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Introduction

Welcome to the Dance Program at DeSales University. We have prepared this handbook to ease your transition into our program and so that you can get the most out of your education. It contains general information you will use throughout your entire time as a dance student, and will answer many commonly asked questions. Please use this handbook in consultation with your dance faculty advisor who will guide you through your time here at DeSales. Updated information will be posted on-line as changes are made to the policies, curriculum, or program. We welcome any input regarding this publication and how we might improve it to better serve your needs. We believe this year holds exciting opportunities for you in dance and we encourage you to get involved as much as possible.

Sincerely,

Tim Cowart

Director of the Dance Program
Assistant Professor of Dance
University Mission Statement

It is the mission of DeSales University to provide men and women with quality higher education according to the philosophy of Christian humanism as developed by Saint Francis de Sales and his spiritual heirs. The University imparts knowledge about, and develops talents for, personal, familial, and societal living. DeSales University enriches the human community and enhances the dignity of the individual through its educational endeavors. In its work, the University fosters a vital and respectful dialogue between Roman Catholic faith and human culture.

Mission Statement of the Department of Performing and Fine Arts

Believing that creativity endeavors to illuminate truth and elevate the human spirit, our mission is to shape pathways of discovery that challenge and inspire students to fulfill their artistic, scholarly, and professional capacities.

Philosophy of the Department of Performing and Fine Arts

The Department of Performing and Fine Arts was founded on the notion that creativity is a gift from God. We strive to educate students according to the philosophy of St. Francis de Sales, using our talents in celebration of beauty and the quest for truth. By modeling excellence in the classroom and production, and by providing thorough foundational training, we aim to develop artists who contribute to the enrichment of the human community.
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Dance Program Mission Statement
The Bachelor of Arts program in Dance integrates the study of dance within a liberal arts curriculum. The program provides students with the means to develop their technical and creative potential, while learning to express themselves as diverse and informed artists. Our theoretical and practical approach to the art of dance strives to stimulate the physical, emotional, intellectual, and spiritual growth of students preparing for careers in the dance field.

History of the Performing and Fine Arts Department
The Department of Performing and Fine Arts began in 1969 under the founding leadership of Father Gerard J. Schubert, O.S.F.S. and Bill Callahan. It was originally housed in what is now Dooling Auditorium with scene and costume shops in Billera Hall. In 1982, the Labuda Center for the Performing Arts was built, and at that time the Dance Program was added to the Department. Then, in 1996, the TV/Film Program started and so today, the Performing and Fine Arts Department is the largest department at DeSales University. It is affectionately nicknamed the ‘football team’ of DeSales University.
Terminology

Act 1

Act 1 consists of our mainstage and second stage productions for the Theatre, Dance and TV/Film programs. Normally there are five (four theatre program and one dance program) Main Stage productions, and five (three theatre program and one dance program) second stage productions each academic year. The Main Stage productions are defined by their high performance/production values and are attended by a paying audience. The second stage allows us the opportunity to utilize student designers, choreographers, and, on occasion, directors.

Main Stage Theater

This is our main theater located in the Labuda Performing Arts Center. It is an extremely well equipped 473 seat theater. The annual Dance Ensemble Concert is held in this theater every spring.

Schubert Theater

This is our second stage space, a 200 seat ‘black box’ theater that may be configured as a three-quarter thrust (audience on three sides). The annual Emerging Choreographers Concert and the Fall Informal Dance Concert are held in this theater every fall.

Studio Theater

This is our small 100 seat theatre located in the TV/Film wing of the Labuda Center for the Performing Arts. Senior Project dance concerts can be held in this theater, Tap Dance classes are often held here.

Master Classes

Master Classes are used to augment the curriculum by giving our students exposure to a broad range of dance idioms. A wide variety of working dance artists from the (but not limited to) Philadelphia, New York, and DC areas offer information, inspiration and share their individual perspective on the field of dance. These classes occur three-four times a month, most often on Wednesday afternoons between 3-5 pm, and are free of charge for DeSales students. All dance majors are required to attend these classes. Recent guest artists have been: Monica Bill Barnes, Clare Porter, Nicole Wolcott, Faye Driscoll, Romy Reading, Cleo Mac, Rennie Harris Pure Movement, Amos Pinhasi, Deborah Lohse, Kyle Abraham, Ashleigh Leite, Lindsey and Jason Dietz Marchant, Cristal Brown, and Daniel Charon.

Labuda Dance Studio

The dance studio in the Labuda Performing Arts Center is accessed from the main lobby next door to the Arena Theatre. This 1518 square foot (47’ x 32’3”) dance studio is equipped with a sprung floor, a CD and Tape Deck player, a Video Projector, a DVD and VHS player all connected to a surround sound system. There is also a piano for live musical accompaniment. A hand-made wooden ballet barre stretches across the mirrored wall. Most composition, and ballet, and pointe classes are taught in this space.

Brisson Dance Studio

The Brisson Dance Studio has a new floor that was installed in the summer 2008. It is located directly behind Connelly Chapel. It is accessed from the breezeway which spans between Chappuis Hall and Brisson Hall. This 3041 square foot (58’6” x 51’9”) dance studio is equipped with a sprung floor, two large television screens, which can play VHS, or DVD’s. There is a CD and Tape Deck player that plays in stereo from the large mounted speakers on the wall above the mirrors. Sunlight pours in from the high
windows on either side of this great room. Most modern technique classes are taught in this studio. Brisson Dance Studio is also used as an informal performance space for the composition classes, Senior Projects, and Independent Projects.

**Music Equipment**
Both dance studios are equipped with pianos and audio-visual equipment. Much of the equipment is locked in sound cabinets. Access to this equipment for students is by permission only. Boom-boxes are also located in each studio for use during rehearsals.

**Box Office Manager**
This staff position oversees the box office and all patron services including group sales, house management, ushers and hospitality. Dael Jackson is the Box Office Manager.

**Departmental Secretary**
This staff position assists the Chair, the faculty, and the staff of the Department of Performing and Fine Arts. Amy Diehl is the Departmental Secretary.

**Director of Marketing**
This staff position oversees all of the publicity, programs, and publications for the Department and its many activities. Roseann Damico Schatkowski is the director of marketing.

**Facilities Coordinator**
This staff position oversees all of the spaces within the Department of Performing and Fine Arts. Anyone wishing to reserve a room within the facility needs to do so through this person. Elizabeth Zernechel is the Facilities Coordinator.

**Admission Guidelines and Requirements for Dance Majors**
After acceptance to DeSales University, any student that desires to major in dance is required to visit the campus for an interview with the dance faculty and a dance audition for acceptance into the major and determination of appropriate technique level.

**Probationary Status**
Occasionally, students audition for the dance major and are not ready, at that time, to be accepted into the dance program. However, the dance faculty recognizes the potential in individual students and invites them to become probationary majors. This means that while the student is not officially a dance major, he/she is still allowed to register for dance courses and is highly encouraged to participate in all dance major events for the semester. The purpose of this is to give both the faculty and the student additional time to determine the feasibility of the student’s success within this major. At the end of the semester, probationary students re-audition for acceptance into the dance major. It is important to note that no one except for the student and the dance faculty are aware of the probationary status of the student and that the term probationary has no effect on academic standing.

**Dance Majors Scholarship Auditions**
Incoming freshman dance majors are eligible to audition for financial awards ranging from $500-$5,000. These scholarships are talent-based and competitive, but are not the only sources of financial aid available to students (see Other Sources of Financial Aid below). Dance major scholarships are renewable annually.
and are based on the following criteria: proficiency in dance technique, performance, and/or choreography; above average academic standing; completed DeSales application and FAFSA forms prior to audition date.

Dance scholarship auditions are typically held the third Saturday in January. Auditions consist of ballet and modern technique classes, performance of a solo, and interview with members of the dance faculty. Students that are not able to attend the audition must audition for the dance program within the following week in order to be eligible to receive financial consideration.

**Scholarship Recipients’ Responsibilities**

1. All recipients of dance talent scholarships must achieve a 2.5 cumulative GPA at the end of the freshman year, and a 2.7 cumulative GPA at the end of subsequent academic years.

2. All recipients of scholarships must be enrolled as a full-time student in the appropriate classes and fulfill all program requirements.

3. All recipients of departmental scholarships may be asked to perform service for the department, including attendance of scholarship/donor dinners.

**Appeals**

Students that for any reason do not maintain the required cumulative GPA are in danger of losing their scholarship and/or being denied renewal of scholarship money. Therefore, it is imperative that students maintain good academic standing. However, should students be unable to do so, they are highly encouraged to appeal a decision to revoke financial aid. This is done by contacting the financial aid office and writing a letter of appeal. Students will also be asked to secure a letter of appeal from a dance faculty member, and should do so as soon as possible.

**Other Sources of Financial Aid**

Many sources of financial assistance are available for undergraduate students, regardless of major, religious affiliation, etc. These are often need-based and may be in the form of grants, loans, or scholarships. Please check with the Financial Aid Office and the Undergraduate Catalog for more complete lists of opportunities and specific criteria.

**Work Study Program**

This program is sponsored by the federal government, and actual amounts depend on need and allocation of federal funds. Job referrals are available in the Financial Aid Office. There are work study positions available within the Department of Performing and Fine Arts, as well as elsewhere on campus. The hourly rate for work study positions is at least the federally mandated minimum wage.

**Academic Scholarships**

Every year DeSales University awards a number of partial to full tuition Academic Leadership Scholarships. Recipients are chosen based on their academic qualifications and leadership potential as part of the Admissions process. To be considered for an Academic Leadership Scholarship, a student should apply to and be accepted by DeSales University by December 1. The minimum academic requirements are as follows:

- Presidential—Applicants must be in top 5% of their classes with SAT scores of 1300 or an ACT score of 30.
• Trustee—Applicants must be in the top 15% of their classes with SAT scores of 1200 or an ACT score of 28.

• DeSales—Applicants must be in the top 25% of their classes with SAT scores of 1100 or an ACT score of 28.

These scholarships are renewable on an annual basis provided the student meets the specified grade point average as outlined in the Official Award Letter.

Academic Advising

It is important that all students maintain regular contact with their academic Advisor throughout the year. Students are expected to meet with their advisor at least once per semester to review their goals and objectives in order to ensure that current and past curriculum requirements are satisfied. The email addresses of the advisors for the dance major are:

Tim Cowart: Timothy.Cowart@desales.edu
Kristin Fieseler: Kristin.Fieseler@desales.edu
Mishele Mennett: Mishele.Mennett@desales.edu

Academic Resource Center

The Academic Resource Center provides both professional and peer tutoring for all traditional students. Our Professional Writing Coordinator provides individual assistance to students in all areas of written expression. Our Learning/Study-skills Coordinator works individually with students seeking guidance in the areas of reading comprehension, time-management, study skills, and related areas. Peer tutoring is provided at no charge to any student seeking assistance in any subject area. Peer tutoring takes place both individually and in small groups. Peer tutors are recommended by professors and are paid through Federal Work Study or Institutional Employment Funds. Also housed in the Academic Resource Center is the Act 101 Program, a Pennsylvania, state-subsidized program providing more intensive and intrusive academic support to students who qualify. Students with documented physical, psychological, and/ or learning disabilities are accommodated through the Academic Resource Center. The Academic Resource Center is located in Room 23 of Dooling Hall and is open Monday through Friday - 8:30 a.m. to 4:45 p.m. Their phone number is (610) 282-1100 ext 1239.

Accommodations

Students with a documented disability who wish to request course accommodations should contact the Director of the Academic Resource Center, Dooling Hall, room 23, ext. 1239.

Dance Major Policies

Course Load

Dance majors are expected to balance their academic responsibilities along with the rigor of a major in the performing arts as well as other personal responsibilities. A course load of 15 or 16 credits is generally recommended for those students majoring in dance. However, due to double majors or exceptional circumstances, the dance faculty is sensitive to the occasional need to overload credits. Students must have a 3.0 overall GPA to be eligible to overload. This may only be done in consultation with and the approval of your academic advisor.
Dance majors are expected to maintain their status as full-time students throughout their enrollment at DeSales University. Any circumstances that prohibit a student from doing so should be discussed with a student’s advisor and the Director of the Dance Program.

**Technique Classes**

All dance majors are required to enroll in ballet and modern technique classes in every semester that they are a declared dance major. The only exceptions are in the case of medical withdrawal or leave of absence from the university, and these situations must be discussed with your academic advisor and the Director of the Dance Program.

**Placement in Technique Classes**

It is the sole discretion of the dance faculty to place students in appropriate levels of technique classes. Placements are not based on class rank (freshman, sophomore, etc.) but on many factors, all of which include the best interests of the student. Determinations about appropriateness of level placement may be made at the beginning and end of each semester. Students will be informed by their academic advisor which level the student should register for the following semester.

Those students repeating a technique level will need to register for the 07 or 08 course numbers. For example, if you have taken DA 105 and 106 and are repeating Ballet and Modern Dance I, you will need to register for DA 107 in the fall and then (if needed) DA 108 in the spring. Each technique level has this option. A dance major is required to take eight technique classes total. These repeated classes will still count as part of the eight technique classes required for graduation.

**Classroom Etiquette**

Dancers are expected to exhibit professional and courteous behavior in dance technique classes and rehearsals. This includes, but is not limited to proper attire, respect of others’ feelings and personal space, and use of language. Dancers are also required to follow specific policies of each instructor or choreographer. In addition, students are expected to remain engaged in class at all times: no hanging on the barres, talking with others, sitting down, or leaving the studio during class (except during emergencies).

Dance majors are not only representing themselves as individuals, but as members of an artistic discipline and as students of DeSales University. Therefore, it is expected that majors conduct themselves at all times in a manner suitable to the mission of the Performing and Fine Arts department and DeSales University.

**The “Open Door” Policy**

Since the mission of our program is to make dance majors well-rounded artists that are ready for many diverse areas in the dance field, we acknowledge the need for students to take as many technique classes as possible. Therefore, the dance faculty has instituted an “open door” policy, which allows any dance major (including probationary students) to take additional technique classes for no extra charge. You are not obligated to attend every extra class, and we ask that you use your best judgment in deciding how many extra classes to take and how often to attend these classes. We do encourage you to take advantage of this rare opportunity to experience a variety of teachers and divergent viewpoints as well the opportunity to dance with other people and strengthen your technique. If you have questions about the appropriateness of any specific class for your technical level, please ask the teacher. Students will not receive academic credit for participating in the “Open Door” Policy.
Reading/Watching Together Project

Introduced in the spring of 2006, the Reading/Watching Project brings together all dance majors, regardless of technical level, in the studying of one specific ballet and modern dancer/choreographer each semester. All technique classes are required to read the same texts about each artist, and assignments are given to each class based on the discretion of each teacher. In addition, all dance majors will meet (at a predetermined, scheduled time) to view videos based on these “dance icons” and discuss the legacy of these artists. Master classes and lecture demonstrations based on the featured artists many also be offered throughout the semester as appropriate and will generally occur during the time allotted for master classes.

Master Class Attendance

All majors are expected to participate in these classes. The majority of the master classes will be held on Wednesday afternoons from 3:30-5:00 pm, during University college hours. Since there are not scheduled academic classes during this time of the week, attendance at all master classes is required; only one absence per semester will be allowed. Master class attendance is factored into technique course grades. Attendance at master classes scheduled on days other than Wednesday afternoon is encouraged, but not required, as they may conflict with students having academic classes during master class times. In those cases, students are expected to attend their academic classes instead of the master class.

Off Campus Opportunities

LVAIC Classes

DeSales University is a member of LVAIC (Lehigh Valley Association of Independent Colleges). As a member, our students are able to cross-register at area colleges and receive tuition exchange. Many other colleges have courses rich in diverse subject matter, and majors are encouraged to take advantage of such offerings. Students may only cross-register for one course per semester, and must remain in good academic standing. Other LVAIC schools include Moravian, Lehigh, Cedar Crest, Lafayette and Muhlenberg.

Off-Campus Employment

Many of our students hold off-campus jobs. While the dance faculty members are sensitive to the financial situations of our students, it is important to note that your college major and experience should remain as the top priority. It is the responsibility of the student to ensure that work schedules do not interfere with educational opportunities such as master classes, rehearsals, and technical calls. Please consider all of your responsibilities when choosing the type of employment and the amount of hours required.

Dance majors should not schedule work from 3-5 p.m. on Wednesday afternoons as this time should be reserved for master classes.
Healthy Lifestyle

As dance majors, students are expected to maintain optimal physical health, including balancing stress, nutritional demands and energy requirements of the major. Any student that engages in detrimental practices may be asked to refrain from dancing to protect his/her health. Any student that desires additional help regarding healthy lifestyle choices may be referred to appropriate health specialists.

Illness and Injury

Dance is a physical endeavor and injuries may occasionally occur, either as a traumatic event or a chronic condition. Any student that is injured is expected to receive prompt medical attention through either DeSales Health Services or through an off-campus professional. The Athletic Trainer’s office (located in Billera Hall) may be able to assist dance majors with simple injury care. Long-term illness or injury may require a student to withdraw from technique or other classes. This will be discussed by the dance faculty and handled on a case-by-case basis. Students are expected to practice injury prevention through proper nutrition, rest, and adequate warm-up before all rehearsals and performances.

Accidents and First Aid

Any dance-related accident that occurs on campus should be reported by filling out an Incident Report Form (available either from Amy Diehl or through University Police). Incidents requiring serious medical attention, i.e. ambulance transportation, CPR, etc., must be handled through University Police.

For minor incidents such as cuts, blisters, etc. may be treated with the first aid kits, which are located in each studio sound cabinet. Please note that these supplies are for emergencies only; the first aid kit is not your personal supplier of band-aids and aspirin. All dancers should keep such items in their dance bags for continued personal use.

Stress and Crisis Situations/Counseling Center

Dance (and life is general) is very stressful. If, at any time, a student is overwhelmed with stress or personal crisis, it is highly encouraged to seek professional support through student services. Advisors are here to help you, but are not trained in mental health. The Counseling Center is available to help with such needs and is located in McShea. All appointments are confidential.

Attending Departmental Events

The Performing and Fine Arts department and the three programs within (Theatre, Dance, TV/Film) are constantly busy with new and exciting endeavors. These include, but are not limited to, performances, master classes, independent projects, and castings. Please support your peers and their endeavors in promoting the arts on campus by attending as many departmental events as possible. This includes social events such as picnics and holiday parties.

Complementary Ticket Policy

All dance majors are allowed to have one complementary ticket for to the Emerging Choreographers Concert and one complementary ticket for the Dance Ensemble Concert. Dance majors may use these complementary tickets for any performance in the runs of these two concerts. In addition, we allow any Performing and Fine Arts major to come and observe our final dress rehearsal.

Performing and Fine Arts majors may enjoy one complementary ticket for any Thursday evening performance on the Main Stage, and one complementary ticket for any Wednesday or Thursday performance at the Schubert Theatre. Prospective students who are considering attending DeSales
University are allowed to have two complementary tickets for any performance they are able to attend. Please see Ms. Dael Jackson in the Box Office to secure your ticket(s).

**Communication**

The Performing and Fine Arts Department is one of the largest departments on campus. If a student does not take steps to keep themselves informed of current information, they can easily miss out on opportunities like rehearsals, auditions, etc. In addition, students should make every effort to communicate with the appropriate people (faculty members, advisors, rehearsal directors, etc.) when scheduling conflicts arise. Dance is inherently social and necessitates good communication skills. So, if you have a question, or a conflict, please talk with the appropriate person about it.

Within the department important information is communicated in various ways, it is the student’s responsibility to make sure they are kept abreast of any new announcements by checking the call board and their DeSales e-mail accounts regularly.

**The Call Board**

The call board is located in the airlock at the rear of the Labuda Center for the Performing Arts building. General departmental announcements are located on the left side upon entering the airlock; specific items for dance majors are on the right-hand side and towards the rear doors. **It is the responsibility of every dance major to check the call board daily for important announcements, schedule changes, and notices.** Failure to check the call board does not excuse one from missed meetings, master classes, rehearsals, and technical calls.

**E-mail**

All communication between faculty and students via e-mail must be through a DeSales University e-mail account. Faculty members are not allowed to respond or communicate with students via any other e-mail address; ie. hotmail, aol, etc. It is possible to have DeSales e-mail ‘bounced’ to other accounts, but when communicating with professors, please refrain from using any other accounts. Often mass emails will go out with information concerning all dance majors, it is important that students check their DeSales e-mail accounts daily.

**Rehearsal Space & Scheduling**

Dance studio rehearsal space is available to students involved in dance program productions, classes, and events. Students need to check the studio schedule for studio space availability. Many productions occur throughout the year and some rehearsals take priority over others. Main stage production rehearsals have priority over all others, then the priority is in this order: faculty members, senior projects, ACDFA, informal concerts, composition projects, independent projects for credit, independent projects without credit, and finally anyone else who wants to use the studio for any other reason.

No rehearsals may be scheduled from 5-6pm during the week. This is a mandatory ‘daily break’ which should be used for studying, eating, resting, anything but dancing in the studios. Dance majors work so hard during the day, and often tend to overwork themselves. We want to emphasize the importance of rest in the midst of a hectic schedule so we have required this hour long break to and encourage dance majors to pace themselves.

No rehearsals may be scheduled on Sundays as this is to be reserved as a day of rest.
Dance Major Progress Reports

During exam week of the fall semester all dance majors fill out a Dance Major Progress Report form (see appendix) and meet with the full-time faculty members to discuss their progress in the major. This is a 10 minute interview to establish a shared sense of progress between the faculty members and each individual student. Should concerns arise that are beyond the scope of this brief ‘check in,’ a subsequent time will be set up with an advisor and/or other faculty member.

Recruitment

Throughout the year prospective students come either to visit the campus or to audition for admission to the dance program. The best way for prospective students to get a full and accurate picture of what life is like as a DeSales University dance major is for them to have the opportunity to see what current students are doing and be able to talk with them. We hope that current students will be willing to answer questions, give directions, demonstrate current work, and be welcoming to perspective students when they come to visit us.

Open Houses

Open houses are days where the entire campus is open to prospective students as an opportunity to see what we have to offer and to get a feel for the environment at DeSales. In addition to campus tours and information sessions, dance majors are asked to give a short demonstration of current creative work and to answer general questions about our program. These events often happen about once per month, often on Saturdays.

Scholarship Audition Day

Students who want to become dance majors at DeSales University must audition for acceptance into the program. Scholarship Audition Day is held annually on the third Saturday in January (ie. Saturday, January 24th 2009), allowing students from all over the country the opportunity to audition for acceptance into the program as well as for talent-based renewable scholarships. The scholarships are only available for incoming freshman, current students and transfer students are not eligible for these scholarships.

All current dance majors are expected to participate in Scholarship Day as greeters, class demonstrators, tour guides, door monitors, etc. Not only does this help the day run smoothly, it also allows the prospective students and their families to interact with the majors throughout the day. Professor Fieseler is in charge of organizing and planning this event; anyone who can not help with Scholarship Day should contact her before winter break.
Performance / Choreographic Opportunities in the Dance Program

Emerging Choreographer's Concert (ECC)

Every fall semester at the Schubert Theatre of the Labuda Center for the Performing Arts, students of the dance program present a large scale dance performance entitled the Emerging Choreographer’s Concert. This dance concert is organized, produced, choreographed, and performed in by students.

A committee of graduating seniors is formed at the end of the previous spring term to select the ECC choreographers and the ECC Student Manager for the following year. Anyone in the dance program can apply to become an ECC choreographer. Students interested in choreographing for ECC should submit a written proposal of their choreographic idea to the committee (see appendix). ECC project proposals are evaluated by the committee on the basis of the project proposal’s quality of artistic merit, choreographic phrases, and oral interview during a formal audition process. The committee considers the feasibility of the project’s completion, and the overall programming of the concert, and “readiness” of the individual student in selecting the ECC choreographers.

The ECC selection committee also elects an ECC Student Manager to help organize the production and to be the liaison between the ECC choreographers and the faculty members. (See Management Opportunities).

No academic credit is given for performing in or choreographing for the ECC concert but the experience is extremely valuable and all dance majors are expected to participate in the concert in some way.

Fall Informal Concert

The Fall Informal Concert is a dance concert held during the exam week of fall semester in the Schubert Theater. This concert has very little technical support, (ie. ‘lights on’ and ‘lights off’ are typically the only cues given) and is organized and produced completely by the dance students who have been selected to choreograph for this concert by the faculty members. One does not have to be a dance major to propose a choreographic project, anyone who is taking dance classes within the dance program may submit a written proposal to choreograph. Students who have choreographed in the ECC concert of the same year may not propose to choreograph for the Fall Informal Concert.

DeSales University Dance Company (Touring Company)

In 1999 the Dance Program began reaching further into the community with the creation of the ACTion Dance Touring Company. Now known as the DeSales Dance Company, it strives to forge community partnerships, emphasizing dance as both a performance art and as an educational discipline. Company members are DSU students who rehearse and perform lecture/demonstrations, and offer movement workshops and master classes throughout Pennsylvania, New Jersey, New York, and Maryland. In addition to the active commitment to outreach, the DeSales Dance Company serves as a vehicle for our advanced performers to tour with a repertory of work created by faculty and guest artists. The goal is to provide dance students with an experience similar to that of a professional dance company. Performances are given in a variety of venues including elementary to high schools, community colleges and community centers. Auditions for the company occur every spring, and are open to rising sophomores-seniors. Selected students register for DA 428 for the fall semester, although the commitment to the company is for an entire academic year. Professor Kristin Fieseler currently directs and choreographs the DeSales Dance Company.
DeSales University Dance Ensemble (D.U.D.E.)

Every spring semester on the Main Stage of the Labuda Center for the Performing Arts, the dance program presents a large scale production featuring the choreographic work of faculty, guest artists, and (on occasion) students. The choreographers for this concert create a broad variety of work. Dance forms, from the classic to the contemporary, western and non-western are featured in this evening of dance. Auditions for Dance Ensemble occur during the fall semester each year; during the spring semester students cast in a piece(s) may register for one academic credit. Throughout their four years, students may register for DUDE three times for a total of three credits (DA 424.1, 424.2, and 424.3). Prerequisite: audition. Not open to students on academic probation. Lab hours are to be determined on an individual basis.

Senior Projects

This is a culminating presentation of a student’s experience as a dance major. These projects are presented at the end of the fall semester and evolve out of the Senior Dance Seminar course. Projects are designed, researched, analyzed, and presented by the senior dance major to the general public.

Composition II Project Showings (Comp Projects)

This is an informal showing held each year at the end of spring term in the Brisson Dance Studio. Work is presented by students of the DA 232 Dance Composition II course and is the culmination of a full year of composition study. Projects are designed, choreographed and presented by the students of this class and are presented to the general public. Dance majors are asked by the student choreographers to participate in these works; rehearsals for these pieces should be regarded just as important and professional (ie attendance and conduct) as all other rehearsals throughout the year.

Independent Projects

Qualified students may design and explore an independent project related to any area of the dance medium. Projects may either focus on creative exploration or on scholarly research. The objective of the independent project (creative) is to explore various styles of dance, to expand personal knowledge and experience through choreography, and to challenge the individual to think creatively though physical movement experiences. The objectives for scholarly projects are to challenge existing paradigms of student thought, expand sound research methodologies and practices of the student, and create a significant contribution to knowledge in a particular area of dance research.

A statement of project proposal must be submitted to a departmental faculty member for approval in the semester prior to registration for the course. The project will be supervised periodically during the semester by a departmental faculty member who will be selected based on the nature of the project. Prerequisite: junior/senior status (minimum 2.0 GPA) and permission of department chair. This experience may be completed for up to 3 credits, designated as DA 499. Policies and documents pertaining to independent studies may be found in the appendix.

Outside Performance Projects

Students may take advantage of outside performance opportunities as long as they do not interfere with the regular course of study and participation in the DeSales Dance Program. We believe it is important for students to prioritize their opportunities and to manage their time well. We insist that school work remain their top priority even if other opportunities present themselves.
Participation in interdepartmental Performances
Dance students are encouraged to participate in projects sponsored by the Theatre and TV/Film programs. These kinds of projects are excellent opportunities to develop your talents. Sometimes these projects have schedules that are not congruent with a dance major’s other responsibilities. Usually, these conflicts in schedule can be worked out. It is important for you to realize that you are undertaking extra work and that it is your responsibility to inform the person you are working with in Theatre or TV/Film exactly what your other commitments are. They, in turn, should understand that they will have to work around these commitments of your major if they wish to involve you in their project. If issues arise that seem to be difficult to negotiate, you should discuss these with your advisor or with the Chair of the department if necessary.

Performance Policies

Participation in Main Stage Productions
Participation includes work as a dancer, understudy, production staff, or crew member. All dance majors participate in our ECC and DUDE concerts. This experience supports our Department’s philosophy that the theoretical approach to performance must be supplemented with practical experience.

Being Cast in a Performance
In order to be cast in a performance within the Performing and Fine Arts Department a student needs to have a 2.0 GPA in the semester prior to the performance.

Students, who have been cast in a performance, must understand and be willing to take on the responsibility of being a performer. This means being realistic about schedules and making commitments that can be kept. Performers are expected to attend all rehearsals, meetings, showings, fittings, and performances as scheduled by the choreographer and by the production manager. Performers need to be at rehearsal on time, warmed up, and ready to work with a choreographer. Performers need to make the rehearsal process and the performance a priority over and above other extra-curricular and social obligations. When a student is at a rehearsal, and the choreographer is working with someone else, the student should take care of their body by doing stretching or strengthening exercises quietly on the side and by actively watching the rehearsal process as the piece develops.

Being Cast as an Understudy
Understudies are valued members of any cast. They play a vital role in any cast’s commitment to overall performance quality. Understudies are in the position of being able to step on stage with any part at any time. Therefore, being an understudy requires more work than that of any individual performer. Being an understudy is a huge responsibility and should be considered a valuable learning experience as well as an indispensable part of the performance. We cast at least two understudies per piece for each ECC and Dance Ensemble piece.

Crew Work
All dance program students, even if they are cast in a performance, are assigned to production crews by the production manager and by the dance faculty. Crew assignments will be posted soon after the cast list is posted. Crew chiefs will be assigned to each crew area of responsibility. These crew chiefs will schedule the work of each crew. Students are responsible for keeping abreast of changing crew schedules as required by the needs of each area of responsibility.
Spring Break

Every year, dance majors are expected to give up some of their spring break in order to prepare for our DeSales University Dance Ensemble (DUDE). The concert, our largest of the year, occurs in the week just after spring break and we need to sacrifice a few days of our spring break so that we can be prepared for the tech process. This year, there is a slight adjustment to our lighting crew (now entitled lighting/change-over crew) responsibilities. **The six or seven crew members who are assigned to the lighting/change over-crew will be asked to help strike the theater performance “Of Mice and Men” on Sunday, March 7, 2009 and to help change-over the Mainstage Theater into a dance performance space.**

As usual, all dancers who have been cast in DUDE pieces must return early for two “rehearsal days” at the end of spring break. Failure to be present at the final rehearsal days will result in a student loosing the opportunity to perform, and an understudy will be requested to step in for at least one of the performances. For example: **Spring break 2010 begins Saturday, March 6. Students cast in DUDE pieces must be present at rehearsals beginning at 9am on the following Saturday, March 13 and Sunday, March 14. Technical rehearsals will begin on the evening of Monday, March 15 and continue through the run of the performance March 19-21.**

Showings and Technical Rehearsals

Part of a student’s obligation and responsibility when cast in a performance is to be present for all of the public showings of this work and for all of the technical rehearsals leading up to the work’s final performance. Failure to attend any of these showings or technical rehearsals will result in a student loosing the opportunity to perform, and an understudy will be requested to step in for at least one of the performances.

Costume Policy

Students may not borrow costumes from the costume shop or from costume storage. Costumes may be rented with the approval of the Resident Costume Designer and Costume Shop Manager. Costume rental forms and requirements can be picked up in the Costume Shop.

Strike

At the end of the ECC and DUDE performances all dance majors are required to help with strike. Responsibilities include taking down the lights, rolling up and storing of the dance floor, putting away props and costumes, etc. As they say, “Many hands make light work.” This is an important responsibility and everyone is expected to participate fully. After a significant amount of the work has been completed, dance majors are released from the work by the technical director in charge in reverse class order; ie. seniors first, then juniors, sophomores, and finally freshman.
Teaching Opportunities

The Conservatory of Dance (C.O.D.)

DeSales University has been providing Lehigh Valley the community with affordable, low pressure, high quality dance training since 1989. This program provides excellent dance training while giving upper class Dance majors an opportunity to teach. The Conservatory of Dance is a caring, learning environment where our well-trained teachers share the joy of movement through dance with students of all ages.

Any dance major in good academic standing may apply to assist or teach COD classes. COD staff will be selected and supervised throughout the semester by the Director, Trinette Singleton. Those students who have taken DA 371: Teaching Educational Dance are eligible to receive credit for teaching by enrolling in DA 478. This course is a one-credit course that may be repeated up to six times.

Management Opportunities

COD Student Assistant Director

Students with goals of opening their own dance studio should consider working to become eligible to be the COD Student Assistant Director. Only those students who have taken DA 371: Teaching Educational Dance and who have earned at least three credits of DA 478 are eligible to be considered for the COD Student Assistant Director position. Those students who serve as COD Student Assistant Directors receive credit for managing by enrolling in DA 479. This course is a one-credit course that may be repeated.

ECC Student Manager

The ECC selection committee elects an ECC Student Manager to help organize the production and to be the liaison between the ECC choreographers and the faculty members. (See Management Opportunities) This elected ECC Manager meets regularly with a faculty member to oversee, produce and to administrate the production itself. Any student in the dance program can apply to be the ECC Manager, no prior experience is necessary. Students interested in becoming ECC Managers will need to fill out an application and complete a written proposal (see appendix). No academic credit is given for being the ECC Manager but the experience is extremely valuable and all dance majors are encouraged to apply.
Additional Dance Program Opportunities

The Summer Dance Intensive (SDI)
The Summer Dance Intensive, which began in 2002, offers professional dance training to students ages 14 and up. The two-week program focuses on technical training in ballet, modern, and jazz dance. Additional classes are offered in such courses as ballet repertory, modern repertory, pilates, and improvisation. Students that are entering their junior or senior year in high school or are already enrolled in college are eligible to earn three credits (DA 301) for successful completion of the intensive. The two-week program culminates in an informal presentation and is directed by Professor Kristin Fieseler.

National Dance Honor Society (XTE)
This nationally recognized organization serves to engage academically gifted students in community service opportunities. The DeSales chapter of XTE also works to promote the awareness of dance on campus and in the community at large. Students are eligible to join XTE after completion of one semester at DeSales University; a 3.0 minimum GPA is required to enter and remain in XTE. Common membership activities include fundraising for various service organizations, attendance at community service events and hosting and promoting an annual scholarly lecture on the DeSales campus. The faculty advisor for this organization is Timothy Cowart.

Creative Exploration Organization (CEO)
CEO was formed by dancers interested in promotion the art of dance within the campus community and to raise funds to support members’ artistic pursuits. Membership is open to all dance majors, regardless of GPA. Common membership activities include fundraising events at dance concerts and on campus. These fundraisers serve to promote the awareness of dance majors on campus, as well as to provide financial assistance to CEO members interested in pursuing artistic development. For the past three years, CEO has been able to provide scholarship money to selected students who are attending various summer intensive programs. The faculty advisor for this organization is Kristin Fieseler.

Internships
Many opportunities are available for dance majors interested in pursuing professional connections while still enrolled in the university. The faculty supports these endeavors and encourages students to partake in various internship opportunities. Those students pursuing a double major in education, business or communications are highly encouraged to take advantage of internship opportunities. Internship experiences can vary widely, and should be created for individual interests and career goals. These internships may or may not be done for academic credit, depending on the length and intensity of the program, as well as the preference of the students to receive academic credit. Those applying for credit should register for DA495 Dance Internship.

Some examples of internship experiences include Tiffany Mills Dance Company (administrative assistant intern), Washington Ballet (educational outreach intern), Jennifer Muller/The Works (dance performance intern), American Dance Festival (box office intern), Walt Disney World (dance performance intern), National Dance Education Organization (dance education/research intern), Pennsylvania Ballet (public relations intern, house management intern), St. Luke’s Hospital (dance therapy intern), Nickelodeon/MTV (casting agent intern) and State Theatre of Easton (dance administration intern). If interested in internship opportunities, please see your Academic Advisor for further information.
American College Dance Festival Association (ACDFA)

The DeSales Dance Program’s participation in ACDFA provides students with the opportunity to study alongside other dance majors form across the United States. In addition, students are able to take a wide variety of classes from professors and professionals across the globe, as well as participate in and observe multiple concerts in a condensed period of time. DeSales University is a members of the Northeastern conference, but we attend conferences all of the United States (Southeast, Midwest, Northwest, Mid-Atlantic, etc.). Students participation in ACDFA make a financial commitment to attend the event, which includes cost of transportation, hotel, food, and conference fees. ACDFA is an annual event, and usually occurs in the spring semester. One or more faculty members serves as coordinator for DeSales students interested in attending. Details of annual conferences are given during dance major meetings throughout the year.

National Dance Education Organization (NDEO)

DeSales University has been an institutional member of NDEO since 2004, and faculty members have taken students to attend annual conferences. This is an invaluable opportunity to meet and share ideas with other students and education leaders from around the world. The annual conference includes workshops, paper and research presentations, technique classes, performances and panel discussions that explore various facets of dance education. Students are responsible for transportation costs, hotel, food, and conference fees. NDEO conferences are rotated in location every year (east, central, west, etc.): past conferences have been in Cincinnati, OH; East Lansing, MI; Salt Lake City, UT; Buffalo, NY; and Long Beach, CA. Tim Cowart serves as the faculty liaison with NDEO, and coordinates students attendees from DeSales University. Details about conference opportunities are discussed in dance major meetings throughout the year.

Dancers Helping Dancers

Formerly known as Big Sister / Big Brother, Dancers Helping Dancers pairs freshman and transfer student dancers with seasoned junior and senior dance majors. The purpose of this program is to provide new students with a responsible person to whom they can refer regarding dance major policies, concerns, etc. Various social events are held throughout the year in order to foster positive relationships between all dance majors. Details and sign-ups for Dancers Helping Dancers are discussed in dance major meetings throughout the year.
Dance Program Faculty and Staff Members

John Bell, Ph.D. (Chair, Department of Performing and Fine Arts)
john.bell@desales.edu  Ext: 1438

John Bell, an arts administrator and educator with nearly two decades of experience in higher education, has assumed the post as Chair of the Performing and Fine Arts Department at DeSales University. A professional director, choreographer, conductor and actor, Bell's professional credits include the lead role in the national tour of Tommy Tune’s Broadway musical My One and Only and work at the Tony Award winning Old Globe Theatre, the Lyric Opera of Chicago, Meadowbrook Theatre, the Orlando Shakespeare Festival, the Virginia Opera and the Michigan Opera. He is a published scholar on the life and work of composer/lyricist Stephen Sondheim and interned on the world premiere of Sondheim’s Into the Woods. He has recently completed a new book Score: Music Theory for Musical Theatre which will be published by Scarecrow Press. Prior academic appointments include the University of Central Florida, James Madison University and the University of Michigan-Flint.

Full-time dance faculty members

Tim Cowart, B.F.A., M.S., M.F.A. (Director of the Dance Program)
Modern, Improvisation, Composition, Dance History, Dance in World Cultures, Dance On Camera, Ballroom, Contact Improvisation
timothy.cowart@desales.edu  Ext: 1663

Tim Cowart has performed nationally and internationally as a company member of the Lewitzky Dance Company, The Pittsburgh Dance Alloy, and with Impact Production's "Dayuma" and the"Masterpiece." He has also performed with Elizabeth Streb/ Ringside, The David Dorfman Dance Company, Minh Tran and Company, and The Dance Theatre of Oregon. Cowart's choreography has been presented in six states and he continues to create work and perform for Co-Art Dance a contemporary dance company he co-founded with his wife Corrie in 1997. He received a B.F.A. in Dance and Choreography from Virginia Commonwealth University, an M.A. in Performing Arts Administration and an M.F.A. in Dance from the University of Oregon. He taught in the dance programs at Western Oregon University, Lane Community College and at the University of Oregon. He has teaching certifications in DanceAbility work and in Stott Pilates. Mr. Cowart joined the faculty at DeSales University as an assistant professor and as the Director of the Dance Program in 2005.

Kristin Fieseler, B.A., M.F.A. (Director of DeSales Dance Company, Summer Dance Intensive)
Modern, Jazz, Tap, Careers for Dancers, DeSales Dance Company, Senior Seminar
kristin.fieseler@desales.edu  Ext: 1243

Kristin Fieseler is an Assistant Professor of Dance in the Performing and Fine Arts Department. As a dance educator, Kristin has taught at universities, schools, festivals, studios, and camps throughout the United States. Her choreography has been presented in numerous modern dance concerts, musical theatre and opera productions and she is about to embark as Artistic Director of her newly founded company: Annex Dance Company. In addition to her own work, she has performed and collaborated with VT Dance and is currently working with inFluxdance for their 2007 season as an artistic collaborator, choreographer, and performer on the show: Found and Lost: Goals for 2002, which is being toured to 9 cities throughout North America. Kristin is the director of the DeSales University Summer Dance Intensive and is the co-director at Ballibay Fine and Performing Arts Camp.
Mishele Mennett, B.F.A., M.F.A., C.L.M.A.
Ballet, Modern, Kinesiology, Teaching Methods, Laban Movement Analysis, Somatics, Intro to Ballet and Modern Dance
mishele.mennett@desales.edu Ext. 1719

Born and raised in Palm Beach, Florida, Mishele trained with Joanna Kneeland and Marie Hale (Artistic Director of Ballet Florida), learning The Method, a training program for ballet dancers that incorporates principles of physics, psychology, and kinesiology, as well as standard ballet pedagogy. Mishele was on Harkness and (Alvin) Ailey scholarship, toured with Academy Royale, Disney, Park Avenue Repertory, Frank Holder Dance Company, Dance Touring Theatre, and Oregon Dance. She earned her BFA in Dance/Theatre at East Carolina University and her MFA in Dance at Florida State University. She has been dance faculty at East Carolina University, State University of New York at Geneseo and at Brockport, University of Oregon, Oregon State University, and Western Oregon University, teaching ballet, modern dance, dance history, survey of dance forms, teaching methods, and repertory. Mishele has performed and choreographed for ballet and modern dance companies, university dance concerts, opera, and musical theatre, and is interested in the blend or pull between different dance forms. With a good eye for seeing what is needed for movement efficiency, and a passion for communicating this to students, Mishele delved further into study of the body, training and then working as a Licensed Massage Therapist and an Advanced Certified Pilates Trainer (Institute for the Pilates Method), maintaining a Pilates/Massage studio for 10 years. She continues to integrate science and art in her private practice, teaching and choreography. Her ballet classes are classically formed, expressively enthusiastic, and designed to nurture the student dancer in developing his/her own movement voice.

Part-time/adjunct dance faculty members

Tara Madsen, B.A., M.F.A.
Modern, Intro to Jazz, Intro to Tap
taramadsen@taramadsendance.com

Tara Madsen is currently living in Philadelphia and has performed professionally with the Tania Isaac Dance Company. She has presented her original choreography internationally at The 33rd International Choreographers Showcase at the Edinburgh Festival Fringe in Scotland at The Roxy House Theater as well as The 28th International Choreographer’s Showcase in Barcelona at Mercat de les Flors-Ciutat del Teatre and in Madrid at Sala Cuarta Pared presented by Dance Forms Productions. Nationally, she has presented her work at various venues such as PS 122 in NYC, the Solar Powered Dance Festival 2005 and 2006 in NYC, The Monterey Dance Fest in California, The Durham Arts Council in North Carolina and the American College Dance Festival Association. She received her MFA in Performance and Choreography from Smith College in May of 2006 where she was awarded a teaching fellowship. In May of 2004 she received her BA in Dance from Slippery Rock University of Pennsylvania where she was awarded the "Outstanding Choreographer Award." Tara is also a Certified GYROTONIC® instructor.

Lynn Mariani
Jazz
Lblade413@hotmail.com

Ms. Mariani began her professional career in Bob Fosse's Dancin', where she served as dance captain for Mr. Fosse. Her credits include the European company of Cats, Hollwood Beat, Chicago, Red Hot Broadway and national TV commercials. Lynne's teaching experience includes Bravo Dance, DeSales University, Regional Dance Theatre, Wilkes University, and King's College.
Trinette Singleton–Washer, D.F.A.(Honorary), (Director of Conservatory of Dance) Ballet, Pointe and Partnering
singlewash@juno.com

Trinette Singleton began her career with New York’s Joffrey Ballet in 1965, having received her early training with Harriet A. James in her home state of Massachusetts. She has toured throughout the U.S., Canada, and Europe performing in ballets by notable choreographers such as Joffrey, Arpino, Ashton, Balanchine, Cranko, DeMille, Jooss and Tudor. She was thrust into national prominence in 1967, appearing in the multi-medial ballet, Astarte, created on her by Robert Joffrey. She was the first dancer ever to appear on the cover of a national news magazine – Time. Some of her numerous activities have included residencies at Florida State University, Bucknell University and Washington University, where she taught, lectured and choreographed. She has also choreographed for both the Joffrey Ensemble Dancers and the New School University BFA program in Classical Ballet. In 2002, she restaged Astarte for The Joffrey Ballet Company in Chicago. Ms. Singleton was on the faculty of The Joffrey Ballet/New School University where she taught in the BFA program until 2003. She was also on the faculty of The Joffrey Ballet School through 2004. Trinette recently gave up the directorship of her own school, Bravo!Dance, in Wilkes-Barre, to focus on being Co-Artistic Director of Repertory Dance Theatre in Allentown where she just completed a new, two act ballet “Once Upon a Scrambled Fairy Tale.” She also teaches in the Performing and Fine Arts Department of DeSales University. Trinette teaches each summer for The Joffrey Texas Workshop, where she was just named Artistic Director. She is often a guest teacher for The Joffrey Ballet, in Chicago. Spring, 2005, she adjudicated for ACDF at Washington University. She was also guest Master Teacher for Regional Dance America in 2005. Trinette is often guest Master Teacher for Cecchetti seminars and serves on the Advisory Board for Cecchetti USA. Trinette holds her Licentiate, Imperial Society of Teachers of Dance, London, England.

Dance Musicians

Jeff Arnell – Percussion

Mike Clipman – Percussion

Scott Eggert – Percussion / Piano
kseggert@ptd.net

Scott Eggert is an accomplished musician with over nineteen years of professional experience. He has devoted his years of study to Classical, Jazz, Rock, R&B, Folk, World Music, Sound Healing, and the metaphysics of sound. He studied composition at Carnegie-Mellon University and Berklee College of Music. He has also studied African drumming with Babatunde Olatunji and Sanga-of-the-Valley, toning and chanting with Don Campbell and Sylvia Nakkach, and traditional Native American music with David Winston and Robert Aptaker. He specializes in traditional Native American music, West African drumming, and Overtone Singing. Scott’s first CD of World Music, Akróasis, was released in 2003. Scott plays in a Native American ensemble called the Red Heart Singers, plays piano in the Nite-Time Band of New York, and is a Rostered Artist with PA Council of the Arts. He teaches private voice and piano lessons, and is the Music Director for Circle Of Stones Ritual Theatre Ensemble, based in Emmaus, PA. Mr. Eggert joins the staff here at DeSales University to accompany all of the modern dance technique classes.
Administrative staff members

Amy Diehl
Secretary/Business Manager
Ext: 1247
amy.diehl@desales.edu

Roseann Damico Schatkowski
Director of Marketing & PR
Ext: 1547
roseann.damico@desales.edu

Dale Jackson
Box Office Manager
Ext: 1737
Dael.Jackson@desales.edu

Chad Zivic
Box Office Assistant Manager
Ext. 1820
chadd.zivic@desales.edu
Appendix I

ECC Student Choreographer’s Application Form:

Deadline for submitting Project Proposal: **Friday, April 23, 2010**

Tim Cowart’s mailbox in Labuda office

Audition Date: **Wednesday, April 28, 2010**

Brisson Studio

**Application Instructions**

(The proposal should be typed)

• Any dance major interested in choreographing is eligible to propose a project. You do not need to have complete dance composition courses.

• In section one of the proposal, describe the project in detail, the kind of process needed to fulfill the project, and state the reasons why it is important for you to present this project.

• If you need more space for any part of the proposal, please include attachments.

• At the time of the audition, you should submit any revision(s) to your proposal (i.e., new theme, new costumes, new music, new length, new sections, etc.)

• For the audition, you should present substantial choreographic ideas (phrases) for each section of your project. You should be ready to answer pertinent questions about your choreographic project and the anticipated process.

• If you are selected as a choreographer for ECC, you may not perform in the concert

The project proposal will be evaluated in the following manner: 1) Quality and artistic merit of project proposal 2) Quality of choreographic phrases 3) Quality of oral interview 4) Feasibility of the project’s completion 5) Programming.
EMERGING CHOREOGRAPHERS CONCERT 2009

DATE _________________

STUDENT CHOREOGRAPHER
NAME ________________________________________________

1. PROPOSAL NARRATIVE:

2. DANCE IDIOM: _______________________________

3. TITLE OF DANCE: _____________________________________________________

4. MUSIC:
   Composer: __________________________________________________
   Title(s): ____________________________________________________
   Total Length: _______________________________________________

5. NUMBER OF DANCERS _____________

6. CHOREOGRAPHIC THEME
   Dramatic _______ Humorous _______ Abstract _______
   Narrative _______ Pure Movement ______

Theme Description:
7. CHOREOGRAPHIC FORM:

AB _____ ABA _____ RONDO (abacada) _____ NARRATIVE ______

COLLAGE _____ THEME AND VARIATIONS ______

8. SECTIONS: how many? ______

9. COSTUMES: describe and attach a color design or photo for all costumes.

10. LIGHTING: Describe your lighting needs, a) specific specials b) cool or warm wash for each section c) color cyc for each section or black traveler/background d) timing of music and light at the beginning and at the end

11. PROPS/SET: Yes ____ No ____ if yes describe and explain the need and use

12. BUDGET:

Music: __________

Costumes: __________

Props: __________

Set: __________

Travel: __________

Research: __________

Postage: __________
Printing: ___________
Total: ___________

13. CHOREOGRAPHIC EXPERIENCE: (list the title of your works, year created, number of dancers, music, and length)
Appendix II

ECC Student Choreographer’s Contract

PERFORMANCES NOVEMBER 6-8, 2009

DANCER and/or CHOREOGRAPHER CONTRACT

Time Commitment:
A member of the EMERGING CHOREOGRAPHERS CONCERT (ECC) should expect to rehearse several hours a week from Monday through Saturday. In addition to 2 or 3 rehearsals a week per dance, member should be available for showings (on selected Thursday evenings) as well as for Technical/Dress rehearsal week. Crew time is also another responsibility required from each ECC member (even non-majors). A crew schedule will be posted as soon as possible.

Restrictions:
Dancers can participate in a maximum of 2 dances (as original and/or understudy). Choreographers may not perform in the concert.

Lateness & Absences Policy:
Tardiness and absences will not be tolerated. If late or absent for any unacceptable reason, choreographers have the right to dismiss dancers from their dance.

Outside Commitments:
Any prior commitments, including Family events and/or Work should be included on the back of the Schedule Grid.

Rehearsal Schedule:
The schedule will be posted on Friday for the following week. It is the responsibility of each member to check the callboard on a daily basis.

Illness & Injury:
If a dancer is ill or injured prior to a rehearsal, please call the choreographer as soon as possible to inform them of the problem. If a choreographer is ill or injured, please call the ECC manager as soon as possible to find a solution.

Communication:
Each dancer should have the telephone number of the choreographer and each choreographer should have the telephone number of all his/her dancers.

Decorum:
“You will attract more bees with honey than with vinegar.” Creating is a complicated process charged with emotion, excitement, and sometime frustration. Be respectful of each other, help each other, be on time, and be thankful for the opportunity.

DANCER and/or CHOREOGRAPHER CONTRACT

I, ______________________________________, have read the Dancer and/or Choreographer contract and agree that I will fulfill the rehearsal obligations and commitment to the Emerging Choreographers Concert 2009.

Date: _____________________
Signature: _________________________________________________

(Keep the front page for reference)
Appendix III  
**ECC Student Manager’s Application**

ECC Concert 2009  
Deadline for submitting manager application  

Friday April 25, 2009 by 5 pm  

Application Instructions  

This application should be typed and turned in by the application date. Please answer the following questions:

- What is your previous management experience?  
- Describe your ability/capabilities to take on the role of ECC manager.  
- Describe the reasons why you want to become the ECC manager.  
- Indicate your schedule availability for separate weekly meetings with Professor Cowart and with the ECC Choreographers.

The application will be evaluated by the following criteria  
1) Quality of application and  
2) Feasibility of the project’s completion.

• Results of the interview will be posted before May 7th.
Appendix IV
Independent Study Application Form

DA 499 Independent Study in Dance
Project Proposal Form

Student’s Name_____________________________  Project Advisor’s Name ________________
Title of Project______________________________
Brief Description of the Project

Grading:  Letter Grade________    Pass-Fail___________     No. of Credits________________
Methods of Evaluation (observation, choreographic report, presentation)

No. and length of meetings__________________   Hr(s). per meeting_____________________
Other Comments_______________________________________________________________
Signatures:
Student________________________________________________
Date__________________
Project Advisor_________________________________________
Date__________________
Department Chair________________________________________
Date__________________
Academic Dean__________________________________________
Date__________________
Appendix V  
Dance Major Progress Report Interview Form  

Please sign up (sign up sheet is on Tim Cowart’s door) for an interview time, then complete the following and turn it in to Tim Cowart’s box in the main office by _____________.

Name:

Date/Time of interview:

Email: Advisor:

Year in School: Current GPA:

1. List the dance technique classes in which you are currently enrolled. Also list any technique classes which you regularly attend but are not currently enrolled. Please indicate if you are currently working with a tutor for technique class.

2. List the master classes you have attended this year.

3. List the auditions you have attended this year.

4. List any dance activities in addition to technique class and dance concert participation in which you are involved (e.g. performing as part of a dance team, teaching dance in a studio or school setting, coaching a dance team, performing with a dance group, liturgical dance performances, etc.)

5. List the dates/years of the dance concerts you have been in since becoming a dance major here at Desales. (e.g. main stage, Sr. Projects, Independent Projects, Tour Co., outside projects, etc.) in which you have either performed, choreographed, or worked backstage. It may be that the same year appears under each heading if you undertook more than one task in a given year.
a. Performed in (date, title of dance, and choreographer’s name):

b. Choreographed for (date, title of dance, name of production):

c. Worked backstage in (date, position, name of production):

6. List any concerns about your progress (academic, technique, etc.) that you would like to raise at the interview.

Please note this is a 10 minute interview to establish a shared sense of progress between the faculty members and the student. Should concerns arise that are beyond the scope of this brief ‘check in,’ a subsequent time will be set up with an advisor and/or other faculty.
## Appendix VI

### Dance Major Course Check List

| Name_______________________________ | Date of Entry_______________________ |
| Advisor_____________________________ | Phone______________________________ |
| Transfer Student:   Yes_____  No_____ | E-Mail______________________________ |

Entering Technique Placement: Ballet_______________ Modern____________________

### 16 Major Courses

(Technique courses are restricted to majors only or with instructor approval)

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7 Core Courses (dance majors must complete all of these courses)

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1 Controlled Elective (dance majors must choose one of these courses)

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### Dance Major Elective Courses

(Please check each course description independently for prerequisites before registration)

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### General Education Core Requirements

#### Communication and Thought (complete all)

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#### Physical Education Courses (complete all)

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#### Cultural Literacy

Humanities 1 & 2 Western Civilization and Political Thought

(Select two classes total)

one set: HI 201-202 or PO 201-202. Or you may choose a combination HI 201-PO 202 or PO 201-HI 202)

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#### Humanities 3 Great Works of Art & Music

(Select one)

Please select one course FA 330-370

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Christian Values and Theology

Christian Values and Theology 1 – Catholic Theology
(Select one)

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Christian Values and Theology 2 – Intermediate Theology
(Select any 200 or 300 level course)

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Christian Values and Theology 3 – Values Seminar
(Select one)

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**Minor Requirements**
(Must complete 6 courses to satisfy minor requirements)

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### Appendix VII

**Suggested Schedule of Courses for the Dance Major**

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<th>FALL SEMESTER</th>
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<td>Freshman Dance Seminar (DA 154)</td>
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<td>Communication &amp; Thought I (EN 103)</td>
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* = Technique class-level placement determined by faculty. for graduation.

** = These courses alternate between years as indicated. Matrix can be followed AS IS by students entering as freshmen in fall of even years.

+ Controlled Elective -- choose one: TV 210, TR 143, TR 263, TR 280, or TR 340
Appendix VIII

Description of Dance Courses

DA 105 (3 credits) Ballet & Modern Dance I
A beginning technique course in ballet and modern dance with emphasis on an awareness and efficiency of body movement for effective expression as a performing artist. Satisfies Physical Education Activity requirement. 7.5 hours. Prerequisite: Dance major status or permission of instructor. (Offered every fall)

DA 106 (3 credits) Ballet & Modern Dance I
A continuation of Dance 105. Fundamentals of ballet and modern dance techniques, practice and analysis of action in space, time and force, and theoretical study of movement principles emphasized. The course offers a conscious approach toward the understanding and experience of movement and the guidance into performance with discipline and expression. Satisfies Physical Education Activity requirement. Prerequisite: DA 105 or permission of instructor. 7.5 hours. (Offered every spring)

DA 107 (3 credits) Ballet & Modern Dance I
A continuation of DA 106. Satisfies Physical Education Activity requirement. Prerequisite: DA 105 and 106, or permission of instructor. 6 hours (offered every fall).

DA 108 (3 credits) Ballet & Modern Dance I
A continuation of DA 107. Satisfies Physical Education Activity requirement. Prerequisite: DA 107 or permission of instructor. 6 hours (offered every spring).

DA 112 (3 credits) Beginning Tap and Musical Comedy I
An introductory study of the fundamental tap dance techniques as they relate to musical theatre. Movement phrases are developed alongside jazz music's complex rhythms from roots in African music, as well as more traditional music from vaudeville and musical comedy. The course also includes readings, discussion, research projects and composition. Satisfies Physical Education Activity requirement. No previous dance training required.

DA 113 (3 credits) Beginning Jazz and Musical Comedy I
An introductory study of the fundamental jazz dance techniques as they relate to musical theatre. Movement phrases are developed alongside jazz music's complex rhythms from roots in African music through modern jazz music. The course also includes readings, discussion, research projects and composition. Satisfies Physical Education Activity requirement. No previous dance training required.

DA 114 (3 credits) Introduction to Ballet and Modern Dance
An introductory study for the fundamental ballet and modern dance techniques. Attention will also be given to period dance forms. Technical movement skills, range of movement vocabulary, and expressive capabilities are emphasized through the processes of movement technique sessions, improvisation, and composition. Course also includes readings, discussion, and research projects. Satisfies Physical Education Activity requirement. No previous dance training required.

DA 154 (3 credits) Freshman Dance Seminar
A three-part seminar designed to enhance students’ awareness and understanding of the three major areas of the dance field: the business of dance, body conditioning, and dance improvisation. (Offered every fall)

DA 205 (3 credits) Ballet & Modern Dance II
A continuation of Dance 106. An intermediate technique course in ballet and modern dance with emphasis on the practice and theory of movement principles. Terminology, theory and movement exploration of barre and center floor technique in ballet and modern dance are studied to develop alignment, strength, flexibility and coordination. Satisfies Physical Education Activity requirement. Prerequisite: DA 105, 106 or permission of instructor. 6 hours. (Offered every fall)

DA 206 (3 credits) Ballet & Modern Dance II
A continuation of Dance 205. Satisfies Physical Education Activity requirement. Prerequisite: DA 205 or permission of instructor. 6 hours. (Offered every spring)

DA 207 (3 credits) Ballet & Modern Dance II
A continuation of DA 206. Satisfies Physical Education Activity requirement. Prerequisite: DA 205 and 206, or permission of instructor. 6 hours (offered every fall).

DA 208 (3 credits) Ballet & Modern Dance II
A continuation of DA 207. Satisfies Physical Education Activity requirement. Prerequisite: DA 207 or permission of instructor. 6 hours (offered every fall).

DA 209 (3 credits) Pointe and Partnering Techniques
A ballet class designed to work specifically on the technique and refinement of pointe and/or partnering work within the classical idiom. Individual attention is given to each student's level of technical proficiency, beginning through advanced levels. Alignment and strength are stressed at the beginning level with progression to pointe variations at the intermediate level and partnering work at the advanced level. Each course satisfies one Physical Education Activity requirement. This course is repeatable for credit.

DA 219 (3 credits) Jazz and Musical Comedy II
An intermediate/advanced movement course in jazz dance technique as it relates to musical theatre. A variety of jazz dance phrases are explored incorporating a wide range of music, from traditional through jazz. Course also includes readings, discussion, research projects, and composition. Satisfies Physical Education Activity requirement. Prerequisite: DA major status or permission of instructor. Three hours.

DA 220 (3 credits) Tap and Musical Comedy II
An intermediate/advanced movement course in tap dance technique as it relates to musical theatre. Emphasis is placed on jazz music's rhythms as the foundation for tap and musical comedy. Intricate, rhythmical footwork is explored. Course also includes readings, discussion, research projects, and composition. Satisfies Physical Education Activity requirement. Prerequisite: DA major status or permission of instructor. Three hours.

DA 231 (3 credits) Dance Composition I
Basic principles of dance composition explored: weight, time, dynamics, space and movement invention for both solo and group forms. Historical and contemporary choreographic forms emphasized. Prerequisite: DA 105, 106 or permission of instructor. (Offered every fall)

DA 232 (3 credits) Dance Composition II
A continuation of Dance 231. Prerequisite: DA 231 or permission of instructor. (Offered every spring)

DA 280 (3 credits) Special Topics in Dance
An opportunity to pursue in a structured setting a topic of current interest or specialized focus not covered extensively elsewhere in the Dance curriculum. Prerequisite: Permission of the instructor. May be repeated with a change in subject matter. (Offered periodically)

DA 301 (3 credits) DeSales University Summer Dance Intensive
Technique and Repertory An intermediate/advanced technique course in ballet, modern, and jazz. Students drill 1or body conditioning, and 1day. The two-week program culminates in a public performance of work executed in repertory class. Prerequisites: admission by audition. (Offered every summer)

DA 305 (3 credits) Ballet & Modern Dance III
A continuation of Dance 206. This is an intermediate/advanced technique course in ballet and modern dance with concentration on the physical and expressive skills of the performing artist. Satisfies the Physical Education Activity requirement. Prerequisite: DA 205, 206 or permission of instructor. 6 hours. (Offered every fall)

DA 306 (3 credits) Ballet & Modern Dance III
A continuation of Dance 305. Satisfies Physical Education Activity requirement. Prerequisite: DA 305 or permission of instructor. 6 hours. (Offered every spring)

DA 307 (3 credits) Ballet & Modern Dance III
A continuation of DA 306. Satisfies Physical Education Activity requirement. Prerequisite: DA 305 and 306, or permission of instructor. 6 hours (offered every fall).

DA 308 (3 credits) Ballet & Modern Dance III
A continuation of DA 307. Satisfies Physical Education Activity requirement. Prerequisite: DA 307 or permission of instructor. 6 hours (offered every spring).

DA 347 (3 credits) Dance in World Cultures
A course which focuses on the importance of dance in non-western societies, and explores the relationship between dance and its surrounding cultural landscape. Issues to be explored include the function of dance within specific cultures, how dance is defined by the social, economic, political, religious, and moral values of society, and the global impact of non-western forms on other cultures.

DA 348 (3 credits) Evolution of Ballet and Modern Dance
A course which examines the evolution of ballet and modern dance, particularly in the western hemisphere. Course content is focused on the historical significance of dance as a theatrical art form. In addition, these idioms will be viewed in their cultural and sociological context, emphasizing the pervasive influence that ballet and modern dance have throughout the world.

DA 371 (3 credits) Methods for Teaching Educational Dance
Theory and laboratory practice of dance instruction, including teaching methods, lesson plans and practice teaching. The course emphasizes educational dance instruction designed for children, youth and adults. Students will participate as active instructors of educational dance with analysis and criticism. Lecture 3 hours, lab 1-2 hours. Prerequisite: Dance 105, 106 or permission of instructor.

DA 405 (3 credits) Ballet & Modern Dance IV
A continuation of Dance 306. This is an advanced technique course in ballet and modern dance with concentration on the physical and expressive skills of the performing artist. Satisfies the Physical
Education Activity requirement. Prerequisite: Dance 305, 306 or permission of instructor. 6 hours. (Offered every fall)

DA 406 (3 credits) Ballet & Modern Dance IV
A continuation of Dance 405. Satisfies Physical Education Activity requirement. Prerequisite: Dance 405 or permission of instructor. 6 hours. (Offered every spring)

DA 407 (3 credits) Ballet & Modern Dance IV
A continuation of Dance 406. Satisfies Physical Education Activity requirement. Prerequisite: Dance 405, 406 or permission of instructor. 6 hours. (Offered every fall)

DA 408 (3 credits) Ballet & Modern Dance IV
A continuation of Dance 407. Satisfies Physical Education Activity requirement. Prerequisite: DA 407 or permission of instructor. 6 hours. (Offered every spring)

DA 424.1, 424.2, 424.3 (Three 1-credit courses) DeSales University Dance Ensemble
A dance performance course for the performing artist. The student performer will be granted credit for rehearsing and performing in works choreographed or staged by faculty or guest artists. Prerequisite: audition. Not open to students on academic probation. Lab hours to be announced. (Offered every semester). Offered as pass-fail courses.

DA 428 (3 credits) DeSales Dance Company
A dance performance course for a select group of student performers whose primary focus is to share the art of dance with students in primary and secondary schools throughout the tri-state area. Prerequisite: audition. Lab hours to be announced. (Offered every fall). Offered as pass-fail course.

DA 445 (3 credits) Laban Movement Analysis
A comprehensive study of Rudolf Laban's theories of Effort and Space Harmonics. Effort, a system of qualitative movement analysis, and Space Harmonics, a study of the spatial components of movement, are explored as well as use of effort symbols and simple phrase writing. Both movement theories aid in dance performance, composition, and teaching. Prerequisite: Dance 205, 206 or permission of instructor.

DA 454 (3 credits) Senior Dance Seminar
A seminar exploring the anthropological, philosophical, sociological, aesthetic, educational, religious and historical perspectives of the art of dance in relation to its role, function and value in contemporary society. The student is responsible for designing, researching, analyzing, presenting, and evaluating an individual dance project as a culminating education experience. Prerequisite: senior dance major status or permission of instructor. (Offered every fall)

DA 461 (3 credits) Kinesiology for Dancers
An analytical study of the mechanical, physiological, and anatomical principles of movement and specific dance techniques. The course emphasizes the function of the body in movement, the structure of the body in movement, and how dance affects these two areas. Movement analysis and dance injuries will be studied. Prerequisite: DA 205, 206 or permission of instructor.

DA 478 DeSales University Conservatory of Dance:
A teaching practicum offering the individual student experience in teaching a specific area of dance. The course includes an examination of the teaching process, curriculum development, teaching observation and student teaching. It is intended for excellent students who plan to pursue graduate study and/or a
career in dance education. Prerequisite: DA 371 or permission of instructor. Lab hours to be announced. (Offered every semester). Offered as pass-fail courses.

DA 479 (3 credits) COD Student Assistant Director
A practicum offering the individual student experience in managing a dance program. The course includes further examination of the teaching process, curriculum development, resource management, and interpersonal skills. It is intended for excellent students who are serious about pursuing careers in teaching dance. Prerequisites: DA 371, three credits of DA 478 or permission of COD director. Offered every semester. Offered as pass-fail course.

DA 499 (3 credits) Independent Study in Dance
The qualified student designs and explores a project related to any area of the dance medium. A statement of project proposal must be submitted to a departmental faculty member for approval in the semester prior to registration for the course. The project will be supervised periodically during the semester by a departmental faculty member. Prerequisite: junior/senior status (minimum 2.0 GPA) and permission of department chair. (Offered every semester)