







# 2019-2020 BA and Minor Student Handbook Dance Department Mason Gross School of the Arts

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**Department of Dance BA and  
Minor 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.

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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.

The terminal MFA in Dance degree prepares students for knowledge, skills and dispositions to become transformative dance artists with an array of interdisciplinary creative methods, theoretical grounding, broad global perspectives, leadership and advocacy skills, and strong pedagogy for future positions as working dance artists, museum curators, dance presenters, and faculty in higher education, among other positions. Coursework includes a four-course sequence in pedagogy, including dance in higher education; and advanced theoretical courses in philosophy, aesthetics, and the history of interdisciplinarity. Studio course work for MFA graduate students includes performance training courses in graduate technique, repertory, and somatic survey. Creative courses include graduate-level improvisation and choreographic strategies courses, cross- and interdisciplinary methods courses, and thesis courses. Additional special topics and dance electives ensure graduate students develop breadth of skills.

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

**BA with Master's Degree Option in Dance Education and Pedagogy** The Dance Department offers one option for BA dance majors to pursue a master's degree in dance education and pedagogy. This degree option is 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 is one option for BA students interested in the master's degree:

- **Post-Baccalaureate Option:** In their senior BA year, or at any time after completing the BA degree, students may apply to the Ed.M. degree and complete the pedagogy and education courses in two years as a full-time graduate student. Students taking the post-baccalaureate option will graduate with an Ed.M. from the Graduate School of Education. 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.

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. 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.

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8 **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.

9 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, knee and ankle for the lower body and spine, ribs, shoulder girdle, head and neck for upper body. Ability to achieve correct parallel and rotation and move easily among positions in relation to personal anatomical considerations.

- Exceptional - 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.

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- 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 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 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 with out 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 with out 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 individuals 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.

## **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.

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**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.

**Attendance Policy for BA, Minor & Elective Dance Students** The number of allowed absences a student can accrue each semester and receive a passing grade in classes is as follows:

- 6 absences for studio/theory classes that meet 3 times per week
- 4 absences for studio/theory classes that meet twice a week
- 2 absences for studio/theory classes that meet once a week
- 3 absences for Summer Technique Workshop and Advanced Ballet Workshop

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.

Students' total absences must fall within the allowable course limits. Students exceeding the class absence limit for whatever reason must withdraw from the course within the withdrawal timeframe or they will be assigned a grade of "F".

BA majors in their last semester of study will be allowed two absences from Ballet, Technique, Improvisation 1 and Dance Composition classes without effect to their grade, in addition to the allotted absences. These two absences are to be dedicated to auditions for future employment or professional development equivalent to an audition. Students **MUST** inform instructors in advance (at least 2 weeks) of their intention to attend an audition or professional development opportunity and thus be absent from class. Students **MUST** bring proof of audition or professional development

opportunity.

**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

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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.

**Injury Policy for BA, Minor and Elective Dance Students** Students who are dealing with an injury that temporarily prohibits or modifies their participation in dance classes must have their injury assessed via one of the following methods:

**For Students Going Through Rutgers Health Services (848-932-7402):** When making an injury appointment, students must identify themselves as being enrolled in a dance class in the Dance Department at Mason Gross School of the Arts.

If the student is diagnosed with an injury or illness that would temporarily prohibit or modify participation in dance class(es), the student must ask the RSH provider for a script detailing the reason(s) for being allowed to observe class (for 1/2 attendance credit) or modify participation in class. **Students receiving a script must stop at the front desk to have it scanned into their Electronic Medical Record (E.M.R.) before leaving RSH.** The student should then take the script to present to the dance instructor at the start of the next class.

**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 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.

**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.

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**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.

## 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.

**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.

**Technique and Creative Studio Course Observation Policy** Following medical evaluation, 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. These 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 (see below). Faculty teaching studio classes will receive email notices/updates of students eligible to observe class because of medical restrictions. Once students are allowed back to class on a modified regimen by the athletic trainer or a physician, they will be given full attendance credit for the days they participate in class.

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### **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.

### **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.

## **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.

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**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>

Dance is an intensely demanding and physical activity. As such, it is important that dancers discuss with their instructors 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 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.

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**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.

**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.

**Recommended Training in Concussion Wise Program** It is recommended that BA majors and minors are complete the appropriate Concussion Wise program. The Concussion Wise 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** It is important for students to be able to care for themselves and any minor injuries that occur during classes or rehearsals. First Aid Kits are kept in all dance studios, the Soma Center, and the dance department office. In addition, it is suggested that students organize their own personal first aid kit with the items listed below and learn to make the best use of them. Please consult with the athletic trainer with questions about these products.

- Band-Aids
- Neosporin or antibiotic cream
- Tenso-plast  
[www.compressionstore.com](http://www.compressionstore.com)
- Scissors
- Antiseptic spray/wipes
- 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 Pack

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 are commonly accepted for reducing the swelling that accompanies an injury (RICE).

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- 18 • 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.

### **Additional Class Attendance Policy for BA and Minor Students**

**Mandatory Performance Paper (For Modern Dance 3 & 4)** 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 Dance Composition, in which case the paper requirement would be waived for Modern 3 & 4 and completed in Dance Composition. 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” 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**

<http://www.nycitycenter.org/tickets/productionNew.aspx?performanceNumber=7520>

**Joyce Theatre, NYC** [http://joyce.org/performancestickets/calendar\\_joyce.php](http://joyce.org/performancestickets/calendar_joyce.php)

**BAM, Brooklyn** <http://www.bam.org/#Dance>

**New York Live Arts**

<http://www.newyorklivearts.org/calendar/upcoming-performances.php>

**Danspace Project**

<http://www.danspaceproject.org>

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

<http://www.movementresearch.org/performanceevents/judsonchurch/>

**Center for Performance Research**

<http://www.cprnyc.org>

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

w.

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!!!*

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- **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**
- indicate
- d.

**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 virtuosit**ies; give

example

s.

**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 is 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 your selected and describe  
d.

#### 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, 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**

**Pass Content** The paper...

- uses clear descriptive language to convey the visual experience of the performance in writing.
- addresses all Critique/Writing Elements.
- provides persuasive interpretation and evaluation of the performance.
- contextualizes the performance within a larger context such as history, culture, or aesthetics.

### **Writing Style & Paper Submission**

The paper...

- has logical transitions that contribute to a fluid writing style.
- has few, if any, grammatical, spelling or punctuation errors.
- is submitted in the specified manner (word count, formatting, CANVAS AND HARD COPY) before the submission deadline. **Fail Content** • Language used in the paper fails to convey the experience of a live performance.
- Paper does not address all or most Critique/Writing Elements.
- Paper lacks clear and/or persuasive interpretation and evaluation of the performance.
- Paper fails to contextualize the performance within a larger context such as history, culture, or aesthetics.

### **Writing Style &**

- Paper lacks logical transitions and contains ungrammatical sentences and **Paper Submission** spelling/punctuation errors that impede understanding. **OR**
- It was not submitted in the specified manner (word count, formatting, CANVAS AND HARD COPY) before the submission deadline.
- Assignments is very poor in quality OR was presented late or not at all.

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**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.

**Performance Policies, Requirements & Opportunities** All 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, student concert, BFA senior dance concert, and DancePlus (BA/Minor Repertory class).

- There are numerous opportunities to perform and work backstage on student and faculty concerts. BA majors and Minors are encouraged to make themselves available as performers for

BFA as well as BA choreographers.

**Casting Policy for Department Productions & Courses** Only officially declared dance majors may be cast in dances created for department courses and productions, with the exception of guest artists appearing in faculty choreography.

BA Dance Majors and Dance

Minors:

✂ 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. ✂ 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.

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. DO NOT TAKE COSTUMES  
HOME.

This procedure provides for transparency and enables the department to deal fairly with helping students make informed decisions.

**Academic Conflicts** BA dance majors and dance Minors are expected to fulfill all their coursework requirements during concert runs. At the start of the semester, students will receive a copy of the concert Production Schedule. Students must then notify their instructors in non-dance courses of potential dates they might need to be absent from class for technical rehearsals, dress rehearsals, and/or performances. This will give instructors advance notice of potential concert-related

absences, and allow them to plan with students to fulfill course requirements in a timely manner.

**Please note that any concert-related absences must remain within the allowable absences for a given course.** The Dance Department **WILL NOT** communicate with students' instructors to ask that they be excused from classes to meet concert responsibilities, so it is essential that students be mindful of and proactive in managing course absences and completing coursework in a timely manner.

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**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

production

s.

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

2

4

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.**

**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.

**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.

\*If students fail to meet the dress code, faculty can give a warning. If the behavior is repeated, faculty should ask

student(s) to leave class and the student(s) will be considered absent for the day.

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**Student Productions** Publicity and All Printed Materials All printed and publicity materials for all student productions **MUST** be approved by the Dean's Office **AFTER** they have been approved by the dance faculty advisor for the event, **BEFORE** they can be released to the public in any format.

**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.

**Reservations of Space** Reservations 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.

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**Academic Information** Academic Advising All BA Majors and Minors 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.

**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.

**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 a three-year program for BA majors. If one is 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.

#### Courses That May Be Repeated for Credit

- Ballet: Dance majors without sufficient skill in ballet to progress to the next level may repeat Ballet 2 and 3 one time only for credit.
- Modern Dance: BA majors may repeat Modern Dance 2 and Ballet 1 & 2 once for credit. Modern Dance 3 (Fall) and Modern Dance 4 (Spring) and Ballet 3 may be repeated an unlimited number of times. Non- majors may take Modern Dance 1 and 2 only once.

- Jazz Dance – for BFA majors and BA majors who have completed 203:226 (Modern Dance 4).
- Technique Rotation – For BA majors and minors who have completed 203:226 (Modern Dance 4) and Dance Composition 203:329.

**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. Evaluations are given twice a year at midterm in all major courses.

Academic Review For specifics on the School of Arts and Sciences policies on Academic Warning, Probation, Suspension and Dismissal, please visit the following link:

<http://sasundergrad.rutgers.edu/academics/academic-performance-standards/academic-warning-probation-suspension-dismissal>

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Dance Department Artistic Probation Students placed on artistic probation are notified in writing by the chair of the department.

- 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 explaining the reason for placement on artistic probation and the conditions of redress;
  - Students on artistic probation are ineligible to participate in BA/Minor Repertory.

Dance Department Policy for Artistic Probation for BA Majors/Minors

Dance Majors/Minors 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;

**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>

### **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.

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**Graduation Ceremony** Students must complete all coursework for declared majors and minors before they will be allowed to participate in their respective School's ceremony (e.g., SAS, SEBS).

## **Student Expectations of the Faculty**

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### **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.

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### **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 and one representative from the BA and EDM. program to attend open faculty meetings.
- It is expected that the Mason Gross student representative also attends faculty meetings if this person is different from the elected student reps.

**Ticket Policies/Cultural Opportunities** 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.

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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. Rush is not available for cast-members and/or technicians the same evening they are performing and/or working the performance. Rush tickets are not guaranteed; if the concert or event is sold out, rush tickets will not be available. 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)

1 ticket per performance for the Mastrobuono Theater events for declared dance BFA and BA majors and minors that appear on the departmental list with a valid RU ID. (Available 1/2 hour prior to performances) \*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 1/2 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 1/2 hour prior to performances) \*Actors and running crew who are working during performance time are not eligible for Rush tickets.

Condition

s

- 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.

**Corwin Lodge** Corwin Lodge is a dance department building located at the top of Douglass Campus at 158 Nichols Ave. The building has two studios approximately 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

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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, Ed.M. and 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.

**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.**

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**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, 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.

**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

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

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

**THIRD & FOURTH YEAR BFA  
BA MAJORS & Dance  
MINORS**

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.

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### **AGREED AND ACCEPTED:**

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**Student Signature Date Signed**

**Tech/Dress Rehearsal & Performance  
Schedule**

**Student Work #1 Choreographer  
Name Signature**

**Performers Name Signature**

**Rehearsal Dates Tech & Dress**

**(Dec 1-4) † BFA Senior Concert**  
**† Student Dance  
Concert  
(April  
3-7)**

**Performanc  
es**

**† Student Dance  
Concert  
(Dec 5-8) † BFA  
Senior Concert  
(April  
8-11)**

**Student Work #2 Choreographer  
Name Signature**

**Performers Name Signature**

**Rehearsal Dates Tech & Dress**

**(Dec 1-4) † BFA Senior Concert**  
**† Student Dance  
Concert  
(April  
3-7)**

**Performanc  
es**

**† Student Dance  
Concert  
(Dec 5-8) † BFA  
Senior Concert  
(April  
8-11)**

**Student Work #3 Choreographer  
Name Signature**

**Performers Name Signature**

**Rehearsal Dates Tech & Dress**

**(Dec 1-4) † BFA Senior Concert**  
**† Student Dance  
Concert  
(April  
3-7)**

**Performanc  
es**

**† Student Dance  
Concert  
(Dec 5-8) † BFA  
Senior Concert  
(April  
8-11)**

† Student Dance  
Concert

(Dec 1-4) † BFA Senior Concert

(April  
3-7)

Performanc  
es

† Student Dance  
Concert

(Dec 5-8) † BFA  
Senior Concert

(April  
8-11)

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Student Work #4 Choreographer  
Name Signature

Performers Name Signature

Rehearsal Dates Tech & Dress

Student Work #6 Choreographer  
Name Signature

† Student Dance  
Concert

(Dec 1-4) † BFA Senior Concert

(April  
3-7)

Performanc  
es

† Student Dance  
Concert

(Dec 5-8) † BFA  
Senior Concert

(April  
8-11)

Student Work #5 Choreographer  
Name Signature

Performers Name Signature

Rehearsal Dates Tech & Dress

Rehearsal Dates Tech & Dress

† Student Dance  
Concert

(Dec 1-4) † BFA Senior Concert

(April  
3-7)

Performanc  
es

† Student Dance  
Concert

(Dec 5-8) † BFA  
Senior Concert

(April  
8-11)

**Casting Policy for Third and Fourth-Year BFA & BA Dance Majors/Dance Minors:**

- 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.
- 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.**

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**MFA WORK – ADDENDUM**

**MFA Work #1 Choreographer  
Name Signature**

**Performers Name Signature**

**Rehearsal Dates Tech & Dress**

**✂ MFA Externship  
(Co-Lab)  
(March 9 – 11) ✂  
MFA Thesis Concert  
(March 22 –  
25)**



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**Performances**

‡ MFA Externship  
(Co-Lab)

(March 12 – 13) ‡

**MFA Thesis Concert**

(March 26  
-27)

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**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):**

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**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.

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## **Etiquett**

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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.

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### **Production Study Policy as of Fall 2018**

**ALL DANCE BA MAJORS MUST COMPLETE 30 HOURS AND DANCE MINORS  
MUST COMPLETE 15 HOURS (1 CREDIT) OF PRODUCTION STUDY TO GRADUATE.**

BAs and Minors must enroll in Production Study the semester in which they are completing hours.

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

**✂ Production**

**Crews**

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

- 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**

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 (4 hours/ training+1 session)**

The Mason Gross Dance Department continues to partner 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, which will feature live music by Diane Pivarnik, 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.

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## **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 Technical Director'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 Technical Director 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 BA 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 35 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 BA 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 30.5 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.

# 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.**

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