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WorkBook
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DEGREES OFFERED

THE BACHELOR OF FINE ARTS IN DANCE (BFA)
The Bachelor of Fine Arts in Dance prepares dance majors for professional careers in dancemaking, performance, theory, and teaching. The BFA professional degree is reserved for the top 10% of Dance Majors. However, we will accept all students who meet or exceed the standards of the program.

THE BACHELOR OF ARTS IN DANCE (BA)
The Bachelor of Arts in Dance is a liberal arts degree for those students who seek an understanding of and an intimate orientation to the discipline of dance with more general goals.

THE DANCE MINOR
The Minor is a degree for qualified students to engage in dance practices as support for areas of study. Students who wish to Minor in Dance must first audition, and then complete the required units. See appendix for details.

Advancement to the Major Degrees
Acceptance into the major degrees will be assessed by dance faculty at the Junior Level Review (JLR). See Appendix B for JLR details. The BFA and BA degrees have similar lower division requirements, but students who wish to be considered for the BFA degree must plan accordingly in the first two years. Students must have earned a “C” or higher in all Dance classes to pass this review. Students who do not pass the JLR will need to change to a different major.

ADVISING

All students are required to meet with the Dance Advisor twice per semester. In these meetings, Freshmen and Sophomores will work with the Dance Advisor to create a plan that keeps them on track to be accepted to advance in the BFA or BA program during their JLR.

- It is the students’ responsibility to schedule these advising sessions!
- Students must bring their Degree Evaluation and any related documents to their advising session.
- Students must follow the map of the degree program that they intend to declare at the time of the JLR.
- Any change in degree program must be approved by the Dance Advisor.

EXPECTATIONS OF STUDENT COMMITMENT

Coursework in the Dance Division requires a highly interactive and collaborative community. Your engagement, investment, and commitment are needed to create a supportive learning environment for all. Below are details about what that looks like within the Dance Division at SDSU:
Attendance

- The dance coursework is practice-based, and it is important to present in both mind and body. Excessive absences due to illness, injury, or family emergencies require proper documentation such as a doctor’s note or death certificate. Failure to provide such documentation may result in an Incomplete, Withdrawal, or “F” grade.
- If you arrive late, you must inform the instructor to ensure that you were not marked absent at the end of class. Do not disturb the class flow by informing the instructor the moment you arrive! If you are more than 5 minutes late, you may have missed too much of the class to safely participate and may be asked to observe.
- If you are given permission to observe class for any reason, you understand that it is an active practice and that your presence as a witness greatly influences the class.
  - You pay attention to what the students are doing in relation to the instructor’s directions and make correlations between what you see and hear, and your experience when you are physically participating in the class.
  - You view class from different locations in the room, paying attention with respect and generosity.
  - You are an active participant in class discussions. How does observing class enrich your kinesthetic/cognitive understanding of dance? How do you contribute rather than detract from what is happening in the room? What do you feel in our own body as you watch?
- You understand that each instructor may have slightly different expectations of those observing. If your instructor asks for notes, you must write them by hand and organize and/or type them outside of class.
- **Dance Division Policy on Observation:** If you check your phone or open your computer or tablet, you will be asked to leave and marked absent. On rare occasions, you may be asked to take a photo or video and upload it. These are the only exceptions to this rule, which is strictly enforced by all Dance Faculty.

Participation in Dance Classes

- You take responsibility for your actions and the effects they have on the course/class as a whole.
- You understand that energy, attention, and attitude are as influential as more quantifiable actions. If you are exhausted, distracted, or have a negative or dismissive attitude, you can recognize the effects of your state of being, take responsibility, and make necessary adjustments.
- You get enough sleep and consume the foods and beverages that best support your full and sustained participation in the activities of the course, and you avoid substances that hinder your ability to fully engage.
- If you are ill, injured, or consider yourself to be otherwise physically compromised, you find ways to engage in-class explorations differently, knowing that such limitations can reveal new inroads to course material that you might miss when working at your full capacity.
- When an exploration is offered in class, your inquiry is fully embodied. You ask questions with your whole self, and re-invest when needed. Even if you feel you have it down, you keep practicing because you know there is always more to find in any given exploration.
• You listen attentively to the professor, offer informed contributions to in-class discussions, and ask relevant questions.

**Participation in the Dance Division Community**

• You understand that your participation in the Dance Division community beyond your coursework is an essential part of sustaining an ecosystem that supports our dancing and includes
  ○ Actively defining your role(s) and how you can use your unique strengths to support the Dance Division
  ○ Presence at Orientations, Town Halls, and Dance Division concerts (See Dance Division Calendar)
  ○ “Showing Up” when you can for departmental service (such as auditions, Explore SDSU, and donor events) and knowing your limitations

**Choreographic Work**

Whether the choreographic work is for class assignments, informal showings, senior performances, or for major concerts, the time and space available for rehearsal is limited and meeting deadlines is extremely important. For these reasons, it is imperative that all dancers who agree to perform in any student or faculty work attend all rehearsals, be punctual, and are fully committed to the creative process. It is the choreographer’s responsibility to communicate clearly the time and place of the rehearsal, be prepared to work productively with the dancers, and begin and end rehearsals as scheduled.

**Written Work**

Writing is an essential life skill. As an important part of learning, dancing, and the articulation of dance to the rest of the world, the dance faculty provides you with writing formats specific to the content of courses. Follow these guides and go to them for help if necessary. The Love Library provides a Writing Center one level down from the main floor where you can get individual assistance with various types of writing assignments. Here are some general expectations for writing in all dance classes:

• You NEVER turn in a first draft of a formal writing assignment. Your professor and/or their graders’ time are valuable. You always revisit and revise, and in doing so, the writing process adds depth and complexity to your point of view.
• Your formal writing assignments are check for spelling and grammar, and have been read by someone other than yourself before they are turned in.
• If you bring a draft of an assignment to the professor for feedback, you take time to incorporate that feedback to the best of your ability before turning in another draft.

**Grade Descriptions**

These are the “Definitions of Grades for Undergraduate Students” in the SDSU Catalog under “University Policies.” Grades and grade points per unit used in reporting are as follows:

- A (outstanding achievement; available only for the highest accomplishment), 4 points;
- B (praiseworthy performance; definitely above average), 3 points;
- C (average; awarded for satisfactory performance; the most common undergraduate grade), 2 points;
- D (minimally passing; less than the typical undergraduate achievement), 1 point;
F (failing), 0 points

These descriptions mean that you will not receive an “A”, “B”, or “C” grade simply for completing the basic requirements of coursework!

CREWING REQUIREMENTS

All freshman dance majors and minors (regardless of class level) must usher two performances per semester. All sophomores, juniors, and seniors must crew one production per year. In other words, starting your second year, you will crew for 3 productions over 3 years. Responsibilities include attendance and full participation at all technical rehearsals, production meetings and performances. This is usually Tuesday-Saturday 5-9:30. Please schedule carefully- a partially fulfilled week of crewing will not be counted. The Technical Supervisor will initial each student’s Crewing and Advising Card upon the satisfactory completion of your assignment. These will be recorded in the Music and Dance Office at the end of each semester. Failure to fulfill crewing obligations will delay your graduation!

FINANCIAL AID & SCHOLARSHIPS

Students are also urged to apply to the University Scholarship listed in the General Catalog. Financial aid is available from the University in the form of loans, grants, and part-time employment for eligible students. Information about all state, federal and institutional aid programs is available from the Financial Aid & Scholarship Office.

The School of Music and Dance has a limited number of Student Assistantships and work-study positions. See Professor Joseph Alter, your Dance Advisor, and Shirley Valencia, Student Coordinator for further information.

GENERAL INFORMATION

Dance Homeroom

All students will need access to the Dance Homeroom on Blackboard for Dance Division announcements, resources, and a link to the Dance Division Google Calendar. If you do not see the Dance Homeroom on your Blackboard list, contact Shirley Valencia in the office of Music and Dance as soon as possible!

Dance Division Events

- **Town Hall Meetings**: The entire Dance Division meets three times each semester to make announcements, share information, and connect. This will happen during the second half of the Dance Technique(s) class.
- **R&R**: We schedule two days every mid-semester to Recuperate & Reflect. During these days, R&R each of your Dance instructors will guide you in this practice in a way that is relevant to the course.
Student Ability Success Center
If you are a student with a disability and believe you will need accommodations for any class, it is your responsibility to contact the Student Ability Success Center. To avoid any delay in the receipt of your accommodations, you should contact Student Ability Success Center as soon as possible. Please note that accommodations are not retroactive and that instructors cannot provide accommodations based upon disability until they have received an accommodation letter from Student Ability Success Center.

Counseling and Psychological Services
If you need help navigating personal issues, please contact Counseling and Psychological Services. They are there to help, and/or point you towards other resources.

SDSU Sexual Harassment Policy
The SDSU sexual harassment policy states: "San Diego State University shall be committed to preventing sexual harassment and to promptly addressing violations of this policy. The university shall create and maintain a positive learning and working environment for its students and employees and shall not tolerate sexual harassment. Nothing herein shall contravene rights guaranteed in the Constitution of the State of California or the Constitution of the United States."

In addition, "Sexual harassment and its behaviors shall be prohibited by the university: Sexual harassment is demeaning and degrading and a form of prohibited discrimination on the basis of sex. As an affront to one's dignity, sense of self, and self-esteem, it can negatively impact performance at work or in an academic setting."

The full sexual harassment policy can be found in the University Policy File (Codes: Sexual Harassment). Procedures for reporting sexual harassment and other forms of illegal discrimination can be found on the Web site of the Office of Employee Relations and Compliance.

FACILITIES

Dance Studio Theater
This facility provides an intimate venue to showcase dance performances by students, faculty, and other local and touring dance artists. With telescoping and floor level seating, the Studio Theater can accommodate approximately 95 guests and is equipped with theatrical drapes, Marley dance floor, intercom, sound system, 96 dimmer computerized theatrical lighting system, green room, makeup room, and a control booth. The Studio Theater staff includes a Technical Supervisor, Lighting Designer, and Stage Manager, who are responsible for assisting students, faculty and guest artists in the presentation of their concerts.

Dance Lounge
The changing room/lounge is open to all dance students. The security of this space is important so key assignment, hours and Lounge policy will be created each year in collaboration with the Faculty. As these are dressing rooms there are no visitors allowed in these facilities. Lockers are for students’ use. Please take care of this space by keeping it clean and organized. Place all trash in the
receptacles and clean up any mess you make or encounter. Selected students will be given keys to open and close the lounge each day.

**Pilates Studio**

Pilates reformers are available for student use *only* under the supervision of faculty trained in their use. Students wishing to do an independent study in Pilates are encouraged to do so. Please see Professors Alter or Humphrey for more information.

**Dance Studios**

Dance Majors and Minors can use Studios ENS200, ENS380, and M20 for rehearsals and practice required for Dance Courses. Studio space is limited. For availability and reservations contact Production Coordinator Michaela Nasello-Production [mlnasello@sdsu.edu](mailto:mlnasello@sdsu.edu), 619-594-1017.

- **Booking Priority List:** Studios cannot be used for outside groups or projects.
  1. Full-time Dance Faculty. Unlimited number of hours/weeks.
  2. Dance Majors working on Senior Concert. Unlimited number of hours/weeks.
  3. Dance Major/Minor working on projects for Dance classes. Three weeks at a time and up to four hours per week.
- **Food and Drink:** There is to be no food or drink except water, taken into ENS 200, ENS 380 & M020. Exceptions are occasionally made at the discretion of the instructor.
- **About the Floors:** No street shoes are to be worn in any studios. Remove your shoes immediately once you are inside the door. This rule is for everyone. You may wear dance shoes, socks, or go barefoot. Check the soles and surfaces of your dance shoes. If they leave marks on the floor you may not use them.
- **Locking up:** When you leave the room, even if it is for just a few minutes, you must secure it by locking both doors. It is important for safety reasons to keep the doors closed and locked during rehearsals. All sound/light/video equipment must be turned off and the room including used equipment and chairs, should be returned to its original state.
- **Windows in ENS 380:** Be sure to close and secure the windows in ENS 380 when you leave.
- **Lights and Fans in Studio:** Turn out the lights when you leave. When you leave, be sure the fans are turned off. There are two switches along the window wall.
- **Leave the rooms clean.**

**CPSFA Multimedia Lab**

PSFA Multimedia Lab located in M227 has 24 Macintosh platform workstations, two printers, plus a teaching station. The open lab hours vary weekly and are posted outside M227.
## Appendix A: Dance Division Participation Rubric

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Reluctant to participate or rarely participates; 0 engages in course material. Typically, the task-related work others do does not work well with most of their peers.</td>
</tr>
<tr>
<td>2</td>
<td>Sometimes participates when permitted. Willingly participates, but is not always engaged in the material. Occasionally, engages in course material; often, stays on task. Works well with a few of their peers.</td>
</tr>
<tr>
<td>4</td>
<td>Occasionally displays dishonesty or disruptive behavior. Or, is distracted or disrespectful. Or, rarely engages in course material; often, fails to complete a task. Works well with most of their peers.</td>
</tr>
<tr>
<td>6</td>
<td>Sometimes positive and respectful; often engaged in course material at the beginning of class and occasionally engages in course material after a prompt from the instructor.</td>
</tr>
<tr>
<td>8</td>
<td>Always positive and respectful; always engages in course material. Reflecting on the discussion or experience, this person was a member of the class. The quality of discussion would be diminished without the person's participation.</td>
</tr>
</tbody>
</table>

Non-participant: This person does not really participate in class discussions. This student generally does not contribute to the discussion. The person's contributions are not always on topic. The person's participation is often off-topic. Challenges that are raised as personal attacks are unacceptably under any circumstances.

Exemplary: Contributions include substantive ideas that reflect through engagement with course material. I ideas are generally useful insights for the discussion or a peak into the "why" of the discussion. If this person were not a member of the class, the quality of the discussion would be diminished.

Competent: Contributions include substantive ideas that reflect through engagement with course material. Ideas are moderately useful insights for the discussion or a peak into the "why" of the discussion. If this person were not a member of the class, the quality of the discussion would be diminished.

Satisfactory: Contributions include substantive ideas that reflect through engagement with course material. Ideas are useful insights for the discussion or a peak into the "why" of the discussion. If this person were not a member of the class, the quality of the discussion would be diminished.

Unsatisfactory: Contributions include substantive ideas that reflect through engagement with course material. Ideas are inadequate insights for the discussion or a peak into the "why" of the discussion. If this person were not a member of the class, the quality of the discussion would be diminished.

Absences: Unauthorized use of digital devices and/or doing outside work will result in a score of zero in all participation categories.

*If you are not in class, you cannot participate.
Appendix B: Junior Level Review

Junior Level Review

**Degree Program:** Are you seeking BFA, BA, or minor degree?

**Degree Evaluation:** Where are you on the map?
On track to fulfill lower division requirements?
If no, which courses are needed:

Crewing status?

**Grades:** Does student have any grades below a “C” in the major?

**Junior Level Review Criteria**
Assessment in each of these areas is on a 5-point scale. Students must receive a minimum score of 3 in each category to pass the Junior Level Review and remain a Dance Major or Minor. In other words, *if you receive a 1 or 2 in any of the areas listed below, you will need to show significant improvement over the course of the next semester to remain in the program.*

1= unsatisfactory achievement (insufficient skills for this level)
2= minimal achievement (improvement sufficient only to remain at this level)
3= moderate achievement (new abilities emerging, but inconsistently visible)
4= strong achievement (on track to advance with continued improvement at this rate)
5= excellent achievement (fulfilling potential at this level)

**Contributions to the community:**

a. quality of participation
b. attendance
c. punctuality (on time to classes, rehearsals and assignments turned in on time)
d. permeability/responsiveness

**Inquiry:**

a. self-directed learning and research as it relates to specific course material
b. ability to ask questions
c. willingness to take risks

**Articulation:**

a. writing
b. verbal
Appendix C: Thrive Guide Workbook/Dance Division Core Capacities

CORE CAPACITIES:

What do we mean by Practice?
Practice is about a kind of conscious action where we become aware of what we’re doing and how we affect others. It’s heartfelt repetition that includes deep reflection where we slow down or pause, we notice what’s happening, and then we make changes to our approach if needed…and then it’s about going at it again, knowing that if we really pay attention, it will never happen the same way twice.

What do we mean by Relate?
By Relate we mean that we’re always in these two-way “conversations” where people, places, things, and ideas are constantly influencing each other. We study relationships between different aspects of ourselves, we notice our relationships with each other, relationships between ourselves and the dances we’re making, between dance and other disciplines, and between dance and what’s happening culturally, socially, and politically in our world at any given moment.
What do we mean by *Manifest*?
Everyone knows that you can’t buy a dance and take it home with you, but that doesn’t mean we aren’t making things. To *manifest* is to turn our creative processes into products. We engage more deeply when we hold ourselves accountable to that moment when the audience shows up and gives us their attention. With that kind of focus and care, our practices begin to create embodied knowledge. Our writing communicates. Our performances make people think and feel and laugh and cry. And that’s how something as ephemeral as dance really starts to make a tangible difference in the world.

What do we mean by *Articulate*?
We learn to *articulate* what our bodies know, what’s on our minds and in our hearts, and what we want to share about what dance is and what it can do. Articulation is about expressing ourselves fluently and clearly and this can happen through movement and even through the words, both written and spoken, that we use to describe dance and our experience of dancing. When we better articulate what dance is and can be, our dances become more relevant and our dancing has a greater potential to really impact people.
## Appendix D: Maps

### BFA Checklist:

#### Fall Year 1

- D100d _____
- D140 _____
- D181 _____
- D210 _____
- D221 _____
- D242 _____
- D243 _____

#### Spring Year 1

- D145 _____
- D242 _____
- D243 _____
- D290 _____

#### Fall Year 2

- BIOL100____
- D190    _____
- D221    _____
- D243    _____
- D289    _____

#### Spring Year 2

- D156   _____
- D171   _____
- D242   _____
- D243   _____
- D245   _____

#### Fall Year 3

- D345   _____
- D365   _____
- D380   _____
- D442   _____

#### Spring Year 3

- D300   _____
- D356   _____
- D365   _____
- D371   _____
- D421   _____
- D442   _____
- D443   _____
- D481   _____

#### Fall Year 4

- D385   _____
- D410   _____
- D442   _____
- D443   _____
- D471   _____
- D356   _____
- D390   _____*

#### Spring Year 4

- D390   _____
- D421   _____
- D443   _____
- D453   _____
- D356   _____
- D442   _____
- D elective _____ D356,D390

* Dance elective: please see Dance Advisor
**BA Checklist:**

<table>
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<th>Spring Year 1</th>
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<tbody>
<tr>
<td>D100d</td>
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<tr>
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<td>D145</td>
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<tr>
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<td>D242</td>
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<td>D210</td>
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<td>D243</td>
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<thead>
<tr>
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<th>Spring Year 2</th>
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<tbody>
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<td>D289</td>
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<th>Spring Year 3</th>
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<tr>
<td>D380</td>
<td>D390</td>
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<th>Fall Year 4</th>
<th>Spring Year 4</th>
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<td>D385</td>
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<td>D481</td>
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<td>D*</td>
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</tbody>
</table>

*Dance Electives: please see Dance Advisor*
### Appendix E: Advising and Crewing

Sample Advising and Crewing Card: each category must be initialed by the supervising faculty or staff member

SDSU School of Music and Dance

Name_________________________________________ Red ID____________________  Degree_________________________________

<table>
<thead>
<tr>
<th>Semester / Year</th>
<th>Advising</th>
<th># of Crewing</th>
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</table>

Junior level assessment ___________________________________________

Notes:_________________________________________________________________________________________________________________________________________

_____________________________________________________________________________________________________________________

_____________________________________________________________________________________________________________________
## Appendix F: Dance Minor Description, Procedure, and Course Lists

### OVERVIEW OF DANCE MINOR:

The **Dance Minor** is a 17-21 unit degree for students who want to practice in a specific area within the dance program. Areas of focus within the curriculum are Technique(s), Dancemaking, Performance, Theory, and Digital Technology in Dance. There is also a Somatic Studies Minor.

All Minors must complete a core curriculum that includes:

- **Dance 100d**: Yoga (1)
- **Dance 100i**: Beginning Modern Dance (1)
- **Dance 156**: Contact Improvisation I (1)
- **Dance 181**: Introduction to Dance (3, GE: Area C)
- **Dance 221**: Ballet I (2) [Digital technology area take 171 instead, also 2 units]
- **Dance 382**: Dance in World Cultures (3)

Total units core curriculum = 11 units

Remaining units (6 of which must be in Upper Division) are selected from a curricular Area of Focus appropriate for each student and include:

<table>
<thead>
<tr>
<th>Dancemaking (20 units total)</th>
<th>Performance (17 or 18 units total)</th>
<th>Theory (18 units)</th>
<th>Digital Technology in Dance (17 total units)</th>
<th>Dance Technique(s) (20 total units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance 190: Somatic Practices for Performers I</td>
<td>Dance 190: Performance Forum I (2)</td>
<td>Dance 390: Somatic Practices for Performers II (1)</td>
<td>Dance 371: Video Dance Production (2)</td>
<td>Dance 242 (2x): Dance Technique(s) I (2)</td>
</tr>
<tr>
<td>Dance 210: Performance Forum I (2)</td>
<td>Dance 210: Performance Forum I (2)</td>
<td>Dance 390: Somatic Practices for Performers II (1)</td>
<td>Dance 371: Video Dance Production (2)</td>
<td>Dance 242 (2x): Dance Technique(s) I (2)</td>
</tr>
<tr>
<td>Dance 145: Dancemaking I (3)</td>
<td>Dance 242: Dance Technique(s) I (2)</td>
<td>Dance 481: Dance Aesthetics &amp; Criticism (2)</td>
<td>Dance 471: Digital Media Dance (2)</td>
<td>Dance 243: Applied Dance Technique(s) II (1)</td>
</tr>
<tr>
<td>Dance 442: Dance Technique(s) II (2) OR</td>
<td>Dance 365: UDC (2) OR Dance 153/453*: Senior Capstone (1) OR Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Senior Capstone Dance (1) OR Dance (2)
Dance 481: Dance Aesthetics & Criticism (2)  410*: Performance Forum II (2)

*365 is a 1 unit course that requires enrollment over the entire year. 365 and 153/453 are audition only. 410 is an option for students who are unable to audition for either 365 or 153/453.

Minors will meet with the Dance Advisor, Joseph Alter (jalter@sdsu.edu) to select appropriate coursework depending on the Area of Focus they are approved for at the time of audition.

MINOR AUDITION PROCESS:
To audition for the Dance Minor, you must take Dance Division courses so we (and you!) can assess whether or not the Dance Minor is right for you. Students must take one class from each of the following categories for a total of three classes:

<table>
<thead>
<tr>
<th>Technical Supports</th>
<th>Technique(s)</th>
<th>Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yoga (D100d)</td>
<td>Ballet for Non-Majors (D221)</td>
<td>Introduction to Dance (D181)*</td>
</tr>
<tr>
<td>Contact Improvisation (D156)</td>
<td>Beginning Modern Dance (D100i)</td>
<td>Dance in World Cultures (D382)*</td>
</tr>
<tr>
<td>Somatic Practice (D190)</td>
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*Denotes a course that counts as a GE in Area C: Fine Arts/Humanities

Your performance in these three courses will serve as your audition. The dance faculty will assess whether you are qualified before the registration deadlines for the following semester. If you are accepted, all of these classes will count toward your Dance Minor. Once accepted, you will be directed to meet with Dance Advisor, Joseph Alter, to identify your Area of Focus and make an appropriate curricular plan.