

GUIDELINES FOR DANCE MAJORS MASON GROSS SCHOOL OF THE ARTS RUTGERS, THE STATE UNIVERSITY OF NEW JERSEY

(REVISED FALL 2007)

This information will be useful to you throughout the time you spend with the Department of Dance at Mason Gross School of the Arts at Rutgers University. It is fairly comprehensive in answering questions about the department and its expectations of you as a dance major. Please keep this information so that you may refer to it when necessary.

DANCE DEPARTMENT OVERALL AIMS

To help each student prepare a broadly based and practical foundation as an artist in the field of dance, the curriculum is designed to train you not only in dance technique but in the related subjects of music, dance history, improvisation, choreography, kinesiology, production, and movement analysis. It is important that you have a working knowledge of both modern dance and ballet techniques. Of equal importance is that students learn to describe, interpret, evaluate and contextualize the various facets of the dance art form through vigorous written expression. Your stage crew assignments are an essential part of your education as they provide experience in creating dance productions. This all contributes to what will become a lifetime of work.

THE BA AND BFA PROGRAMS

The Department of Dance houses both the BFA and BA degree programs. The mission of the BFA program is to provide professional dance training for students seeking careers in modern dance. Emphasis is placed in the four-year program on performance and choreography. The BFA student has ample opportunity to present creative work on stage as well as to perform in the choreography of others. Admission to the BFA program is based on an audition to assess potential success in the program. Completion of the BFA program is dependent on the student's continued demonstration of professional potential. For more information as to artistic evaluation please see [Academic Standing and Evaluations](#).

The mission of the BA program is to provide a broad overview of modern dance as an art form in a liberal arts context. Performance opportunities are available through the course Dance Composition, and in student choreography showings. The varied interests and background of BA dance majors underscore the liberal arts intent of the degree. The BA dance major is offered to interested students matriculated in the School of Arts and Sciences in New Brunswick. Students must audition for admission into the BA program. Auditions are held each semester at mid-term.

Information regarding admission auditions for the BFA and BA programs is available in the dance office.

COMMITMENT TO THE WORK OF DANCE TRAINING

A word about **motivation**: Each student supplies his or her own. Look to the faculty for advice, honest criticism, encouragement and training, but not for motivation to be an artist in the field of dance.

Developing attention to individual progress, a strong daily work ethic, and maintaining one's concentration in all department courses is imperative for success.

The faculty work to encourage the individual and meet the needs of the collective in class and during productions. The following guidelines will help the student know what is expected to form the disciplined habits of professional dancers.

GUIDELINES FOR DANCE TRAINING AND ASSESSMENT

This rubric was created in order to assist students in understanding and integrating the elements of dance towards an advanced level of physical proficiency, while embodying a curious intellect and sensitive personal expression.

OVERALL CONCEPTS

The following three general concepts apply to all six areas of technical development and are used by faculty to assess student progress:

1. *Dynamic Awareness /Performance Quality*

Consistent attention to specific movement and performance goals, as described by the instructor. Appropriate use of energy. Expression of a full range of dynamics and movement qualities, including the concepts of subtlety and attack. Comprehension and demonstration of style and detail in relation to movement vocabulary being taught.

2. *Spatial Awareness /Ensemble Skill*

Ability to demonstrate clear directionality in exercises and in longer sequences of movement. Dancer is able to demonstrate clarity of limbs while moving three dimensionally through space. Ability to demonstrate an awareness of self in relation to space and in relation to other persons and groups.

3. *Continuity of Flow*

Understanding and dynamic use of different types of phrasing. Ability to sequence a variety of movements into one extended phrase. Recognizing and moving through transitions – consideration of the idea that all movement is in transition. Follow through of movement impulses.

TECHNICAL PROFICIENCY

The following six aspects of technical development are considered for promotion to higher modern dance and ballet technique levels:

1. *BODY ALIGNMENT*

Body Alignment includes an awareness and integration of skeletal structure in shaping the body in place and in motion. Understanding of the body structure should be evident in movement ideas including contractions, spirals, lunges and various arm positions. Clarity and precision in the presentation and articulation of the legs and feet.

- **Exceptional/Advanced**
High degree of accuracy in personal alignment and refined acuity in designing the body. Excellent precision and clarity during articulation of limbs.
- **Competent/Sufficient**
Frequent demonstration of accuracy in alignment. Consistent clarity during articulation of limbs.
- **Limited/Deficient**
Demonstration of correct personal alignment is dubious. Precision and clarity not shown.
- **Unsatisfactory**
Demonstrates lack of understanding of basics of alignment and body fundamentals. Haphazard movements, lack of clarity or precision of limbs.

2. CORE SUPPORT AND WHOLE BODY STRENGTH

Development of core strength to support and maintain alignment of the spine, the upper body, including head, neck and shoulder girdle and lower body, including pelvis and legs. Sufficient core support is required to safely move through various positions, through all levels and into space. Development of strength to safely perform movements that require weight bearing on arms, including inverted movements.

- **Exceptional/Advanced**
Possesses excellent core and whole body strength and consistently moves with power and control through space and all levels.
- **Competent/Sufficient**
Demonstrates movements competently with moderate consistency in relation to strength and control. Overall body strength is adequate, with room for improvement.
- **Limited/Deficient**
Demonstrates weakness in strength and control. Under-developed connection with center of gravity. Under-developed whole body strength. Demonstrates limited power to safely propel self through space.
- **Unsatisfactory**
Demonstrates lack of sufficient core and whole body strength. Demonstrates lack of understanding or connection to concept of center of gravity. Lacks power and control to safely propel self through space.

3. WHOLE BODY INTEGRATION AND INVOLVEMENT

Understanding of the body as a unit, and in relation to specific body parts. Ability to demonstrate integration of upper and lower body halves, and right and left body halves in motion.

- **Exceptional/Advanced**
Demonstrates highly refined understanding of movement of body parts in relation to personal center of gravity and personal strength. Integration of body in motion through space is clear and precise.
- **Competent/Sufficient**
Demonstrates consistent sensitivity to moving the body as a whole unit. Continues to demonstrate a developing understanding of the relationship between body parts and center of gravity; experiments with integration, power and control while moving through space.

- **Limited/Deficient**
Demonstrates limited awareness of the connection between strength of center and total body movement. Minimal ability to move as an integrated unit. Demonstration of body halves is inconsistent and unclear.
- **Unsatisfactory**
Demonstrates lack of understanding of the concept of whole body integration. Demonstrates a lack of understanding of the connection between upper body and lower body, and between body halves.

4. **UNDERSTANDING AND APPLICATION OF ROTATION IN PLACE AND IN MOTION**

Awareness of correct personal anatomic alignment in relation to parallel, inward and outward rotation which includes hip socket, knee and ankle for the lower body and spine, ribs, shoulder girdle, head and neck for upper body. Ability to achieve correct parallel and rotation and move easily among positions in relation to personal anatomical considerations.

- **Exceptional/Advanced**
High degree of precision and personal understanding of parallel and rotation in relation to whole body alignment. Shows ease and economy of effort when quickly shifting among positions.
- **Competent/Sufficient**
Consistent correct application of alignment principles in relation to parallel and rotated positions, particularly in lower body. Can show improvement in relation of these alignment principles throughout the body. Shows ability to transfer from one position to another with relative ease and minimum effort.
- **Limited/Deficient**
Inconsistent demonstration of parallel and rotation in relation to personal alignment throughout body. Difficulty transferring between parallel and rotation.
- **Unsatisfactory**
Incorrect use of parallel and rotation in relation to overall personal alignment. Especially demonstrates unsafe alignment of knee, ankle, and hip relationships. Unsuccessful transfer of weight and re-alignment when shifting between parallel and rotation.

5. **AWARENESS AND USE OF WEIGHT**

Appropriate use of weight to mobilize the body through space. Use of the body into, on and across the floor as a supported weighty object. Easy transfer of weight through level changes from floor to standing and standing to floor. Successful shifting of weight while maintaining correct alignment whether in parallel or rotation.

- **Exceptional/Advanced**
Highly fluent in use of weight distribution. Excellent resiliency and rebound in and out of the floor. Weight is well understood and used in a refined way as a tool for motion.
- **Competent/Sufficient**
Effective use of weight distribution. Success in using the body as a weighty object. Ease in level changes. Consistent application of weight as a tool for motion.

- **Limited/Deficient**
Limited ability in accessing personal weight as a tool for motion. Body shows tension, dancer struggles with releasing weight, and is challenged by quick weight shifts and level changes.
- **Unsatisfactory**
Inability to access personal sense of weightiness. Excessive tension in body and lack of understanding of personal weight and its power. Inability to distribute weight successfully when moving through space. Lacks ability to harness the power of weight to accomplish simple movement goals.

6. MUSICALITY AND RHYTHMIC ACUITY

Musicality is the ability to execute movement phrases informed deeply by organized external and imagined sound. Rhythmic acuity is the ability to understand the relationship of the moving body to time.

- **Exceptional/Advanced**
Well developed sense of internal timing with a proactive approach to dance phrasing not dependent on other dancers, instructor counting, or obvious musical cues. Ability to use this timing to sense a steady pulse in stillness or while articulating syncopated movement phrases. Comfort with all meters and tempi, including odd and mixed meter phrases. Accuracy in slow and sustained movement, as well as with movement that is quick and percussive. Consistent awareness of sound demonstrated through accurate response to instructions and to musical cueing. Appears to sense music deeply and to allow the nature of the music to affect the interpretation of movement phrases.
- **Competent/Sufficient**
Fairly well developed sense of internal timing, generally not dependent on other dancers, instructor counting, or obvious musical cues. Usually able to use this timing to sense a steady pulse in stillness or while articulating syncopated movement phrases. Comfort with most meters and tempi, including odd and mixed meter phrases. Generally demonstrates accuracy in slow and sustained movement, as well with movement that is quick and percussive. Demonstrates a fairly consistent awareness of sound through accurate response to instructions and to musical cueing. Generally appears to sense music deeply and to allow the nature of the music to affect the interpretation of movement phrases.
- **Limited/Deficient**
Insufficiently developed sense of internal timing with a passive approach to dance phrasing showing too much dependence on other dancers, instructor counting, or obvious musical cues. Frequently unable to sense a steady pulse in stillness or while articulating syncopated movement phrases. Discomfort with many meters and tempi, especially odd and mixed meter phrases. Accuracy lacking in slow and sustained movement, as well as with movement that is quick and percussive. Demonstrates inconsistent awareness of sound, often resulting in inaccurate responses to instructions and to musical cueing. Does not seem to sense music deeply and is therefore unable to allow the nature of the music to affect the interpretation of movement phrases.
- **Unsatisfactory**
No sense of internal timing. Cannot approach dance phrasing in a way not dependent on other dancers, instructor counting or obvious musical cues. Unable to sense a steady pulse in stillness or while articulating syncopated movement phrases. Discomfort with many meters and tempi, especially odd and mixed meter phrases. Rarely demonstrates accuracy in slow and sustained movement, or in movements that are quick and percussive. Consistent lack of attention to sound, resulting in lack of response to instructions and to musical cueing. Does

not appear to hear music, and therefore cannot allow the nature of the music to affect the interpretation of movement phrases.

CLASS ATTENDANCE POLICY FOR STUDENTS

The department attendance policy has been designed to help students develop a strong professional work ethic and to prepare them for careers in dance. This policy places the responsibility of each student's training on their own shoulders.

While full active participation and on-time attendance to every class is the only assurance of optimal growth in all curricular areas, it is the only way a student can master materials taught in movement courses. If a student is absent from class, that student is not developing the skills necessary to succeed in the program and in the profession. Illness, injury, and personal emergencies arise that may make it impossible to attend every class. Because of this, the department has developed an absence policy that does not penalize a student who wisely uses it only for emergencies. Faculty question the professionalism and motivation of students who miss the maximum number of absences when an emergency is clearly not present. A student missing over a week of classes in a semester, for any reason, clearly will not achieve at as high a level as they could have had they been in class. This will be reflected in the course grade.

STUDENTS WITH ABSENCES EXCEEDING COURSE LIMITS WILL FAIL THE COURSE

Excused Absences: The only excused absences allowed are those recognized by the university as absences for religiously observant students. University authorized religious holidays *will not* count in a student's total absence record. However, it is the student's responsibility to inform the instructor in writing of any religious holidays observed, *before the holiday*, and verify attendance at the religious observance after the holiday, otherwise the absence will be counted as an unexcused absence.

Unexcused Absences: The following number of unexcused absences will be allowed before a failing grade will be automatically assigned. Remember, that grades may be lowered for students who do not show significant progress due to absence patterns that do not exceed the limits listed below. **YOU ARE GRADED ON YOUR SKILLS AND PROGRESS** (Refer to Guidelines for Dance Training and Assessment).

1. **For classes meeting *five* days a week, *eight* unexcused absences for any reason will be permitted.**
 2. **For classes meeting *three* days a week, *six* unexcused absences for any reason will be permitted.**
 3. **For classes meeting *two days* a week, *three* unexcused absences will be permitted for any reason.**
- ❑ **Temporary grades will not be given in courses where movement is the major component of evaluation. If a student exceeds the number of unexcused absences permitted for the course due to medically documented serious illness or injury, they may pursue a medical withdrawal from the course with their instructor and be allowed to repeat the course at a later date. Failure to obtain a medical withdrawal from a course will result in a failing grade.**
 - ❑ At faculty discretion, your grade is likely to be affected by your absences within the framework of the attendance policy.

- *STUDENTS ARE RESPONSIBLE FOR KEEPING A RECORD OF THEIR MISSED CLASSES.* The instructor will have the definitive record of each student's attendance but will not be responsible for supplying that information at any time during the semester unless asked by the student.

- *ADDITIONAL ATTENDANCE POLICY FOR ALL MOVEMENT COURSES.*

1. Attendance credit will be given only to those students who participate fully physically and with concentrated attention throughout the entire class. **There will be no private chats with classmates allowed during class. All questions are to be directed to the instructor. Disruptive or disrespectful students will be asked to leave and will be counted as absent from the class.**
2. If the student is ill or injured, they will not be allowed to sit out on the "sideline".
3. Students are not allowed to observe movement classes in lieu of participation.
4. If the student is ill or injured, students are asked to stay home or to go home to recover.
5. If a student begins class, but does not complete it NO CREDIT will be given for that class day.
6. LATENESS WILL NOT BE TOLERATED! If a student enters class after roll has been taken, they will be asked to leave and counted as absent for that day.
7. No makeup classes will be allowed for any movement courses.

- *EXCEPTIONS TO THE TECHNIQUE ATTENDANCE POLICY*

Exceptions will be considered only for students registered in Technique I, II, III, IV, V, VI, VII, or VIII and will be considered only for medical reasons that fit the following criteria:

1. Absences MUST be consecutive.
2. If a student is absent for nine consecutive days, but does not exceed twenty days, due to documented illness or injury, they will be eligible to attend the department's summer technique course to make up the work missed and receive credit for technique classes missed during the academic year. Regardless of the number of days missed, the student must register for the summer course and complete the entire four-week session. In this case, the summer course will not fulfill the elective requirement for graduation.
3. If a student is absent for more than twenty classes due to documented illness or injury, they will need to medically withdraw from the course and make it up another semester.
4. The student who wishes to be considered for the policy extension outlined above must obtain a letter written by their attending physician on the physician's letterhead. A note on a prescription pad or plain paper is not acceptable. Information on how to contact the physician must be clearly indicated in the letter. The letter must clearly state:
 - a. The nature of the illness or injury in detail.
 - b. The dates of treatment and release.
 - c. An acknowledgment of the number of class days missed and an explanation as to why it was necessary to miss class that number of days due to the illness or injury.

The student is to present the physician's letter along with a request to be allowed to make up the coursework in summer session to their full-time faculty technique teacher.

After consulting the attending physician, the full-time technique teacher will discuss the validity of granting the request with the department chair before notifying the student of the decision.

□ **ADDITIONAL ATTENDANCE POLICY STANDARDS FOR BFA MAJORS**

1. PLACEMENT AUDITION CLASSES

At the beginning of fall semester, two days of placement auditions are held with members of the faculty as instructors and observers to determine each student's technique level placement. Students register for Technique I, II, III, IV, V, VI, VII and VIII depending upon the year of enrollment (freshman, sophomore, junior, or senior). Students are placed in Section A, Section B, or Section C according to technical level. While transfer students may enter with advanced academic standing, they are also placed according to their technical level. All first-year and transfer students are required to audition during the first week of classes for entry to Ballet IV. Students may be placed at Ballet I, II, or III levels as preparation for Ballet IV. Attendance is required at all placement audition classes so faculty can fairly evaluate and correctly place each student in a course that is appropriate for their technical abilities. ***Absence from one placement audition class will be counted as two absences from technique class for the semester. Absence from both placement audition classes will be counted as four absences from technique class for the semester.*** Continuing students, who miss placement classes, will not move up to a higher technique level, but will stay at the level in which they last placed. New students to the department who miss audition classes will be placed in Technique Level A.

2. JURY CLASS ATTENDANCE

Jury classes are held at mid-semester to give the student individualized feedback from their instructors. Jury classes are an important part of the assessment process of students in BFA technique courses. It is expected that all students will attend the jury class and interact with faculty about their progress and training. ***If a student misses the jury class and/or the interview, they will not receive better than a 'C' grade in the course.*** If a student has a documented injury or serious illness, an exception will be considered.

3. MANDATORY OFF-CAMPUS PERFORMANCE PAPER FOR MODERN DANCE III, IV; TECHNIQUE I, II, III, IV, V, VI, VII, VIII

Students are required to attend an outside performance of a professional modern or post-modern dance company. Students should devote approximately two-three pages to writing about the concert. Concert attendance must take place by the ninth week of the semester and the paper must be submitted no later than one week after the concert date. Papers will not be accepted if handed in more than one week following the concert date. If a student does not meet the paper due date, they will have the option of attending another concert before the ninth week of the semester. Poorly written papers will be returned to the student and must be rewritten to acceptable standards and given back to the instructor within one week of receiving the paper. Failure to meet the technique paper guidelines will result in a one-letter grade drop in a student's final grade for the course. Please be timely in purchasing your tickets, as productions may sell out quickly. Failure to obtain tickets does not excuse you from this assignment.

Plagiarism

Please refer to the Rutgers Undergraduate catalog for a specific detailed definition of plagiarism and various forms of plagiarism. The Department of Dance expects all students to adhere to these guidelines. To this end, all papers must be written in your own words

and from your perspective. **The same paper may not be used to satisfy a requirement for another course.**

GRADING FOR MOVEMENT CLASSES

- No one student will perfectly match the descriptors below. This is meant as a guide for weighing each student's work rather than as an absolute.
- "Talented" is defined as ready to attempt the level of work in the class. Students allowed into a class on probation are defined as borderline or sufficiently talented. Note that a talented student through poor attitude, no progress, insufficient attendance or inconsistent work could fail the class.
- "Work" is defined as intelligent (goal oriented) and of high energy (sweat), understanding the concepts and corrections and the assimilation of these concepts and corrections resulting in progress.
- "Progress" includes, but is not limited to improvement in energy, strength, core strength, endurance and coordination, development of line, phrasing, and style.
- "Excellent Attitude" is defined as consistent effort to grasp class material, cheerfulness, eagerness to try new approaches to improving work, willingness to let go of old habits, politeness and attentiveness to the instructor and peers.
- Promotion to the next level is based upon the student's accomplishment at the present level and their potential for increased strength, coordination, musicality, style and artistry in the next level of work.
- BFA majors receiving a grade of "C" or less in technique courses will not move to a higher level the following term.
- BFA majors receiving a grade of "C" or less in ballet classes must repeat the course at the same level.

A Student

Talented, hard worker, does the material with ease and style. Strong. Presents self well. Phrases well and is musical. Holds center of body at all times. Excellent movement memory. Excellent attendance. Excellent attitude. Excellent progress.

B Student

Less talented than A, hard worker, does the material well but does not yet have the strength or style. Phrases well and is musical. Holds center of body at all times. Good movement memory. Excellent attendance and attitude. Excellent progress.

C Student

Reasonably talented. Decent worker. Can approach the material with varied accuracy and manage to stay with the movement rhythmically and without major difficulty. Center of body mostly consistent. Decent movement memory. Good attendance and attitude. Good progress.

D Student

Sufficiently talented. Sporadic worker. Can do the material at intervals but is inconsistent. Center of body inconsistent. A combination of inconsistent motivation, attitude and mediocre attendance. Minimal progress on technical or attitude issues presented by the teacher.

F Student

Borderline talented. Poor worker. Poor attitude (resistant to change). Little progress.

TECHNIQUE REQUIREMENT FOR TRANSFER STUDENTS

1. If the transfer student enters the program at Technique B level, the graduation requirement for Technique I and II will be automatically waived.

2. If the transfer student enters the program at Technique A level and is not transferring technique from a BFA program, the student will be required to complete the major in four years.
3. If the transfer student enters the program at Technique A level and is transferring credits from a BFA program, the transfer credits will be audited as follows: If the number of classroom hours is equivalent to fourteen weeks of daily two-hour classes per semester, the student will not be required to make up hours. If the total number of hours spent in the technique classroom elsewhere is less than what is required here, the student must make up deficient hours in the department's summer four-week technique course. The student must attend the entire summer course regardless of how many hours they need to acquire in order to graduate in three years. In some cases, this may take more than one summer. As an alternative, the student may choose to remain at Rutgers an additional semester to make up deficient technique hours; therefore, graduating in three and one-half years.

PERFORMANCE REQUIREMENTS AND OPPORTUNITIES

- ❑ All BFA and BA majors are to perform in departmentally sponsored programs as a graduation requirement. This includes formal and informal performances such as dance assembly, student showings, faculty concerts, and guest artist concerts.
- ❑ There are numerous opportunities to perform and work backstage on student and faculty concerts, and with University DanceWorks, the repertory dance company offered as Performance Ensemble (open to BFA majors by audition only). BFA majors are expected to make themselves available to student and faculty choreographers, and create their own dances. BA majors are encouraged to make themselves available as performers for BFA as well as BA choreographers.
- ❑ Performing opportunities in DancePlus or other major department faculty productions are open to BFA majors only.
- ❑ BFA majors are not allowed to participate on the Rutgers Division of Intercollegiate Athletics Dance Team after their first year in the BFA program due to time and training conflicts.
- ❑ YOUR WORK IN DEPARTMENT PRODUCTIONS MUST BE OF PRIMARY IMPORTANCE! EXTRA CURRICULAR COMMITMENTS OUTSIDE OF THE DEPARTMENT ARE NOT AN ACCEPTABLE EXCUSE FOR NOT TAKING PERFORMANCE OPPORTUNITIES, FOR MISSING REHEARSALS, OR FOR MISSING PERFORMANCES. IF YOU ARE NOT WILLING TO MAKE YOUR WORK IN THE DEPARTMENT OF PRIMARY IMPORTANCE, YOU SHOULD QUESTION YOUR MOTIVATION FOR BEING A DANCE MAJOR.

CASTING POLICY FOR DEPARTMENT PRODUCTIONS AND COURSES

- ❑ ONLY OFFICIALLY DECLARED DANCE MAJORS MAY BE CAST IN DANCES CREATED FOR DEPARTMENT COURSES AND PRODUCTIONS, WITH THE EXCEPTION OF GUEST ARTISTS APPEARING IN FACULTY CHOREOGRAPHY.
- ❑ DancePlus – A student cannot be cast in more than two dances for any given production. Open only to BFA majors.
- ❑ University DanceWorks – Company members may only be cast in more than one work if the additional work is student choreography. Open only to Junior and Senior BFA majors.

- ❑ Senior BFA Concert - Students may not be cast in more than three dances (this includes solos). Open to BA and BFA performers.
- ❑ BFA Choreography Courses, and BA Dance Composition course - Students may not be cast in more than three group dances for each of these courses. Open to BA and BFA performers.

ATTENDANCE POLICY FOR REHEARSALS AND PERFORMANCES

1. Outside work is not an excuse to miss rehearsal and/or performance responsibilities as either performer or member of the crew.
2. If you are rehearsing, performing, or on crew, and you have an emergency, you must immediately communicate with the director of that project.

CONTRACTS

Contracts

Signed rehearsal contracts are required from all dancers before rehearsals commence for all departmentally sponsored work. This includes DancePlus, guest artist concerts, the BFA senior concert, the Spring Informal Student Showing, and the following courses: Repertory, Performance Skills, Dance Composition, and all BFA Choreography courses. Sample contracts are available for choreographers in the dance office. Students taking Repertory, Performance Skills, Dance Composition, and BFA Choreography courses will receive contracts to use from their teacher. Members of University DanceWorks are expected to sign a contract provided by the faculty company director at the beginning of the year.

Failure to Meet Contract Obligations

BFA Majors

Failure to meet obligations designated in the contract will result in artistic probation and may result in dismissal from the program.

BA Majors

BA majors who fail to meet contractual obligations will not be allowed to perform in any department venue for one year. This may affect their ability to graduate on time since public performance is a graduation requirement. The Undergraduate Director will monitor all students placed on this restriction.

EXPECTATIONS FOR STUDENTS IN REHEARSALS

1. Dancers must be warmed up and ready to work at the start of rehearsal.
2. Rehearsals are stop and go procedures. You may have times of having to wait to work. You are responsible for keeping yourself warm and ready to work at any time. Staying focused on the work, continuing to stretch and move, and wearing warm clothes will help you in the difficult chore of having to be ready.
3. Except during breaks, conversations on subjects other than the work are discouraged. The choreographer needs to work in a serious atmosphere in which all can function without distraction.

4. Dancers are expected to work on their roles outside of rehearsals. This does not always have to mean full-out dancing. It may mean work on the dramatic characteristics of your role, as well as simply thinking through your part.

EXPECTATION FOR STUDENTS DURING PERFORMANCES

1. Dancers are expected to perform unless seriously ill or injured. The expression "the show must go on" applies in the professional dance world where dancers frequently must perform with minor ailments. When possible, choreographers will double cast or use understudies as backup in case of an emergency.
2. Your responsibility to your body as a dancer is great. You must take good care of all aspects of your physical health, from making sure that you get enough rest, to eating well, to spending extra time doing the personal exercises you need to do in order to dance at your best. Make sure you take the personal responsibility to properly warm-up before all rehearsals.
3. You are expected to be absolutely punctual for all calls.
4. You are expected to maintain quiet and focused backstage behavior.
5. Your duties are to prepare yourself to perform by warming up, spacing, rehearsing trouble spots, and attending to your makeup and costumes.
6. To perform is to give of ourselves, to create an exciting event for the audience no matter how we feel. It is the responsibility of each individual to be ready to perform and to be completely focused upon the choreography to be danced.
7. Please remember to remove all jewelry and watches when you dress to perform. Please make sure your feet are clean.
8. It is considered unprofessional to appear in the theater or lobby in costume or in stage makeup before, during or after the production.
9. Please advise your family and friends that it is inappropriate to visit you backstage before the completion of the entire performance.
10. **All dancers are required to stay until the end of the performance, either in the green room or in the audience for the entirety of the concert. Dancers who enter the audience for the second half of the performance must stay until the end and not exit between dances. Performers must remove make-up and wear appropriate clothing (no sweatpants or rehearsal clothes). STUDENTS MUST PICK UP A PERFORMER PASS FROM THE CONCERT DIRECTOR EACH NIGHT TO GIVE TO THE USHER. YOU MUST ENTER THROUGH THE LOBBY. STUDENTS WILL BE ALLOWED TO ENTER ONLY ON A SPACE-AVAILABLE BASIS.**

SOUND AND COSTUMING FOR STUDENT CHOREOGRAPHERS

1. Student choreographers must supply their own sound box for rehearsals. The department's music director will help you find music/sound accompaniment and help you with sound recording. **DO NOT WAIT UNTIL THE LAST MINUTE TO SEEK HELP!**
2. Costuming is the responsibility of the choreographer for student productions. There is a costume collection in the Loree Studio that is under the jurisdiction of the faculty member teaching Dance

Production, and items may be borrowed for student concerts if it is understood that they must be cleaned and returned.

PUBLICITY AND ALL PRINTED MATERIALS FOR STUDENT PRODUCTIONS

All printed and publicity materials for all student productions **MUST** be approved by the Dean's Office **AFTER** they have been approved by the dance faculty advisor for the event **BEFORE** they can be released to the public in any format. All materials **MUST** include the Rutgers/Mason gross School logo. The acronym MGSA may not be used.

STUDENT BIOS ON PROGRAMS

Student bios may not be longer than twenty-five words and **MUST** be approved by the faculty advisor/director for the event before they are printed in the program.

STUDENT INFORMAL SHOWING CHOREOGRAPHER RESPONSIBILITIES

All student choreographers who are accepted into the showing are responsible for tasks in relation to the showing. Students are required to attend all choreographer's meetings prior to the performance.

EVENING COMMITMENTS

As dance majors, you are required to maintain an active performance schedule. When not performing, you are often called upon to fulfill technical production duties for concerts. Although performance expectations are not as rigorous for BA majors, it is recommended that all dance majors avoid taking evening courses. Students must be available for rehearsals, production obligations, and performances during evenings without putting academic coursework in jeopardy due to absence from courses that meet at night. **DO NOT COMMIT YOURSELF TO EXTRA CURRICULAR ACTIVITIES THAT WILL COMPROMISE YOUR ABILITY TO MEET REHEARSAL AND PERFORMANCE SCHEDULES IN THE DANCE PROGRAM.**

ACADEMIC ADVISEMENT

All dance majors **ARE REQUIRED** to see the department's Undergraduate Director each semester for academic advisement prior to registration for the next term. By doing so the student will receive up-to-date information concerning graduation requirements, course pre-requisites and restrictions, potential course conflicts, and long-term planning regarding courses offered in alternate semesters or alternate years. Failure to meet each term with the Undergraduate Director may result in the student's inability to complete all graduation requirements on time and thereby delay graduation.

SEQUENCING OF COURSES

The schedule of departmental course offerings is constructed so those students following the regular pattern of course sequencing will be able to graduate on time. The prescribed pattern is based upon a four-year program for BFA majors and a three-year program for BA majors. If you are a transfer student intending to complete the BFA in less than four years, a BA major intending to complete the major in less than three

years, or have not taken courses in the prescribed sequence for any reason, the Department of Dance cannot guarantee that you will be able to complete all course work on time.

COURSES WHICH MAY BE REPEATED FOR CREDIT

Ballet: Dance majors without sufficient skill in ballet to progress to the next level may repeat Ballet II, III, and IV one time only for credit. Ballet VI may be repeated an unlimited number of times. Ballet IV, V, and VI are open only to BFA majors.

Modern Dance: BA majors may repeat Modern Dance II once for credit. Modern Dance III (Fall) and Modern Dance IV (Spring) may be repeated an unlimited number of times. Non-majors may take Modern Dance I, II, III, and IV only once. Non-majors are admitted to Modern Dance III and IV only by permission of the instructor.

Dance Courses Open to Fifth Year BFA Majors:

BFA majors who take a fifth year of study in order to complete a second major may obtain permission from the department to repeat **Technique VII** and **VIII** for credit. **Ballet VI** may be repeated in the fifth year. As the purpose of the fifth year is to complete academic work for the second major, these students may not take any other courses offered by the department and permission will not be granted to take any other departmental course.

The department is unable to accept auditors in its courses.

DANCE ASSEMBLY

Dance Assembly is required of all dance majors during each semester of enrollment in either the BA or BFA major program. It is the department's forum for providing workshops, presentations, guest artists, and showings from classes. Refer to postings on the dance bulletin board for dates and times of assembly because they may vary. Students who enter dance assembly once roll has been completed and the assembly has begun will be counted as absent. Be on time.

Registration Policy

FULL-TIME STUDENTS WHO HAVE NOT COMPLETED ALL DANCE MAJOR REQUIREMENTS MUST TAKE DANCE ASSEMBLY. THERE ARE NO EXCUSED ABSENCES. **STUDENTS WILL NOT GRADUATE UNLESS THEY HAVE COMPLETED THIS REQUIREMENT.**

Full-time students who have completed all dance major requirements are not required to take Dance Assembly, but may if they chose to do so.

Part-time students are not required to register for Dance Assembly.

Grading and Attendance Policy

The grade for Dance Assembly is based on attendance at assemblies. There are NO excused latenesses or absences. Leaving during the assembly will not be permitted unless for an emergency. If you attend all the required assemblies, you will receive an "S", indicating satisfactory completion of the requirement. If you miss any of the required assemblies, you will receive a "U", reflecting unsatisfactory work. Any student who is absent from assembly will be given the option of changing the unsatisfactory grade to a satisfactory grade by writing a six-page

paper relating to the subject of the assembly class that was missed. Faculty urges the completion of make-up papers before the conclusion of the semester. **All unsatisfactory grades must be changed to satisfactory grades on your transcript or you will not graduate.** Credits received for Dance Assembly are “N” credits and do not count as part of the total number of credits required for graduation.

ACADEMIC STANDING AND EVALUATION

The criteria for meeting graduation requirements include both the accumulation of credits as stipulated by the university, and the student’s growth and progress in the program. Evaluations are based on the following: class attendance, working up to capacity, artistic and technical growth, the successful and timely completion of assignments, and professional attitude. Written evaluations are given twice a year at midterm in all major courses. Copies of the evaluations are kept in each student’s file in the Dance Office. In addition, students in the BFA program meet individually with the faculty at the end of their second and third terms in the program for evaluations related to retention in the professional program. Faculty may require additional meetings with students having difficulty in the program or at the university.

ARTISTIC PROBATION AND ARTISTIC DISMISSAL

- ❑ Bachelor of Fine Arts dance majors may be placed on artistic probation and/or receive an artistic dismissal from the BFA program at any time, although this usually does not occur after the fourth semester of residency in the program.
- ❑ A student may remain on artistic probation for more than one semester as a continued warning and indicator of lack of progress or poor achievement.
- ❑ Written notification will be sent to all students placed on artistic probation from the Dean of Students explaining the reason for placement on artistic probation and the conditions of redress.
- ❑ Artistic probation may lead to artistic dismissal from which there is no appeal.
- ❑ Any student in danger of artistic dismissal will be given one semester’s opportunity to redress deficiencies.
- ❑ If conditions for redress are not met, artistic dismissal may occur after the first but not later than the end of the third semester of placement on artistic probation.

DECLARATION OF A SECOND MAJOR

Any registered Mason Gross student may declare a second major in a liberal arts field at any time. Students should see the Undergraduate Director to obtain the proper form that needs to be completed, approved by the second major department chair, and submitted to the Dean of Students, Mason Gross School of the Arts. While the BFA major field of study remains a priority, a student with an approved declaration form may pursue appropriate coursework for the second major. Upon completion of the degree requirements for the second major, the MGSA Dean of Students will certify the second major that will then be noted on the student’s transcript by the Office of the Registrar.

DECLARATION OF A LIBERAL ARTS MINOR

Mason Gross students wishing to complete a minor in a liberal arts field may do so by the same process listed above for the declaration of a second major.

GRADUATION CEREMONY

Students must complete ALL coursework for all declared majors and/or minors before they will be allowed to participate in the Mason Gross School of the Arts Commencement ceremony.

ELECTIVE OPTIONS IN DANCE

In addition to completing requirements for the BFA or the BA degree programs, students may select elective areas of concentration for additional coursework in the areas of music for dance, technical theater for dance, and dance pedagogy.

I. MUSIC FOR DANCE

The elective option in music for dance begins after the course "Percussion Accompaniment" has been successfully completed. Two additional music courses will be chosen from the following three options:

- A. Soundscapes for Dance: This elective course teaches both technical and aesthetic aspects of creating recorded sound for concert dance.
- B. Independent Study with Faculty Musician: private instruction. Continuing studies in hand drumming technique, rhythm theory, and compositional approaches to accompanying dance technique classes.
- C. Additional music course, taught by Music Department. Options include Music History, Music Theory, History of Jazz, World Music, and Electronic Music.

II. TECHNICAL THEATER FOR DANCE

The undergraduate elective concentration in Dance Production provides dance students additional experience that can lead to further options in graduate study and/or employment options in the dance field such as:

- Lighting Designer
- Stage Manager
- Lighting and Sound Board Operator
- Stage Crew

The concentration allows for crossover work in the fields of theater and music. Work in all of the above positions overlap and inform each other. A concentration in either lighting design electrics or stage management can be selected for independent study.

A. Stage Management

One Semester Concentration (2 credits - Independent Study)

The student meets with the faculty production director at the beginning of the term to select a student production to stage-manage. Basic ground rules for stage management will be discussed and outside reading on the subject will be assigned. The student works with the faculty production director through all the steps leading to the production under a specific timeline. The student stage manager will share stage management responsibilities with the faculty production director during the run of the show. The student will write a paper as part of the independent study once the project has been completed.

Two Semester Concentration (4 credits total - Independent Study)

The student completes the first semester as described above. During the second semester, the student meets with the faculty production director at the beginning of the term to determine the faculty or student production to stage-manage. A production time line is discussed at this meeting. The student stage manager is responsible for meeting all stage management duties leading up to and during the run of the show. Weekly progress meetings with the faculty supervisor are required. The student stage manager is completely in charge of the show. The role of the faculty production director is one of

observer and problem solver.

B. *Lighting Design/Electrics*

Two-Semester Concentration (4 credits - Independent Study)

Concentration during the first semester is on hanging, circuiting, and focusing of stage lighting equipment. Theoretical work (beyond that required in the departmental dance production courses) in lighting instrumentation, basic wiring, and the operation of computer boards is part of the study. The student will work as master electrician and light board operator for a student concert under the direct supervision of the faculty production director. Papers on lighting design from outside concerts are required.

The student will design lighting for a student concert during the second semester. The student will draft the plot and supervise the hang and focus. Prior to the concert, the student will spend time experimenting in the light lab. The student is expected to keep a journal and write a paper as part of the course.

III. DANCE PEDAGOGY

Students interested in developing teaching skills in dance may receive independent study credit by serving as teaching interns in the Lily Schragger Creative Dance Program for Children. Students may also serve as teaching interns in departmental non-major beginning modern dance and ballet courses. Students may petition for admission to this option after completing the course Dance for Children (07:206:352) and receiving a grade no lower than a "B".

DRESS CODE

All students are expected to dress appropriately for all classes:

1. **Clothing:** Students are allowed to wear layered clothing, sweat pants, etc. at the beginning of class when these garments are needed to assist in the warm up. However, it must be understood that the more your teacher can see the body, the more assistance you will receive.
Be sure that your basic dance attire is FORM FITTING!
2. **Hair:** Hair must be arranged in such a manner so as to not interfere with the work, insuring a proper degree of freedom and sensitivity in the neck, head and shoulder area..
3. **Jewelry:** Jewelry should not interfere with the work by restricting upper body movement.
4. **Shoes:** Ballet slippers are required for ballet class. Jazz or character shoes must be available if required by a teacher or choreographer.
5. Chewing gum is not allowed in classes or rehearsals.

IF YOU FAIL TO MEET THE DRESS CODE, YOU MAY BE ASKED TO LEAVE CLASS AND WILL BE COUNTED AS ABSENT.

CULTURAL OPPORTUNITIES

All dance majors are expected to attend all dance department and guest artist productions on campus.

To become a dance artist, it is necessary to gain exposure to the wide range of choreography in the field, as well as to become knowledgeable about other artistic disciplines. The student's ability to deepen their understanding of the arts will make an important difference in their careers. It is a great advantage that Rutgers University is located near one of the world's major centers of art: New York City. Students are strongly encouraged to broaden their exposure to the arts by taking advantage of productions, museums, galleries and libraries located in New York and other centers. The State Theater in New Brunswick, the McCarter Theater in Princeton, and the New Jersey Performing Arts Center in Newark are convenient and important venues where students may see the world's major dance companies at reasonable ticket prices.

STUDENT EXPECTATIONS OF THE FACULTY

WHAT THE STUDENT CAN EXPECT OF THE FACULTY: COMMITMENT TO THE WORK OF TRAINING DANCERS

A. Classes

All faculty meet all scheduled classes or find an adequate substitute. On occasion the demands of professional engagements will cause a faculty member to be absent from campus. His or her classes will be covered by other members of the dance department and/or by a professional substitute. While the faculty share basic concepts about dance training, different teachers present the student with different styles of dance techniques or even with different aesthetic philosophies. Students may be asked to work differently on similar material. These variations in concerns reflect the broad landscape of modern dance that you will encounter during your professional studies here and elsewhere. It would be incorrect to say the dance training here is based upon any one recognized technique. Faculty bring to the studio a background of training in various techniques and aesthetic influences as well as their professional careers as artists and educators. The extensive movement background and flexibility of thinking that Rutgers students acquire is recognized by the dance world as graduates enter the profession.

B. Counseling

- Full-time faculty are responsible for counseling students. Feel free to make use of their availability during office hours or by appointment for any issues of concern.
- Part-time faculty are not required to keep formal office hours, but will meet with students by appointment for issues of concern regarding the courses they teach.
- The Undergraduate Director and the Department Chair are readily available to address all student concerns by E-mail, telephone, and in person.
- Confidential professional counseling is available for BFA majors on the Douglass College Campus at 732-932-9070. All BA majors have similar services available at their campus of matriculation. Refer to counseling services in the campus on-line directory.

C. Representation at Faculty Meetings

Students elect two representatives from the BFA program and one representative from the BA program to attend open faculty meetings.

Items students wish to have discussed on the agenda in Faculty Meetings must be submitted by an elected student representative in writing to the department chairperson at least one week prior to an

open faculty meeting. The item will be placed on the agenda and discussed as time allows. Unless it is of an emergency or timely nature, it may not be discussed immediately, but it will be discussed.

Items not included on the agenda will not be discussed in Faculty Meetings unless they are of an emergency nature. The department chairperson will make the determination as to what constitutes an emergency.

THE MGSA STUDENT GOVERNMENT ASSOCIATION

Participation in the MGSA Student Government Association is open to all Mason Gross students. Contact the Office of the Mason Gross School of the Arts Dean of Students for further information.

STUDENT LOCKER ROOMS

STUDENTS MUST USE THE LOCKER ROOMS!

All students in major and non-major classes are required to use the lockers in the dressing rooms on the lower level for storage of personal belongings. Students are not allowed to bring anything but warm-up clothes, money, valuables, water and a notebook into the studio. *No food, drink (other than water) or street shoes are allowed in the studios.* **ALL ITEMS LEFT BY STUDENTS IN THE HALLWAY OUTSIDE OF CLASS WILL BE REMOVED AND DISCARDED!**

USE OF COPY MACHINE, PHONE, AND FAX MACHINE

The dance office is not equipped to provide these services for students!

COPY MACHINE: Copy machines are available in all Rutgers campus centers and libraries. The department copy machine IS NOT available for student use! Students using off campus copying services for large volume printing jobs related to publicity and program copy for the Student Concert will be reimbursed out of ticket sales for the event. A receipt that clearly itemizes the work order must be presented to the faculty advisor of the concert for reimbursement. Publicity expenses for the BFA Senior Concert must be reimbursed out of the fundraising activities of the class.

PHONE: Department phones are not available for student use. A pay phone is available in the hallway outside Studio 111. The department will not accept incoming phone messages for students unless they are evaluated as an emergency by department staff.

FAX: The department does not accept course papers faxed by students! Students concerned about meeting deadlines for papers need to plan ahead to have sufficient time to hand deliver papers. Check with the teacher ahead of time to see if they accept papers as attachments at their E-mail address.

STUDENT HEALTH SERVICES

The application of ice should include some form of insulation so that the ice is not placed directly on body tissue. Periods of cold application should not exceed 20 minutes at a time.

NUTRITION FOR DANCERS

It is especially important for dancers to do as much as they can on their own to maintain their energy and health. Following a sound and nutritious diet is essential. This is a challenge when eating cafeteria food. If you find that your cafeteria is not providing enough fresh fruits, vegetables, whole grains and low-fat proteins, speak up. Student demands can affect change. Dancers will often be in the Nicholas Music Center for long hours each day and into the night with rehearsals. There is a microwave and refrigerator for student use. Planning your meals will help you stay nourished and reduce trips out to get food, particularly hard on dancers' bodies when the weather turns cold.

THE DEPARTMENT OF DANCE IS ACCREDITED BY:

NATIONAL ASSOCIATION OF SCHOOLS OF DANCE
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 22090
Telephone: 703-437-0700