

# 2019-2020

# BFA Student Handbook



PHOTO BY: JOHN EVANS

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## **Department of Dance** **BFA Student Handbook**

[Updated August 2019]

### **Introduction**

Welcome to the Mason Gross School of the Arts at Rutgers University! This handbook will serve as a useful guide for you throughout the years of study and training within the dance department. It addresses expectations for students as a dance major, and informs them of departmental policies. PLEASE **read carefully** and keep this information to refer to when necessary.

### **A Brief History of Rutgers University**

Chartered in 1766 as Queen's College, Rutgers is the nation's eighth oldest institution of higher learning and has a centuries-old tradition of rising to the challenges of each new generation. Soon after opening in New Brunswick in 1771—with one instructor and a handful of students—the college was caught up in the struggle for independence. During the war, classes were suspended on several occasions as students, faculty, and alumni joined the fight for freedom. That revolutionary legacy is preserved today in the university's name—in 1825, Queen's College became Rutgers College to honor trustee and Revolutionary War veteran Colonel Henry Rutgers.

### **History of the Department of Dance – Founded in 1981**

Courses in dance at Rutgers began in the 1920s in The Department of Health and Physical Education at Douglass College. In those days, Douglass had its own admissions standards, faculty, and curricula. Even though the college matriculated only women, students from other divisions of the university could take Douglass College courses. Faculty interested in dance in the early days were primarily physical educators who supplemented their dance training through study at the American Dance Festival's summer workshops with such modern dance pioneers as Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm, and José Limón among others.

In 1963, Dr. Margery Turner joined the department with expertise in both swimming and dance. Determined to offer a dance major at Rutgers, she systematically developed a curriculum similar to a Bachelor of Arts degree that students could elect to take beyond the dance courses that students frequently took to fulfill the school's two year physical education graduation requirement. With a few additional courses, this later became the original Bachelor of Arts dance program at Rutgers.

Patricia Mayer became part of the faculty in 1970. As a child, she had been a student of the nationally renowned dance educator Virginia Tanner in addition to receiving one of the first professional Bachelor of Fine Arts degrees offered by the Department of Modern Dance at the University of Utah. Professor Mayer later received the equivalent of the Masters of Fine Arts degree in Dance from the University of California at Los Angeles. She has the distinction of being the first professional dancer to receive tenure at Rutgers. Dr. Turner and Professor Mayer worked together to create the first college degree program in dance offered in New Jersey. The first student to receive a degree in dance from an institution of higher education in New Jersey did so from this program.

Over the next ten years, Dr. Turner and Professor Mayer worked together to design and build the infrastructure of the Bachelor of Fine Arts Dance major. In 1981, the Department of Dance was founded and the first class of Bachelor of Fine Arts students in dance was matriculated at the Mason Gross School of the Arts. This was the first Bachelor of Fine Arts degree program in New Jersey. At that time, the new department was moved from the Loree Building to the newly constructed Nicholas Music Center. Dr. Turner served as the Department's first chair, followed by Professor Mayer. Professor Paulette Sears joined the Department of Dance as the first new faculty

member hired for the new department in 1981. She served as chair from 1987-1993 and from 2007-2010. Professor Mayer served as chair for over twenty years, the longest tenure as chair so far in the history of the department.

In 2006, Professor Mayer and Professor Julia M. Ritter secured a prestigious Academic Excellence Grant from Rutgers University in support of the development of the first master's degree in dance within the State of New Jersey. Between 2007 and 2010, with support from Professor Mayer, Professor Ritter collaborated with The Rutgers Graduate School of Education, Rutgers University administrators, The NJ State Department of Education, The National Dance Education Organization and multiple regional educators and principals to create the graduate Ed.M. degree program with Teacher Certification in Dance Education. As the first graduate degree in dance offered in New Jersey it includes the five-year dual BFA + Ed.M. track that is the first of its kind in the nation. Dr. Barbara Bashaw joined The Department of Dance faculty in 2009 to serve as Director of the EdM program, and since that time has founded additional teacher training programs to serve the thriving New Jersey dance community.

Hired in 2003 as Assistant Professor of Dance Studies, Dr. Jeff Friedman was charged with conceptualizing and implementing a new MFA in Dance graduate degree. Over several years, Dr. Friedman generated vision, degree program goals, curriculum design, and numerous new courses to fulfill that charge. Through Dance Chair Julia M. Ritter, the new MFA degree in Dance achieved acknowledgement from Rutgers University administrators and the NJ State Department of Education. In 2015, the National Association of Schools of Dance accrediting agency awarded the new MFA degree in Dance Program approval status. The MFA degree program serves working dance professionals with a minimum of 5-years of experience in the field and is the first MFA in Dance graduate degree in the State of New Jersey.

In addition to Margery Turner, Patricia Mayer, and Paulette Sears, distinguished retired department faculty include Don Redlich and Claudia Gitelman.

In 2011, the Department of Dance celebrated its 30th anniversary and continues to build upon the excellence of its founders by offering a diverse curriculum within several major and minor programs. Offering training in dance performance and dance education, the department expects outstanding creative achievement from its students. Students have the opportunity to explore artistry in a comprehensive educational environment. The Department of Dance is an accredited institutional member of the National Association of Schools of Dance.

### **Overall Aims of Dance Department**

To help each student prepare a broadly based and practical foundation as an artist in the field of dance, the curriculum is designed to offer training in dance technique and in the related subjects of music, dance history and theory, improvisation, choreography, kinesiology, production, and movement analysis. It is important that students 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 rigorous written expression. Stage crew assignments for students are an essential part of the students' education as they provide experience in creating dance productions. This all contributes to what will become a lifetime of work.

### **The BFA Program**

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 the Academic Standing and Evaluations section. Information regarding admission auditions for the BFA program is available in the dance office and on the Mason Gross School of the Arts website: <http://www.masongross.rutgers.edu/admissions>

## **BFA with Master's Degree Options in Dance Education and Pedagogy**

The Dance Department offers two options for BFA dance majors to transition into a master's degree in dance education and pedagogy. These degree options are for students who wish to engage in focused investigation of dance pedagogy and the professional skills associated with expanded employment opportunities throughout their careers in performance and education. The program is founded in the belief that inspirational teaching begins at the heart of artistry and that the aim of teaching is to empower artistry within each individual. As a graduate degree, the program also facilitates students in developing skills such as theorizing and dialogic thinking that are foundational to taking on leadership roles in the dance field. There are two options for BFA students interested in the master's degree:

- **Five-Year Option:** Over a period of five years students complete the BFA major course sequence and begin a course sequence in education and dance pedagogy that will culminate in the fifth year with an Ed.M. in Dance Education with New Jersey K12 Teacher Certification. Students taking the five-year option will graduate with a B.F.A. from Mason Gross during year four and will graduate with an Ed.M. from the Graduate School of Education after one additional year. The degree leads to a Certificate of Eligibility with Advanced Standing (CEAS) required for teaching in public schools in NJ with reciprocity in 36 other states. The CEAS has lifetime viability allowing performance-eager graduates of this degree track to pursue a performance career immediately after graduation and to develop a teaching career co-requisitely with performance or to later transition into teaching careers.
- **Post-Baccalaureate Option:** At any time after completing the BFA degree alumni may apply to the Ed.M. degree and complete the pedagogy and education courses in two years as a full-time graduate student.

Students in the Ed.M. degree develop leadership roles and serve as exemplars of best practices in teaching and learning of dance by embodying a strong artistry, education and dance pedagogy foundation that offers a competitive edge for securing employment in primary and secondary schools, private studios, arts centers, conservatories, community centers and community colleges. The program is uniquely distinguished as having produced four recipients of the New Jersey Department of Education Distinguished Clinical Intern Award.

Students interested in the degree options should set up an appointment with Mr. Frederick Curry, Graduate Director of the Ed.M. degree program. Please contact Mr. Curry at [fcurry@mgsa.rutgers.edu](mailto:fcurry@mgsa.rutgers.edu)

For more information on NJ teaching salaries, visit: <http://www.teacherportal.com/salary/New-Jersey-teacher-salary>. The New Jersey Arts Education Census data demonstrates that New Jersey is poised for a boom in the hiring of highly qualified, certified dance educators. All New Jersey public schools are required to provide instruction in dance using highly qualified dance educators from State accredited programs.

## **Commitment to the Work of Dance Training**

A word about **motivation:** Each student supplies his or her own. Students should look to the faculty for advice, honest feedback, 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**

The following categories and levels of achievement were 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 seven 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 Skills

- Ability to demonstrate clear directionality in exercises and in longer sequences of movement.
- Ability 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 seven 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 - high degree of accuracy in personal alignment and refined acuity in designing the body. Excellent precision and clarity during articulation of limbs.
- Good - frequent demonstration of accuracy in alignment. Consistent clarity during articulation of limbs.
- Competent – at times demonstration of accuracy in alignment. Building consistency in clarity during articulation of limbs.
- Developing – demonstration of correct personal alignment is inconsistent. Precision and clarity not often shown.
- Unsatisfactory – demonstrates lack of precision and clarity of basics of alignment and body fundamentals.

## 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 - possesses excellent core and whole body strength and consistently moves with power and control through space and all levels.
- Good - demonstrates movements competently with good consistency in relation to strength and control. Overall body strength is adequate, with room for improvement.
- Competent - demonstrates some movements competently with developing consistency in relation to strength and control. Overall body strength needs improvement.
- Developing - 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 movement

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 - 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.
- Good - 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.
- Competent – at times demonstrates understanding of moving the body as a whole unit. Beginning to develop an understanding of the relationship between body parts and center of gravity. Can at times move with power and developing control.
- Developing - 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 whole body integration. Lack 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, 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 - 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.
- Good - 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.

- Competent – at times demonstrates correct application of alignment principles in relation to parallel and rotated positions. Needs improvement in relation of these alignment principles throughout the body. Developing but inconsistent ability to transfer from one position to another with relative ease and minimum effort.
- Developing - 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 - 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.
- Good - 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.
- Competent –understands with increasing success the use of the body as a weighty object. Building a better ease in level changes. Still inconsistent application of weight as a tool for motion.
- Developing - 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 - well developed sense of internal timing with a proactive approach to dance phrasing. Comfort with all meters and tempi. 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.
- Good - fairly well developed sense of internal timing. Comfort with most meters and tempi. Generally accurate in slow and sustained movement, as well as that which is quick and percussive. Fairly consistent awareness of verbal and musical sound.
- Competent - evolving sense of internal timing. At times demonstrates comfort with most meters and tempi. Developing accuracy in slow and sustained movement, as well as that which is quick and percussive, but not yet consistent. Building consistency in awareness of verbal and musical sound.
- Developing - insufficiently developed sense of internal timing with a passive approach to dance phrasing. Frequently unable to sense a steady pulse in stillness or while articulating syncopated movement. Accuracy lacking in slow and sustained movement, as well as that which is quick and percussive. Inconsistent awareness of verbal and musical sound.
- Unsatisfactory - no sense of internal timing. Unable to sense a steady pulse in stillness or while articulating syncopated movement phrases. Rarely demonstrates accuracy in slow and

sustained movement, or in movements that are quick and percussive. Consistent lack of attention to verbal and musical sound.

#### 7. Professionalism and work ethic

Attention to individual progress, developing and maintaining a strong daily work ethic and focusing one's concentration is imperative for success. Students are expected to follow the policies outlined in the student handbook and course syllabi regarding professional conduct in class, proper dress code and use of locker rooms for belongings. Failure to demonstrate professionalism or dedication to the art can affect the final grade assessment and can result in being placed on artistic probation.

- Exceptional - high degree of focus with the ability to stay engaged through entire class period. Ability to accept and process specific individual feedback and general feedback given to the entire class as it applies to class materials. Developed sense of daily training as part of the larger scope of training to be a professional dance artist, including the ability to develop consistency. Ability to work without causing or being susceptible to distractions in the studio.
- Good - good focus with the ability to stay engaged through entire class period. Ability to accept and process specific individual feedback and general feedback given to the entire class as it applies to class materials. Mostly consistent in daily training. Ability to work without causing or being susceptible to distractions in the studio.
- Competent – at times focuses with the understanding of importance of remaining engaged through entire class period, and working towards achieving that goal. Continuing to work on accepting and processing specific individual feedback and general feedback given to the entire class as it applies to class materials. Mostly consistent in daily training. Developing ability to work without causing or being susceptible to distractions in the studio.
- Developing - can demonstrate inconsistent class focus and individual daily work ethic. Some difficulty accepting or processing individual specific feedback. Inconsistent awareness of general feedback given to the class and the ability to apply that feedback to the class materials as it relates to the individual's work. Can be cause of distractions for others or susceptible to distractions which cause drop in focus and disengagement from class. May show inconsistent physical engagement in the movement material.
- Unsatisfactory - inconsistent or lack of class focus and individual daily work ethic. Trouble accepting or processing individual specific feedback. Lack of awareness of general feedback given to the class and the ability to apply that feedback to the class materials as it relates to the individual's work. Can be cause of distractions for others or susceptible to distractions which cause drop in focus and disengagement from class. Lack of motivation and physical engagement.

### **Safe Touch Guidelines**

These guidelines are intended to educate our community as to established standards for expected behavior. Dance is a kinesthetic, social art form in which physical contact and touch between individuals can serve to facilitate knowledge, manifest aesthetic objectives and foster relationships and community building. Contact can be used in diverse teaching and learning contexts, including during class instruction, rehearsals and performances. Touch can encourage optimal anatomical alignment, which in turn, serves to assist dancers in avoiding injury. In addition, touch creates sensory information that enables the neuromuscular system to learn new pathways and facilitate multiple aspects of learning. Constructive use of touch should always be explained within the context of interactions as a means to model social intelligence. Contact is, in short, an essential part of the dance curriculum. As a community of students, staff, faculty and guests, the Dance Department encourages continual, shared dialogue around touch while expecting members to adhere to the following protocols in all teaching and learning contexts:

1. Each individual is expected to cultivate a culture of inclusion, safety, respect, and agency in relation to one another.

2. Each individual has the right and opportunity to discuss their perspectives on touch with an instructor, choreographer or colleague with whom they are working at any time. As a community we acknowledge that an individual has the right to their preferences regarding touch and that these preferences might change over time.
3. Each individual is responsible for informing others of circumstances or preferences that might limit their participation in class, rehearsal, or performance while satisfying the requirements of the curriculum.
4. Each individual will implement a practice of communication and consent in regard to touch and physical contact, and work to discover alternatives when consent is not given.
5. Individuals may not intentionally engage in activities that may be harmful to themselves or other persons
6. Individuals may not intentionally harm the physical spaces and the contents therein of any teaching and learning context.

## **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 the teacher can see the student's body, the more assistance they can provide. The basic dance attire is form-fitting. Pants should not extend over the heels. Knees must be covered - no shorts.
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. Jewelry that dangles or has sharp edges should not be worn in class.
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.
6. Although not directly related to attire, faculty need to enforce use of locker rooms for all student belongings to help keep our studios maintained.

\*Students who fail to meet the dress code will be given a warning by faculty. If the behavior is repeated, faculty should ask student(s) to leave class and the student(s) will be considered absent for the day.

## **Locker Rooms and Use of Studios**

Students must use the locker rooms for storage of personal belongings. The only way for students to assure their personal belongings are safe is to purchase a lock and store their items in a locker in the dressing rooms. We have many guests in our facilities and want to keep our spaces clean and organized.

**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, water and a notebook into the studio. A small indoor bag may be brought into the studio if a student does not have a lock for valuables. No phones, or phones must be silenced, in the studios during classes.

No food, drink (other than water) or street shoes are allowed in the studios. **Please do not leave items in the hallway while in classes. Any items left by students in the hallway outside of class are subject to removal and discarding.**

### **Class Attendance Policy for BFA Students**

The department attendance policy has been designed to help students develop strong professional work practices and to prepare them for careers in dance in both studio and theoretical training.

This policy places the responsibility of each student's training and education on themselves as individuals.

Full active mental and/or physical engagement throughout the entire class period and prompt attendance to every class is the only assurance of optimal growth in all curricular areas.

If a student is absent from class, that student is not developing the skills and knowledge necessary to succeed in the program and in the profession.

**Students with unexcused absences exceeding course limits, as specified below, will fail the course.**

Attendance Policy – The number of allowed absences a student can accrue each semester and receive a passing grade in classes is as follows:

- 8 absences in Modern Dance Technique courses (meets 4 days a week)
- 8 absences in morning Ballet courses (Ballet 4, 5 & 6 meet 4 days a week)\*
- 2 absences for Afro-Fusion (Afro-Fusion meets once a week)
- 3 absences for Summer Technique Workshop and Advanced Ballet Workshop
- 2 absences for Technique Rotation (this applies to entire semester of rotation, not each rotation cycle or instructor). If a guest artist masterclass is scheduled on the day of Technique Rotation, a student's absence will count as a strike and not towards the allowed Technique Rotation absences.
- 2 absences for Pointe and Men's Ballet Class (meets once a week)
- 4 absences for studio/theory classes that meet twice a week
- 2 absences for studio/theory classes that meet once a week

\* For Ballet Courses: Students will lose 1 point for each absence. However, students can accrue 8 absences and earn a grade of a 92 if they achieve full points for all work in-class and on all assignments.

Attendance/Absences for Ballet, Technique, and Dance Rotation will be tracked by instructors via Canvas in real-time. It is the student's responsibility to keep their own records of their attendance and to check Canvas often for any discrepancies. Discrepancies may be brought to the instructor's attention up to 2 weeks of the marked attendance. For example, if you are marked absent from class, but you were present, you have 2 weeks to from the date that you were marked absent to discuss this discrepancy with your instructor.

PLEASE NOTE, EXCUSED ABSENCES ARE WARRANTED FOR EXTENUATING CIRCUMSTANCES such as for religious observances and contagious illness (please see below), and/or those approved by the dance department chair.

Students **must** notify their course instructors in advance (at least 2 weeks prior) of any absences for religious observances.

It is recommended that if a student has a fever, skin disorder such as impetigo, pink eye or any condition deemed by a medical provider as contagious or has chronic illness that prohibits them from dancing they should be excused from dance activity. They can return to dance when cleared by a medical provider.

### **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, unless the ATC or a physician has prescribed students a modified regimen.
2. It is expected that students will be respectful and courteous to instructors and your peers and maintain focused participation during class.
3. If a student begins class, but does not complete it, he or she will receive NO CREDIT for that class day, unless a student has had an injury severe enough that they must stop participating.
4. **LATENESS WILL NOT BE TOLERATED.** If a student enters class after attendance has been recorded, he or she will be counted as absent for that day.
5. No makeup classes will be allowed for any movement courses.
6. If a student has exceeded the allotment of allowed absences by mid-term, the student may not continue as a cast member in student works.

### **Exceptions to Technique Attendance Policy**

Exceptions will be considered for students registered in Technique 1, 2, 3, 4, 5, 6, 7, or 8 and Ballet 4, 5 or 6, and will be considered only for medical reasons that fit the following criteria:

1. Absences must be consecutive or grouped due to a documented medical need or serious hardship.
2. With consecutive or grouped absences due to documented illness or injury, under the following circumstances, students will be eligible to attend the department's summer technique and/or ballet courses to make up work and receive credit for technique/ballet classes missed during the academic year: For technique and for ballet, if a student is absent for 9 days, but does not exceed 16 days. Regardless of the number of days missed, the student must register for the summer course and complete the entire four-week session. If the student is not enrolled in Technique and/or Ballet, the student is not allowed to participate in student works.
3. If a student is absent for more than 16 technique or ballet classes due to documented illness or injury, they will need to medically withdraw from the course and take the course in a future semester.
4. BFA Majors in their Last Year/Semester of Study:
  - a. BFA majors in their last semester of study will be allowed five absences from morning Ballet and Technique classes without effect to their grade, in addition to the allotted 8 absences. These five absences are to be dedicated to auditions for future employment. Students **MUST** inform instructors in advance (at least 2 weeks) of their intention to attend an audition and thus be absent from class. Students **MUST** bring proof of audition. Absences from theory classes, rehearsals and other obligations for auditions must be negotiated directly with the instructors and/or choreographers of said obligations.

- b. BFA majors in their last year of study who have a conflict with technique will need to present a proposal to the department chair for consideration on a case-by-case basis.
- c. BFA+EdM Seniors enrolled in the Spring EdM Phase 2 course Dance Clinical Practice Phase 2 (05:300:488) will be allowed five absences from morning Ballet and Technique classes without effect to their grade, in addition to the allotted 8 absences. These five absences are to be dedicated to fulfilling required fieldwork hours for Dance Clinical Practice Phase 2. Students MUST inform instructors in advance (at least 2 weeks) of their intention to be absent from class to complete fieldwork hours. Absences from theory classes, rehearsals and other obligations to complete fieldwork hours are NOT covered by this policy.

5. BFA majors tracking into the Ed.M. program are required by law to complete clinical fieldwork. Students enrolled in 05:300:200 are waived from Rotation during the semester of enrollment. Senior BFAs enrolled in Clinical Experience Phase 1 or Clinical Experience Phase 2 are waived from Rotation during these additional semesters.

## **Additional Class Attendance Policy for BFA Students**

### **Placement Audition Classes**

At the beginning of fall semester, members of the faculty as instructors and observers conduct two days of placement auditions to determine technique and ballet level placement for each student. Students register for Technique 1, 2, 3, 4, 5, 6, 7, 8 and Ballet 4, 5, and 6 depending upon the year of enrollment (freshman, sophomore, junior, or senior). Students are placed in the appropriate sections according to technical level. While transfer students may enter with advanced academic standing, they are also placed according to their technical level. 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. 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 were placed. New students to the department who miss audition classes will be placed in Technique A.

### **Jury Class Attendance**

Jury classes are held at mid-semester to give the student individualized feedback from faculty members and instructors. Jury classes are an important part of the assessment process of students in BFA technique courses. It is **mandatory** 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 on a case-by-case basis.
- If a student has a documented injury or serious illness that prevents his/her attendance, an exception will be considered.

## **Mandatory Performance Paper**

(For Technique 1, 2, 3, 4, 5, 6, 7, 8)

Students are required to attend an outside off campus performance of a professional modern, or contemporary post-modern dance company, unless they are enrolled in any choreography class in the department for the semester in which case, the outside paper requirement for Technique would be waived (i.e., completed in choreography class). Students should devote approximately 1,000 words to writing about the concert they have seen. 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. These papers 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 10% grade drop in a student's final grade for the course.

Students should be timely in purchasing their tickets, as productions may sell out quickly. Failure to obtain tickets does not excuse a student from this assignment.

### **Live performance critique outline for dance majors**

Dance Technique Students must attend a dance concert outside of the department and write a paper each semester, with the following exceptions:

- 1) If you are currently enrolled in Dance Studies, you do not need to submit a paper in Technique class. (See Important Note below.)
- 2) If you are currently enrolled in a Choreography class, you do not need to submit a paper in Technique class. (See Important Note below.)

IMPORTANT NOTE FOR STUDENTS WHO ARE EXEMPT: In the “Live Performance Critique Paper” Canvas assignment tab for your Technique course, submit a document that states the following:

“I am exempt from the Dance Technique paper this semester. I am enrolled in \_\_\_\_\_ [course], Section \_\_\_\_\_.”

Failure to turn in critique paper will result in a 10% grade drop of final semester grade.

#### **Possible venues for dance concert viewings:**

##### **New York City Center**

<https://www.nycitycenter.org/events-tickets/>

##### **Joyce Theatre, NYC**

<http://www.joyce.org/performances>

##### **BAM, Brooklyn**

<http://www.bam.org/#Dance>

##### **New York Live Arts**

<https://newyorklivearts.org/calendar/>

##### **Danspace Project**

<http://www.danspaceproject.org/calendar/>

##### **Movement Research at Judson (free Monday night performances)**

<https://movementresearch.org/locations/judson-memorial-church>

##### **Center for Performance Research**

<http://www.cprnyc.org/events/>

## Paper Guidelines:

- 1) Attend an outside, fully produced performance in a theater of a professional modern or post-modern dance company. You must attend a concert by the ninth week of the semester.
- 2) Please be timely in purchasing your tickets, as productions may sell out quickly. Failure to obtain tickets does not excuse you from this assignment.
- 3) Bring the list of Critique/Writing Elements (below) with you to the concert, so that you can take careful notes during the performance. Read through the prompts and jot down thoughts for each as you watch the performance, so you can capture thoughts and ideas while they are still fresh in your mind. These are general questions designed to give you a starting point from which to begin thinking, discussing and writing about dance. The work you have the strongest reaction to when viewing, whether good or bad, will be, that which is easiest to remember and write about. Bring a friend and enjoy this assignment!!
- 4) Write a 1000-word paper and submit the paper no later than the due date. See submission instructions below.
  - a. Do not number your answers or answer these questions as they are presented, in this order, in your paper. Instead, refer to your notes as a guide to help you organize your ideas regarding the performance.
  - b. Use a 12-point font and put your name on every page of your paper.
  - c. Use spell/grammar check. Writing skills count!
- 5) Your paper will be submitted as a Word doc in Canvas in your Tech course.
- 6) You must also turn in to your instructor a hard-copy of your paper with your ticket stub stapled to your paper.
- 7) Papers will not be accepted if submitted more than one week after the due date.
- 8) Papers are graded on a Pass/Fail basis. See Rubric below.
- 9) Papers that do not follow these guidelines will not be accepted.
- 10) Failure to meet technique paper guidelines will result in a 10% grade drop in a student's final semester grade for the course.

## Critique/Writing Elements:

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### 1. INTRODUCTORY PARAGRAPH - PROVIDE CONTEXT

#### A. Theater Space:

- Name the theater and describe the **type of stage/theater architecture** used.
- How did this theater type affect the performance and the audience's reception of the work?

#### B. Social Environment: Describe social relations of audience and performer, including:

##### Demographic description of who attended – age, race/ethnicity, socio-economic class

- Please be specific; you can use language such as: “Visually, it appears to me that....”
- Describe audience response to work(s), especially anything unusual

#### C. Dance Work Information:

- **List Title OF 1 WORK ON PROGRAM.** Be sure to use *italics!!!*
- **List name of choreographer(s), dance company and dancers in the piece.**
- PLEASE: DO NOT INCLUDE BIOGRAPHICAL INFORMATION FROM THE PROGRAM!

### 2. MOVEMENT DESCRIPTION

- Use **strong action verbs** that describe the action. Avoid generic verbs like: move, moving, dance, run, walk, he or she “goes”. Instead, be creative and vivid in your descriptions of movement to help the reader understand the qualities and moods created by the movement.
- Use **strong adverbial modifiers** (“-ly” words) such as “softly,” “aggressively” etc. You can also use similes: for example, “He jumped *like a cat.*”

**3. OBSERVATION/IMPRESSION ELEMENTS – MAKE CHOICES THAT ARE STRONGLY SEEN OR STRONGLY RELEVANT TO THE WORK YOU CHOSE.**

**A. CHOOSE 1 RELEVANT ASPECT (A1 or A2) FROM THESE TWO OPTIONS. (If Technology—other than sound/lighting equipment—was not used, choose A2):**

**1. VIDEO TECHNOLOGY:**

- a. Video present? As live dance + video OR screendance?
- b. Other, uncommon technology?
- c. What role did video or unusual technology play in the intent of the work?

**2. LIGHTING: (Be sure to include changes in lighting throughout the work)**

- a. Describe colors of lights used throughout the work.
- b. Location/purpose of special lights or special effects. Address **Spotlights**, if used; describe **gobos**
- c. Lighting or “darkening”?
- d. Any **time of day and/or season** indicated?
- e. Name **mood(s)** created.

**B. CHOOSE 1 RELEVANT ASPECT (B1 or B2) FROM THESE TWO OPTIONS:**

**1. COSTUMES/PROP(S)/ACCESSORIES:**

- a. Describe costumes (including various levels of body reveal and/or nudity)
- b. Is **movement** or **fitting** of costume important?
- c. Discuss any implied **historical time period, class or status, ethnicity or cultural affiliation**.
- d. Describe any **props and accessories**. Are they **abstract** or **literal**?

**2. SET element(s):**

- a. Is the stage acting as a “set” in any way?
- b. Are floor/ceiling/walls/curtains used in unusual ways?
- c. Is the set **abstract** or **literal**?
- d. Discuss any implied **historical period, class status, ethnicity or cultural affiliation** indicated.

**C. SOUND SCORE:**

- a. Describe the types of **sound** used in this work:
  - i. Music? Identify **instrumentation**
  - ii. **Ambient sounds**?
  - iii. Intentional uses of **silence**?
  - iv. **Non-textual verbal expression**?
  - v. Use of **text/vocals/chant/singing**?
- b. Name the **mood(s)** created.
- c. Discuss any implied **historical time period, class or status, ethnicity or cultural affiliation**.

**D. CHOOSE 1 ADDITIONAL ELEMENT FROM THOSE BELOW. CHOOSE THE ONE (D1, D2, or D3) THAT IS MOST RELEVANT TO THE PIECE YOU ARE DISCUSSING.**

**1. IDEALIZED BODIES/MIXED ABILITY:**

- a. Name the use of potentially “**idealized**” **bodies** in the cast AND note if **non-idealized bodies** are used. In what way? For what purpose? Remember: contemporary Western society still, as a whole, tends to stereotypically accept the following as ideal bodies: Raced white; perceived on-stage biologically sexed at birth as female directly aligned perceived on-stage as gender identified as a woman, and perceived on-stage as exhibiting feminine gender

expression; perceived on-stage as a presumed heterosexual; and visually perceived on-stage as tall, thin, flexible

- b. Name and describe uses of **technical, mental and/or emotional virtuosity**s; give examples.
- 2. GENDER AND SEXUALITY:**
- a. Name the perceived **biological sex, gender identity and gender expression** of performers.
  - b. Describe if and how dancers are following or challenging **normative gender** behavior(s).
  - c. Name and describe any **non-normative gender** behavior(s) in the work.
  - d. Does **gender make a difference** in the work? Would interpretation be different if cast differently, with differently perceived gender identity(ies) AND/OR gender expression(s)
  - e. **Does sexuality make a difference** in the work?
  - f. Is there a presumption about **'normative' sexuality**? How does that presumption or other options function as themes in the work?
  - g. Are other aspects of sexuality present?
- 3. RACE/ETHNICITY and CULTURAL CONTEXT:**
- a. What are the perceived **race/ethnicities** of the choreographer and dancers?
  - b. Do these **race/ethnic identities make a difference** in the work? If so, how?
  - c. Does the work refer to **cultural context** as a theme in the work? If so, how?
  - d. Is the work in any way a **hybrid** of more than one cultural dance form? If so, which?
- 4. ANALYZE:** Look back at all your descriptions for the work you selected. Using **all** of the **data** you've gathered from the above ELEMENTS as **evidence**, Develop an **analysis of that evidence**:
- A. Find and state how certain elements link up together to form a "node" of interest, e.g., how might a costume, a gender identity and live text form meaning? How does the lighting, sound or costume choices made by the choreographer connect to impact the meaning? etc.
  - B. **Describe 2 strong NODES of intersecting ideas** from the elements you selected and described.
- 5. INTERPRET: WHAT IS THE BIG IDEA** of the work?
- A. Connect the Analysis "nodes" to help you to help form an **argument** for your **interpretation** of the work. Based on your evidence, what **meaning-making** is created by the dance work? What message was the choreographer trying to convey?
- 6. CONCLUDING PARAGRAPH**
- A. CONTEXTUALIZE:**
    1. Put the work into **personal context**. How does the work **relate to your life**, specifically? Use **examples, events, issues**.
    2. Put the work into **global context**. How does the work **relate to a larger social, cultural, or historical context**?
  - B. What have you learned from this description, analysis, interpretation and contextualization?
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**Paper Submission – On or before the due date:**

- 1) Read through all Critique/Writing Elements above one more time to make sure that your paper addresses all elements.
- 2) Check the Rubric below to see how this paper will be assessed.
- 3) Log in to [canvas.rutgers.edu](http://canvas.rutgers.edu), using your Net ID and password
- 4) Click on your Tech course
- 5) Click on the “LIVE PERFORMANCE CRITIQUE PAPER” tab
- 6) Attach your Word doc

Your paper will not be considered “on time” until you have submitted it correctly in Canvas.

**Canvas Help:**

**Technical difficulties will not be considered excuses for not turning your paper in on time.** Contact Canvas Help if you have difficulty submitting your work in Canvas:

Phone: 877-361-1134 (24 hours a day, 7 days a week)

Email: [help@Canvas.rutgers.edu](mailto:help@Canvas.rutgers.edu)

Live Chat: [Click here for Live Chat](#)

**Writing Assignment Pass/Fail Guidelines**

<b>Pass</b>	
<b>Content</b>	The paper... <ul style="list-style-type: none"><li>• uses clear descriptive language to convey the visual experience of the performance in writing.</li><li>• addresses all Critique/Writing Elements.</li><li>• provides persuasive interpretation and evaluation of the performance.</li><li>• contextualizes the performance within a larger context such as history, culture, or aesthetics.</li></ul>
<b>Writing Style &amp; Paper Submission</b>	The paper... <ul style="list-style-type: none"><li>• has logical transitions that contribute to a fluid writing style.</li><li>• has few, if any, grammatical, spelling or punctuation errors.</li><li>• is submitted in the specified manner (word count, formatting, CANVAS AND HARD COPY) before the submission deadline.</li></ul>
<b>Fail</b>	
<b>Content</b>	<ul style="list-style-type: none"><li>• Language used in the paper fails to convey the experience of a live performance.</li><li>• Paper does not address all or most Critique/Writing Elements.</li><li>• Paper lacks clear and/or persuasive interpretation and evaluation of the performance.</li><li>• Paper fails to contextualize the performance within a larger context such as history, culture, or aesthetics.</li></ul>
<b>Writing Style &amp; Paper Submission</b>	<ul style="list-style-type: none"><li>• Paper lacks logical transitions and contains ungrammatical sentences and spelling/punctuation errors that impede understanding.</li></ul>

	<p><b>OR</b></p> <ul style="list-style-type: none"> <li>• It was not submitted in the specified manner (word count, formatting, CANVAS AND HARD COPY) before the submission deadline.</li> <li>• Assignments is very poor in quality OR was presented late or not at all.</li> </ul>
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### Academic Integrity

The Department of Dance expects all students to adhere to all of Rutgers' Academic Integrity 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 another class requirement. You may not collaborate with another student on papers or assignments unless authorized by your instructor. You should review the definition of plagiarism at the link below for the Office of Student Conduct. Please familiarize yourself with the information on the following website. You are responsible for knowing this information:

<http://studentconduct.rutgers.edu/academic-integrity>

Students agree that by taking this course, all required papers will be subject to submission for textual similarity review to [Turnitin.com](http://Turnitin.com) (directly or via learning management system, i.e. Sakai, Blackboard, Canvas, Moodle) for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com site.

**ALL INSTANCES OF ACADEMIC DISHONESTY IN WRITTEN WORK WILL BE FULLY INVESTIGATED BY THE DEPARTMENT AND BY THE OFFICE OF STUDENT CONDUCT. If you are stressed out or overwhelmed, please contact your instructor or advisor rather than make this choice.**

### Plagiarism

Please refer to the Rutgers Undergraduate catalog for 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 another class requirement.

### Class Attendance Policy for Graduate Students

Attendance Policies for MFA in Dance and EdM students - The number of allowed absences an EdM or MFA graduate student can accrue each semester and receive a passing grade in classes is as follows:

Each instructor is required to maintain an accurate record of attendance for each of his or her classes or sections. Students are expected to be present at each meeting of their classes. Exceptions to this rule may be made in the case of illness and in such other instances as seem justified to the instructor. University examinations will not be scheduled on Saturdays except in those courses that regularly meet on Saturday.

In cases where graduate students are enrolled in Graduate Technique courses, 2 max. absences for the semester is allowed.

In cases where graduate students are enrolled in undergraduate continued technical or ballet study courses, the number of allowed absences is as follows:

- Attending Technique and/or Ballet 2 days per week = 4 max. absences for the semester
- Attending Technique and/or Ballet 1 day per week = 2 max. absences for the semester

In cases where Graduate Students enroll in undergraduate electives at the 300-400 level, the attendance policy for BFA students apply. Students who exceed the maximum absences will fail the course. Any absence may impact their grade.

PLEASE NOTE THERE ARE NO EXCUSED ABSENCES FROM DANCE COURSES except those accommodated under the Rutgers University religious observance policy. Students **must** notify their course instructors in advance of any absences for religious observances. Every other absence, for whatever reason, is counted in the absence total for the course.

### **Policies for Student Injuries**

**Chronic injury or illness:** If a student is injured and/or sick for a prolonged number of days, faculty will not assess final grades based on absences as long as students maintain their focus and work ethic, make progress in the course when they return to full participation in class, and have total absences within the allowable limit for the course.

**Injury During Class:** If a student is injured during class, please follow this procedure:

- **Acute/Traumatic injury in class: please contact EMS immediately.** If the injured student cannot move independently, please do not attempt to lift and/or move the student or allow anyone else to do so. In circumstances in which the student must be moved to prevent further harm, please secure the student's consent before assisting them.
- **ANY and ALL head injuries require immediate EMS attention.**
- If injured during class, a student will not be marked as absent for the day.

### **Policy on Injury Modifications in Studio Classes**

- In order to be listed for injury modifications in studio classes, students **MUST** be examined by the RSH sports medicine physician at Rutgers Health Services--or submit relevant medical documentation to the dance instructor and the licensed athletic trainer if they are seen by an outside physician. After evaluating the student, the sports medicine physician or the outside provider will specify necessary injury modifications for students' studio classes.
- Students on injury modification **MUST** respond promptly to requests from the RSH sports medicine physician or the licensed athletic trainer for follow-up appointments and/or updated medical documentation. Failure to respond promptly to such requests will be taken as an indication that the student is fully recovered from their injury. The student will then be removed from the injury modification list and expected to fully participate in studio classes.

### **Contagious Illnesses**

It is recommended that if a student has a fever, skin disorder such as impetigo, pink eye or any condition deemed by a medical provider as contagious or has chronic illness that prohibits them from dancing they should be excused from dance activity. They can return to dance when cleared by a medical provider.

### **Student Notification to Instructors Policy**

Students are responsible for informing their instructors of medical and physical therapy appointments prior to missing class. Absences accrued due to lack of notification are the student's responsibility.

## **Clarification regarding assisting students under 18 who are injured**

If **any student\*** has a life threatening emergency (breathing emergency, etc.) or is unconscious then consent is implied. Call 911 immediately. Contact the front office immediately to obtain the emergency contact number on file for the student and call to inform parents/guardians of the injury and indicate which hospital the student will be transported to.

If a student who is under 18 sustains an acute injury - instructors **\*must call 911\*** and **\*contact a parent/guardian of a minor\***. Ask the student for the number of a parent; call to inform the parents/guardians of the injury and indicate the hospital to which the student will be transported. Alternately, contact the front office to obtain the emergency contact number on file for the student and call to inform parents/guardians of the injury and indicate which hospital the student will be transported to. It is **IMPORTANT** that instructors **\*make the attempt to contact the parents/guardians\*** even if the parents/guardians cannot be reached immediately.

## **Transfer to Hospital**

- For any student over 18 who chooses to go to the hospital, the Dance Department requests that the faculty member, if present, recommend treatment at Robert Wood Johnson (RWJ) Hospital.
- Neither faculty nor students are responsible for accompanying injured students to the hospital. Once EMS transports the student to the hospital, the hospital has protocols in place to contact family members regarding the individual's condition.
- In the case of a non-emergency and transportation is needed to the hospital, please contact 732-932-7211 for a non-emergency transport.
- The RUEMS ambulance is operational 24/7, 365 days a year to provide emergency medical services to Rutgers. Please call 911 in the event of an emergency.

## **Emergency Room Care – Second Opinions from Department of Family Medicine**

Injured students are transferred to the RWJ Emergency Room for care. Rutgers University has a partnership with RWJ through the Department of Family Medicine (DFM); this means that there are medical advocates upon which students can call upon as advocates in their care. There is a DFM faculty member on-site every day in the hospital; residents are on-call 24/7 for all evenings and holidays. If you become aware of a situation in which a student is being discharged when there are still concerns for their health and/or safety (e.g., they may be discharged to a dorm with no one to observe them), it is possible to request that the student be placed under observation by nursing staff for up to 72 hours. Please note that this is still considered an ER visit; it is possible for students to be admitted to the ER and not admitted to the hospital, which allows a family member to travel from a distance to join the student during their care. If the ER is firm that a student must be discharged, yet there are still concerns, the student can call the Mason Gross Dean, who may call the Rutgers Dean of Students on call for further assistance. Upon discharge from RWJ Hospital, paperwork on the students' care is sent to Hurtado Health Center, whose staff will follow up with the student.

## **Technique and Creative Studio Course Observation Policy**

Following evaluation by Rutgers Student Health, students with a medically documented injury that precludes them from dancing will be allowed to observe studio classes. This policy is designed to keep injured students' minds and muscle memory engaged and to maintain their connection to the progression in their studio classes and to the larger Mason Gross Dance community.

For the first week (5 consecutive days) of observing studio classes, students will be given full attendance credit for each class observed, upon turning in an Observation Writing Task to their instructor at the end of the class (see below).

After the first week of observations, students will be given half attendance credit for each class observed, upon turning in an Observation Writing Task to their instructor at the end of the class.

Faculty teaching studio classes will receive email notices/updates of student eligible to observe class because of medical restrictions as per Rutgers Student Health.

Once students are allowed back to class on a modified regimen, they will be given full attendance credit for the days they participate in class.

After the student returns to the studio, if another injury occurs that requires observation, the department will meet with the student on an individual and case-by-case basis regarding attendance and observation policies.

Students are responsible for keeping track of their attendance for each course.

### **Students sitting out from class:**

If the student comes to class with an acute injury that is not urgent, but prohibits them from dancing they can observe the remainder of classes for that day until they are able to contact RSH or the licensed athletic trainer. If the student observes the remainder of the class and completes the observation writing task, the student will receive HALF credit for the class day.

If the injury is emergent or requires immediate evaluation from a medical profession, the appropriate protocol per guidelines should be followed regarding that injury.

The licensed athletic trainer can be reached via secure message regarding assistance in making an appointment for medical assessment or the student can attempt to call RSH to schedule an appointment with sports medicine physician.

If the student has not met with or received instructions from RSH and/or the licensed athletic trainer by the next class day, they will not be allowed back in class.

### **Observation Writing Task for Studio Classes**

1. Copies of the Observation Writing Task are available in the out box attached to the undergraduate coordinator's office door, Room 037.)
2. At the start of class, instructors should have the injured student select a fellow classmate and observe him/her throughout the entire class. Please make the observation discreet and take care not to distract fellow classmates. Analyze how he/she is engaging with and processing the material presented by the instructor. For each exercise, note what idea/concept seems important for the instructor, how well the classmate embodies it, and offer any suggestions for how he/she might improve his/her performance. Submit the written observations to the instructor at the end of class. Students cleared to observe class who fail to complete and submit an Observation Writing Task to the instructor at the end of class will be counted as absent.

## **Student Health Services**

The Rutgers Student Health Service provides on-campus basic health care through three health facilities:  
<http://health.rutgers.edu>

**ALL email communication with the RSH Sports Medicine Physician and the Licensed Athletic Trainer must be made through the Rutgers Student Health Portal.** Students can visit:

<https://nbstudenthealthportal.rutgers.edu> and log in using their Rutgers NetID and Password. Secure messages are more secure than email, so your confidentiality is protected! **DO NOT** send any medical information to the Licensed Athletic Trainer or the RSH Sports Medicine Physician via standard email or text message.

Cook/Douglass Health Center 848-932-9805  
61 Dudley Rd. on Douglass Campus, New Brunswick  
9:00 am - 12:30 pm & 1:30-4:30, Monday-Friday

Hurtado Health Center 848-932-7402  
11 Bishop Place on College Avenue Campus, New Brunswick  
8:30 am - 5:00 pm, Monday-Friday

Busch-Livingston Health Center 848-445-3250  
110 Hospital Rd. on Livingston Campus, Piscataway  
8:30 am - 4:30 pm, Monday-Friday

**After hours:** Call the RSH Advice Nurse Line at 1-800-890-5882.

**Evening Hours:** 5 - 8pm Monday - Thursday

For urgent medical attention or for an actual emergency call the Rutgers Police or 911.

Dance is an intensely demanding and physical activity. As such, it is important that dancers discuss with the licensed athletic trainer any physical conditions or injuries that may put them or fellow dancers at risk for harm or would unduly impede their work in class and in performance. In the case of serious or chronic injuries, medical clearance is required before resuming training and dancing. Students requesting non-injury related accommodations should contact the Office of Disability Services (732-932-2848; [dsoffice@rci.rutgers.edu](mailto:dsoffice@rci.rutgers.edu)). The Office of Disability Services will work with the student and department to determine whether an accommodation is possible.

<https://ods.rutgers.edu>

## **Information for Students on Injury Prevention, Care and Rehabilitation**

### **Rehabilitation and Return to Dance Activity**

Students under the care of the RSH sports medicine physician must receive final clearance from said physician, or other RSH physician in order to return to full participation to dance performances and rehearsals.

### **Surgical Procedure and Recovery - Rehabilitation and Return to Dance Activity**

In the case of surgical procedures, students are required to consult with RSH Sports Medicine physician and the undergraduate coordinator to determine both a plan for post-surgery care and clearance.

## **Modified Dance Activity List**

Students who are on the modified activity list must visit the RSH Sports Medicine physician and follow up with the sports medicine physician or outside provider regularly to remain on modification list. If a student does not follow up as per the recommended schedule and requires continued modification, they must be re-evaluated by a clinician.

Students who are on the injury/modification list for the semester must meet with the RSH Sports Medicine physician at the end semester or at the beginning of the next semester as needed to be cleared to dance.

## **Physical Therapy**

If a student receives a prescription for physical therapy from an outside physician or provider, an evaluation by the RSH Sports Medicine Physician is required before the student may work with the department's Licensed Athletic Trainer.

## **Pre-Participation Questionnaire (PPQ) and Pre-Participation Exam (PPE)**

All incoming first-year BFA majors will be required to complete a pre-participation questionnaire (PPQ) and a pre-participation examination (PPE) before beginning participation in the BFA dance programs. The PPQ is a questionnaire designed to gather information on the student's medical history. The PPE is a physical exam. At the beginning of May of each year, students will be emailed the PPQ and the PPE. These forms must be completed and returned to the department by **May 31 or December 15** of the semester prior to entry. Students have the option of having the PPE completed by their home physician. If a student does not have access to a home physician, the student may have the option to make an appointment with the RSH Sports Medicine Physician before arrival on campus to complete the PPE. Incoming students that have not completed and submitted their PPE forms before the first day of classes will not be able to participate in dance placement auditions until they have completed their forms and have been cleared by the RSH Sports Medicine Physician.

## **Pre-Screening for Dancers**

All incoming students must be cleared to dance by the RSH Sports Medicine Physician. All incoming students will have a pre-screening evaluation, which is a series of tests designed to assess the overall well-being and functional capacity of dancers. The data collected will be used to provide a physical, medical, nutritional, and/or psychological profile for each dancer. Common components of a screen include orthopedic assessments that examine a dancer's overall structure, strength, flexibility and laxity. Also commonly included are various functional components such as dance technique or related movement-based assessments intended to help identify areas where a dancer may benefit from refinement exercises or changes in motor patterning that can be done during or outside of the technique class. Tests that examine balance and general cardiovascular fitness are also conducted, given that these are part of most training and performance demands. The results of a screening can help instructors and other dance professionals enable dancers to realize their full potential, and may also "help detect potentially life-threatening or disabling medical or musculoskeletal conditions that may limit a dancer's safe participation and help to detect medical or musculoskeletal conditions that may predispose dancers to injury and/or illness during their season." Citation: #7 Dance/USA's Taskforce on Dancer Health. <http://www.danceusa.org/preventionandstandardization>.

## **Appointments with RSH Sports Medicine Physician**

The Sports Medicine Physician has reserved weekly block times for Mason Gross School of the Arts students. Appointments **MUST** be made before **3pm** the day before or appointment will be scheduled for the following day. See more details in Appendix page 43 [**Special Appointments for Mason Gross Students with the RSH sports medicine physician At The Hurtado Health Center**].

### **RSH Sports Medicine Physician Absence**

In the absence of RSH Sports Medicine Physician, medical determination would be handled by the Executive Director of Health Services and or his/her supervisor.

### **Appointments with RSH Licensed Athletic Trainer**

The Licensed Athletic Trainer will provide therapy/rehabilitation to dance students on an appointment ONLY basis. Appointments MUST be made before **3pm** the day before or appointment will be scheduled for the following day. To schedule an appointment, dance students must message the Licensed Athletic Trainer through the Student Health Portal (<https://nbstudenthealthportal.rutgers.edu/>).

Secure messages are more secure than email, so your confidentiality is protected! DO NOT send any medical information to the Licensed Athletic Trainer or the Sports Medicine Physician via standard email or text message.

### **Outside Provider Care**

Students may choose care from an outside provider other than from the sports medicine physician at Rutgers Student Health. In the case that the care of an outside provider is sought, students are required to make clear to the outside provider the level of activity that is expected in the BFA dance program.

Students are required to obtain detailed modification notes from the outside physician; in the case that additional information is needed, students may be asked to gather said information from the physician providing care. In the event the information regarding injury management remains unclear, the student may be instructed to follow up with a sports medicine physician. Students must fill out the Outside Physician Medical Report before returning to dance class; students are required to present the completed form to their dance instructors and to the department's licensed athletic trainer.

If the student is seeking an outside provider for an injury, the appointment with the outside provider must be scheduled within 5 days of the injury. Documentation, in the form of a script from the outside provider noting the day and time of the appointment, must be provided to the licensed athletic trainer via the secure Rutgers Student Health Portal. If a head injury is sustained, the student has the option of seeking an outside provider, but the student must also be evaluated by the RSH sports medicine physician for final clearance to return to dance.

If the student has followed the above procedure and provided the necessary documentation, the appointment with the outside provider will be an excused absence. Absences accrued due to lack of advance notification to the instructor(s) or lack of documentation are the student's responsibility.

In order to return to full participation to dance performances and rehearsals, students working with outside providers MUST fax all medical documentation to 732-932-8255, physical therapy notes, office visit notes, etc. to the Rutgers Health Services. The outside provider must provide final clearance to the dance department.

### **Required Training in ConcussionWise Program**

Every year, faculty, staff, and dance BFA majors are required to complete the appropriate ConcussionWise program. The ConcussionWise Program is designed to bring more awareness in recognizing the signs and symptoms of concussions as well as appropriate treatments for themselves and others.

## **Suggested Items For One's Personal First-Aid Kit**

- Band-Aids
- Antiseptic spray/wipes
- Neosporin or antibiotic cream
- Tenso-plast <http://www.compressionstore.com>
- Scissors
- Aspirin and/or pain relievers
- Ace Bandage or 2" Self-Grip Tape (Dome Industries, 800-432-4352)
- NU-Skin
- Toenail clippers
- Tigerbalm/Icy Hot Cream
- Theraband
- Arnica tablets or cream
- Instant Ice Packs

Ice or ice packs can be stored in the freezer in the student lounge. Students are expected to provide their own source of ice for chronic injuries. It is essential to minimize swelling at the injury site until the swelling subsides (at least 72 hours following the injury). Four techniques (RICE) are commonly accepted for reducing the swelling that accompanies an injury.

- Rest and immobilization of injured area
- Icing or application of cold
- Compression on the injured area
- Elevation of the injured area

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.

## **Performance Policies, Requirements & 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 that is open to BFA juniors and seniors with audition. All BFA juniors and seniors who audition for University DanceWorks will be given a performing role. 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 EdM, BA, BFA and minor majors.
- BFA majors are not allowed to participate on the Rutgers Division of Intercollegiate Athletics Dance Team due to time and training conflicts.
- No student who is on Artistic or Academic probation during the fall semester will be eligible for University DanceWorks. Students on Artistic probation are also ineligible to audition for Modern Dance Repertory.

## Casting Policy for Department Productions & for Choreographic Projects Serving as Coursework

1. Only officially declared dance majors and minors may be cast in dances created for department courses and productions, with the exception of guest artists appearing in faculty choreography. Only with the approval of the department chair may outside dancers be approved to perform in concerts and events produced by the department. If a student is not registered for Ballet or Technique, the student is not permitted to perform in student pieces. If a student has exceeded the allotment of allowed absences in dance courses by mid-term, the student may not continue as a cast member in student works.
- **DancePlus** – A student cannot be cast in more than two dances for any given production.
  - **University DanceWorks** – Company members may only be cast in one work to be performed in the fall faculty, guest artist concert if the additional work is student choreography. Open only to junior and senior BFA majors.
  - **BFA Senior Concert & Spring Dance Concert**
    - First and Second-Year BFA Students: May perform in a total of six student works over the year if one (or more) work is a graduate work; the limit for participating in undergraduate works is five total for the year; no more than three works for any one concert.
    - Third and Fourth-Year BFA Students: May perform in a total of seven student works over the year if one (or more) work is a graduate work; the limit for participating in undergraduate works is six total for the year; no more than 4 in one concert.
      - Third and Fourth-Year BFAs must abide by the *50 percent casting policy*, meaning that no more than 50 percent of your cast may be in your class.
        - For example: In a junior piece of 10 dancers, only 5 of those dancers may be juniors.
    - All BFA students will be allowed to be an understudy for one piece in the BFA Student Concert, and one piece in the BFA Senior Concert. If a student has reached the maximum piece limit, they may not be an understudy for a student piece.
    - Exceptions for guest artists and faculty pieces may be made for injuries or artistic reasons.
  - **Cast Size Limit**
    - BFA/BA/Minors/MFA student choreographers may cast up to 10 dancers per piece. This includes casts for pieces for Choreography 2, 3, 4, and graduate pieces. If the student's artistic vision requires a larger cast, the student may present a proposal for department review and approval.

## Policy for Departmental & Outside Performances

The faculty members strongly believe that students' primary commitment lies within the department. Students are expected to audition for faculty and student work during the academic year and to have the opportunity to participate in other creative experiences that arise at the university (such as Opera at Rutgers, etc.). Because of the intensive nature of the curriculum, with its attendant physical and intellectual demands, time management and educational balance are of paramount importance. While the faculty members discourage any outside commitments, we also recognize that there are circumstances that lead students to make other choices.

## Department Events

1. A student cast in a faculty or student work in the department must sign a performance agreement that requires their attendance for all rehearsals, tech, dress, and performances. The student will receive a copy of the performance agreement for his/her files.

2. Any exception to this performance agreement must be communicated to the choreographer, and if necessary, the Production Director.
3. A student who is not in compliance will risk Artistic Probation. Repeated offenses will result in Artistic Dismissal.
4. DO NOT TAKE COSTUMES HOME.

\*These procedures provide for transparency and enables the department to deal fairly with helping students make informed decisions.

### **Academic Conflicts**

As soon as students receive the Dance Department Concert Production Schedule for the semester they MUST notify their instructors in courses they are taking outside the Dance Department of any possible conflicts with Dance Department Concert Technical/Dress Rehearsals and Performances. At the beginning of the semester, students must provide their liberal arts and dance instructors a full list of dates of possible Dance concert-related absences from their course so that they can advise Dance BFAs about how to best fulfill their course requirements. Students are responsible for self-managing communications with their course instructors and in fulfilling course obligations. The Dance Department **will not** be communicating with instructors on your behalf about fulfilling their course requirements. **Please note that any concert-related absences must remain within the allowable absences for a given course.**

### **Performance Agreement**

Signed performance agreements are required from all dancers before rehearsals commence for all departmentally sponsored work. This includes DancePlus, guest artist concerts, the BFA senior concert, the Student Dance Concert, and the following courses: Repertory, Performance Skills, Dance Composition, and all BFA Choreography courses. Sample performance agreements are available for choreographers in the dance office, as well as in the Student Handbook. Students taking Repertory, Performance Skills, Dance Composition, and BFA Choreography courses will receive performance agreements to use from their teacher. Members of University DanceWorks are expected to sign a performance agreement provided by the faculty company director at the beginning of the year. Your choreographer is your first point of contact if you have an emergency that prevents you from meeting your obligations as a dancer. The choreographer and production advisor may remove a dancer from a piece and student may be put on artistic probation for not meeting performance obligations.

### **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. There may be times of having to wait to work. Students are responsible for keeping themselves warm and ready to work at any time. Staying focused on the work, continuing to stretch and move, and wearing warm clothes will help students in the important task 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 one's role, as well as simply thinking through their part.
5. No rehearsals are allowed during concert runs, unless choreographers and dancers are not involved in the productions.

## 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. Conversely, students who are not medically cleared to dance should **not** participate in rehearsals, tech and dress rehearsals, and performances.
2. A student's responsibility to their body as a dancer is great. They must take good care of all aspects of their physical health, from making sure that they get enough rest, to eating well, to spending extra time doing the personal exercises they need to do in order to dance at their best. Students should make sure they take personal responsibility for attending warm-up before all rehearsals. All department scheduled warm-ups are mandatory for choreographers and dancers.
3. Students are expected to be absolutely punctual for all calls. **STUDENTS MISSING CALLS ARE SUBJECT TO ARTISTIC PROBATION.**
4. Students are expected to maintain quiet and focused backstage behavior.
5. A student's duties are to prepare themselves to perform by warming up, spacing, rehearsing trouble spots, and attending to their 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 dressed to perform. Please make sure 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 family and friends that it is inappropriate to visit backstage before the completion of the entire performance. Please also advise family and friends that it is inappropriate to leave the performance during the program once you have performed.
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. They must enter through the lobby. Students will be allowed to enter only on a space-available basis.

**Student dancers are responsible for following Student Handbook procedures, which include proactively informing instructors of courses in both dance and liberal arts of absences in advance for dress and tech rehearsals and for performances. Neither faculty nor staff will write to instructors on behalf of students.**

## Sign-in Process for Attending Required Departmental Concerts

BFAs are required to attend all departmental concerts. Students must arrive on time and sign in with dance department staff/student worker **before** entering the theater. **Signing in is the only acceptable proof of attendance.** Students who forget to sign in or arrive after the sign-in period has closed will **not** receive attendance credit. Sign-in with staff/student worker is only for students attending as an audience member--it is not for

students who are performing or doing production work. Those students must attend a performance where they are not performing or doing production work. For example, if you are crewing or performing in program 1 of a concert, you must attend and sign in for program 2 and vice versa.

Failure to attend a required concert results in one strike towards artistic probation.

BFA Majors in their Last Year of Study: Seniors may have two additional absences (in addition to 3 allowable strikes per semester for missing mandatory events) from dance department sponsored mandatory evening/special events, lectures, or masterclasses for the year due to outside professional obligations. Students must provide 2 weeks' advance notice to the dance department if the student will be absent from an event due to a professional obligation. The two additional absences may be used as 1x in the fall and 1x in the spring or 2x in the fall or 2x in the spring. Students are responsible for keeping track of their strikes each semester.

### **Sound And Costuming For Student Choreographers**

1. **Sound availability for student use:** Nicholas has one sound cart; Corwin Lab has sound playback; Loree (students must have a key) has a sound cart. Student choreographers may need to supply their own sound box for rehearsals. The department's music coordinator will help students find music/sound accompaniment and help 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. The BFA Senior Concert will receive some funding and costume consulting help from the department.

### **Student Productions**

#### **Publicity and All Printed Materials**

All printed and publicity materials for all department 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.

#### **Student Bios On Programs**

Student bios may not be longer than fifty words and **MUST** be approved by the faculty advisor/director for the event before they are printed in the program. Senior Concert Choreography bios are a maximum of seventy-five words.

#### **Student Concert 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 choreographers' meetings prior to the performance. Student choreographers are responsible for:

- Making sure their dancers attend tech and dress rehearsals and/or have informed them of any absences
- Informing their faculty members and the stage manager for their concert of any missing dancers

Student choreographers who do not fulfill these professional communicative responsibilities risk having their work removed from the concert.

## **Evening Commitments**

As dance majors, students are required to maintain an active performance schedule. When not performing, one is often called upon to fulfill technical production duties for concerts. 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. **STUDENTS ARE ADVISED NOT TO COMMIT TO EXTRACURRICULAR ACTIVITIES THAT WILL COMPROMISE THEIR ABILITY TO MEET COURSEWORK DEMANDS, REHEARSAL AND PERFORMANCE SCHEDULES IN THE DANCE PROGRAM.**

## **Policy For Nudity And Smoking**

All issues of nudity or smoking in rehearsals and performances (including special effects) must be approved by the instructor in collaboration with the chair in order to make sure the conditions comply with departmental policies.

Nudity during performance may be permitted if it is essential to the conception of the dance, but it may not be gratuitous. Dancers cannot be required to perform in the nude. The chair/artistic director is the final arbiter of taste and adherence to the departmental policy. If nudity is to occur, the Department will post a sign in the theater lobby and box office window so that patrons with sensitivity to nudity may be apprised.

Smoking (cigarettes, pipes, cigars, “pot”) during a performance is not permitted. If a choreographer feels that it is essential to the action and logic of the work, he/she may request permission from the chair/artistic director. If smoking is to occur, the Department will post a sign in the theater lobby and box office so that patrons with sensitivity to smoking may be apprised.

## **Reservation of Space**

Reservation of dance studios for student works must be scheduled and approved by the dance department administrative assistant. Priority is given to seniors in Choreography 3, followed by juniors in Choreography 2. All other BFAs and BA/Minors have the opportunity to reserve a space based on studio availability.

## **Academic Information**

### **Academic Advising**

All dance majors ARE REQUIRED to see or communicate with the department’s undergraduate coordinator 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 consult each term with the undergraduate coordinator may result in the student’s inability to complete all graduation requirements on time and thereby delay graduation.

Rutgers Degree Navigator should only be used as a guide to help you determine the degree requirements that you have completed. Please see or communicate with the undergraduate coordinator to attain accurate information about your degree progress.

### **Special Permission Numbers and Pre-requisite Overrides**

Students must consult with the undergraduate coordinator when requesting a special permission number as the undergraduate coordinator retains the special permission numbers for undergraduate courses and distributes these numbers within the guidelines of the department. Students have access to courses based on department guidelines.

Pre-requisite overrides must be consulted with the undergraduate coordinator, as the undergraduate coordinator must contact the registrar directly.

If a special permission number is requested and denied, students may petition to the department chair to explain the extenuating circumstances of their request for a special permission number. Petitions must be received by July 1 for the Fall Semester and October 1 for the Spring Semester.

### 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 one is 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 Dance Department **cannot** guarantee that they will be able to complete all course work on time.

Students are expected to take their required BFA courses in the order of the curricular schedule to maintain the progression of the pedagogical content from one course to another. Special circumstances have necessitated that some students take required BFA courses out of sequence - these special circumstances include: transferring into the BFA program, studying abroad, taking a leave of absence, and/or scheduling conflicts as an EdM-tracking student. BFA and EdM-tracking students may not exceed the Mason Gross School of the Arts course credit maximum of 24 credits per semester.

### Plagiarism

Please refer to the Rutgers Academic Integrity Policy (link below) for a specific detailed definition of plagiarism and various forms of plagiarism. The Dance Department expects all students to adhere to these guidelines. To this end, all papers must be written in a student's own words and from their perspective. **The same paper may not be used to satisfy a requirement for multiple courses.**

([http://academicintegrity.rutgers.edu/files/documents/AI\\_Policy\\_2013.pdf](http://academicintegrity.rutgers.edu/files/documents/AI_Policy_2013.pdf))

### Grades Availability at Rutgers University

Rutgers University allows only the following grades to appear on rosters: A, B+, B, C+, C, D, and F. There is no A+ or A- grade.

### Temporary (T) Grades

Rutgers does not have the "incomplete" grade designation available. Instead, faculty members are asked to assign a "T" or temporary grade at the end of the term if a student has not completed all work for a course. It represents the grade the student will receive if work is not completed. Grades cannot be lowered from the temporary grade, but can be raised once the work has been completed. For example, "TC" will automatically revert to a "C" if the work is not completed. It can be raised to "C+", "B", "B+", or "A" but cannot be lowered below a "C" if the made-up work is of poor quality. TF allows faculty the widest range in assessing and grading work.

Students have one semester in which to make up work and receive a final grade. If the deadline is not met, the temporary grade becomes the permanent grade. Following this logic, there is no such thing as a temporary "A." The registrar will automatically make it a permanent grade.

## Courses That May Be Repeated For Credit

- Ballet: Dance majors without sufficient skill in ballet to progress to the next level may repeat Ballet 4 one time only for credit. Ballet 6 may be repeated an unlimited number of times. Ballet 4, 5, and 6 are open only to BFA majors.
- Jazz Dance – for BFA majors and BA majors who have completed 07:203:226 (Modern Dance 4).
- Pilates Mat, Yoga for Dancers, Pointe, Men’s Ballet, UDW, and Modern Dance Repertory.

## 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 7** and **8** for credit. **Ballet 6** 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 BFA dance majors during each semester of enrollment. 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. **Students are expected to arrive on time for Dance Assembly.**

### 1. 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.

### 2. 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 a student attends all the required assemblies, they will receive an “S”, indicating satisfactory completion of the requirement. If they miss any of the required assemblies, they 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. Make-up papers must be completed before the conclusion of the semester.
- **All unsatisfactory grades must be changed to satisfactory grades on one’s transcript or they 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.

Students may petition to be excused from Dance Assembly for one semester during their tenure in the department if they have an academic requirement that conflicts and can be completed no other way. Petitions must be received by July 1 for the Fall Semester and October 1 for the Spring Semester.

### **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 fourth 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**

#### **Artistic Review**

At regular intervals, the work of each student is reviewed by the department to determine if the artistic achievement and commitment to the professional program warrants retention in the program. Students in dance receive a departmental review at the end of their second and fourth semesters.

#### **Artistic Probation or Dismissal**

Students placed on artistic probation are notified in writing by the chair of the department and the dean of students and must satisfy departmental requirements to remain in the program. Students whose dismissal has been recommended by the departmental Scholastic Standing Committee for artistic reasons (deficiency in artistic production and/or quality of the work) may apply for transfer to the School of Arts and Sciences or any other college at Rutgers whose admission requirements they meet. No guarantee of admission to another school can be given to students who have received an artistic dismissal, but the dean's office will assist students in completing the necessary transfer forms. Artistic dismissal is subject to appeal to the dean of the school.

- 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 undergraduate coordinator and the dean of students explaining the reason for placement on artistic probation and the conditions of redress;
- Artistic probation may lead to artistic dismissal;
- Any student in danger of artistic dismissal will be given one semester 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;
- Students on artistic probation are ineligible to participate in University DanceWorks and Modern Dance Repertory.
- Students who are placed on artistic probation for their junior or senior year are ineligible to study abroad.

## **Dance Department Policy for Artistic Probation for BFA Dance Majors**

BFA Dance Majors will be placed on artistic probation for any combination of three or more of the following policy violations in one semester:

- Missing rehearsals, warm-ups and/or performances for choreography by faculty, guest artists and/or students;
- Missing crew calls
- Unprofessional behavior including, but not limited to, being unresponsive to communications from faculty and staff, unprofessional interactions with ANY Rutgers employees, for example, Box Office and Health Services employees, and/or causing disruption in classes or rehearsals;
- Absence from departmentally sponsored events when attendance is required (e.g., departmental concerts, guest artist masterclasses);
- Missed appointments with Rutgers Health Services and SOMA center staff;
- Failure to complete departmentally mandated trainings such as ConcussionWise and other trainings as assigned;
- Absence from required Dance Assemblies without prior approval;
- Not adhering to injury modification/observe-only restrictions in classes, rehearsals and performances

BFA Dance Majors may also be placed on artistic probation for receiving a grade of C or less in a Dance Department course required for completion of their degree.

Single, severe policy violations may also result in artistic probation.

### **Academic Review**

At the end of each term, the school's Scholastic Standing Committee, made up of elected faculty and the dean of students, reviews the academic records of all students.

### **Academic Probation**

Any student, including first-term, first-year students, whose term average is lower than 1.8, is placed on academic probation. Students are notified in writing of probationary status before the start of the next term. While on probation, students must maintain full-time academic status and must complete successfully at least 12 credits per term.

### **Academic Dismissal**

There are no automatic dismissals for first-term, first-year students. Students ordinarily are dismissed when their term average is 1.4 or less regardless of their cumulative grade-point average or preceding term average. Students may also be dismissed if their term average falls below probationary level in any three terms or in any two consecutive terms or if their cumulative grade-point average at any time is less than the following: first year, 1.6; sophomore year, 1.8; junior year, 2.0; senior year, 2.0.

## Appeal

Students placed on probationary status may appeal in writing to the dean of students within one week of the date of the letter of probation. Grounds for appeal include technical error and/or changes in temporary grades. Letters of appeal must state the reasons for appeal and must be written by the student, although advice from others may be sought in formulating the appeal.

Students dismissed from the Mason Gross School of the Arts by the school's Scholastic Standing Committee may appeal by letter to the Office of the Dean within one week of notification of the decision. Grounds for appeal include technical error, extenuating circumstances, and/or additional information not previously available to the committee. The letter of appeal must state the reasons for the appeal and must be written by the student, although students may seek advice from others while formulating the appeal.

The Scholastic Standing Committee may determine that the student has presented evidence not previously available and sufficient to require the Scholastic Standing Committee to reconsider the case, or that insufficient evidence has been presented to justify further consideration of the appeal. At the student's and/or committee's request, a student may be present at the meeting of reconsideration, unaccompanied by adviser or attorney, to amplify his or her appeal request.

The committee may reinstate the student, with or without conditions, or may deny the appeal. Some of the conditions for reinstatement include a term average of 2.0 or better or no incomplete grades. The committee also may define future courses to be completed. The committee notifies the student of its decision and any conditions within one week of reconsideration. Action by the committee is final.

## **Declaration of A Second Major**

Mason Gross School of the Arts students may declare and complete a major in a liberal arts field, along with their B.F.A. or B.Mus. program. Students pursuing this option will still receive a B.F.A. or B.Mus. degree; their transcripts will also indicate the completion of a second major in a liberal arts subject. This option does not provide for the declaration of a second degree, nor does it permit Mason Gross students to complete the liberal arts version of a Mason Gross major. This means that a Mason Gross student completing a B.F.A. or B.Mus. degree cannot complete a second major in another Mason Gross concentration. The Mason Gross major field of study will remain the priority toward graduation. In order to receive your diploma, the requirements for both the Mason Gross degree and second major must be completed before graduation.

<http://www.masongross.rutgers.edu/information/current-students/forms>

## **Declaration Of Liberal Arts Minor**

Mason Gross School of the Arts students may declare and complete a minor in a liberal arts field, along with their B.F.A. or B.Mus. program. Students pursuing this option will still receive a B.F.A. or B.Mus. degree; their transcripts will also indicate the completion of a minor in a liberal arts subject. This option does not provide for the declaration of a second degree, nor does it permit Mason Gross students to complete the liberal arts version of a Mason Gross minor. This means that a Mason Gross student completing a B.F.A. in visual arts can also complete a liberal arts minor in Psychology, for example, but cannot complete a minor in dance, music, or theater arts. The Mason Gross major field of study will remain the priority toward graduation. In order to receive your diploma, the requirements for both the Mason Gross degree and minor must be completed before graduation.

<http://www.masongross.rutgers.edu/information/current-students/forms>

## **Professional Leave of Absence & Study Abroad**

### **Professional Leave of Absence**

Students may find that opportunities for professional work and engagements present themselves during their course of study at Rutgers University, particularly in Mason Gross School of the Arts. Within the Dance Department, we are committed to assisting students in finding the best pathways and trajectories into the professional world of dance including assisting them in deciding between the merits and potentiality of professional opportunities in conjunction with the requirements of their Dance major. Students requesting leaves of absence for professional commitments need to be aware that their course of study may be interrupted such that their return to the program will require additional time and financial expense in completing the degree, including summer session, additional semesters and other obligations. That said, proposals for professional leaves of absence should be presented to the chair for review. The chair, in return, will discuss with the associate chair (and undergraduate and/or graduate directors, as is appropriate) regarding the opportunity and how the leave will affect the student's progression through their university program. When possible, students should contact the Chair at least a month before the first day of classes. Students requesting a leave of absence once the semester is underway must contact the Office of Student Accounting to learn if any tuition refund is possible. It is the responsibility of students to handle their financial affairs regarding tuition and refunds.

### **Study Abroad Programs**

The dance program at Mason Gross School of the Arts offers two study abroad opportunities for students. Study abroad happens in the fall semester of the junior year of the BFA program. Students may have the opportunity to stay for the spring semester as well, making the study abroad experience last the entire junior year. Below are brief descriptions of the two programs and links to learn more. Study abroad must be initiated through the Rutgers Study Abroad Office – please see the website to complete an application at <http://studyabroad.rutgers.edu>. Students who are in good standing (not on artistic probation) within the department are eligible to study abroad.

### **Dance Jerusalem**

This unique program, initiated jointly by the Rothberg International School (RIS) and the Jerusalem Academy of Music and Dance (JAMD), combines artistic training in dance skills and technique with academic exposure to Israel's challenging social, historical and cultural environment. Dance Jerusalem offers university-level artistic and technical training in the disciplines of Classical Ballet, Contemporary Dance (including Ohad Naharin's Gaga), Choreography, Repertoire and Improvisation. Within the framework of a comprehensive survey course, "Dance in Israel", students create, rehearse and perform works with outstanding Israeli composers and choreographers.

For more information on the Dance Jerusalem program:

[https://globaleducation.rutgers.edu/index.cfm?FuseAction=Programs.ViewProgram&Program\\_ID=10174](https://globaleducation.rutgers.edu/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=10174)

### **Trinity Laban Dance**

Located in South East London and with strong connections to the thriving local arts community, Laban is recognized as one of the world's leading dance training institutions. As a student at Laban one can expect to deepen their understanding of contemporary dance, while enhancing both their technical ability and their creative skills. Students will be exposed to innovative courses and teaching methods from one of the world's largest teams of specialist contemporary dance artist teachers. State-of-the-art facilities include a 300-seat theater, studio theater, and outdoor theater, 13 purpose-built dance studios, and an extensive library and archive. Laban's links with the professional dance

world, the local community, and other arts organizations will also serve to broaden and deepen one's experience here.

For more information on the Trinity Laban program:

[https://globaleducation.rutgers.edu/index.cfm?FuseAction=Programs.ViewProgram&Program\\_ID=10173](https://globaleducation.rutgers.edu/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=10173)

### **Guidelines for Re-Auditioning for the Mason Gross BFA in Dance Degree\***

*\*Please note that any opportunity to re-audition is contingent on the dance department not having reached enrollment capacity.*

- Current BA dance majors wishing to re-apply to the BFA must complete the school-to-school transfer application and Mason Gross supplemental application by the posted deadlines and may audition on the official posted audition date in December for spring admission or by the official posted audition dates in December, January, or February for fall admission.
- BAs applying for a School-to-School Transfer to the BFA can only audition once in any given audition cycle.
- Students may only audition once per intended enrollment semester. For example, if a student auditions in December for admission starting in the following fall semester, they may not audition again (January, February or September) for the same fall semester.
- BFA dance majors who have not followed the BFA curriculum for two (2) or more consecutive semesters must successfully re-audition before being allowed to resume BFA studies.

### **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.

Students who are 6 credits or less from finishing the BFA or BA major may walk in graduation in May if they are signed up for the necessary courses to finish their degree in the summer following graduation.

### **Ticket Policies/Cultural Opportunities**

All dance majors are required to attend all dance department and guest artist productions on campus. Attendance will be taken prior to each performance. All students are required to attend departmental guest artist productions on campus and off-campus, when in collaboration with off-campus partners.

Please refer to the Mason Gross ticket policy in the appendix.

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.

Tickets for departmentally sponsored productions are now included in student fees for BFA majors only. **Each BFA major in the program will receive one reduced price ticket to each department production as part of their student fees.** Below are the ticket policies for students in the dance department.

1. If a BFA major is performing in a concert, they can give their ticket to a family member or friend, or use it to attend a performance night in which they are not performing.
  - a. Students are not required to sign in for concerts in which they are performing or working on production crew.
2. If a BFA major wishes to purchase additional tickets it will be at the regular student ticket price through the Ticket Office.
  - a. BFA students must reserve tickets through the Dance Assembly course online shell
  - b. BFA majors must reserve their ticket by the date specified on the Dance Assembly course shell or a ticket is not guaranteed. Dates will be posted each semester.
  - c. Tickets must be purchased at least two weeks in advance in case of sold out events.
  - d. Tickets reserved online must be picked up at the Dance Department Front Office. Standard Mason Gross ticket exchange policies apply. (see p. 39)
  - e. Please purchase tickets during regular Main Ticket Office daytime hours. Please note that if a show is sold out, additional tickets may not be available for purchase.
3. All students must have a ticket if they are going to sit in the House
  - a. If students perform in the first half of the show and wish to sit in the House and watch the 2<sup>nd</sup> half of the show, they must go through the House staff in order to be seated in audience during intermission.
4. All BFA, EdM, BA dance majors and dance minor students are allowed one student rush ticket per performance for on-campus events in the Victoria J. Mastrobuono Theater. The student rush ticket policy does not apply to events held in the Loree Dance Theater. BFA majors are allowed one student rush ticket per performance in addition to the ticket which they have paid for through their course fees. The student rush policy does not apply to off-campus events, such as events at the State Theater and other off-campus venues.

### **Student Rush Ticket Policy**

Rush tickets are free tickets distributed directly prior to performances to Rutgers students per the event's sponsoring departmental policy. ID is required. Seating is at the discretion of the management. Not combinable, not transferable, not exchangeable. Rush tickets are not available for all State Theatre events, Christmas in Carol and Song, Rutgers in New York or Mason Gross Presents events.

\*Other exclusions may apply. Call the Mason Gross Ticket Office at 848-932-7511 for more information.

### **Dance Events** (excluding Mason Gross Presents, State Theatre events and Rutgers in NY)

The Dance Department will provide one rush ticket to all students with valid RU ID, 30 minutes prior to the scheduled performance time. The policy provides only one ticket per person per ID, meaning; students may not provide two IDs to procure two tickets. Seating is subject to availability; if the performance is sold out or is showing signs of being sold out imminently, the Box Office reserves the right to revoke the distribution of Student Rush at any time for any reason. The only way to assure a ticket is to buy one in advance. \* Dancers and running crew who are working during performance time are not eligible for rush tickets.

### **Music Events** (excluding Christmas in Carol and Song, Mason Gross Presents and Rutgers in NY) 1 ticket per performance for all Rutgers students with a valid RU ID.

\*Available ½ hour prior to performances.

## Theater Events (excluding Mason Gross Presents, George Street Playhouse and Rutgers in NY)

1 ticket per performance for declared theater MFAs, BFAs and BAs that appear on the departmental list with a valid RU ID. (Available ½ hour prior to performances)

\*Actors and running crew who are working during performance time are not eligible for Rush ticket.

## Conditions

- Rutgers ID is required for pick up.
- Rush tickets are never guaranteed and are distributed on an as available basis. The Ticket Office reserves the right to cease Rush ticket distribution in the case of a reasonably imminent sold out house.
- The Ticket Office will not process Rush tickets during daytime ticket office hours
- Rush tickets are not exchangeable. A Rush ticket for a specific performance must be used for that performance.
- Rush tickets are not combinable. We cannot exceed the authorized amount of tickets per performance per person.
- Rush tickets are not transferable. The person requesting the Rush ticket must be present at the time of the transaction.
- Rush tickets are not available for State Theatre, George Street Playhouse events, Christmas in Carol and Song, Rutgers in New York, or any other events not occurring at the MGPAC or Kirkpatrick Chapel. Other exclusions may apply. **Other exclusions may apply.**

## Student Expectations of the Faculty

### 1. Classes

All faculty members 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 one will encounter during their professional studies here and elsewhere. It would be incorrect to say the dance training here is based upon any one recognized technique. Faculty members 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.

### 2. Mentoring

- Full-time faculty members are responsible for mentoring students. Please ask faculty for 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 coordinator, the department chair, and the MFA and EdM. director are available to address all student concerns by email, telephone, and in person.
- Confidential, professional, personal counseling is available for all students at Rutgers Counseling, ADAP and Psychiatric Services (848-932-7884). <http://health.rutgers.edu/>

### 3. Representation At Faculty Meetings

- Students elect two representatives from the BFA program; typically, one student is nominated to represent the interests of first & second year students, and one student is nominated to represent the interests of third and four year students. BA majors nominate one representative from the BA program to attend designated faculty meetings. The EdM and MFA programs may also elect a representative to serve and attend designated faculty meetings.
- It is expected that the Mason Gross student government representative also attends faculty meetings if this person is different from the elected BFA student reps.

### The Mason Gross School of Arts Student Government Association

Participation in the MGSA Student Government Association is open to all Mason Gross students.

<http://involvement.rutgers.edu/student-government-and-funding/mason-gross-student-government-association/>

### Rutgers NDEO Student Organizations and NHSDA

The Graduate and Undergraduate National Dance Education Organization (NDEO) Student Organizations at Rutgers University provide students interested in dance and dance education the opportunity to dialogue about and advocate around issues pertinent to the field of dance and dance education. These organizations and its members develop a unified community through advocacy, community outreach, career development and networking events, student mentorship programs, and other enrichment activities. The NDEO Student Organizations advocates for high quality dance education for all students and learners in New Jersey.

The National Honor Society for Dance Arts™ (NHSDA) is a program of the National Dance Education Organization, created to recognize outstanding artistic merit, leadership, and academic achievement in students studying dance in public and private schools in K-12 education, dance studios, cultural/community centers, performing arts organizations, and post-secondary education. For additional information on NHSDA, visit:

<http://www.nhsda.clubexpress.com>

### Corwin Lodge

Corwin Lodge is a dance department building located at the top of Douglass Campus at 160 Nichols Ave. The building has two studios with a baby grand piano and a complete sound and video system available for classes and rehearsals. Access is through a swipe card system that works with a student's ID card. All department students may use the space. Key card access is arranged through the department's technical director at the beginning of each semester. A student's access will be valid while they are a student in the program as long as they have their original ID. If students must get a new ID for any reason, they will have to arrange access to the space again.

The Corwin Lodge is not a dance department space exclusively. However, we are responsible for it and must take care of it. All student belongings should be cleared from the space after every use. No students from outside the department should be brought to the space. NO EXCEPTIONS. The studio space must be signed out with the appropriate staff person. The space cannot be signed out during the day hours (class times).

### Soma Center Policies and Procedures

#### Mission

The Soma Center offers BFA, MFA, EdM, and BA dance majors enrolled in the Dance Department at Mason Gross School of the Arts opportunities to augment and enhance their technical and artistic growth through progressive attention to principles of movement integration, body-mind awareness, and neuromuscular education in a variety of movement contexts. Somatic work in the Soma Center includes private and group training, mat exercises, use of props and training on motion-specific equipment. The Soma Center specifically offers Pilates

training under the supervision of certified trainers. The Soma Center is also used as a learning center by Dance faculty for Kinesiology, Anatomy, Yoga, Laban Movement Analysis and Bartenieff Fundamentals.

### Eligibility

Training in Pilates apparatus for students is sponsored by funds from the Dance Department. BFA majors have priority in the use of the Soma Center for training, followed by MFA, EdM, BA majors and minors. Use of the Pilates apparatus requires training and supervision by the Soma Center Pilates Trainer, who is certified by the Pilates Method Alliance.

### Policies – Equipment Use

1. Cardio equipment (Elliptical and Spin Bike): Following an in-service session regarding set-up, safety and sanitation, students may use the cardio equipment on a first-come, first-served basis from 8:00am to 5:00pm when private or group trainings are not in session. Following an in-service session regarding set-up, safety and sanitation, full and part-time faculty and staff may use the cardio equipment on a first-come, first served basis when not in use by students.
2. Pilates apparatus: Students must complete initial training on Pilates apparatus with the Pilates Trainer. On a case-by-case basis, students may be allowed to work independently with apparatus with the trainer's authorization.
3. Props (balls, Bosu, weights): All props must stay in the Soma Center. They are not for use in the studios.
4. Smartboard: The Smartboard is for faculty and staff use only.

### Procedures

1. Appointments and Cancellations  
Students are expected to be responsible in scheduling, changing and canceling their appointments via communication directly with their instructor. There are only a limited number of slots so it is imperative that a student cancels and allows another student to sign-up for that session. Private sessions must be cancelled at least 24 hours in advance. If a student is scheduled for a quartet session, 48 hours notice of cancellation is required. Students are responsible for contacting their instructor to cancel. If a student fails to show up for an appointment without cancelling 24 or 48 hours in advance, respectively, the failure to attend will count as one of the three allowed strikes toward artistic probation.

### Use of Copy Machine

The dance department pays a pre-copy fee on every copy made on the copy machines as part of the lease. As a result, students are not allowed to use the machines. They must, instead, make copies at the library and student center.

### Use of Phone & Fax Lines

1. Students are not permitted to submit any papers via the department fax machine.
2. The use of telephone and FAX lines for personal reasons is prohibited.

### 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 students find that their cafeteria is not providing enough fresh fruits, vegetables, whole grains and low-fat proteins, speak up. Student demands can effect 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 outside of the men's dressing room, which is for student use. Planning one's meals will help them stay nourished and reduce trips out to get food, which can be

particularly hard on dancers' bodies when the weather turns cold. Students with questions about nutrition are encouraged to meet with Hollie Palmisano, licensed Athletic Trainer for Dance.

**The Dance Department Is Accredited By**

**NATIONAL ASSOCIATION OF SCHOOLS OF DANCE**

**11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 22090**

**Telephone: 703-437-0700**

**APPENDIX**

**...continued next page**

**Rutgers University**  
**Mason Gross School of the Arts – Department of Dance**

**SAMPLE STUDENT WORKS PERFORMANCE AGREEMENT – FALL 2019**

**FIRST & SECOND YEAR BFA**

The following shall serve as an Agreement between \_\_\_\_\_ (henceforth known as student) and the Dance Department at Mason Gross School of the Arts, for performing in the department production(s) listed below.

- The work reflected on this document is being done in partial fulfillment of the requirements to obtain a degree from the Dance Department at Mason Gross School of the Arts.
- Performance commitments are not prioritized over other academic obligations. The attached rehearsal/performance schedule shall be considered part of this agreement. By signing the attached rehearsal/performance schedule the student acknowledges their obligations and will take action accordingly to fulfill their responsibilities.
- Student performers are responsible for following Student Handbook procedures, which include proactively informing instructors of courses in both dance and liberal arts of absences in advance. Neither faculty nor staff will write to instructors on behalf of students.
- Exceptions to obligations will only be considered if submitted in writing two weeks in advance to their choreographer(s) and production advisor(s).
- Choreographer(s) and production advisor(s) have the right to remove dancers from works based upon consultation with the department chair/artistic director

**Rehearsal Parameters:**

- The department and the choreographer reserve the right to adjust this schedule.
- The student's commitment to this production begins no later than the first rehearsal date called by the choreographer.
- The student's presence may be required for evening and weekend rehearsals throughout the production process. Some concerts require rehearsal commitments during holidays, vacation periods, and/or religious holidays.

**Student duties as a performer include, but are not limited to, the following:**

- Be prompt and appropriately dressed for tech and dress rehearsals and performances.
- Properly care for all costumes and props, as instructed.
- Be prompt for all scheduled costume fittings and must have measurements taken promptly when so requested.
- Respect the physical property of the production and theater and abide by all rules and regulations of the department.
- Any absences, lateness, or failure to come to rehearsal prepared will be reported to the chair of the department and will affect your standing in the department, including the possibility of Artistic Probation or Dismissal.
- In extenuating circumstances, any performer who is unable to attend a tech or dress rehearsal and/or performance, must notify their choreographer(s) and production advisor(s) no less than two weeks in advance or risk artistic probation.

**AGREED AND ACCEPTED:**

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date Signed

**Tech/Dress Rehearsal & Performance Schedule**

**Student Work #1**

<b>Choreographer Name</b>	<b>Signature</b>	
<b>Performers Name</b>	<b>Signature</b>	
<b>Rehearsal Dates</b>	<b>Tech &amp; Dress</b> <input type="checkbox"/> Student Dance Concert (Dec 1-4) <input type="checkbox"/> BFA Senior Concert (April 3-7)	<b>Performances</b> <input type="checkbox"/> Student Dance Concert (Dec 5-8) <input type="checkbox"/> BFA Senior Concert (April 8-11)

**Student Work #2**

<b>Choreographer Name</b>	<b>Signature</b>	
<b>Performers Name</b>	<b>Signature</b>	
<b>Rehearsal Dates</b>	<b>Tech &amp; Dress</b> <input type="checkbox"/> Student Dance Concert (Dec 1-4) <input type="checkbox"/> BFA Senior Concert (April 3-7)	<b>Performances</b> <input type="checkbox"/> Student Dance Concert (Dec 5-8) <input type="checkbox"/> BFA Senior Concert (April 8-11)

**Student Work #3**

<b>Choreographer Name</b>	<b>Signature</b>	
<b>Performers Name</b>	<b>Signature</b>	
<b>Rehearsal Dates</b>	<b>Tech &amp; Dress</b> <input type="checkbox"/> Student Dance Concert (Dec 1-4) <input type="checkbox"/> BFA Senior Concert (April 3-7)	<b>Performances</b> <input type="checkbox"/> Student Dance Concert (Dec 5-8) <input type="checkbox"/> BFA Senior Concert (April 8-11)

**Student Work #4**

<b>Choreographer Name</b>	<b>Signature</b>	
<b>Performers Name</b>	<b>Signature</b>	
<b>Rehearsal Dates</b>	<b>Tech &amp; Dress</b> <input type="checkbox"/> <b>Student Dance Concert (Dec 1-4)</b> <input type="checkbox"/> <b>BFA Senior Concert (April 3-7)</b>	<b>Performances</b> <input type="checkbox"/> <b>Student Dance Concert (Dec 5-8)</b> <input type="checkbox"/> <b>BFA Senior Concert (April 8-11)</b>

**Student Work #5**

<b>Choreographer Name</b>	<b>Signature</b>	
<b>Performers Name</b>	<b>Signature</b>	
<b>Rehearsal Dates</b>	<b>Tech &amp; Dress</b> <input type="checkbox"/> <b>Student Dance Concert (Dec 1-4)</b> <input type="checkbox"/> <b>BFA Senior Concert (April 3-7)</b>	<b>Performances</b> <input type="checkbox"/> <b>Student Dance Concert (Dec 5-8)</b> <input type="checkbox"/> <b>BFA Senior Concert (April 8-11)</b>

**Casting Policy for First and Second-Year BFA Students:**

- Students may perform in a total of six student works over the year if one (or more) work is a graduate work; the limit for participating in undergraduate works is five total for the year; no more than three works for any one concert.
- All BFA students will be allowed to be an understudy for one piece in the BFA Student Concert, and one piece in the BFA Senior Concert. If a student has reached the maximum piece limit, they may not be an understudy for a student piece.

**If you will be performing in a MFA Work, please fill out Page 4 of this agreement.**

**MFA WORK – ADDENDUM**

**MFA Work #1**

<b>Choreographer Name</b>	<b>Signature</b>	
<b>Performers Name</b>	<b>Signature</b>	
<b>Rehearsal Dates</b>	<b>Tech &amp; Dress</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> MFA Externship (Co-Lab) (March 9 – 11)</li> <li><input type="checkbox"/> MFA Thesis Concert (March 22 – 25)</li> </ul>	<b>Performances</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> MFA Externship (Co-Lab) (March 12 – 13)</li> <li><input type="checkbox"/> MFA Thesis Concert (March 26 -27)</li> </ul>

**Dance Department**

**Notification of Outside Performances**

Please submit to Department chair for approval in advance of outside commitments.

**Name of Student:**

**Name of Company/ Choreographer:**

**Location of Performances (City/State):**

**Dates/Times of Performances:**

**Rehearsal Schedule (Dates and Times):**

**Comments (Impact on your departmental concert commitments):**

## **Box Office Ticket Policies**

**Main Ticket Office daytime business hours** are Monday – Friday 10 a.m. – 5:30 p.m. and Saturday noon – 5:30 p.m. Hours will vary when classes are not in session.

**For performances**, the Ticket Office in the theaters will open 1 hour prior to performance time for before event sales only. We are unable to answer phones or check messages at this time.

**Ticket Sales:** 848-932-7511

**Website:** [www.masongross.rutgers.edu](http://www.masongross.rutgers.edu)

### **Purchasing Tickets**

**All sales are final. No refunds.** Tickets and seating for any transaction are **subject to availability**.

**Full payment** must be presented at the time of transaction in order to process tickets. We cannot accept multiple methods of payment for a single order or hold seats on reserve for later payment. Visa, MasterCard, Discover, cash, or check only accepted for purchases. Have your credit card immediately available when calling to purchase tickets.

No **children** under the age of 5 are allowed at any Mason Gross School of the Arts performances. Any children coming to a live event must have a ticket and be able to quietly sit and focus on the event so as not to disrupt the performers or audience. Take care purchasing tickets for a child for presentations with adult content and language.

**Seniors** 62 years or older, **Rutgers employees, students and alumni** are eligible for **discounted** tickets to selected events. Limit two (2) tickets per performance for seniors, Rutgers employees and alumni. Limit one (1) ticket per production/event for students. ID is required for pick-up.

Unless otherwise requested by the patron, tickets **ordered within one (1) week** of the performance will be **held for pick up** at the theater from one (1) hour prior to the scheduled performance time.

Sales fees: \$7 per order phone order processing fee, \$1 per ticket performance walk-up fee, \$6 per subscription fee.

### **Exchange, Release or Lost Ticket(s)**

**Exchanges** to another performance are available during regular daytime business hours only. Exchanges will only be made for performances within the original department of purchase and ticket price. Only subscribers can exchange past date tickets. **A \$3 per ticket exchange fee** will apply for single ticket holders. There is no charge for subscribers, complimentary, or voucher tickets.

Tickets can be **released** back to the Ticket Office for resale during daytime business hours prior to the performance date. A refund will not be issued. All income directly benefits the students and programs within the departments.

**Lost tickets** can be reprinted at any time and will be held at the door for pick up from 1 hour prior to the scheduled performance time. Tickets cannot be reprinted if purchased as part of class fee or groups.

## Etiquette

Please respect the **personal space** of the staff. Address any major concerns directly to the management. **Recording and electronic devices** of any kind, **food and beverages** are strictly prohibited inside the theaters. The management reserves the right to hold any of the above during performances. **Smoking** is permitted outside of the buildings only. As a courtesy to your fellow audience members and to the performers, we ask that you **refrain from** talking, texting, unwrapping lozenges or creating any other distractions during the performance.

## Programming & Performance

ALL PROGRAMMING INFORMATION IS SUBJECT TO CHANGE. Check our website for the most up to date performance information.

**Latecomers** will be seated at the discretion of management.

The Mason Gross Performing Arts Center **reserves the right** to refund purchase and refuse entry.

**Cancellation** information due to inclement weather will be available by 10:00 a.m. for 2:00 p.m. performances and 2:00 p.m. for 7:30 p.m. performances. Call the Ticket Office or check the Mason Gross social media feeds for status. Refunds for events cancelled by Mason Gross will be provided upon request only prior to the end of the fiscal year (June 30th each year). The refund will be in the amount of the ticket cost only. **Ticketing fees** will not be refunded. **Exchanges** will be honored if possible.

**Facility temperatures** can be a challenge to maintain. It is recommended that patrons dress in layers.

**Performance walk-up ticket sales** start 1 hour prior to the scheduled performance time at the performance venue except for Kirkpatrick Chapel which starts 30 minutes prior. There are no guarantees that tickets will be available at this time. During that time, transactions for future or past events are prohibited. For events with student rush, there is no guarantee that student rush tickets will be available.

The **seating area** of all the theaters will be **closed** directly at performance end. The **lobby areas** will **close** no later than a half hour after the performance ends.

## Accessibility Statement

Accessibility services are available but vary greatly between our venues. It is highly suggested that patrons **call the Ticket Office** for more **specific accessibility information** and services for the event you wish to attend.

Assistive services such as audio description, sign language interpreting and select publications in alternative formats such as Large Print, Braille, and CD format are available. Advance notice for all services is necessary.

In order for us to provide the best service for our patrons with disabilities, we respectfully request that tickets for patrons with disabilities be purchased no later than 24 hours prior to the scheduled performance time. Please inform the Ticket Office of disabilities at the time of purchase.

## Production Study

### ALL BFA DANCE MAJORS ARE REQUIRED TO COMPLETE 60 HOURS (2 CREDITS) OF PRODUCTION STUDY TO GRADUATE.

All production study credits for BFA students are registered for in the senior year of study at Rutgers. Credits can be registered for earlier than the senior year ONLY if all hours have been completed.

Students may complete hours at any point during their time at Rutgers, although, it is recommended students do not leave all production hours to be completed their junior and senior year. Students do not have to be registered for Production Study credit at the time. Completed hours will be kept in a database and will be applied to credit when applicable.

### THERE ARE MULTIPLE WAYS TO COMPLETE PRODUCTION HOURS – PLEASE READ BELOW:

***Production Crews (35-45 hours)***

All performances sponsored by the department are run by a student crew.

o Crew positions that are available to students are:

- Lighting Operator
- Sound & Projections Operator
- Stage crew
- Costume Crew

There are concerts that are only a one-day commitment, such as rentals of Loree and guest artist events. Concerts such as DancePlus and the BFA Senior Concerts in the fall and spring are evening commitments running one or more weeks.

***Load-in and Strike (10-15 hours)***

All of our performances take a lot of work to prepare for – lights need to be hung, floors laid, scenery built and installed and students are a part of this process of learning what is needed for successful productions.

There are also frequently work calls scheduled to help with departmental activities other than performances. This might involve set up for an event or organizational needs.

Signups for these activities will usually go up approximately one to three weeks ahead of time.

***Soma Center Monitoring (By arrangement)***

Monitor the safety of students and the cleanliness and proper use of the facilities.

***Dance & Parkinson's (6 hours/ training+2 sessions)***

The Mason Gross Dance Department partners with the New Jersey Parkinson's Disease Information and Referral Center at Robert Wood Johnson University Hospital to present a series of movement classes for people with Parkinson's disease.

The classes will take place Wednesdays at RWJ Fitness Center in New Brunswick and Saturdays at the Mason Gross Performing Arts Center on the Douglass Campus. Instructors guide participants through a series of gentle stretches, posture supports, and joint articulations, as well as balance, stability, and locomotion activities that are meant to be both challenging and fun.

## **SIGN UPS**

At the beginning of each semester, during the first Dance Assembly and the Fall Freshman Crew Meeting, Production Schedules and Crew Sign Up sheets will be available. One week after sign up sheets have been handed out, sign up sheets must be returned to the Lighting Designer/Production Manager's office mailbox (038).

Students should take great care to avoid class and work schedule conflicts with concert tech, rehearsal and performance dates when signing up for assignments. Additional crew assignments will be posted on the bulletin board outside Studio 110 as well as emailed to each student.

Students will be contacted at the beginning of each semester to schedule a meeting with the Lighting Designer/Production Manager to discuss the crew/production assignment and to sign a production agreement.

## **ATTENDANCE RESPONSIBILITIES**

Please read the time requirements of the crew carefully. For most shows, students must be present **AT ALL TECHNICAL AND DRESS REHEARSALS AS WELL AS ALL PERFORMANCES**. Students cannot assume they can take an evening off for work.

Once assignments are posted, students are committed and responsible for fulfilling their duties as per the times posted. Please make sure to check academic conflicts **BEFORE** signing up. Students **should not sign up** if they cannot complete the hours. Once you have signed up, **you cannot remove yourself from crew**. You can only be removed from a crew assignment by speaking to the technical director **at least 24 hours before** the crew call.

## **PENALTIES**

Being on a crew is just like being a performer in the concert. Attendance and focus are critical and missing a call will result in a penalty. Any conflicts must be discussed with the department's technical director before signing up for the position or risk being removed from the crew, plus the possibility of being placed on artistic probation. Missing crew calls will result in the following:

- **For every missed crew call--** # of hours signed up for will be ADDED to the number of production hours required.
  - Example: If you are a BFA dance student signed up for 5 hours, and you missed your crew call, 5 hours will be ADDED to your production study requirement. You will be required to complete a total of 65 hours of production study hours.
- **If you are late to a crew call--** # of minutes late will be ADDED to the number of production hours required.
  - Example: If you are a BFA dance student 30 minutes late to the crew call, .5 hours will BE ADDED to your production study requirement. You will be required to complete a total of 60.5 hours of production study hours.

## **WHAT TO WEAR?**

All crew hours, whether for performances or preparation, will involve some amount of physical labor. Please dress appropriately. Jeans or work pants are better than dance or sweat pants. No jewelry. Long-sleeve black shirts are recommended. Sturdy and comfortable shoes with closed toes are necessary. No sandals or Ugg boots.

When working backstage for a performance, students are required to wear a black top, black pants, and dark shoes. Our performance spaces can vary widely in temperature and students will be working hard, so layered clothing is suggested.

Appointments for Mason Gross Students with Sports Medicine Physician

**APPOINTMENTS FOR MASON GROSS DANCE STUDENTS  
with the Sports Medicine Physician  
@ HURTADO HEALTH CENTER/**

**Here is how it works:**

The following appointment times are reserved for Mason Gross dancers:

**Mondays between 3 – 4:30pm**

**Wednesdays between 2 – 3pm**

**Fridays between 3:30 – 4:30pm**

**\*Schedule is subject to change**

If you want to schedule an appointment during these times, **YOU MUST MESSAGE the LICENSED ATHLETIC TRAINER before 3pm THROUGH THE STUDENT HEALTH PORTAL**

**<https://nbstudenthealthportal.rutgers.edu/>**

If these times do not work with your schedule and the licensed athletic trainer has **NOT** confirmed an appointment,

Please call the Hurtado Health Center and

**inform the receptionist that you are a MGSA dance student**

when making an appointment.

**Hurtado Health Center Address:**

11 Bishop Place  
New Brunswick, NJ 08901

**Contact Information:**

848-932-7402

**2019/2020 Handbook Signature Form**

This signed noted signifies that I, \_\_\_\_\_ have read and understood the  
(Name-Please Print)

Department of Dance Student Handbook, and that I will adhere to all policies and procedures listed in this handbook. I understand that I am responsible for all correspondence sent to my university email account and I will check it regularly.

\_\_\_\_\_  
Name (Signature)

\_\_\_\_\_  
(Date)

**Note: When you have read the handbook, please sign the above form and bring it to the Dance Office where it would be placed in your file folder.**