

# THRIVE GUIDE

Dance Program Student Handbook, 2022-23

*SCHOOL OF MUSIC AND DANCE*

COLLEGE OF PROFESSIONAL STUDIES AND FINE ARTS

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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 typically 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. A BA is also ideal for those who wish to double major.

### THE DANCE MINOR

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

### Advancement to the Major Degrees

Acceptance into the major degrees will be decided 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 earn a “C” or higher in all Dance classes to pass this review. Students who do not pass the 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 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 Program 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 Program 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, please inquire as to the format, due dates, etc..
- Dance Program Policy on Observation: *If you check your phone or open your computer or tablet, you may 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 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 Program Community

- You understand that your participation in the Dance Program 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 Program
  - Presence at Orientations, Town Halls, and Dance Program concerts (See [Dance 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 checked 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 [Financial Aid and Scholarships](#)

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

### Dance Program Events

- **Town Hall Meetings:** The entire Dance Program 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 Elvira Delgado 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 Program Participation Rubric

### Participation Rubric for Dance Classes

	10 points	9 points	8 points	7 points	6 points	5 points or less	Points*
Contribution & Collaboration	Spontaneously participates in class activities; engaged & on task, and encourages others to be/do the same, first by example, and occasionally through friendly suggestion; works well with peers.	Some spontaneous participation; engages willingly when called on; often remains on task; works well with most of their peers.	Willingly participates when called on, but is not typically spontaneous; generally stays on task; works well with many of their peers.	Participates only when reminded OR is off task; minimally engaged in course material; works well with a few of their peers.	Participates reluctantly; OR is often off task; often not engaged in course material; OR does not work well with several most of their peers.	Refuses to participate or participates reluctantly; rarely engaged in course material; typically off task; does not work well with others in general.	
Attitude & Quality Of Presence	Attitude is positive and respectful; engages in course material at the beginning of class and between activities without a prompt from instructor.	Attitude is often positive and respectful; often engages in course material without a prompt from instructor.	Strives to maintain a good attitude; is rarely distracted or distracting; sometimes engages in course material without a prompt from instructor.	Occasionally displays disinterest or disdainful attitude; OR rarely engages in course material without a prompt from instructor.	Attitude is negative or disrespectful OR is distracted or distracting to others in the class.	Attitude is very poor OR is mostly distracted OR disruptive to the class as a whole.	
Class Discussions (adapted from Sarah Kahn's CSP 401 syllabus)	Exemplary: Contributions include questions and comments that reflect through engagement with course material. Ideas are substantive and provide some insight into the person's experience. If this person were not a member of the class, the quality of discussion would be diminished.	Competent: Contributions include questions and comments that reflect satisfactory preparation. Ideas offered are sometimes substantive, provide generally useful insights but seldom offer a new direction for the discussion or a peek into the "why" of the person's position or experience. If this person were not a member of the class, the quality of discussion would be diminished somewhat.	Non-participant: This person says little or nothing in class. Hence, there is not an adequate basis for evaluation. A non-participant does have an effect on the quality of discussion, but it is much more difficult to quantify and this can often place undue burden the instructor/facilitator and those who are contributing.	Unsatisfactory: Contributions include questions and comments that reflect inadequate preparation, shallow or no engagement with course material. Ideas offered are seldom substantive, provide few if any insights and often off-track. Challenges that are made as personal attacks are unacceptable under any circumstances.			

\*If you are not in class, you cannot participate.  
Absences, unauthorized use of digital devices and/or doing outside work will result in a score of zero in all participation categories.

## 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

**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 and Degree Evaluations

[Go to MyMaps](#) Select catalog year (the year you entered the Dance Degree Program. Select appropriate major (BA, BFA), click “Submit”

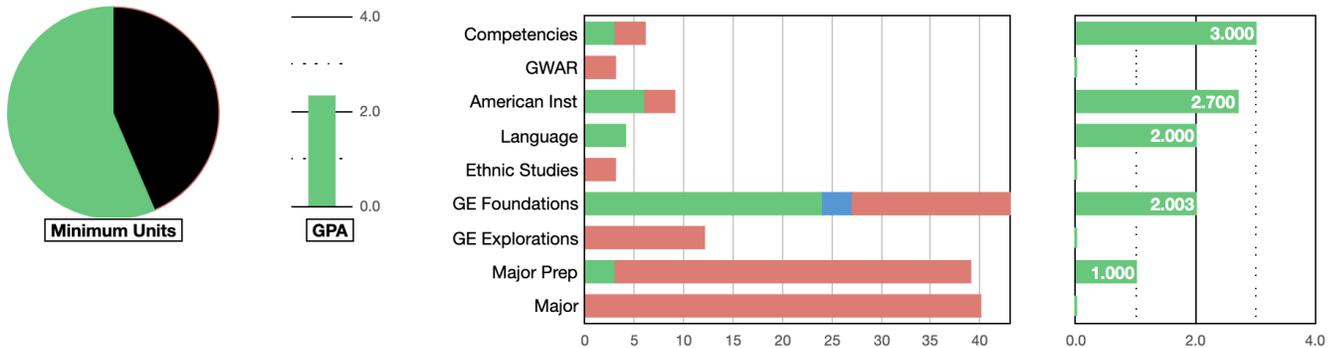
You can also access MyMaps from your WebPortal.

To check your Degree Evaluation, please go to your WebPortal and click “Degree Evaluation” and follow the instructions. When you have signed in and have reached “Request an Audit” go to the menu that says:

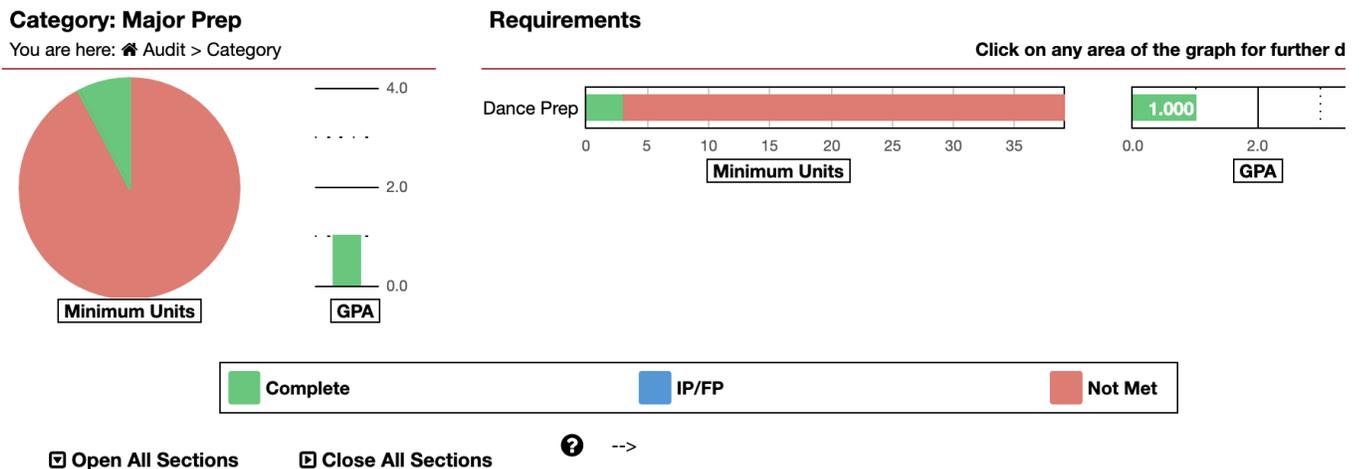
**Undergraduate Student In-Progress Degree Evaluation** click [here](#) to select **IPSS Report Type**.

click “here” and choose Report Type IPSS-IPSS. This will show you the coursework you completed, are currently enrolled in, and have yet to complete. Click “Run Declared Programs.”

click “view audit”. You can then access specific requirements by “double clicking” the bars



For example: double clicking “Major Prep” will show you the specific courses you have completed, courses that are “in progress” and courses yet to be completed.



For further information or guidance please see your advisor or Prof. Joseph Alter.

Please check with your Advisor for any questions or guidance regarding your progress in completing

## 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 \_\_\_\_\_

<u>Semester / Year</u>	<u>Advising</u>	<u># of Crewing</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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 or**

**D243 Applied Dance Technique(s) (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 available to examine in the [Dance Minor section of the University Catalog](#).

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, Anna Massey, to identify your Area of Focus and make an appropriate curricular plan.