Belhaven University Dance Student Handbook

Seventeenth Edition
2018-2019
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 (www.belhaven.edu). 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
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 develop and integrate a Christian worldview into your dance studies.
2. To develop skills in technique and performance artistry.
3. To gain an understanding of dance through history and theory.
4. To develop your artistic voice and ability to craft dance through composition and choreography.

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 & GOALS

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
The goals of the dance department are clearly derived from our mission statement and thus categorized. Although they are articulated separately, these goals are interdependent. Our objectives explain what steps are taken to apply these goals, which collectively educate the whole student in measurable terms.

Goal 1: Criticism, Evaluation, and Spiritual Integration
Students will develop and integrate a Christian worldview into their dance studies, and be able to critically assess their environment from such a perspective.

Objective 1: Students will participate in peer feedback, written and oral criticism of dance performances, and personal evaluation of artistic endeavors as portions of selected dance courses like improvisation, composition, performance techniques, and variations.

Objective 2: Students will learn to interact with others in the giving and receiving of art criticism, growing to function as a community of informed artists tackling problem solving.

Objective 3: Students will be able to research, create, lead, and manage their senior projects while interacting with faculty mentors. Students will demonstrate and articulate personal growth and development in a culminating subject. These will be presented for assessment.

Objective 4: Students will be trained to understand and compare different worldviews as they learn about dance history and the development of Christian thinking and practice in western cultures and world communities.

Objective 5: Students will consider both the process and the product of dance making and its capacity to communicate various worldviews, including a Christian worldview.

Objective 6: Students will learn to study and analyze historic and contemporary dance forms, examining them from a spiritual viewpoint that builds on the university core curriculum value of integrating faith and learning.

Objective 7: Students will learn to recognize the source of their gifts, so that they will be empowered and motivated to be good stewards of those gifts, in the light of a worldview that is informed by a Christian perspective.

Goal 2: Technique and Performance
Students will develop skills in technique and performance interpretation in ballet, modern, and world dance forms.

Objective 1: Students who are dance majors will take both ballet and modern dance for credit or audit their freshman year in order to gain skill in both classical and contemporary techniques, and to aid the faculty in determining BFA candidates by second year of study. Students will continue to develop technical skill in further coursework in ballet and modern dance dependent on their degree tracking.

Objective 2: Students will be given opportunity to take courses in world dance forms and experience performance and/or workshops in world dance forms.

Objective 3: Students will have opportunity by audition to work with a diverse offering of guest artists, perform in varied venues, and collaborate with outside resources, aiding in the creation of versatile dancers.
**Objective 4**: Students will receive guidance and critique in their quality of dance performance through performance coursework, final assessments in selected dance courses, and in the presentation of student choreography.

**Objective 5**: Students will grow in risk-taking, problem solving, application of correction, versatility in movement style, personal artistry over imitation, and individual growth. Students will gain the ability to teach themselves while continuing to learn from others.

**Objective 6**: Students will receive guidance through peer and teacher feedback, criticism, and final assessment of their work in the areas of technical execution, performance interpretation, and performance level.

**Goal 3: Academics and Theory of Dance**
*Students will gain an understanding of dance and its influence in past and present culture and how to communicate theoretical instruction proficiently.*

**Objective 1**: Students will gain an understanding of the past, present, and potential future influences that inform dance thought and practice, through research, formulation of ideas, and oral and written presentations.

**Objective 2**: Students will learn about past and present dance works through experiential learning (reconstruction of historical works, watching and learning to analyzing current works). Within this process of learning, students will examine how Christian thinking has influenced dance history and informs current dance practice.

**Objective 3**: Students will receive instruction in primary and secondary dance pedagogy and teaching methods. This understanding will offer skills in technical methodologies, vocabulary, and articulation of this knowledge.

**Objective 4**: Students will research the structural and financial environment of a variety of dance communities.

**Objective 5**: Students will develop and apply skills in lighting design, sound, and video technologies.

**Goal 4: Artistry and Craft**
*Students will develop their artistry, craft, and voice through the exploration of communicating of ideas and the developing of skills in dance composition.*

**Objective 1**: Students will work to express their own individual motivation and ideas, discovering how to express an internal perspective through creative problem solving.

**Objective 2**: Students will be guided to apply their knowledge from improvisation courses to composition and choreography coursework as a foundation for dance crafting.

**Objective 3**: Students will develop skills in working with elements of movement (space, shape, time, and energy) along with the collaboration with other disciplines, text, props, weight sharing, among other aspects of dance improvisation and dance crafting.

**Objective 4**: Students will explore the development of an idea in dance through a range of communication (literal to abstract) and discuss the outcome in terms of its ability to authentically convey a worldview. Within this exploration students will discover the capacity to communicate from a worldview in dance.

**Objective 5**: Students will learn and practice form and design, dynamics, elements of dance crafting, and the process of creating solo work and group work.

**Objective 6**: Students will receive guidance through peer and teacher feedback, criticism, and final assessment of their work.
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 rehearsals 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 65º 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 to 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 Jobs:

Students registered for DAN 243/244, DAN 343/344, DAN 443/44, or DAN 190/290 are required to participate in the production crews that semester. Each student is required to fulfill the duties of (2) Production Jobs. Additionally, students taking DAN 147 are required to fulfill the duties of (1) Production Job. Production Jobs are regulated by class standing (Freshmen, Sophomore, Junior, Senior). Students are encouraged to participate in the different aspects of production and to take on leadership roles as they rise in class rank. This allows students to gain practical experience by assisting with duties related to the production process of our concerts. It also allows the Belhaven University Dance Department to produce professional-quality performances. If a student does not fulfill the requirements for the Production Job (including promptness and full participation in the work) they will not be awarded credit for that Job.

Types of Jobs:
- Stage Manager
- Assistant SM
- Board Operator
- Gel Crew, Stage Hands
- Dressers
- House Manager
- Box Office Manager
- Assistant Box Office Manager
- Ushers

Other Opportunities:
- Load-in/Load Out Crew
- Chair/Riser Crew
- Costume Shop

The jobs listed above are subject to change. Students should check the sign-up sheet on the call board. The Director of Production and the Chair of Dance determine how many jobs were earned each semester by a student.

If you are unsure of the requirements of a position, feel free to speak to the Director of Production for more information.

Students are responsible for keeping their own calendar and being prompt, prepared, and properly dressed at calls. Anyone who is not properly attired will receive partial credit and will be 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 jobs 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 the Director of Production, s/he will receive only partial credit for that job.

If a student does not attend a production call, s/he will not earn credit for that job, and thus his/her Performance course grade will be affected.

If a student signs up for a Production Job and later notices a scheduling conflict, it is his/her responsibility to find a substitute and to notify the Director of Dance Production via email. The Performance course grade will be affected.

 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:** Class participation is important, and students missing more than 20% of classes will fail the course and receive an F (except in the case of unique medical or family extenuating circumstances to be considered in consultation with the Registrar). The maximum absences allowed include:

- 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.

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:** Prolonged illness or injury will be assessed on a case-by-case basis. 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.

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.

☆ Mental Health: Mental health conditions that result in missed classes need to be communicated to dance professors. Students should demonstrate they are receiving appropriate treatment and report consistent follow-up care to the Dance Department by the mental healthcare professional. Mental health issues resulting in more than 20% of missed classes will be addressed on a case-by-case basis, to be considered in consultation with any treating health care professionals, Department Chair, Dean, and Registrar. Please see the Mental Health Policies and Procedures in the Dance Clinic Handbook.

☆ 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 are required to bring your student ID to scan in your attendance at each 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 up to date for 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 the Chair or Administrative Assistant. 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.

☆ Mental Health: BU Dance Department takes a proactive approach to mental health concerns by adding the mental health questionnaire to the new and returning dancers’ pre-participation documentation. At risk dance students identified through the PPE MH screening may be provided an additionally detailed questionnaire. The certified athletic trainer will determine the need for further evaluation by a member of the mental healthcare team. For specific details regarding policies and procedures, please refer to the Dance Clinic Handbook.
☆ 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:

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 DAN 225/226 or better OR DAN 233/234 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 (DAN 425/426 OR DAN 433/434) 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, DAN 225/226 or higher OR DAN 233/234 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 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

Â 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 IV 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 Level II or higher in ballet or modern technique), 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 ballet and/or modern Technique (Level II or higher), DAN 147,170, 290, 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 credit 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 15%
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:
Beginning Modern is an introductory level course for those without previous modern dance training or those who wish to supplement their current training. Classwork emphasizes the fundamentals of modern dance.

- Technique: 55%
- Supporting Content: 35%
- Class Performance: 10%

Modern I
Modern I 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, developing strength and flexibility, and basic modern dance movement terminology.

- Technique: 65%
- Supporting Content: 25%
- Class Performance: 10%

Modern II
Modern II builds on the foundational training established in Modern I through the introduction of greater complexity in movement patterns, directional changes, and tempo. Repetition at this level is key to increasing strength, flexibility, and maintaining functional alignment while moving through space. This course will also assist students in the development of basic inversions and dynamic transitions from floor to standing. Additional and more detailed study of anatomical principles, modern dance terminology, and imagery will also be addressed.

- Technique: 70%
- Supporting Content: 20%
- Class Performance: 10%

Modern III
This course assumes a strong technical foundation, including functional alignment, the ability to move smoothly in and out of the floor, and attention to technical detail. Modern III introduces contemporary dance techniques in the context of 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%
- Supporting Content: 15%
- Class Performance: 10%

Modern IV
Modern IV serves as the culminating course in contemporary dance technique through increasing technical and artistic challenges appropriate for pre-professional dancers. Students are encouraged to develop sophisticated approaches to the execution, manipulation, and improvisation of movement material and to demonstrate collaborative engagement in course material in keeping with current standards in the field of dance.

- Technique: 80%
- Written work: 10%
- Class Performance: 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 collection is housed on the second floor of the Warren A. Hood Library. References materials are available on the first floor, and print books are located on the first and second floors. For the purposes of dance research, we recommend the following databases, which are accessible on- and off-campus via the Belhaven University website: Academic Search Premiere, CREDO Reference, Dance in Video, EBSCO Host, the Ebook collection, the International Bibliography of Theater and Dance, and JSTOR. Reference librarians are available to assist you with research during normal business hours.

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

The Wynn Kenyon Think Center in the Warren A. Hood Library is your primary resource for academic writing support. Students can utilize the Think Center at any time during its hours of operation: Monday-Thursday 8am-9pm and Friday 8am-7pm. You can schedule an appointment by calling 601-968-8865 or by emailing them at thinkcenter@belhaven.edu. Additional support for academic writing can be found at https://jackson.belhaven.edu/academic-support-writing.htm.

Please note that the following are general guidelines. Please consult your instructor for specific instructions on course writing assignments. Students may be required to submit drafts of their papers to the Think Center for additional revision at the request of the instructor. 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 students the opportunity to think about dance in a personal way. Whether reflecting on his/her own dancing, the dancing of classmates, or other kinds of dance experiences, this kind of writing involves contemplation and introspection in order to understand them more fully. Reflective essays encourage artistic and personal growth.

Dance Critiques

Dance critiques are writing that describes and discusses a dance performance in an illuminating way. Dance critiques help students develop personal aesthetic taste as well as understanding of what makes a work successful. (Note that “liking” a dance is not the same as deeming it “successful.”)

The following are general guidelines to writing a dance critique:

1. Observation and Note Taking: Keep your imagination open and avoid analysis initially. Note taking is strongly encouraged. Keep the program as a reference and guide.


3. Construction: Use your free writing to construction your critique. Develop an introduction, 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

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 the author’s judgment, since one must sort through large amounts of material to determine relevant points. 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 a thesis. Topics range from historical, social, aesthetic, or pedagogical issues.
Review of Literature

The purpose of the literature review is to determine what others in the field have written about a topic 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.

Avoiding Plagiarism

Plagiarism is the theft of written material or ideas. When using 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 remains part of the running text; quotes of four lines or more should 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 in-text citation. If the idea expressed in the paper is common knowledge, there is no need to cite a source. Commonsense knowledge includes general historical facts, standard information in the field, and commonsense observations.

Thesis Development

The thesis is the main point of the paper and asserts something about the topic, conveying purpose, opinion, and attitude. Usually, introductory information and context are necessary before the thesis statement is introduced.

Structure

The structure of a research paper follows the same format as critique (introduction, body and conclusion). The length of the body varies depending on the length of the paper, but no matter its length, each paragraph in the body makes 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 400-01/02/03TuI 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):

<table>
<thead>
<tr>
<th>Creative Practice</th>
<th>Scholarly Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choreography (5-15 min)</td>
<td>Research Paper (20-25 pages)</td>
</tr>
<tr>
<td>Performance (3-5 min)</td>
<td>Project Report (10-15 pages)</td>
</tr>
<tr>
<td>Apprenticeship/Internship</td>
<td>Oral Presentation (8-10 pages, 20 min)</td>
</tr>
<tr>
<td>Teaching Workshop</td>
<td>Poster Session (8-10 pages, 20 min)</td>
</tr>
<tr>
<td>Dance and Technology</td>
<td>Lecture/Demonstration (8-10 pages, 20 min)</td>
</tr>
</tbody>
</table>

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 Rough Draft:** The rough draft combines all the writing from the previous assignments and fleshes out your ideas into what will eventually become your final draft, 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 rough 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. Lecture Demonstration

B. Scholarly Practice Presentations:
   a. Oral Presentation (including submission of 8-page paper)
   b. Poster Session (including submission of 8-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:

<table>
<thead>
<tr>
<th>Fall Semester:</th>
<th>Spring Semester:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposal</td>
<td>Second Rough Draft 30%</td>
</tr>
<tr>
<td>Literature Review</td>
<td>In-Class Presentation 15%</td>
</tr>
<tr>
<td>Thesis &amp; Outline</td>
<td>Final CWV 5%</td>
</tr>
<tr>
<td>In-Class Presentations</td>
<td>Final Creative Component 25%</td>
</tr>
<tr>
<td>CWV Statements</td>
<td>Final Scholarly Component 25%</td>
</tr>
<tr>
<td>Time Logs</td>
<td></td>
</tr>
<tr>
<td>First Rough Draft</td>
<td>30%</td>
</tr>
</tbody>
</table>
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. 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 tucked 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 feed-back 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 Februrary 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 2018-2019
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 cue.

• 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 83; 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></th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm grade</td>
<td>20%</td>
</tr>
<tr>
<td>Effort/Commitment in Rehearsals</td>
<td>10%</td>
</tr>
<tr>
<td>Student’s tractable and positive attitude in rehearsal</td>
<td></td>
</tr>
<tr>
<td>Being responsible for material covered</td>
<td></td>
</tr>
<tr>
<td>Being prepared for rehearsal</td>
<td></td>
</tr>
<tr>
<td>Completion of self-evaluation worksheet</td>
<td></td>
</tr>
<tr>
<td>Non-Studio responsibilities (Production…)</td>
<td>10%</td>
</tr>
<tr>
<td>Include, but not be limited to, participation in assigned production work</td>
<td></td>
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<tr>
<td>Final performance evaluation</td>
<td>60%</td>
</tr>
<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>
<td></td>
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</table>

Grading criteria for understudies:

<table>
<thead>
<tr>
<th></th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm grade</td>
<td>20%</td>
</tr>
<tr>
<td>Effort/Commitment in Rehearsals</td>
<td>10%</td>
</tr>
<tr>
<td>Student’s tractable and positive attitude in rehearsal</td>
<td></td>
</tr>
<tr>
<td>Being responsible for material covered</td>
<td></td>
</tr>
<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>Performance Readiness</td>
<td>60%</td>
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<tr>
<td>Artistry, projection and communication of an idea</td>
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<tr>
<td>Technical skills (adaptability to style/musicality)</td>
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<tr>
<td>Performance readiness (knows choreography/spacing)</td>
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<tr>
<td>Improvement in process</td>
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<tr>
<td>Non-Studio responsibilities (Production…)</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:

<table>
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<tr>
<th>Grade</th>
<th>Range</th>
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<tr>
<td>A</td>
<td>100-93</td>
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<tr>
<td>A-</td>
<td>92-90</td>
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<tr>
<td>B+</td>
<td>89-87</td>
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<tr>
<td>B</td>
<td>86-83</td>
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<tr>
<td>B-</td>
<td>82-80</td>
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<tr>
<td>C+</td>
<td>79-77</td>
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<tr>
<td>C</td>
<td>76-73</td>
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<tr>
<td>C-</td>
<td>72-70</td>
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<tr>
<td>D+</td>
<td>69-67</td>
</tr>
<tr>
<td>D</td>
<td>66-63</td>
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</table>
# BA in Dance: General Dance Studies Courses

**2018-2019 Catalogue**

<table>
<thead>
<tr>
<th>Goal I</th>
<th>ENG 101-102 OR 121</th>
<th>3-6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EDU 101</td>
<td>1</td>
</tr>
</tbody>
</table>

| Goal II | ENG 225 AND ENG 226 | 6   |

| Goal III | PHY 125 Science & Culture I OR BIO 125 Science & Culture II | 4   |

| Goal IV | MAT 101 or 102 or 110 or 207 | 3   |

| Goal V | HIS 225 AND HIS 226 | 6   |

| Goal VI | BIB 220 Survey OT AND BIB 221 Survey NT | 3   |

| Goal VII | HUM 225 AND HUM 226 | 2   |

| Goal VIII | WVC 401 Kingdom Life | 3   |

| TOTAL Academic Required Core | (37) |

| GENERAL ELECTIVES | (31) |

| TOTAL: | (68) |

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN B21-B29</td>
<td>Ballet II OR</td>
<td>2</td>
</tr>
<tr>
<td>DAN M21-M29</td>
<td>Modern II</td>
<td></td>
</tr>
<tr>
<td>DAN 215</td>
<td>Conditioning for Dancers</td>
<td>1</td>
</tr>
<tr>
<td>Tech options</td>
<td>Ballet, Modern, Pointe, Variations, Pas de Deux, Tap, Jazz, Men's Technique, Pilates, Partnering</td>
<td>18</td>
</tr>
</tbody>
</table>

**Dance Technical Studies = 21 credits**

| Goal III | PHY 125 Science & Culture I OR BIO 125 Science & Culture II | 4   |

| Goal IV | MAT 101 or 102 or 110 or 207 | 3   |

| Goal V | HIS 225 AND HIS 226 | 6   |

| Goal VI | BIB 220 Survey OT AND BIB 221 Survey NT | 3   |

| Goal VII | HUM 225 AND HUM 226 | 2   |

| Goal VIII | WVC 401 Kingdom Life | 3   |

| TOTAL Academic Required Core | (37) |

| GENERAL ELECTIVES | (31) |

| TOTAL: | (68) |

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN 148 or 290</td>
<td>Performance Tech or Special Topics</td>
<td>1</td>
</tr>
<tr>
<td>DAN 170</td>
<td>Improvisation I</td>
<td>1</td>
</tr>
<tr>
<td>DAN 243/244</td>
<td>Performance II</td>
<td>2</td>
</tr>
<tr>
<td>DAN 270</td>
<td>Improvisation II</td>
<td>1</td>
</tr>
<tr>
<td>DAN 370</td>
<td>Elements of Composition I</td>
<td>2</td>
</tr>
</tbody>
</table>

**Performance Choreography Studies = 7 credits**

| Goal III | PHY 125 Science & Culture I OR BIO 125 Science & Culture II | 4   |

| Goal IV | MAT 101 or 102 or 110 or 207 | 3   |

| Goal V | HIS 225 AND HIS 226 | 6   |

| Goal VI | BIB 220 Survey OT AND BIB 221 Survey NT | 3   |

| Goal VII | HUM 225 AND HUM 226 | 2   |

| Goal VIII | WVC 401 Kingdom Life | 3   |

| TOTAL Academic Required Core | (37) |

| GENERAL ELECTIVES | (31) |

| TOTAL: | (68) |

<table>
<thead>
<tr>
<th>Course #</th>
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<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN 147</td>
<td>Orientation to Dance</td>
<td>1</td>
</tr>
<tr>
<td>DAN 185</td>
<td>Principles of Dance Health</td>
<td>2</td>
</tr>
<tr>
<td>DAN 186</td>
<td>Nutrition for Dance</td>
<td>1</td>
</tr>
<tr>
<td>DAN 300/301/460</td>
<td>Production I /Production II/Dance &amp; Tech (choose 2)</td>
<td>4</td>
</tr>
<tr>
<td>DAN 360</td>
<td>Dance History I (World Cultures)</td>
<td>3</td>
</tr>
<tr>
<td>DAN 361</td>
<td>Dance History II (Western Concert Dance)</td>
<td>3</td>
</tr>
<tr>
<td>DAN 375</td>
<td>Dance Pedagogy</td>
<td>2</td>
</tr>
<tr>
<td>DAN 400</td>
<td>Senior Project (fall/spring)</td>
<td>4</td>
</tr>
<tr>
<td>DAN 401</td>
<td>Dance Kinesiology</td>
<td>3</td>
</tr>
<tr>
<td>DAN 403</td>
<td>Dance Kinesiology Lab</td>
<td>1</td>
</tr>
<tr>
<td>DAN 411</td>
<td>Careers in Dance</td>
<td>2</td>
</tr>
</tbody>
</table>

**Dance Studies = 28 credits**

**TOTAL DANCE CREDITS = 56**

**TOTAL B.A. in Dance: 124 Credit Hours**
## BA IN DANCE: GENERAL DANCE STUDIES COURSES - Transfer
### 2018-2019 Catalogue

<table>
<thead>
<tr>
<th>Goal</th>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goal I</strong></td>
<td>ENG 101-102 OR 121</td>
<td>3-6</td>
<td>DAN B21-B29: Ballet II OR DAN M21-B29: Modern II</td>
</tr>
<tr>
<td><strong>Goal II</strong></td>
<td>ENG 203 or ENG 204 World Lit AND ENG 201 or ENG 202 British Lit or ENG 205 or ENG 206 American Lit</td>
<td>3</td>
<td>DAN 215: Conditioning for Dancers OR 2 Tech options: Ballet, Modern, Pointe, Variations, Pas de Deux, Tap, Jazz, Men's Technique, Pilates, Partnering</td>
</tr>
<tr>
<td><strong>Goal III</strong></td>
<td>PHY 125 Science &amp; Culture I OR BIO 125 Science &amp; Culture II</td>
<td>(4)</td>
<td>DAN 148 or 290: Performance Tech or Special Topics OR DAN 243/244: Performance II OR DAN 370: Elements of Composition I</td>
</tr>
<tr>
<td><strong>Goal IV</strong></td>
<td>MAT 101 or 102 or 110 or 207</td>
<td>(3)</td>
<td>Dance Technical Studies = 21 credits</td>
</tr>
<tr>
<td><strong>Goal V</strong></td>
<td>HIS 107 or 108 (World) Civilization AND HIS 205 Contemporary World</td>
<td>(6)</td>
<td>Performance Choreography Studies = 7 credits</td>
</tr>
<tr>
<td><strong>Goal VI</strong></td>
<td>BIB 220 Survey OT or BIB 221 Survey NT WVC 301 Christian Interpretations of Life</td>
<td>(6)</td>
<td>DAN 147: Orientation to Dance OR DAN 170: Improvisation I OR DAN 270: Improvisation II OR DAN 370: Elements of Composition I</td>
</tr>
<tr>
<td><strong>Goal VII</strong></td>
<td>WVC 401 Kingdom Life</td>
<td>(3)</td>
<td>Dance History I (World Cultures) OR Dance History II (Western Concert Dance) OR Dance Pedagogy OR Senior Project (fall/spring) OR Dance Kinesiology OR Dance Kinesiology Lab OR Careers in Dance OR Teaching Methods (Ballet or Modern)</td>
</tr>
</tbody>
</table>

**TOTAL Academic Required Core** | **(34)** | Dance Studies = 28 credits |

**GENERAL EDUCATION ELECTIVES** | **(34)** |

**TOTAL:** | **(68)** | TOTAL Dance Credits = 56 |

**TOTAL B.A. in Dance:** | **124 Credit Hours**
# BFA IN DANCE: GENERAL DANCE STUDIES COURSES
## 2018-2019 Catalogue

<table>
<thead>
<tr>
<th>Goal</th>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goal I</strong></td>
<td>ENG 101-102 OR 121 EDU 101</td>
<td>DAN B41-B49 Ballet IV OR DAN M41-M49 Modern IV</td>
<td>3-6</td>
</tr>
<tr>
<td><strong>Goal II</strong></td>
<td>ENG 225 AND ENG 226</td>
<td></td>
<td>(6)</td>
</tr>
<tr>
<td><strong>Goal III</strong></td>
<td>PHY 125 Science &amp; Culture I OR BIO 125 Science &amp; Culture II</td>
<td>DAN 148 or 290 Performance Tech or Special Topics DAN 170 Improvisation I</td>
<td>(4)</td>
</tr>
<tr>
<td><strong>Goal IV</strong></td>
<td>MAT 101 or 102 or 110 or 207</td>
<td>DAN 144 or 290 Performance Tech or Special Topics</td>
<td>(3)</td>
</tr>
<tr>
<td><strong>Goal V</strong></td>
<td>HIS 225 AND HIS 226</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(6)</td>
</tr>
<tr>
<td><strong>Goal VI</strong></td>
<td>BIB 220 Survey OT AND BIB 221 Survey NT</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(3)</td>
</tr>
<tr>
<td><strong>Goal VII</strong></td>
<td>HUM 225 AND HUM 226</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(2)</td>
</tr>
<tr>
<td><strong>Goal VIII</strong></td>
<td>WVC 401 Kingdom Life</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(3)</td>
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</table>

**Dance Technical Studies = 38 credits**

<table>
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<tr>
<th>Goal</th>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td><strong>Goal I</strong></td>
<td>ENG 101-102 OR 121 EDU 101</td>
<td>DAN B41-B49 Ballet IV OR DAN M41-M49 Modern IV</td>
<td>3-6</td>
</tr>
<tr>
<td><strong>Goal II</strong></td>
<td>ENG 225 AND ENG 226</td>
<td></td>
<td>(6)</td>
</tr>
<tr>
<td><strong>Goal III</strong></td>
<td>PHY 125 Science &amp; Culture I OR BIO 125 Science &amp; Culture II</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(4)</td>
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<tr>
<td><strong>Goal IV</strong></td>
<td>MAT 101 or 102 or 110 or 207</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(3)</td>
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<tr>
<td><strong>Goal V</strong></td>
<td>HIS 225 AND HIS 226</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(6)</td>
</tr>
<tr>
<td><strong>Goal VI</strong></td>
<td>BIB 220 Survey OT AND BIB 221 Survey NT</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(3)</td>
</tr>
<tr>
<td><strong>Goal VII</strong></td>
<td>HUM 225 AND HUM 226</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(2)</td>
</tr>
<tr>
<td><strong>Goal VIII</strong></td>
<td>WVC 401 Kingdom Life</td>
<td>DAN 148 or 290 Performance Tech or Special Topics</td>
<td>(3)</td>
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</table>

**TOTAL Academic Required Core (37)**

**ELECTIVES (8)**

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>DAN 147</td>
<td>Orientation to Dance</td>
<td>1</td>
</tr>
<tr>
<td>DAN 185</td>
<td>Principles of Dance Health</td>
<td>2</td>
</tr>
<tr>
<td>DAN 300/301/460</td>
<td>Production I /Production II/Dance &amp; Tech</td>
<td>4</td>
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<tr>
<td>DAN 360/361</td>
<td>Dance History I or II (DAN 361 preferred)</td>
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<tr>
<td>DAN 375</td>
<td>Dance Pedagogy</td>
<td>2</td>
</tr>
<tr>
<td>DAN 400</td>
<td>Senior Project (2 semesters)</td>
<td>4</td>
</tr>
<tr>
<td>DAN 401</td>
<td>Dance Kinesiology</td>
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</tr>
<tr>
<td>DAN 403</td>
<td>Dance Kinesiology Lab</td>
<td>1</td>
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<td>DAN 411</td>
<td>Careers in Dance</td>
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<tr>
<td>DAN 475 or 476</td>
<td>Teaching Methods (Ballet or Modern)</td>
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**Dance Studies= 24 credits**

**TOTAL DANCE CREDITS = 83**
### BFA IN DANCE: GENERAL DANCE STUDIES COURSES - Transfer
#### 2018-2019 Catalogue

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 101-102 OR 121</td>
<td>Ballet IV OR Modern IV Conditioning for Dancers</td>
<td>2</td>
</tr>
<tr>
<td>DAN 203 or ENG 204 World Lit AND ENG 201 or ENG 202 British Lit or ENG 205 or ENG 206 American Lit</td>
<td>Tech options include: Ballet, Modern, Pointe, Variations, Pas de Deux, Tap, Jazz, Men's Technique, Pilates, Partnering</td>
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<td>ENG 203 or ENG 204 World Lit</td>
<td>Ballet, Modern, etc.</td>
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<tr>
<td>ENG 205 or ENG 206 American Lit</td>
<td>Pilates, Partnering</td>
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<tr>
<td>DAN 270</td>
<td>Improvisation II</td>
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<td>DAN 244</td>
<td>Performance IV</td>
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<tr>
<td>ENG 201 or ENG 202 British Lit</td>
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</tr>
<tr>
<td>ENG 205 or ENG 206 American Lit</td>
<td>Performance IV</td>
<td>2</td>
</tr>
<tr>
<td>ENG 206 American Lit</td>
<td>Elements of Composition I</td>
<td>2</td>
</tr>
<tr>
<td>ENG 206 American Lit</td>
<td>Elements of Composition II</td>
<td>2</td>
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<tr>
<td>ENG 206 American Lit</td>
<td>Performance IV</td>
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<tr>
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#### TOTAL DANCE CREDITS = 83

#### TOTAL B.F.A. in Dance: 128 Credit Hours
Certificate in Dance Outline
2018-2019 Catalogue

☐ Fall Semester

Modern Dance Technique 2-3
Ballet Technique 2-3
Improvisation I (DAN 170) 1
Orientation to Dance (DAN 147) 1
Elements of Composition I (DAN 370) 1
Related Dance Forms I (Pilates) (DAN 151) 2
(9-11)

☐ Spring Semester

Modern Dance Technique 2-3
Ballet Technique 2-3
Improvisation II (DAN 270) 1
Related Dance Forms II (Pilates) (DAN 251) 2
Elements of Composition II (DAN 371) 2
Special Topics Performance (DAN 290) 1
(10-12)

Total Certificate in Dance: ☐ 21-24 Credit Hrs

Minor in Dance-24 credit hours

☐ Required Courses

Orientation to Dance (DAN 147) 1
Special Topics Performance (DAN 290) 1
Ballet Technique (Level II or higher) 2-3
or
Modern Dance (Level II or higher) 2-3
Improvisation I (DAN 170) 1
Dance Technique / Electives 15
(24)

Students are encouraged to take a minimum of two days a week of technique of level I or higher for credit every semester. They are required to take a minimum of three days a week of technique to perform.
DANCE COURSE OFFERINGS
Fall 2018 – Spring 2023

☆ 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.
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DANCE FACULTY
2018-2019 Academic Year

Mrs. Krista Bower, Chair of the Dance Department, has an MFA in Choreography from Jacksonville University/White Oak 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 and 2010 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. Clara Grace Watts, a Mississippi native, received her BFA in dance education from the University of Southern Mississippi. She holds her dance licensure, K-12, and was the first dancer to have completed the dance education program at USM in three years. Prior to Belhaven University, Watts’ taught dance within the public school system for both middle and high school. Watts’ received her MFA in dance from Belhaven University, and she was honored to present her scholarly research at the National Dance Education Organization conferences, as both an individual and a panelist.

In addition to her collegiate duties, Watts’ continues to pursue other avenues of performance and instruction, such as showchoirs, musical theater, colorguards, winterguards, dance studios, and high school bands. Her performance with the 2008 Phantom Regiment Drum & Bugle Corp in their show "Spartacus," where they won the Drum Corps International World Championships, stands as an highlight in her career. 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.
SPECIALTY INSTRUCTORS

**Owen Rockwell, DMA** is Director of Music for the Department of Dance, providing music for modern dance classes, coordinating musicians and musical activities, as well as teaching private percussion lessons in the Department of Music, and coaching the Belhaven Percussion Ensemble, for whom he created the annual “Night of Percussion” event. He performs regularly as a percussionist with the Mississippi and Meridian (MS) Symphony Orchestras and as a drummer at First Baptist Church of Madison, as well as with his jazz trio, the Vibe Doctors, whose self-titled album was released in 2016 to enthusiastic reviews. In 2015, he completed the Doctor of Musical Arts degree in Percussion Performance and Pedagogy at The University of Southern Mississippi and later that year was awarded a Performing Artist Fellowship from the Mississippi Arts Commission (MAC). He is formerly an Assistant Band Director with the famed “Sonic Boom of the South” marching band and Instructor of Music in the Department of Music at Jackson State University (2006-2012). Prior to moving to Jackson, MS, he earned both his Bachelor and Master of Music degrees in Percussion Performance from the University of Illinois, Urbana-Champaign and worked as a free-lance musician and educator in the Nashville, TN, Washington, D.C. and New York City metro areas.

**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.

**Mia Whitehead** began dancing under her mother, Melvina Whitehead and at Ballet Magnificat! School of the Arts. She completed Belhaven University’s Dance Apprentice program, receiving extensive training under Lauri Worroll-Biggs and Laura Morton. While at Belhaven, she received scholarships to Joffrey Ballet School, Nashville Ballet, and Dance Theatre of Harlem. Miss Whitehead danced professionally with Ballet San Antonio and TALK Dance Company, expanding her horizons not only by dancing but by teaching on a national and international level. She values the lives of her students and seeks to provide an environment for them to learn and develop their discovered and undiscovered gifts.
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.

Marlita Hill is an author, choreographer, and educator. She is the creator of the Kingdom Artist Initiative (KAI), which mentors professional artists of faith in building a healthy, undivided relationship between their faith and art career. She also forms instructional partnerships with colleges, artist organizations, and churches, providing curriculum to help disciple their marketplace artists. She has authored three books, including her latest, Defying Discord: Ending the divide between your faith and “secular” art career (Jan 2018). Her books have been used for college ministry courses, small groups, and dance ministries. Marlita is currently receiving her MFA in Dance from Belhaven University. She is the Associate Director with Edge Project, produces a weekly podcast, The Kingdom Art Life, and is the Artistic Director/Choreographer for Speak Hill Dance Project, through which she showcases her own work and provides master classes, guest choreography, and residencies. For over twenty years, she has served God as a dance artist in the church and marketplace; and, through that experience, now mentors artists around the world.

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 Dancer with companies such as Ballet Puertorriqueno, Ballet Theatre of San Juan, Ballet Concier and Ballet’s of San Juan. As a professional dancer, Ms. Maisonet had principal roles in many classical ballets including “The Nutcracker”, “Les Shyphides”, “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.

Arianna Marcell is an artist and educator who values community engagement, collaborative exploration, and individual empowerment. Marcell graduated with honors from Belhaven University with a Bachelor of Fine Arts in Dance. She was a member of the National Honor Society for Dance Arts™ and received the Bezalel Award for Artistic Achievement, Diakonos Award for Service, and Daniel Award for Academic Excellence. Marcell received additional dance training at the American Dance Festival, Dallas Black Dance Theatre Summer Intensive, Doug Varone and Dancers Summer Intensive, and Bates Dance Festival. Marcell performed in a work by South Korean choreographer Sung Yong Kim during the American College Dance Association’s 2016 National College Dance Festival at the Kennedy Center in Washington, D.C. She was also a featured performer in a repertory house piece set by Rennie Harris. Marcell served as the 2014 USA International Ballet Competition (IBC) Dance School Assistant. In 2016, she was the Artistic Manager for the USA IBC’s Reunion Gala in honor of Nina Ananiashvili and the State Ballet of Georgia. Marcell taught ballet, modern, and jazz as a guest instructor at Pearls Dance Academy in Bridgetown, Barbados. Arianna Marcell’s most recent work was as the Administrator of the 2018 USA IBC Dance School.

Maria McCain Originally from New Orleans, LA, Maria began her dance training under Timmie Autement at Rhythm-n-Dance Studio in Houma, LA. Growing up, she trained in numerous summer programs, including Joffrey Ballet School, Ballet Magnificat!, and Giacobbe Academy of Dance, and she furthered her training as a Dance minor at Louisiana State University. She has danced with multiple companies in the Baton Rouge area such as Of Moving Colors Dance Company, Cangelosi Dance Project, and the LSU Dance Ensemble. Maria is in the final year of the MFA Dance program at Belhaven and teaches the Beginning Modern Dance course. Her thesis work focuses on connections between dance practices and consecrated life in the Catholic church. The choreography she’s created over the course of her time in the program has been chosen by dance faculty numerous times for department showings. She teaches at Mississippi Metropolitan Ballet and holds a 200-hour yoga teaching certificate. She is so inspired by the community at Belhaven University and feels honored to be a part of the staff this year.
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.

Emma Salinas holds a B.F.A. from Belhaven University with an emphasis in performance. Through her career as a dancer she has performed across the United States and in over ten other countries. Some of her performance experiences include Project Dance, Busan International Dance Festival, KUNA: National Festival, and MODAFE International Festival. Salinas has worked as a production intern with the American Dance Festival shadowing companies such as Paul Taylor, Shen Wai, and Pilobolus. One of her numerous passions is passing on the legacy of dance to the community around her in an accessible and relatable manner. Salinas values creating honest new works with the collaboration of various art forms. Presently, she is teaching modern technique at Belhaven University. She also has experience working with a wide age range of dancers and performers with both physical and mental disabilities. Currently, she is pursuing her M.F.A. at Belhaven University.

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.

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, Reboollar Dance, Alight Dance Theatre, The Washington Ballet, 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, reading and podcasting. She is currently the assistant director of Red Door Jackson, a non-profit providing free one-on-one tutoring to students from K-12 on a weekly basis. On Friday nights you will find her in front of a fire pit with 30 or so BU dance students, laughing, telling stories, and burning s’mores.

Kathryn Wilson (2018), Director of Dance Production earned a BFA in Dance from Belhaven University and was awarded The Diakonos Award her senior year (2014). After graduation, she was an apprentice with Sarasota Contemporary Dance (Formerly Fuzion Dance Artists). Kathryn is founder and co-director of Kinetic Etchings, a non-profit contemporary dance company in Jackson, MS. She is a Mississippi Arts Commission Teaching Artist and a Visiting Artist at the Mississippi Children’s Museum. She has served as a Whole School Arts Integration Dance Instructor and was the instructor for the City Dance Program for the USA International Ballet Competition from 2016-2018. Kathryn is BASI Pilates Certified and is the only Aerial Silks instructor in the Jackson area. Kathryn served as the Assistant Stage Manager for the International Ballet Competition (2014/2018) and worked in technical roles for Ballet Mississippi and the Mississippi Opera.
ACCOMPANISTS

Ballet Technique

John Barnts
Margaret Ingram
Frank Laney
Marc Ridgeway

Modern and Performance

Bud Berthold
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 ■ Mr. 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 IJu, 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 (Yassar 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 (Hosanna 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. ■ Merrie 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 ■ Durell Comedy ■ Sung Yong Kim ■ Sheron Wray ■ Shawn Stephens ■ Stephanie Powell ■ Ronda DeFazio ■ Catherine Batcheller ■ Elizabeth Dishman ■ Priscilla Nathan-Murphy ■ Melonie Murray ■ Nancy Stark Smith ■ Brandon Welch ■ Ami Dowden Fant
DOXA
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 – 2018-2019**

Victoria Tomes - President
Sarah Freeman - Vice-President
Jenny White – Treasurer
Jonathan Bostelman - Production Manager
Kathryn Thompson – Stage Manager
Tori Turnbow – Public Relations
Andie Knudson – Chaplain
Alyssa Rainey - Chaplain
Audrey Hammit – Chaplain
Jenae Drum – Co-Event Coordinator
Taylor Allen – 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 Schreperman
  - 2011 – Karissa Machacek
  - 2012-Aubrey Myers
  - 2013 – Joanna Carter
  - 2014- Leyna Woods
  - 2015 – Alayna Brenchley
  - 2016 – Arianna Marcell
  - 2017 – Kathryn Lee
  - 2018 – Betsie Stevens

- **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
  - 2018 – Jonathan Bostelman
The 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, Alia Carlberg, Andrea Knudson
2017 – Sarah Allen, Betsie Stevens, Anna Rhodes, Ally DesJardins
2018 – Stephanie Bonham, Andrea Knudson, Audrey Hammitt, Kolie Gilliam

The 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
2018 – Jenna Werner

The 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)
2009 – Betsy McMillian for faithful and caring service (2006-2009)
2014 – Rachael Inman (2010-2014)
2016 – Caleb Mitchell for faithful and caring service (2009-2016)
2018 – Emily Wright for faithful and caring service (2008-2018)
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
Organization 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

**DSA** The Dance Studies Association is an international organization of dance scholars, educators, and artists who aims to strengthen the visibility and increase the reach of dance as embodied practice, creative endeavor and intellectual discipline.
dancestudiesassociation.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

**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.org
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.