

Learning Outcomes for the:

BA in Dance

BA in Theatre

BFA in Performing Arts

Dance Minor

Theatre Minor

Musical Theatre Minor

The student will:

OUTCOME	PROGRAM	ASSESSMENT
1	Demonstrate a broad understanding of theatre and dance through participation in a wide variety of production experiences. (Accreditation standard.)	<ul style="list-style-type: none"> • All Programs
2	Experience theatre and dance productions from a wide variety of styles, periods, and genres. (Accreditation standard.)	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume • Production Season Review
3	Experience theatre and dance productions celebrating a diversity of ideas, people, and cultures. (Accreditation standard.)	<ul style="list-style-type: none"> • All Programs
4	Make steady progress toward completion of their degree program. (Accreditation standard.)	<ul style="list-style-type: none"> • Jury/Portfolio Review • Individualized advising
5	Demonstrate an ability to think, speak and write clearly and effectively, and to communicate with precision, cogency and force within a chosen discipline. (Accreditation standard.)	<ul style="list-style-type: none"> • All Programs
6	Demonstrate a capacity to explain and defend one's views on the aesthetics and techniques of a chosen discipline rationally and effectively. (Accreditation standard.)	<ul style="list-style-type: none"> • Coursework Review
7	Demonstrate an understanding of the collaborative, interdisciplinary process of performing arts event production from concept to production and performance. (Accreditation standard.)	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume
8	Demonstrate a knowledge of health and safety practices in their field. (Accreditation standard.)	<ul style="list-style-type: none"> • All Major Programs

9	Demonstrate a multi-cultural, global awareness of the history, aesthetics and techniques of at least one chosen discipline. (Accreditation standard.)	<ul style="list-style-type: none"> • All Major Programs 	<ul style="list-style-type: none"> • Coursework Review
10	Demonstrate a competent, experienced, and professional manner in the audition/interview process relative to securing advanced study and/or early career opportunities in Theatre & Dance.	<ul style="list-style-type: none"> • All Major Programs 	<ul style="list-style-type: none"> • Jury/Portfolio Review • New York Showcase • SETC, ACDA, USITT, UPTA, KTA • On Campus Audition and Masterclass Participation • Senior Exit Interview
11	Demonstrate a working knowledge of appropriate discipline-specific career development materials (audition materials, photos, resumes, portfolios etc.)	<ul style="list-style-type: none"> • All Major Programs 	<ul style="list-style-type: none"> • Senior Exit portfolio
12	Have opportunities to bring performing arts to regional, educational, and community organizations.	<ul style="list-style-type: none"> • All Major Programs 	<ul style="list-style-type: none"> • Coursework Review • Student Production Resume
13	Demonstrate advanced knowledge and skill in at least one of the following aspects of the performing arts: scene design, sound design, lighting design, costuming, stage management, acting, directing, musical theatre performance, dramaturgy, or playwriting. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Performing Arts 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume • Production Season Review
14	Demonstrate an understanding of issues of rights, responsibilities, ethics, aesthetics and integrity in the arts.	<ul style="list-style-type: none"> • BFA Performing Arts 	<ul style="list-style-type: none"> • Coursework Review • Career Seminar Self-Assessment Assignment.
15	Demonstrate the ability to act, i.e., to project one's self believably in word and action into imaginary circumstances, evoked improvisationally or through text. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration • Musical Theatre Minor 	<ul style="list-style-type: none"> • Student Production Resume • Production Season Review • Jury/Portfolio Review • Coursework Review
16	Demonstrated ability to create characters convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Student Production Resume • Production Season Review • Jury/Portfolio Review • Coursework Review
17	Demonstrate an ability to engage effectively in improvisations both by oneself and in an ensemble. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Student Production Resume • Production Season Review • Coursework Review
18	Demonstrate a developed technique for analyzing the specific tasks required in performing varied characters from written plays. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration • Musical Theatre Minor 	<ul style="list-style-type: none"> • Student Production Resume • Production Season Review • Coursework Review

19	Demonstrate an ability to characterize convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
20	Demonstrate clear, articulate, and expressive speech, normally with demonstrated ability to use appropriate tools and systems to learn and perform dialects, and the ability to perform effectively in verse plays. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
21	Demonstrate an understanding of the specific demands of the acting styles for major periods and genres of dramatic literature. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
22	Demonstrate a flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in theatre spaces of varying sizes and in media productions. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
23	Demonstrate a flexible, relaxed, and controlled body trained in basic stage movement disciplines, including dance and mime; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spatial relationships. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration • Musical Theatre Minor 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
24	Have an overview understanding of makeup materials and techniques. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Acting Concentration • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Production Season Review • Coursework Review
25	Demonstrate achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
26	Demonstrate a thorough development of skills in acting and skills in dance as appropriate to musical theatre. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
27	Demonstrate a developing ability with basic musical skills including voice performance, musicianship, and music theory. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Musical Theatre Concentration • Musical Theatre Minor 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
29	Demonstrate competency in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Musical Theatre Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
30	Demonstrate competence in sight-singing. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Music Theatre Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review

		<ul style="list-style-type: none"> • Musical Theatre Minor 	<ul style="list-style-type: none"> • Coursework Review
31	Demonstrate competence in the performance fundamentals of Ballet, Jazz, and/or Tap dance technique.	<ul style="list-style-type: none"> • BFA Music Theatre Concentration • Musical Theatre Minor 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Individualized Advising • Production Season Review
32	Demonstrate the ability to conceptualize and realize a design aesthetic consistent with the overall artistic concepts of a production. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
33	Demonstrate the ability to understand and articulate basic elements and principles of design theory. (Accreditation standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
34	Demonstrate the ability to understand and articulate basic elements and principles of composition related to line, shape, color, texture, and sound. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
35	Demonstrate fundamental knowledge of décor, architecture, furniture, dress, crafts, and art as they relate to various historical periods. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
36	Demonstrate an understanding of the aesthetic use of color. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
37	Demonstrate an understanding of the aesthetic use of sound. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume • Production Season Review
38	Demonstrate an ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume • Production Season Review
39	Demonstrate an ability to produce and communicate design ideas with freehand drawings. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume • Production Season Review
40	Demonstrate an ability to provide formalized, accurate production models and drawings by hand and/or through the use of current industry standard software programs. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume • Production Season Review
41	Demonstrate fundamental knowledge of the total design process, including the progression of raw materials through multiple design “shops” and the roles that various craftspeople play in the creation of a finished product. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume • Production Season Review

42	Demonstrate an ability to demonstrate an understanding of basic engineering principles (electrical, mechanical, and/or structural) as they relate to chosen design specializations. (Accreditation Standard.)	<ul style="list-style-type: none"> • BFA Design and Technology Concentration 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Student Production Resume • Production Season Review
43	Demonstrate exposure to a broad and diverse range of dramatic literature. (Accreditation Standard.)	<ul style="list-style-type: none"> • BA Theatre • BFA Performing Arts 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Coursework Review
44	Demonstrate a high level of technical proficiency in one of three areas: ballet, modern, or jazz dance techniques. (Accreditation Standard.)	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Individualized Advising
45	Demonstrate an intermediate level of technical proficiency in in a second genre: ballet, modern, or jazz.	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Individualized Advising
46	Demonstrate the ability to identify and work conceptually with the elements of dance. (Accreditation Standard.)	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
47	Demonstrate an understanding of choreographic processes, aesthetic properties of style, and the ways they shape and are shaped by artistic and cultural ideas and contexts. (Accreditation Standard.)	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Coursework Review • Production Season Review
48	Demonstrate an acquaintance with a wide selection of dance repertory, the principal eras, genres, and cultural sources. (Accreditation Standard.)	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
49	Demonstrate the ability to develop and defend critical evaluations. (Accreditation Standard.)	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Coursework Review
50	Demonstrate fundamental knowledge of the body and of kinesiology as applicable to work in dance. (Accreditation Standard.)	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Coursework Review
51	Demonstrate an understanding of procedures for realizing a variety of dance styles. (Accreditation Standard.)	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
52	Articulate a broad knowledge base of various cultural dance forms, dance aesthetics, and leading dance figures throughout history.	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
53	Demonstrate healthy, appropriate etiquette and practices applied to dance performance and rehearsal.	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review
54	Demonstrate a knowledge of effective dance pedagogy in both theory and practice.	<ul style="list-style-type: none"> • BA Dance 	<ul style="list-style-type: none"> • Jury/Portfolio Review • Production Season Review • Coursework Review

Dance Technique Course Criteria

The following criteria have been developed by the dance faculty to give the dance student definitions of skills expected to be mastered within the areas of ballet, jazz, modern, and tap classes. A student's grade in a technique course, and his/her ability to move to the next level of technique, are separate decisions. The dance faculty will make decisions regarding a student's progress through technique levels. The goal is to challenge the student while ensuring safe and achievable progress. At minimum, a student must earn a B in his/her current level and be able to accomplish 80% of the skills required for the next level in order to be considered for advancement. The criteria for each level and technique are posted on the bulletin board outside of Studio A and are as follows:

Ballet Technique Sequence

Ballet I

Demonstrates:

- Awareness and recognition of basic ballet terminology
- Effort to apply instructor guided corrections
- Proper alignment of the body
- Basic strength, flexibility, and coordination
- Basic positions of the feet, arms, body, and head
- Basic awareness of proper muscular engagement required to maintain turnout
- Basic spatial awareness
- Awareness of the relationship between music and dance

Successfully Executes:

- Basic barre and center exercises as instructed
- Basic *pirouettes en dehors* and *en dedans*

Ballet II

Continues to develop criteria from Ballet I while working with more complex material

Demonstrates:

- Awareness and knowledge of basic ballet terminology
- Proper alignment of the body with increased ability to balance on *demi pointe*
- Increased strength, flexibility, coordination, and spatial awareness
- Proper muscular engagement required to maintain turnout
- Increased integration of basic positions of the feet, arms, body, and head within movement sequences
- Proper articulation of the feet and effective use of *plié*
- Attention to musical phrasing

Successfully Executes:

- Classical positions of the body both *à terre* and *en l'air*
- Basic *adagio* and *allegro* exercises with increased technical proficiency
- Clean and consistent double *pirouettes en dehors* and *en dedans*

Ballet III

(pre-requisite for pointe work)

Continues to develop criteria from Ballet II while working with more complex material

Demonstrates:

- Awareness and recognition of intermediate ballet terminology
- Proper alignment for execution of efficient and safe ballet movement
- Increased coordination, strength, flexibility, and stamina
- Flexibility and control while the leg is extended (90-degree minimum)
- Awareness of the flow of energy needed to execute classical lines and classical *port de bras*
- Maintenance of outward rotation of the legs throughout barre and center exercises
- Ability to self-evaluate and self-correct
- Rhythmic accuracy and attention to musical phrasing

Successfully executes:

- Clean transitions between movements
- *Adagio* and *allegro* exercises with increased technical proficiency and fluidity of movement
- Clean and consistent double turns, *en dehors* and *en dedans*, in various positions

Ballet IV

Continues to develop criteria from Ballet III while working with more complex material

Demonstrates:

- Increased awareness and knowledge of intermediate ballet terminology
- Increased spatial awareness
- Ability to reverse combinations when prompted
- Ability to differentiate between the major classical ballet techniques
- Increased awareness of the flow of energy needed to execute classical lines and classical *port de bras*
- Ability to embody corrections with increased speed
- Rhythmic accuracy, attention to musical phrasing, and shifts in dynamics
- Successfully executes *adagio* and *allegro* exercises with increased movement quality and clarity
- Clean and consistent double and triple turns, *en dehors* and *en dedans*, in various positions
- Basic pointe work at the barre and in the center, when applicable

Ballet V

Continues to develop criteria from Ballet IV while working with more complex material

Demonstrates:

- Awareness and recognition of advanced ballet terminology
- Improved muscular strength, coordination, and flexibility as well musical and spatial awareness
- Increased flexibility and control while the leg is extended (leg is consistently above 90 degrees)
- Ability to quickly embody and retain corrections

- Consistent maintenance of active outward rotation of the legs
- Proper flow of energy needed to execute classical lines and classical *port de bras*
- Effective use of *épaulement*
- Increased ability to self-evaluate and self-correct
- Successfully executes *adagio* and *allegro* exercises with increased authority, projection, and artistry
- Transitions between movements with increased clarity
- Clean and consistent multiple turns, *en dehors* and *en dedans*, in various positions
- Basic/intermediate pointe work at the barre and in the center, when applicable

Ballet VI

Continues to develop criteria from Ballet V while working with more complex material

Demonstrates:

- Increased awareness and knowledge of advanced ballet terminology
- Increased technical proficiency and refinement of classical ballet technique
- Personal movement style through expression, music interpretation, movement phrasing, and focus
- Signs of being audition-ready

Successfully executes:

- *Petite allegro* with *battu* and increased speed
- *Grand allegro* with increased *ballon*
- Clean and consistent multiple turns, *en dehors* and *en dedans*, in various positions
- Intermediate/advanced pointe work at the barre and in the center, when applicable

Pointe I

The following prerequisites must be met before enrolling in pointe class:

Demonstrates:

- Adequate ankle and foot strength to safely transition on and off pointe
- Adequate development of the arch to achieve proper alignment on pointe
- Proper alignment and placement of the body
- Consistent maintenance of active turnout of the legs
- Well-developed musculature of the entire body

Pointe class is not intended to replace ballet technique class. The student must be enrolled and participate in a 300-level ballet technique class and a pointe class in the same semester.

Jazz Technique Sequence

Jazz I

Demonstrates:

- Awareness and understanding of basic jazz dance terminology
- Proven effort to apply instructor-guided corrections
- Understanding of correct alignment
- Correct use of feet
- Basic body awareness and an understanding of working injury-free
- Fundamental strength building
- Basic coordination
- Confidence and ease within movement through space
- Understanding of tempo and the relationship between music and dance

Successfully executes:

- Warm-up exercises and sequences
- Clean and consistent basic *pirouettes en dehors* and *en dedans*
- Basic jumps/leaps, including *sautés*, *passé sautés*, and split leaps

Jazz II

Continues to develop criteria from Jazz I while working with more complex material

Demonstrates:

- Awareness and understanding of jazz dance terminology
- Awareness of personal alignment issues
- Increased strength building in the core, arms, and legs
- Increased flexibility
- Increased coordination and effective use of isolation
- Awareness of turned-out versus parallel positions
- Ability to locomote effectively
- Rhythmic accuracy
- Understanding of dance as an expressive art form

Successfully executes:

- Clean and consistent double *pirouettes en dehors* and *en dedans*
- Basic jazz leaps/jumps/tours with correct placement, body lines, and power

Jazz III

(pre-requisite for Styles of Musical Theatre Dance)

Continues to develop criteria from Jazz II while working with more complex material

Demonstrates:

- Clear body awareness and an understanding of working injury-free
- Increased strength building throughout the body
- Consistent use of the core
- Muscle and cognitive memory

- Ability to reproduce movement sequences quickly and correctly
- Increased flexibility and control in leg extensions
- Spatial awareness
- Ability to self-evaluate and self-correct

Successfully executes:

- Clean transitions between movements
- Clean and consistent double *pirouettes en dehors* and *en dedans* (in various positions on a straight leg)
- Intermediate jazz leaps/jumps/tours with correct placement, body lines, and power

Jazz IV

Continues to develop criteria from Jazz III while working with more complex material

Demonstrates:

- Correct alignment
- Effective strength building throughout the body
- Ability to successfully integrate movement throughout the entire body with clean transitions
- Increased flexibility and control in leg extensions (90-degree minimum)
- Clean body lines both *à terre* and *en l'air*
- Effective use of space, including appropriate use of level and direction changes
- Rhythmical accuracy
- Authority with movement (control and dynamics)

Successfully executes:

- Effective transitions between movements
- Clean and consistent double *pirouettes en dehors* and *en dedans* (in various positions on a straight leg and on forced arch in sequence)
- Clean and consistent basic triple *pirouettes en dehors* and *en dedans* (in *passé*)
- Intermediate jazz leaps/jumps/tours in sequence with correct placement, body lines, and power

Level Jazz V

Continues to develop criteria from Jazz IV while working with more complex material through the manipulation of style and movement quality

Demonstrates:

- Increased muscular strength
- Increased flexibility and control (leg is consistently above 90 degrees)
- Effective musicality and rhythmic accuracy
- Ability to identify and convey shifts in dynamics/movement qualities
- Ability to fine tune strengths and weaknesses (self-cuing)
- Individual presence as a performing artist

Successfully executes:

- Style as appropriate to the material
- Transitions between movements with increased clarity
- Clean and consistent multiple *pirouettes en dehors* and *en dedans* (in various positions, on a straight leg and in forced arch)
- Advanced jazz jumps/leaps/tours with correct placement, body lines, and power

Jazz VI

Continues to develop criteria from Jazz V while working with more complex material through the manipulation of style and movement quality

Demonstrates:

- Ability to embody different styles
- An intellectual and artistic approach to movement execution performance
- Behavior as professionals-in-training

Successfully executes:

- Clean and consistent advanced level turn series

- Advanced level turns and leaps in sequence with correct placement, body lines, and power

Modern Technique Sequence

Modern I

Demonstrates:

- Overall body awareness, coordination, and alignment
- Understanding of upper/lower connectivity
- Correct foot articulation
- Awareness of correct vertical alignment and placement on two feet through parallel and turned-out positions
- Awareness of weight and breath
- Accurate memorization and movement sequencing
- Rhythmical clarity and musicality
- Ease of movement in and out of the floor
- Simple locomotor patterns with use of time and space
- Understanding of modern dance history and contributions as an art form

Successfully executes:

- Head and tail connection, homolateral, and contralateral movement
- Basic weight change, level change, and spatial patterns
- Basic triplets, prances, leg swings, c-curve, contractions, and spiral action

Modern II

Continues to develop criteria from Modern I while working with more complex material

Demonstrates:

- Correct vertical alignment on two feet/one foot in parallel, turned-out, and weight transfer
- Articulation of the spine from floor to vertical, and off-center to center
- Ability to locomote center of weight through space
- Kinesthetic and cognitive understanding of basic anatomy in relation to technical principles, alignment, and safety within movement
- Awareness and understanding of modern dance terminology and philosophies
- Integrates movement throughout the entire body and beyond kinesphere
- Successful strength building and endurance
- Ability to reverse combinations and connect sequencing
- Increased application of weight and breath in movement for momentum
- Rhythmic, dynamic, and qualitative accuracy
- Ability to refine technique through self-evaluation, corrections, and correlation from creative projects to applied movement
- Basic movement phrases developing intent, quality, improvisation, and performance

Successfully executes:

- Integration of undercurves and overcurves in various forms
- Ease in strength and release in air space and floor space
- Consistent integration of spiral, c-curve, and head-tail connection

Modern III

Continues to develop criteria from Modern II while working with more complex material and concepts

Demonstrates:

- Consistency in application of parallel to turned-out positions with body awareness/alignment
- Increased reach into the kinesphere through dynamics and use of space
- Ability to work off-center while moving in space
- Increased strength building and flexibility/range of motion
- Breath in movement for ease, efficiency, weight, and momentum
- Adaptability in musicality, dynamics, and performance quality
- Locomotes weight through space with efforts and levels
- Conducts behavior as professionals-in-training
- Analysis of personal style within class material and creative projects

- Ability to self-evaluate and self-correct

Successfully executes:

- Clear core/distal connection
- Fluidity and efficiency in use of head/tail, core/distal, spiral, and c-curves
- Use of loft and momentum
- Use of initiation
- Integration of improvisation

Modern IV

Continues to develop criteria from Modern III while working with more complex material through the integration and manipulation of quality, performance, and technique

Demonstrates:

- Dynamics in transitions while standing and in motion
- Refined sense of initiation and articulation of movement through efforts in space
- Full range of movement in the spine and distal points
- Mastery in understanding the relationship between weight, breath, and momentum
- Performs technical skills with artistic expression, clarity, musicality, and stylistic nuance
- Behavior as professionals-in-training
- Movement maturity, nuances in kinesthetic awareness, and heightened movement potential
- Application of critical analysis in research and embodied material

Successfully executes:

- Advanced performance quality in advanced phrases
- Clean and consistent execution of free-flow to bound-flow movements
- Verbal and physical display of classical to contemporary components of modern dance

Tap Technique Sequence

Tap I

Demonstrates:

- An understanding of basic tap dance terminology
- Correct body alignment
- Correct execution of the warm-up exercises and sequences
- Coordination and transfer of weight
- Ability to discern and replicate basic rhythms
- An understanding of the difference between the downbeat and the upbeat
- Ability to identify quarter notes, eighth notes, and simple triple rhythms
- Ability to identify and count 8-bar, 4-bar, and 2-bar phrases
- Execution of basic tap dance vocabulary with accuracy and clarity
- Execution of movement at slow and moderate tempos, working specifically with quarter and eighth notes
- An understanding of tempo and the relationship between music and dance
- Movement through space with confidence and ease

Successful execution of the following steps with clarity at a moderate tempo:

- Toe drops and heel drops in quick succession, in place and traveling
- Toe heels and heel taps / cramprolls
- Shuffles (front, side, and back) in combination with toe heels, ballchanges, hops, and leaps
- Scuffles (front, side, and back)
- Flaps (traveling forward, backward, and to the side, running) in combination with heel drops and ballchanges
- Single drawbacks
- Paradiddles (4 count)
- Maxiford (in place and turning)
- Bombershays/ paddle turns/ essence
- Buffalos (single)
- Waltz clog time step, buck time step (single/double), and shim sham

Tap II

Continues to develop criteria from Tap I while working with more complex material and patterns

Demonstrates:

- An understanding of tap dance terminology
- Rhythmic accuracy
- Integration of body awareness and strength throughout entire body with movement execution
- An understanding of leg use and the concept of having loose legs and feet
- Ability to use and control the smaller muscles of the feet and body as well as the larger ones to articulate tap sounds and perform them closer to the floor
- An understanding of swing rhythms and ability to execute basic patterns utilizing syncopation and swing
- A developing ability to scat and clap rhythms, as well as tap them
- An understanding of what an AABA 32 bar chorus is
- A developing sense of presentation and style in movement

Successful execution of the following steps with clarity at a moderate to fast tempo:

- Shuffles (using different parts of the shoe)
- Rolling shuffles
- Variations of toe and heel drops within learned vocabulary
- Ruffles (front, side, and back)
- Drawbacks / cincinnati (single, double, and triple)
- Single/double triple time step (buck and traveling)
- Buffalos (single, double, and triple)
- Flap turns (adding heels, ballchanges, etc.)
- Introduction of shuffle grab-off
- Riffs (3 count and 5 count walks)
- Paradiddles (4-6 count)
- Incorporating learned vocabulary into turning combinations
- Bells, falling off a log, pick ups/ pull backs, and double wings

Tap III

Continues to develop criteria from Tap II while working with more complex material and patterns

Demonstrates:

- Ability to execute vocabulary with increased accuracy, clarity, and speed
- Spatial awareness and clean body lines
- An understanding of dynamics, shading, and musicality within the technique
- Muscle and cognitive memory
- Rhythmic and dynamic accuracy
- A developing ability to improvise in 8-bar, 4-bar, 2-bar, and trading format
- Ability to embody varying styles of tap dance
- Ability to self-evaluate and self-correct
- Behavior as professionals-in-training
- Individual presence as a performing artist

Successful execution of the following steps with clarity at a moderate to fast tempo:

- Riff walks (6-8 count)
- Paradiddles (7-8 count)
- Single pick ups
- Wings (single and in variation)
- Advanced time steps (in variation)

Tap IV

Continues to develop criteria from Tap III while working with more complex material and patterns

Demonstrates:

- Shading, accenting, clarity, direction, and rhythmic patterning in the technique
- Increased technical proficiency
- Use of “silence” in improvisation, to create syncopation and more interest and tension in musical phrasing
- Ability to fine tune strengths and weaknesses (self-cueing)
- Authority with movement (control and dynamics)

- An intellectual and artistic approach to movement execution performance
- Artistry needed to achieve a high standard of dance

First implemented: Spring 2006
Last updated: Fall 2018