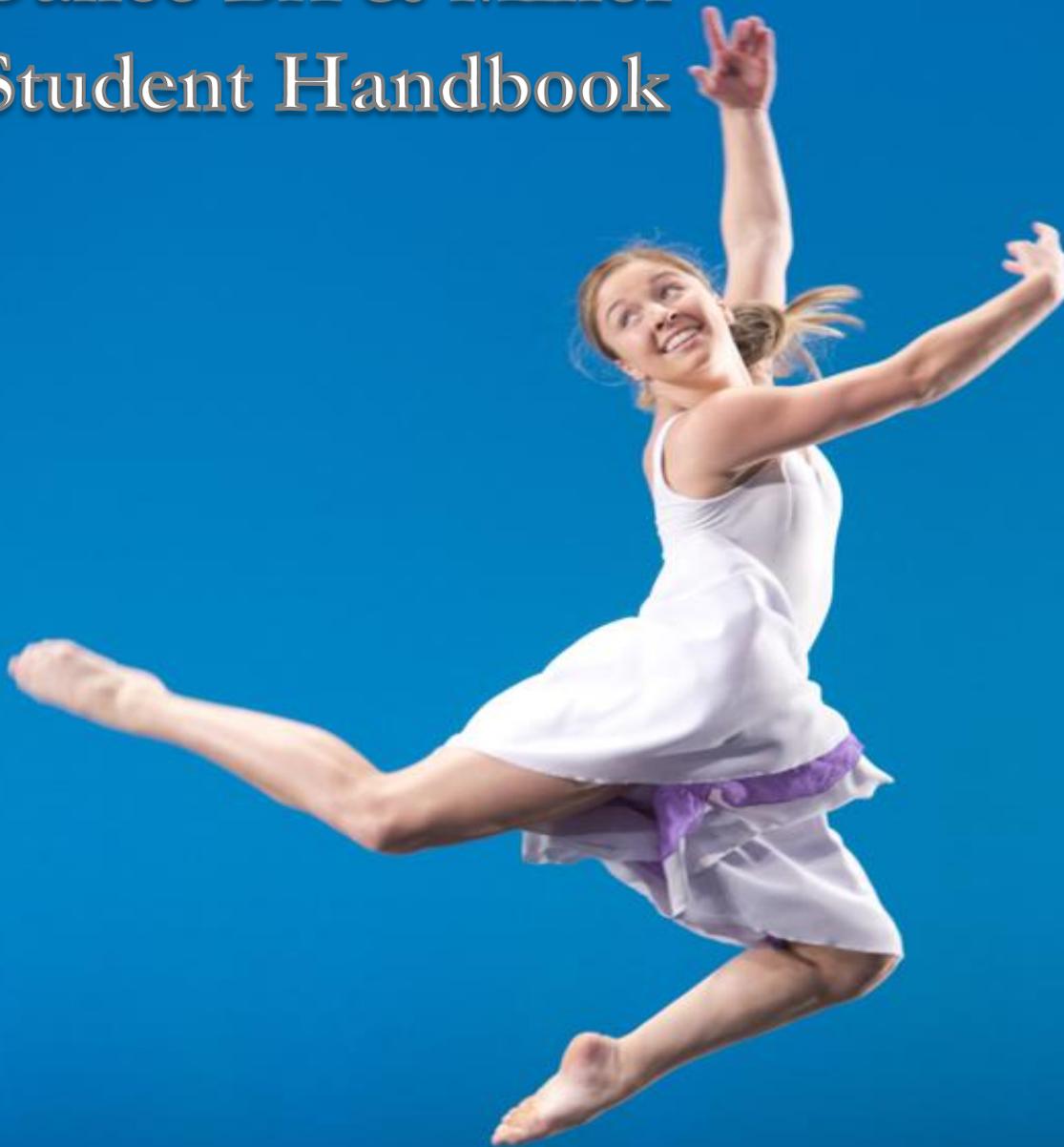


2020-2021

Dance BA & Minor Student Handbook



Department of Dance
Mason Gross School of the Arts
Rutgers, the State University of New Jersey
85 George Street
New Brunswick, NJ

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Introduction

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

A Brief History of Rutgers University

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

History of the Department of Dance – Founded in 1981

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

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

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

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

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

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

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

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

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

Overall Aims of Dance Department

To help each student prepare a broadly based and practical foundation as an artist in the field of dance, the curriculum is designed to offer training in dance technique and in the related subjects of music, dance history and theory, improvisation, choreography, kinesiology, production, and movement analysis. It is important that students have a working knowledge of both modern dance and ballet techniques. Of equal importance is that students learn to describe, interpret, evaluate and contextualize the various facets of the dance art form through rigorous written expression. Stage crew assignments for students are an essential part of the students' education as they provide experience in creating dance productions. This all contributes to what will become a lifetime of work.

Mason Gross Dance – Working Towards Justice

Mason Gross Dance unequivocally denounces racism, disavows white supremacy, and is committed to dismantling systems of oppression. We acknowledge and condemn the violent brutality and death that is specifically brought against African Americans. We grieve for all members of the BIPOC community—Black, Indigenous, People of Color—who have been the victims of murder, marginalization, and oppression. We stand against all forms of racial violence including the indignities, micro- and macro- aggressions, racial assaults that African-Americans and other communities of color experience daily. We stand with and support those who seek justice across our country. Mason Gross Dance recognizes the urgent need to take concrete steps to fight systemic racism in all its forms. We as a community must collectively acknowledge white privilege and the detrimental impact implicit bias and racism have on the lives of members of the BIPOC community while taking action in ways that are beneficial to all. As individuals and as a community, Mason Gross Dance will work towards creating a just future.

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 Option for Master's Degree in Dance Education and Pedagogy

Senior BA Dance majors and Alums have the option of applying to the Post-Baccalaureate EdM Program in Dance Education, a partnership between the Rutgers Graduate School of Education (GSE) and the Dance Department at Mason Gross School of the Arts. The Post-Baccalaureate EdM is part of the GSE's Urban Social Justice Teacher Preparation Program, which aims to develop a generation of teachers with the knowledge, skills, and dispositions to teach and advocate for all students and learn from the communities they serve. It prepares teacher candidates to effectively teach diverse learners by fostering a deep understanding of students from historically marginalized linguistic, economic, and cultural backgrounds and communities.

The Post-Baccalaureate EdM program in Dance Education is a two-year, full-time sequence in education, dance pedagogy and social justice that culminates in an EdM in Dance Education with New Jersey K12 Teacher Certification. 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 EdM degree develop leadership roles and serve as exemplars of best practices in teaching and learning of dance by embodying a strong artistry, education, dance pedagogy and social justice 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 five recipients of the New Jersey Department of Education Distinguished Clinical Intern Award.

Students interested in the degree option should set up an appointment with Frederick Curry, Graduate Director of the Ed.M. degree program. Please contact Mr. Curry at fcurry@mgsa.rutgers.edu

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

Commitment to the Work of Dance Training

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

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

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

Guidelines for Dance Training and Assessment

The following categories and levels of achievement were created in order to assist students in understanding and integrating the elements of dance towards an advanced level of physical proficiency, while embodying a curious intellect and sensitive personal expression.

Overall Concepts

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

- **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.
- **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.
- **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:

- **Body alignment**

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

 - Exceptional - high degree of accuracy in personal alignment and refined acuity in designing the body. Excellent precision and clarity during articulation of limbs.
 - Good - frequent demonstration of accuracy in alignment. Consistent clarity during articulation of limbs.
 - Competent – at times demonstration of accuracy in alignment. Building consistency in clarity during articulation of limbs.
 - Developing – demonstration of correct personal alignment is inconsistent. Precision and clarity not often shown.
 - Unsatisfactory – demonstrates lack of precision and clarity of basics of alignment and body fundamentals.
- 2. **Core support and whole body strength**

Development of core strength to support and maintain alignment of the spine, the upper body, including head, neck and shoulder girdle and lower body, including pelvis and legs. Sufficient core support is required

to safely move through various positions, through all levels and into space. Development of strength to safely perform movements that require weight bearing on arms, including inverted movements.

- Exceptional - possesses excellent core and whole body strength and consistently moves with power and control through space and all levels.
- Good - demonstrates movements competently with good consistency in relation to strength and control. Overall body strength is adequate, with room for improvement.
- Competent - demonstrates some movements competently with developing consistency in relation to strength and control. Overall body strength needs improvement.
- Developing - demonstrates weakness in strength and control. Under-developed connection with center of gravity. Under-developed whole body strength. Demonstrates limited power to safely propel self through space.
- Unsatisfactory - demonstrates lack of sufficient core and whole body strength. Demonstrates lack of understanding or connection to concept of center of gravity. Lacks power and control to safely propel self through space

3. Whole body integration and movement

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

- Exceptional - demonstrates highly refined understanding of movement of body parts in relation to personal center of gravity and personal strength. Integration of body in motion through space is clear and precise.
- Good - demonstrates consistent sensitivity to moving the body as a whole unit. Continues to demonstrate a developing understanding of the relationship between body parts and center of gravity. Experiments with integration, power and control while moving through space.
- Competent – at times demonstrates understanding of moving the body as a whole unit. Beginning to develop an understanding of the relationship between body parts and center of gravity. Can at times move with power and developing control.
- Developing - demonstrates limited awareness of the connection between strength of center and total body movement. Minimal ability to move as an integrated unit. Demonstration of body halves is inconsistent and unclear.
- Unsatisfactory - demonstrates lack of whole body integration. Lack of the connection between upper body and lower body, and between body halves.

4. Understanding and application of rotation in place and in motion

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

- Exceptional - high degree of precision and personal understanding of parallel and rotation in relation to whole body alignment. Shows ease and economy of effort when quickly shifting among positions.
- Good - consistent correct application of alignment principles in relation to parallel and rotated positions, particularly in lower body. Can show improvement in relation of these alignment principles throughout the body. Shows ability to transfer from one position to another with relative ease and minimum effort.
- Competent – at times demonstrates correct application of alignment principles in relation to parallel and rotated positions. Needs improvement in relation of these alignment principles throughout the body. Developing but inconsistent ability to transfer from one position to another with relative ease and minimum effort.
- Developing - inconsistent demonstration of parallel and rotation in relation to personal alignment throughout body. Difficulty transferring between parallel and rotation.

- Unsatisfactory - incorrect use of parallel and rotation in relation to overall personal alignment. Especially demonstrates unsafe alignment of knee, ankle, and hip relationships. Unsuccessful transfer of weight and re-alignment when shifting between parallel and rotation.

5. Awareness and use of weight

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

- Exceptional - highly fluent in use of weight distribution. Excellent resiliency and rebound in and out of the floor. Weight is well understood and used in a refined way as a tool for motion.
- Good - effective use of weight distribution. Success in using the body as a weighty object. Ease in level changes. Consistent application of weight as a tool for motion.
- Competent –understands with increasing success the use of the body as a weighty object. Building a better ease in level changes. Still inconsistent application of weight as a tool for motion.
- Developing - limited ability in accessing personal weight as a tool for motion. Body shows tension, dancer struggles with releasing weight, and is challenged by quick weight shifts and level changes.
- Unsatisfactory - inability to access personal sense of weightiness. Excessive tension in body and lack of understanding of personal weight and its power. Inability to distribute weight successfully when moving through space. Lacks ability to harness the power of weight to accomplish simple movement goals.

6. Musicality and rhythmic acuity

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

- Exceptional - well developed sense of internal timing with a proactive approach to dance phrasing. Comfort with all meters and tempi. Accuracy in slow and sustained movement, as well as with movement that is quick and percussive. Consistent awareness of sound demonstrated through accurate response to instructions and to musical cueing.
- Good - fairly well developed sense of internal timing. Comfort with most meters and tempi. Generally accurate in slow and sustained movement, as well as that which is quick and percussive. Fairly consistent awareness of verbal and musical sound.
- Competent - evolving sense of internal timing. At times demonstrates comfort with most meters and tempi. Developing accuracy in slow and sustained movement, as well as that which is quick and percussive, but not yet consistent. Building consistency in awareness of verbal and musical sound.
- Developing - insufficiently developed sense of internal timing with a passive approach to dance phrasing. Frequently unable to sense a steady pulse in stillness or while articulating syncopated movement. Accuracy lacking in slow and sustained movement, as well as that which is quick and percussive. Inconsistent awareness of verbal and musical sound.
- Unsatisfactory - no sense of internal timing. Unable to sense a steady pulse in stillness or while articulating syncopated movement phrases. Rarely demonstrates accuracy in slow and sustained movement, or in movements that are quick and percussive. Consistent lack of attention to verbal and musical sound.

7. Professionalism and work ethic

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

- Exceptional - high degree of focus with the ability to stay engaged through entire class period. Ability to accept and process specific individual feedback and general feedback given to the entire

class as it applies to class materials. Developed sense of daily training as part of the larger scope of training to be a professional dance artist, including the ability to develop consistency. Ability to work without causing or being susceptible to distractions in the studio.

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

Safe Touch Guidelines

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

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

Dress Code

All students are expected to dress appropriately for all classes.

1. Clothing: Students are allowed to wear layered clothing, sweat pants, etc. at the beginning of class when these garments are needed to assist in the warm up. However, it must be understood that the more the teacher can see the student's body, the more assistance they can provide. The basic dance attire is form-fitting. Pants should not extend over the heels. Knees must be covered - no shorts.
2. Hair: Hair must be arranged in such a manner so as to not interfere with the work, insuring a proper degree of freedom and sensitivity in the neck, head and shoulder area.
3. Jewelry: Jewelry should not interfere with the work by restricting upper body movement. Jewelry that dangles or has sharp edges should not be worn in class.
4. Shoes: Ballet slippers are required for ballet class. Jazz or character shoes must be available if required by a teacher or choreographer.
5. Chewing gum is NOT allowed in classes or rehearsals.
6. Although not directly related to attire, faculty need to enforce use of locker rooms for all student belongings to help keep our studios maintained.

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

Locker Rooms and Use of Studios

Due to COVID 19, students may not access the Locker Room or Dance Studios without prior approval from the Mason Gross Facilities Manager.

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.**

Grades Availability at Rutgers University

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

Temporary (T) Grades

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

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

Attendance Policy for BA, Minor & Elective Dance Students

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

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

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

In order for students to receive personal and real-time feedback during synchronous courses, students will need to turn on their computers/laptop cameras.

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

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 with COVID-19 related symptoms/diagnoses, may receive special considerations regarding absences. Due to COVID-19, wellness checks may be required to return to campus.

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 with the name of the hospital to which the student will be transported.

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

Transfer to Hospital

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

Emergency Room Care – Second Opinions from Department of Family Medicine

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

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 ½ 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 BA 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.

Policies for Student Injuries

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

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

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

Policy on Injury Modifications in Studio Classes

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

Contagious Illnesses

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

Return to Dancing and Training Considerations due to COVID-19

COVID- 19 infection can have cardiology, renal, respiratory and hematological complications and information regarding effects of COVID-19 are constantly evolving.

As a result, these complications must be taken into account for safe return to physical activity.

Collaboration between American Medical Society for Sports Medicine and American College of Cardiology has created guidelines for evaluation of athletes after past or acute infection of COVID-19.

Each dancer will be evaluated on an individual basis regarding the need for further testing for medical clearance to return to activity.

The British Journal of Sports Medicine has also created a guideline requiring a minimum period of 10-14 days of rest after either onset of symptoms or confirmed positive COVID- 19 test.

After this period, a graduated return to activity protocol has been developed which will be implemented on an individual basis for each dancer.

As a result of these medical guidelines, during the academic year each dancer is required to contact Dr. Kenton or Hollie if they suspect COVID-19 based on symptoms or confirmed positive test in order to safely return to dance.

References

Elliot N, Martin R, Heron N etc. Info graphic Graduated Return to play guidance following COVID-19 infection Br J Sports Med: 22 June 2020.

Dores H & Cardim N. Return to Play after COVID-19: a sports cardiologist view Br J Sports Med: on 7 May 2020.

Cardiac Considerations for College Student-Athletes during the COVID-19 Pandemic
https://www.amssm.org/Content/pdf-files/COVID19/CardiacCOVID-19_22-JULY-2020.pdf

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.

Observation Writing Task for Studio Classes

1. Copies of the Observation Writing Task are available in your classes' Canvas course.
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.

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

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.

Appointments with RSH Sports Medicine Physician

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

RSH Sports Medicine Physician Absence

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

Appointments with RSH Licensed Athletic Trainer

The Licensed Athletic Trainer will provide therapy/rehabilitation to dance students on an appointment **ONLY** basis. Appointments **MUST** be made before **3pm** the day before or appointment will be scheduled for the following

day. To schedule an appointment, dance students must message the Licensed Athletic Trainer through the Student Health Portal (<https://nbstudenthealthportal.rutgers.edu/>).

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

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

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

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

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

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

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 Composition, you do not need to submit a paper in Technique class.
- 2)

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

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

Joyce Theatre, NYC

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

BAM, Brooklyn

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

New York Live Arts

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

Danspace Project

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

Movement Research at Judson (free Monday night performances)

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

Center for Performance Research

http://www.cprnyc.org/events_upcoming/

Paper Guidelines:

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

Critique/Writing Elements:

1. INTRODUCTORY PARAGRAPH - PROVIDE CONTEXT

A. Theater Space:

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

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

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

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

C. Dance Work Information:

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

2. MOVEMENT DESCRIPTION

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

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

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

1. VIDEO TECHNOLOGY:

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

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

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

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

1. COSTUMES/PROP(S)/ACCESSORIES:

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

2. SET element(s):

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

C. SOUND SCORE:

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

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

1. IDEALIZED BODIES/MIXED ABILITY:

- a. Name the use of potentially **“idealized” bodies** in the cast AND note if **non-idealized bodies** are used. In what way? For what purpose? Remember: contemporary Western society still, as a whole, tends to stereotypically accept the following as ideal bodies: Raced white; perceived on-stage biologically sexed at birth as female directly aligned perceived on-stage as gender identified as a woman, and perceived on-stage as exhibiting feminine gender expression; perceived on-stage as a presumed heterosexual; and visually perceived on-stage as tall, thin, flexible
- b. Name and describe uses of **technical, mental and/or emotional virtuosities**; give examples.

2. GENDER AND SEXUALITY:

- a. Name the perceived **biological sex, gender identity and gender expression** of performers.
- b. Describe if and how dancers are following or challenging **normative gender** behavior(s).
- c. Name and describe any **non-normative gender** behavior(s) in the work.
- d. Does **gender make a difference** in the work.? Would interpretation be different if cast differently, with differently perceived gender identity(ies) AND/OR gender expression(s)
- e. **Does sexuality make a difference** in the work?
- f. Is there 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 described.

5. INTERPRET: WHAT IS THE BIG IDEA of the work?

- A. Connect the Analysis “nodes” to help you to help form an **argument** for your **interpretation** of the work. Based on your evidence, what **meaning-making** is created by the dance work? What message was the choreographer trying to convey?

6. CONCLUDING PARAGRAPH

A. CONTEXTUALIZE:

1. Put the work into **personal context**. How does the work **relate to your life**, specifically? Use **examples, events, issues**.
2. Put the work into **global context**. How does the work **relate to a larger social, cultural, or historical context**?

B. What have you learned from this description, analysis, interpretation and contextualization?

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

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

Writing Assignment Pass/Fail Guidelines

Pass	
Content	The paper... <ul style="list-style-type: none">• 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... <ul style="list-style-type: none">• has logical transitions that contribute to a fluid writing style.• has few, if any, grammatical, spelling or punctuation errors.

	<ul style="list-style-type: none"> is submitted in the specified manner (word count, formatting, CANVAS AND HARD COPY) before the submission deadline.
Fail	
Content	<ul style="list-style-type: none"> 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 Submission	<ul style="list-style-type: none"> Paper lacks logical transitions and contains ungrammatical sentences and spelling/punctuation errors that impede understanding. <p>OR</p> <ul style="list-style-type: none"> 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.

Academic Integrity

The Department of Dance expects all students to adhere to all of Rutgers' Academic Integrity guidelines. To this end, all papers must be written in your own words and from your perspective. The same paper may not be used to satisfy another class requirement. You may not collaborate with another student on papers or assignments unless authorized by your instructor. You should review the definition of plagiarism at the link below for the Office of Student Conduct. Please familiarize yourself with the information on the following website. You are responsible for knowing this information:

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

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

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

Academic Integrity Violations

<https://policies.rutgers.edu/10213-currentpdf>

Plagiarism: Plagiarism is the use of another person's words, ideas, images, or results, no matter the form or media, without giving that person appropriate credit. To avoid plagiarism, a student must identify every direct quotation using quotation marks or appropriate indentation and cite both direct quotation and paraphrasing properly according to the accepted format for the particular discipline or as required by the instructor in a course. Some common examples of plagiarism are:

- Copying word for word (i.e. quoting directly) from an oral, printed, or electronic source without proper attribution.
- Paraphrasing without proper attribution, i.e., presenting in one's own words another person's written words or ideas as if they were one's own, regardless of the nature of the assignment.
- Incorporating into one's work graphs, drawings, photographs, diagrams, tables, spreadsheets, computer programs, or other non-textual material from other sources, regardless of format, without proper attribution.

Cheating: Cheating is the use or possession of inappropriate or prohibited materials, information, sources, or aids in any academic exercise. Cheating also includes submitting papers, research results or reports, analyses, and other textual or visual material and media as one's own work when others prepared them. Some common examples are:

- Prohibited collaboration: receiving research, programming, data collection, or analytical assistance from others or working with another student on an assignment where such help is not permitted.
- Copying another student's work or answers on a quiz or examination.
- Using or having access to books, notes, calculators, cell phones, technology, or other prohibited devices or materials during a quiz or examination.
- Submitting the same work or major portions thereof to satisfy the requirements of more than one course without permission from the instructors involved.
- Preprogramming a calculator or other device to contain answers, formulas, or other unauthorized information for use during a quiz or examination.
- Acquiring a copy of an examination from an unauthorized source before the examination.
- Having a substitute take an examination in one's place.
- Submitting a purchased or downloaded term paper or other materials to satisfy a course requirement.
- Submitting as one's own work a term paper or other assignment prepared, in whole or in part, by someone else.

Fabrication: Fabrication is the invention or falsification of sources, citations, data, or results, and recording or reporting them in any academic exercise. Some examples include the following:

- Citing a source that does not exist.

- Making up or falsifying evidence or data or other source materials.
- Falsifying research papers, reports, or other documents by selectively omitting or altering data that do not support one's conclusions or claimed experimental precision.
- Falsifying patient or client records.
- Falsely documenting experiential and/or internship opportunities that did not occur.
- Providing falsified excuses, documents, or other information to excuse late or missed assignments, or to justify regrading.

Facilitation of Dishonesty: Facilitation of dishonesty is deliberately or carelessly allowing one's work to be used by other students without prior approval of the instructor or otherwise aiding others in committing violations of academic integrity. A student who deliberately facilitates a violation of academic integrity can be subject to the same sanctions as the student who receives the impermissible assistance, even if the facilitator does not benefit personally from the violation. Some examples are:

- Collaborating before a quiz or examination to develop methods of exchanging information.
- Knowingly allowing others to copy answers to complete a quiz or examination or assisting others to do so.
- Distributing an examination from an unauthorized source before the examination.
- Distributing or selling a term paper to other students.
- Taking an examination for another student.
- Allowing other students access to your work in violation of course policies.

Academic Sabotage: Academic sabotage is deliberately impeding the academic progress of others. Some examples are:

- Intentionally destroying or obstructing another student's work.
- Stealing or defacing books, journals, or other library or University materials.
- Altering computer files that contain data, reports, or assignments belonging to another student.
- Removing posted or reserve material or otherwise preventing other students' access to it.
- Misrepresenting the contributions of others in the group to give more credit to one particular student for one's gain.

Violation of Research or Professional Ethics: Violations in this category include both violations of the code of ethics specific to a particular profession and violations of more generally applicable ethical requirements for the acquisition, analysis, and reporting of research data and the preparation and submission of scholarly work for publication.

Some examples are:

- Violating a canon of the ethical code of the profession for which a student is preparing.
- Using unethical or improper means of acquiring, analyzing, or reporting data in a course research project, a senior thesis project, a master's or doctoral research

project, grant-funded research, or research submitted for publication.

- Misuse of grant or institutional funds.
- Violating professional ethics in performing one's duties as a Teaching Assistant or Graduate Assistant.

Violations Involving Potentially Criminal Activity: Violations in this category include theft, fraud, forgery, or distribution of illicitly obtained materials committed as part of an act of academic dishonesty. Some examples are:

- Unauthorized acquisition of an examination from a faculty member or electronic files.
- Selling, buying, or distributing an examination.
- Forging a change-of-grade form.
- Falsifying a University transcript.

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

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

Performance Agreement

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

Expectations For Students In Rehearsals

1. Dancers must be warmed up and ready to work at the start of rehearsal.
2. Rehearsals are stop-and-go procedures. There may be times of having to wait to work. Students are responsible for keeping themselves warm and ready to work at any time. Staying focused on the work, continuing to stretch and move, and wearing warm clothes will help students in the important task of having to be ready.
3. Except during breaks, conversations on subjects other than the work are discouraged. The choreographer needs to work in a serious atmosphere in which all can function without distraction.
4. Dancers are expected to work on their roles outside of rehearsals. This does not always have to mean full-out dancing. It may mean work on the dramatic characteristics of one's role, as well as simply thinking through their part.
5. No rehearsals are allowed during concert runs, unless choreographers and dancers are not involved in the productions.

Expectation For Students During Performances

1. Dancers are expected to perform unless seriously ill or injured. The expression "the show must go on" applies in the professional dance world where dancers frequently must perform with minor ailments. When possible, choreographers will double cast or use understudies as backup in case of an emergency.

Conversely, students who are not medically cleared to dance should **not** participate in rehearsals, tech and dress rehearsals, and performances.

2. A student's responsibility to their body as a dancer is great. They must take good care of all aspects of their physical health, from making sure that they get enough rest, to eating well, to spending extra time doing the personal exercises they need to do in order to dance at their best. Students should make sure they take personal responsibility for attending warm-up before all rehearsals. All department scheduled warm-ups are mandatory for choreographers and dancers.
3. Students are expected to be absolutely punctual for all calls. **STUDENTS MISSING CALLS ARE SUBJECT TO ARTISTIC PROBATION.**
4. Students are expected to maintain quiet and focused backstage behavior.
5. A student's duties are to prepare themselves to perform by warming up, spacing, rehearsing trouble spots, and attending to their makeup and costumes.
6. To perform is to give of ourselves, to create an exciting event for the audience no matter how we feel. It is the responsibility of each individual to be ready to perform and to be completely focused upon the choreography to be danced.
7. Please remember to remove all jewelry and watches when dressed to perform. Please make sure feet are clean.
8. It is considered unprofessional to appear in the theater or lobby in costume or in stage makeup before, during or after the production.
9. Please advise family and friends that it is inappropriate to visit backstage before the completion of the entire performance. Please also advise family and friends that it is inappropriate to leave the performance during the program once you have performed.
10. **All dancers are required to stay until the end of the performance, either in the green room or in the audience for the entirety of the concert. Dancers who enter the audience for the second half of the performance must stay until the end and not exit between dances. Performers must remove make-up and wear appropriate clothing (no sweatpants or rehearsal clothes).** Students must pick up a performer pass from the concert director each night to give to the usher. They must enter through the lobby. Students will be allowed to enter only on a space-available basis.

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

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.

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

Student Productions

Student Productions

Publicity and All Printed Materials

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

Student Bios On Programs

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

Student Concert Choreographer Responsibilities

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

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

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

Evening Commitments

As dance majors, students are required to maintain an active performance schedule. When not performing, one is often called upon to fulfill technical production duties for concerts. Students MUST be available for rehearsals, production obligations, and performances during evenings. Students are advised to avoid registering for evening liberal arts classes; in such cases when this cannot be avoided, students are advised to inform instructors in advance of absences so as not to jeopardize their academic coursework. STUDENTS ARE ADVISED NOT TO COMMIT TO OUTSIDE WORK AND/OR EXTRACURRICULAR ACTIVITIES THAT WILL COMPROMISE THEIR ABILITY TO MEET COURSEWORK DEMANDS, REHEARSAL AND PERFORMANCE SCHEDULES IN THE DANCE PROGRAM.

Policy For Nudity And Smoking

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

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

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

Reservation of Space

Due to COVID 19, students may not access any studio spaces and theaters without prior approval from the Mason Gross Facilities Manager.

Reservation of dance studios for student works must be scheduled and approved by the dance department administrative assistant. Priority is given to seniors in Choreography 3, followed by juniors in Choreography 2. All other BFAs and BA/Minors have the opportunity to reserve a space based on studio availability. Studio space is unavailable after 10pm for reservations.

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 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>

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>

Study Abroad

Accademia dell'Arte

The Accademia dell'Arte program in Arezzo, Tuscany, Italy, is rooted in the European tradition of modern dance, German Ausdrucksstanz and German dance theatre. Mason Gross BA dance majors and minors eligible for study abroad can expect a program that features classical ballet, modern and post-modern performance techniques as well as somatic approaches with specific cultural movement traditions such as Butoh or the traditional Italian Tarantismo. Study abroad students in the Accademia's Dance Program will enjoy an enriching and challenging encounter with European dance culture in a truly inspiring environment. Accademia dell'Arte aims to create an atmosphere that encourages authentic and individual expression thereby cultivating artistic development and personal growth. Study abroad is available in the spring semester and/or for a summer dance intensive. Students must submit an audition video to Accademia dell'Arte as a part of the application process. Students must complete Modern 3 and Improv 1 at MGSA prior to studying abroad.

For more information on the Accademia dell'Arte program: <https://global.rutgers.edu/program-search/details/accademia-dellarte>

Guidelines for Re-Auditioning for the Mason Gross BFA in Dance degree*

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

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

Graduation Ceremony

Students must complete all coursework for 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

1. Classes

All faculty members meet all scheduled classes or find an adequate substitute. On occasion the demands of professional engagements will cause a faculty member to be absent from campus. His or her classes will be covered by other members of the dance department and/or by a professional substitute. While the faculty share basic concepts about dance training, different teachers present the student with different styles of

dance techniques or even with different aesthetic philosophies. Students may be asked to work differently on similar material. These variations in concerns reflect the broad landscape of modern dance that one will encounter during their professional studies here and elsewhere. It would be incorrect to say the dance training here is based upon any one recognized technique. Faculty members bring to the studio a background of training in various techniques and aesthetic influences as well as their professional careers as artists and educators. The extensive movement background and flexibility of thinking that Rutgers students acquire is recognized by the dance world as graduates enter the profession.

2. Mentoring

- Full-time faculty members are responsible for mentoring students. Please ask faculty for their availability during office hours or by appointment for any issues of concern.
- Part-time faculty are not required to keep formal office hours, but will meet with students by appointment for issues of concern regarding the courses they teach.
- The undergraduate coordinator, the department chair, and the MFA and EdM. director are available to address all student concerns by email, telephone, and in person.
- Confidential, professional, personal counseling is available for all students at Rutgers Counseling, ADAP and Psychiatric Services (848-932-7884). <http://health.rutgers.edu/>

3. Representation At Faculty Meetings

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

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.

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 ½ 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 ½ hour prior to performances.

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

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

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

Conditions

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

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Corwin Lodge

Due to COVID 19, students may not access any studio spaces and theaters without prior approval from the Mason Gross Facilities Manager.

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

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

Soma Center Policies and Procedures

Due to COVID 19, students may not access the Soma Center without prior approval from the Mason Gross Facilities Manager.

Mission

The Soma Center offers BFA, MFA, EdM, and BA dance majors enrolled in the Dance Department at Mason Gross School of the Arts opportunities to augment and enhance their technical and artistic growth through progressive attention to principles of movement integration, body-mind awareness, and neuromuscular education in a variety of movement contexts. Somatic work in the Soma Center includes private and group training, mat exercises, use of props and training on motion-specific equipment. The Soma Center specifically offers Pilates training under the supervision of certified trainers. The Soma Center is also used as a learning center by Dance faculty for Kinesiology, Anatomy, Yoga, Laban Movement Analysis and Bartenieff Fundamentals.

Eligibility

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

Policies – Equipment Use

1. **Cardio equipment (Elliptical and Spin Bike):** Following an in-service session regarding set-up, safety and sanitation, students may use the cardio equipment on a first-come, first-served basis from 8:00am to 5:00pm when private or group trainings are not in session. Following an in-service session regarding set-up, safety and sanitation, full and part-time faculty and staff may use the cardio equipment on a first-come, first served basis when not in use by students.
2. **Pilates apparatus:** Students must complete initial training on Pilates apparatus with the Pilates Trainer. On a case-by-case basis, students may be allowed to work independently with apparatus with the trainer's authorization.

3. Props (balls, Bosu, weights): All props must stay in the Soma Center. They are not for use in the studios.
4. Smartboard: The Smartboard is for faculty and staff use only.

Procedures

1. Appointments and Cancellations

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

Nutrition for Dancers

It is especially important for dancers to do as much as they can on their own to maintain their energy and health. Following a sound and nutritious diet is essential. This is a challenge when eating cafeteria food. If students find that their cafeteria is not providing enough fresh fruits, vegetables, whole grains and low-fat proteins, speak up. Student demands can effect change. Dancers will often be in the Nicholas Music Center for long hours each day and into the night with rehearsals. There is a microwave and refrigerator outside of the men's dressing room, which is for student use. Planning one's meals will help them stay nourished and reduce trips out to get food, which can be particularly hard on dancers' bodies when the weather turns cold. Students with questions about nutrition are encouraged to meet with Hollie Palmisano, licensed Athletic Trainer for Dance.

Student Support Services

If you are in need of mental health services, please use our readily available services. Rutgers Counseling and Psychological Services (CAPS) – New Brunswick <http://rhscaps.rutgers.edu/>

If you need temporary guidance, there is “Let’s Talk” – which is a CAPS service offering drop-in hours/virtual appointments at a number of locations across campus. No appointment is necessary. <http://health.rutgers.edu/medical-counselingservices/counseling/therapy/community-based-counseling>

If you are in need of physical health services due to illness, please reach out to Rutgers Health Services – New Brunswick or Hollie Palmisano via the Student Health Portal: <http://health.rutgers.edu/>

If you do not have enough food, there is a Food Pantry on College Ave campus that is exclusively for Rutgers Students. <http://ruoffcampus.rutgers.edu/food/>

If you need accommodation for a disability, obtain a Letter of Accommodation from the Office of Disability Services that provides student-centered and inclusive services <https://ods.rutgers.edu>

If you are a military veteran or are on active military duty, you can obtain support through the Office of Veteran and Military Programs and Services. <http://veterans.rutgers.edu/>

If you are in need of legal services, please use our readily available services: <http://rusls.rutgers.edu/>

If you are in need of additional academic assistance, please use our readily available services. Rutgers University-New Brunswick Learning Center: <https://rlc.rutgers.edu/>.

If you or somebody you know has been victimized by a crime, interpersonal violence (e.g., stalking, sexual assault), support is available at the Rutgers Office for Violence Prevention and Victim assistance. <http://vpva.rutgers.edu>

Do Something to Help – Share A Concern

If this is an emergency, call 9-1-1 immediately! From a University phone, obtain an outside line and dial 9-1-1. Rutgers is a community that cares. We **DO SOMETHING** when we are concerned about one of our community members. When you click on one of the areas below you will find a form or additional contact information where you can share your concern.

[Click here to share a concern regarding any of the following:](#)

1. A student who may be using dangerous **drugs (heroin, prescription drugs)**
2. A student representing a **threat to themselves or others**
3. A student's **emotional state and well-being**
4. **Disruptive or aggressive behaviors** in a classroom or on campus

[Click here to share a concern regarding a bias incident](#)

[Click here to share a concern regarding sexual assault or misconduct](#)

[Click here to share a concern regarding a violation of the Code of Student Conduct](#)

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

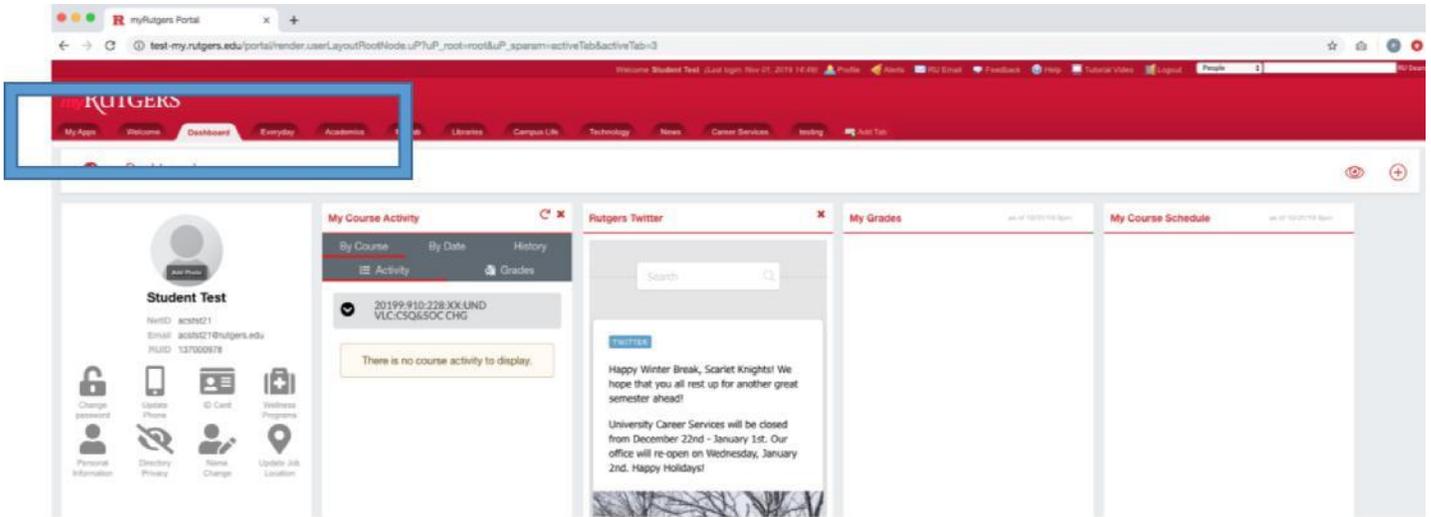
APPENDIX

...Continued next Page

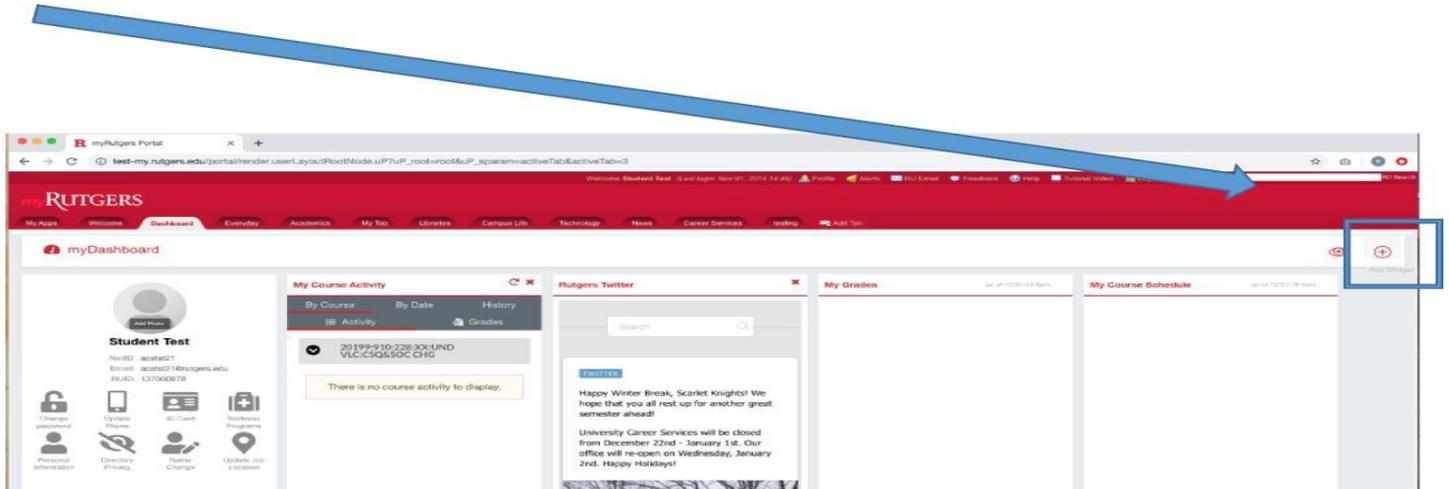
How to Add the Dance Department Widget to Your my.rutgers.edu Dashboard

Step 1: Log into my.rutgers.edu

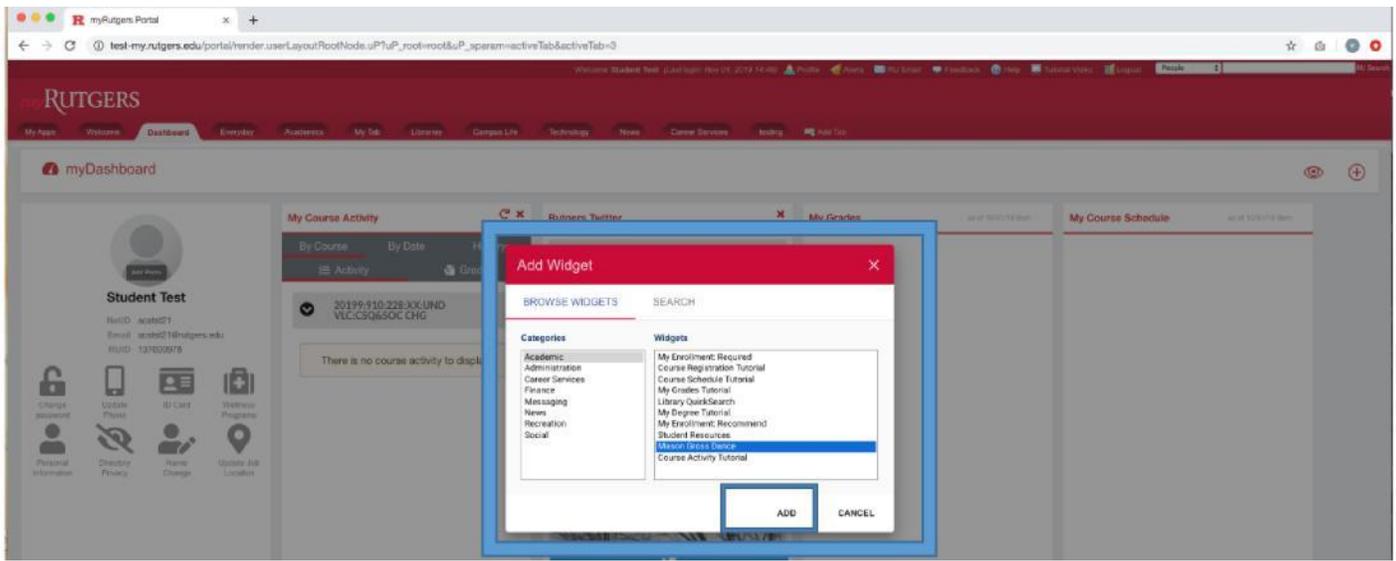
Step 2: Click the DASHBOARD tab



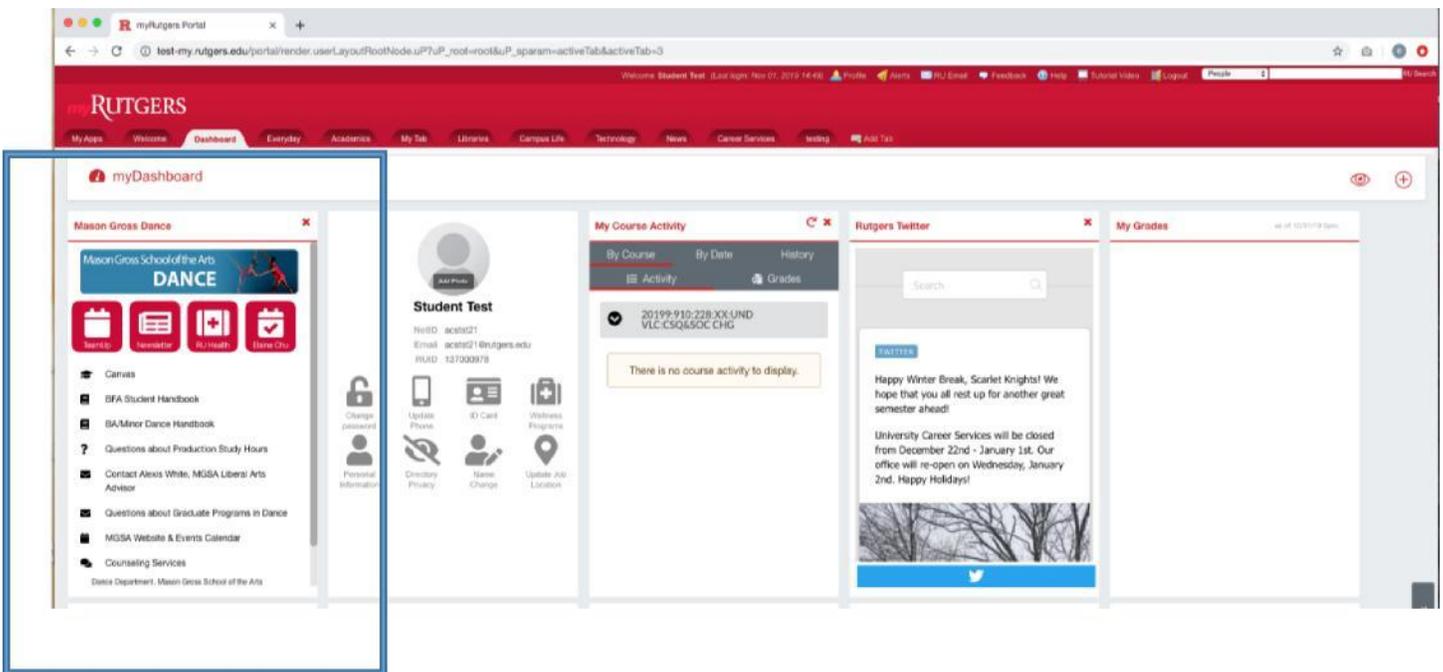
Step 3: Click the + sign on the right hand side next to the eye symbol



Step 4: In the pop up box select ACADEMIC > Mason Gross Dance and click ADD



Step 5: The widget has been added! Click the links to access TeamUp, the Weekly Newsletter, the RU Health Portal and more!



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

SAMPLE STUDENT WORKS PERFORMANCE AGREEMENT

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.

AGREED AND ACCEPTED:

Student Signature

Date Signed

Tech/Dress Rehearsal & Performance Schedule

Student Work #1

Choreographer Name	Signature	
Performers Name	Signature	

Student Work #2

Choreographer Name	Signature	
Performers Name	Signature	

Student Work #3

Choreographer Name	Signature	
Performers Name	Signature	

Student Work #4

Choreographer Name	Signature	
Performers Name	Signature	

Student Work #5

Choreographer Name	Signature	
Performers Name	Signature	

Student Work #6

Choreographer Name	Signature	
Performers Name	Signature	

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.

MFA WORK – ADDENDUM

MFA Work #1

Choreographer Name	Signature	
Performers Name	Signature	

Dance Department

Notification of Outside Performances

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

Name of Student:

Name of Company/ Choreographer:

Location of Performances (City/State):

Dates/Times of Performances:

Rehearsal Schedule (Dates and Times):

Comments (Impact on your departmental concert commitments):

Box Office Ticket Policies

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

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

Ticket Sales: 848-932-7511

Website: www.masongross.rutgers.edu

Purchasing Tickets

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

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

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

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

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

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

Exchange, Release or Lost Ticket(s)

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

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

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

Etiquette

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

Programming & Performance

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

Latecomers will be seated at the discretion of management.

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

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

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

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

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

Accessibility Statement

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

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

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

Production Study

Due to COVID-19, the technical director will be sending remote production study opportunities to all students.

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) Due to COVID-19, Dance & Parkinson's will not be an option for production study hours for the Fall 2020 semester.

The Mason Gross Dance Department partners with the New Jersey Parkinson's

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.

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.

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

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

ATTENDANCE RESPONSIBILITIES

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

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

PENALTIES

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

- **For every missed crew call--** # of hours signed up for will be ADDED to the number of production hours required.
 - Example: If you are a 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.

2020/2021 Handbook Signature Form

Please complete the [student information form](#) to confirm you have read and understood the Dance Department Student Handbook.