belhaven University documents and are also responsible for all changes and policies stated elsewhere. The University and Dance Department will attempt to maintain updated information at all times.