Florida State University
School of Dance

M.F.A. in Dance
and
M.A. in Dance in Studio and Related Studies

Student Handbook
# Table of Contents

INTRODUCTION ................................................................................................................................. 6
  OUR MISSION ................................................................................................................................. 6
  ORGANIZATIONAL CHART ........................................................................................................... 6

SOURCES OF INFORMATION ............................................................................................................ 7
  SCHOOL BULLETIN BOARDS ......................................................................................................... 7
  MAILBOXES .................................................................................................................................... 7
  SCHOOL INTRANET AND E-MAIL ................................................................................................. 7

THE MFA PROGRAM IN DANCE ....................................................................................................... 8
  DESCRIPTION OF THE MFA DEGREE PROGRAM ....................................................................... 8
  ADMISSION, AUDITION AND SCREENING ............................................................................... 8
  THE TECHNIQUE COMPONENT; PLACEMENT AND PROFICIENCY .............................................. 8
  THE FINAL PROJECT IN PERFORMANCE AND/OR CHOREOGRAPHY (DAN 5972 - CREATIVE THESIS: GRADUATE CONCERT) ............................................................................................................................. 9
  MFA CONCERT PROPOSAL ............................................................................................................ 9
  MFA CONCERT PROJECT PROPOSAL FORMAT ......................................................................... 10
  THE COMPREHENSIVE EXAMINATION ...................................................................................... 11
  MFA THREE-YEAR CURRICULUM .............................................................................................. 12
    Studio Studies .............................................................................................................................. 12
    Academic Studies ....................................................................................................................... 12
    Electives ...................................................................................................................................... 13

MA PROGRAM IN DANCE (STUDIO AND RELATED STUDIES) ...................................................... 17
  DESCRIPTION OF THE MA (STUDIO AND RELATED STUDIES) DEGREE PROGRAM .................. 17
  ADMISSION, AUDITION AND SCREENING ............................................................................... 17
  PROGRAM OF STUDIES ............................................................................................................... 17
    Required Courses ...................................................................................................................... 18
    Possible Elective Courses .......................................................................................................... 18
  MASTER OF ARTS IN DANCE, MAJOR IN STUDIO AND RELATED STUDIES CHECK SHEET ........ 19

SCHOOL OF DANCE GRADUATE ASSISTANTSHIPS .................................................................. 20
  INTRODUCTION ............................................................................................................................. 20
  FLORIDA RESIDENCY .................................................................................................................... 20
  THE GENERAL STUDIES DANCE PROGRAM ............................................................................. 20
  APPRENTICESHIP PROGRAM ..................................................................................................... 20
    Content of the Apprenticeship .................................................................................................... 21
    Completion of the Apprenticeship ............................................................................................... 21
  THE TEACHING ASSISTANTSHIP ............................................................................................... 21
    Teaching Assignments ............................................................................................................... 21
    Teaching Observations and Professional Workshops .............................................................. 21
    Musical Resources and Accompaniment Support ..................................................................... 22
    Supervision ................................................................................................................................ 22
    General Studies Classroom Policies ......................................................................................... 22
    Conclusion .................................................................................................................................. 24

OTHER FINANCIAL AID FOR GRADUATE STUDENTS .................................................................. 25
<table>
<thead>
<tr>
<th>LINK</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHOLL POLICIES AND PROCEDURES</td>
<td>29</td>
</tr>
<tr>
<td>School Policies and Procedures</td>
<td>29</td>
</tr>
<tr>
<td>University Fellowships</td>
<td>25</td>
</tr>
<tr>
<td>College Teaching Fellowships</td>
<td>25</td>
</tr>
<tr>
<td>College or School Fellowships</td>
<td>26</td>
</tr>
<tr>
<td>Gubernatorial Fellowships</td>
<td>26</td>
</tr>
<tr>
<td>Assistantships Outside Academic Areas</td>
<td>26</td>
</tr>
<tr>
<td>Teaching Associate Program</td>
<td>26</td>
</tr>
<tr>
<td>Internships</td>
<td>27</td>
</tr>
<tr>
<td>Florida House of Representatives Internship Program</td>
<td>27</td>
</tr>
<tr>
<td>Financial Aid</td>
<td>27</td>
</tr>
<tr>
<td>Library Resources</td>
<td>27</td>
</tr>
<tr>
<td>Quick Reference Guide</td>
<td>28</td>
</tr>
<tr>
<td>Studio and Classroom Policies</td>
<td>31</td>
</tr>
<tr>
<td>Enrollment</td>
<td>31</td>
</tr>
<tr>
<td>Performance Grades</td>
<td>31</td>
</tr>
<tr>
<td>Directed Individual Study</td>
<td>31</td>
</tr>
<tr>
<td>Required First Day Attendance Policy and Drop-Add Procedures</td>
<td>32</td>
</tr>
<tr>
<td>Class Periods and Attendance</td>
<td>32</td>
</tr>
<tr>
<td>Excused Absences</td>
<td>32</td>
</tr>
<tr>
<td>Professional Development</td>
<td>33</td>
</tr>
<tr>
<td>Dress Code for Dance Majors for Studio Technique Classes</td>
<td>33</td>
</tr>
<tr>
<td>Syllabi and Written Objectives</td>
<td>33</td>
</tr>
<tr>
<td>Liability Statements</td>
<td>33</td>
</tr>
<tr>
<td>Evaluation of Faculty</td>
<td>33</td>
</tr>
<tr>
<td>Examinations</td>
<td>34</td>
</tr>
<tr>
<td>Incomplete Grades</td>
<td>34</td>
</tr>
<tr>
<td>Dressing Areas</td>
<td>34</td>
</tr>
<tr>
<td>Use of Dance Office Materials, Machines, and Supplies</td>
<td>34</td>
</tr>
<tr>
<td>General Studio and Classroom Policies</td>
<td>34</td>
</tr>
<tr>
<td>Facilities</td>
<td>35</td>
</tr>
<tr>
<td>Access</td>
<td>35</td>
</tr>
<tr>
<td>Locker Rooms</td>
<td>36</td>
</tr>
<tr>
<td>Conditioning Studio</td>
<td>36</td>
</tr>
<tr>
<td>Studios</td>
<td>36</td>
</tr>
<tr>
<td>The Computer Lab (Room 119)</td>
<td>37</td>
</tr>
<tr>
<td>Computer Stations</td>
<td>37</td>
</tr>
<tr>
<td>Printing</td>
<td>37</td>
</tr>
<tr>
<td>Video Cameras and Technology Equipment Available for Circulation</td>
<td>37</td>
</tr>
<tr>
<td>Video Dubbing</td>
<td>38</td>
</tr>
<tr>
<td>Lab Policies</td>
<td>38</td>
</tr>
<tr>
<td>Lab Staff</td>
<td>38</td>
</tr>
<tr>
<td>Plasma Screen</td>
<td>39</td>
</tr>
<tr>
<td>The Media Studio (Room 120)</td>
<td>39</td>
</tr>
<tr>
<td>The Audio Lab and Recording Studio (Room 118)</td>
<td>39</td>
</tr>
</tbody>
</table>
# Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accompaniment</td>
<td>55</td>
</tr>
<tr>
<td>Audio Lab and Recording Studio</td>
<td>55</td>
</tr>
<tr>
<td>Concert Recordings</td>
<td>55</td>
</tr>
<tr>
<td>Live Accompaniment</td>
<td>56</td>
</tr>
<tr>
<td>DANCE AND MEDIA TECHNOLOGIES</td>
<td></td>
</tr>
<tr>
<td>FSU Dance and Media Technologies</td>
<td>63</td>
</tr>
<tr>
<td>Related Courses in Design and Technology:</td>
<td>63</td>
</tr>
<tr>
<td>Technology Timelines</td>
<td>63</td>
</tr>
<tr>
<td>General Timeline for MFA Concert Production Technology (If Using Technology in Concert)</td>
<td>63</td>
</tr>
<tr>
<td>Concert Semester Timeline for MFA Concert Production Technology</td>
<td>64</td>
</tr>
<tr>
<td>Standards of Excellence</td>
<td>64</td>
</tr>
<tr>
<td>APPENDIX</td>
<td></td>
</tr>
<tr>
<td>Letter of Notice</td>
<td>66</td>
</tr>
<tr>
<td>COMP Ticket Policy</td>
<td>67</td>
</tr>
<tr>
<td>Request for Excused Absence For Professional Development Opportunity</td>
<td>68</td>
</tr>
<tr>
<td>Petition for Exemption From School of Dance Commitment Policy</td>
<td>69</td>
</tr>
<tr>
<td>2010-11 Rehearsal Space Priorities and Scheduling</td>
<td>71</td>
</tr>
<tr>
<td>How to Use Intranet Rehearsal Scheduling</td>
<td>74</td>
</tr>
<tr>
<td>Dancer’s Schedule Form</td>
<td>77</td>
</tr>
<tr>
<td>Choreographer’s Rehearsal Request Form</td>
<td>78</td>
</tr>
<tr>
<td>2010-2011 Production Guidelines for MFA Concerts</td>
<td>79</td>
</tr>
<tr>
<td>Typical MFA Concert Tech Schedule</td>
<td>84</td>
</tr>
<tr>
<td>Current Personnel</td>
<td>85</td>
</tr>
<tr>
<td>MFA Marketing Packet</td>
<td>86</td>
</tr>
<tr>
<td>Technology Design Intent Form</td>
<td>91</td>
</tr>
<tr>
<td>FSU Dance Camcorder Recommendation (August 2010)</td>
<td>92</td>
</tr>
</tbody>
</table>
Introduction

This handbook is designed as a resource for the MFA/MA in Studio and Related Studies candidate. It is a compilation of information, policies and procedures that can help you get the most from of your time at Florida State University.

Our Mission

The mission of the Florida State University School of Dance is to provide an environment conducive to the highest caliber of dance training, art making and scholarship. Our approach encourages fluidity between the processes of making art, honing craft and deepening intellectual explorations. We cultivate the individual creative voice with exposure to diverse technical and philosophical approaches. Such an environment nurtures exceptional dance practitioners, allows us to make creative and intellectual contributions to the larger dance community, and fosters collaborative endeavors within and beyond our field.

Organizational Chart
Sources Of Information

School Bulletin Boards

Bulletin boards dedicated to the following information are located in the first floor hallway near the vending area unless otherwise noted below. Please familiarize yourself with their location and check them regularly.

- Student Advisory Council (SAC) - located in the student lounge, room 106
- Graduate Dance Council (GDC) – located in the graduate offices, Room 016.
- School Production Notes and Information
- School Rehearsal Schedule
- Workshops, Training Programs and Opportunities
- Audition Announcements and Employment Opportunities
- Dance Repertory Theatre
- Dance Forums and special events (visiting artists, etc); campus events; alumni and faculty news
- Academic Advisement

Mailboxes

Undergraduate dance majors are assigned individual mailboxes in the Green Room, room 106.

Graduate students have mailboxes in the dance office, room 202.

Faculty and Staff mailboxes are also located in the dance office. If you wish to contact or make an appointment with faculty, a message left there usually yields results.

School Intranet and E-mail

The school intranet may be accessed from any computer connected to the Internet. It is the home page for the computers in our computer lab. The address is http://intra.dance.fsu.edu/

The School of Dance Intranet site includes:

- Announcements
- Contact information and email links for everyone
- Email groups
- Committee lists with email groups
- Files that students, faculty and staff will need throughout the year
- Links to often used sites
- Schedules and reservations
  - Studios/rehearsal schedule
  - Equipment checkout
  - Conference room schedule

The site is for FSU Dance faculty, staff, and students only and requires you log-in with your FSU Dance username and password.
The MFA Program In Dance

Description of the MFA Degree Program

The emphasis of the MFA in dance program is choreography and performance, and the curriculum for each candidate culminates in a graduate thesis concert fully produced in The Nancy Smith Fichter Dance Theatre. The creative component of the degree program is complemented by required work in dance history and criticism theory.

Admission, Audition and Screening

All students who wish to major in dance must audition for admission into the dance major program. Auditions are held at designated periods throughout the year. In addition to meeting the University requirements for admission into a graduate program, the applicant must have completed an undergraduate major in dance or must have obtained an equivalent level of achievement. Students who are designated returning professionals by the faculty have significant latitude in shaping their curriculum, with faculty approval.

The student’s ability to pursue graduate study will be assessed during the initial entrance audition and continuously throughout the graduate program. A specific screening occurs at the end of the first year of graduate study; at this time the student will be advised to continue or will be discontinued from the graduate dance major program if not meeting the school proficiency standards. The amount of work required in addition to the minimum University-wide requirements depends upon the student’s undergraduate preparation and level of achievement.

The Technique Component; Placement And Proficiency

The graduate student in the 3-year program is assigned a placement level in both ballet and contemporary dance technique. The student is expected to maintain continuous participation at the appropriate level in ballet and contemporary dance classes and must achieve designated proficiency levels required for graduation. Any exception to this standard must be approved by the Chairperson of Dance after consideration by the Dance Faculty. If the student, upon completion of a studio technique course, has demonstrated the skill necessary for the next level of work, permission to enroll at the next level will be granted. If not, continuation in designated courses at the proper level of technique will be expected until ready to advance.

The MFA student must achieve the following proficiency levels for graduation: the advanced level in ballet (Ballet III) and the high intermediate level in contemporary dance (Contemporary Dance II) OR the advanced level in contemporary dance (Contemporary Dance III) and the high intermediate level in ballet (Ballet II.) These proficiencies must be achieved and maintained by one semester prior to graduation, and the candidate’s potential for meeting this requirement is given strong consideration during the initial audition.

The MFA student is expected to achieve the high intermediate level in both ballet and contemporary dance by the end of two full semesters of work. (An abbreviated summer session is not applicable to this requirement.)
In some cases, as with the returning professional or when the MFA student achieves the high intermediate level in both techniques or the proficiency levels for graduation, certain options in the technique component may be appropriate and will be determined by faculty in consultation with the candidate. The 3-year MFA student has the option of taking only one technique class during the thesis semester. If the MFA student wishes to request an option, the request should be made in writing to the Chairperson, no later than the advisement period previous to the semester in which the option will be effective. The Chairperson will then present the request to the Assessment Committee for consideration.

The Final Project In Performance and/or Choreography (DAN 5972 - Creative Thesis: Graduate Concert)

All MFA candidates must fulfill a prerequisite by performing or understudying in at least one choreography or restaging produced by graduate faculty or commissioned guest artist before producing his/her own creative thesis. Any exceptions to this prerequisite will be determined by the graduate adviser in consultation with the graduate faculty.

After concert dates and concert partners are assigned, two mentors are chosen from appropriate faculty members mutually agreed upon by the students, the MFA Program Director and the proposed mentors. It is the MFA students’ responsibilities to ask the faculty members if they are willing to serve as mentors and to communicate the decisions to the MFA Program Director.

The content of the MFA concert is to be proposed and approved in concept by the Thesis Concert Committee, by the end of the candidate’s third term (See IV below for proposal information and format). The Concert Mentors serve as artistic mentors and give advisement and final approval of such related matters as costume design, casting decisions, music resources, etc. In consultation with the Production staff and Concert Mentors, the MFA candidates establish a schedule of other relevant deadlines and procedures, regular meeting times, etc.

Before or at the initial MFA production meeting, the production staff distributes production procedures and deadlines to all MFAs and mentors involved in producing a concert.

All program/poster copy must be approved in writing by Concert Mentors before publication; final copy clearance must be made by the School Publicist.

All budget expenditures (that are being supported by School funds) must be approved by the Production Manager in consultation with the School Chairperson.

A post-concert conference with appropriate faculty and production staff will be held for each MFA student.

MFA Concert Proposal

Each MFA student will develop a formal written proposal for his or her intended final MFA concert. The purpose of the proposal is to clarify your concert in your own mind, and to present your plan clearly to your committee. Your proposal must show that you have done enough research and planning that the concert may be completed by the scheduled date and that you will have enough knowledge and
support (e.g. access to necessary library materials, rehearsal space, dancers, choreographers, etc…) to realize your project in the most refined and professional manner possible.

The proposal will consist of two parts:
• A written concert proposal with DVD of at least two choreographic works
• A presentation and defense of the proposal to your faculty concert committee

The committee must approve the proposal before work on the concert commences. It is expected that the project will evolve throughout the process of development; the proposal is not intended to be rigid or restrictive, but rather to provide a conceptual framework for your research and artistic process.

The sequence of procedures:
• Before 12th week of second semester: students must identify and confirm, in consultation with their academic advisor, a Faculty Concert Mentor. Your Thesis Concert Committee will consist of the Production Manager, your Academic Advisor, and your Concert Mentors.
• Before 12th week of third semester: Submission of written proposal and DVD to committee. It is expected that the student and mentor will have worked through several drafts of the proposal prior to submission to the Faculty Concert Committee. At this time the student must also submit 2 examples of their choreography or performance in DVD format for review by the committee.
• Exam week of third semester: Proposal presentation and defense.
• Before third week of fourth semester (pending approval of proposal by committee): First student meeting with faculty mentor to begin concert planning.

Proposals will be evaluated on the following criteria:
• Clarity and coherence of the proposed project
• Feasibility of the plan
• Appropriateness of the planning, approach and procedures
• Adherence to the proposal format
• Sophistication of thought

MFA Concert Project Proposal Format

The proposal text (not including bibliography) will contain separately titled sections on the following. Text should be double-spaced, single-sided typed pages 12-point font, with one-inch margins. The text section should be between 10 and 15 pages in length.

Abstract (approx ½ page)
This should concisely summarize the project and its purpose.

Introduction (approx. 5 pages):
• Context/Background: What information should your committee have in order to understand your project? (e.g. if you are reconstructing a dance by Doris Humphrey, who is Doris Humphrey? What is her aesthetic, philosophy, etc?
• Rationale: Why is this project important and why should it be done? (e.g. interest in deepening your experience in a particular area of performance and/or choreography; interest or expertise in a specific approach to creating or performing work; ability to analyze dance
practices/philosophies/aesthetic issues in new ways; exploration of a new point of view or discovery of new material)

- **Significance:** What contribution will this study make to your personal goals? How will this project situate you within the larger context of the current dance field?

**Description of Project (approx. 6 pages):**
Structural outline/detailed description of project, which may include specific theoretical approaches if necessary or germane to the project.

**Procedures (approx. 2 pages):**
What kind of research will you undertake in order to prepare this project? Consider library research, gathering oral histories, analysis of visual material (pictorial, sculptural, or video/film materials), specific studio training, etc. in the course of your process. Explain how these procedures relate to your concert’s central purpose.

**Annotated Bibliography**
The bibliography should represent the variety and scope of sources available and a balance of types of sources appropriate to the study. Print materials such as books and articles can be listed together. Other non-print materials such as photographs, illustrations, videos, films, recordings, letters and oral histories, need to be listed in separate categories with headings such as “Videography.” The bibliography should be presented in correct form using Kate Turabian’s *A Manual for Writers.*

**The Comprehensive Examination**
The MFA student is required to successfully complete a final comprehensive examination consisting of two phases: a written examination and an oral examination. This final comprehensive examination is scheduled by the Comprehensive Examination Chairperson.

The student must enroll in DAN 5960 (Master’s Comprehensive Exam) for the term in which the exam will occur. DAN 5960 is non-credit.
# MFA Three-Year Curriculum

Effective fall, 2007

**Studio Studies**

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique (discuss options for thesis semester)</td>
<td>22</td>
</tr>
<tr>
<td>Choreographic Workshop</td>
<td>02</td>
</tr>
<tr>
<td>DAA 5618 Choreography</td>
<td>03</td>
</tr>
<tr>
<td>DAA 5643 Chor. Project</td>
<td>02</td>
</tr>
<tr>
<td>DAN 5158 Performance and Directing</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5150 Theory &amp; Practice/Technique</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5508 Visual Design for Choreography</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5590 Studies in Dance Technology*</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5972 Creative Thesis</td>
<td>06</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>47</strong></td>
</tr>
</tbody>
</table>

**Academic Studies**

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN 5191 Seminar in Dance History &amp; Research</td>
<td>03</td>
</tr>
<tr>
<td>Other Dance History Course of choice</td>
<td>03</td>
</tr>
<tr>
<td>Choose from:</td>
<td></td>
</tr>
<tr>
<td>DAN5128 Theory of Dance (3)</td>
<td></td>
</tr>
<tr>
<td>DAN5126 Current Issues in Dance History, Theory, and Research (1-3)</td>
<td></td>
</tr>
<tr>
<td>DAN5184 Dancing in the Movies (3)</td>
<td></td>
</tr>
<tr>
<td>DAN5147 American Dance History I (3)</td>
<td></td>
</tr>
<tr>
<td>DAN5148 American Dance History II (3)</td>
<td></td>
</tr>
<tr>
<td>DAN5149 American Dance History III (3)</td>
<td></td>
</tr>
<tr>
<td>DAN5193 History of African American Social Dance of the 20th Century (3)</td>
<td></td>
</tr>
<tr>
<td>DAE5387 Dance History Pedagogy (3)</td>
<td></td>
</tr>
<tr>
<td>DAA 5688 Ensemble (Graduate Seminar &amp; Forum)**</td>
<td>03</td>
</tr>
<tr>
<td>DAE 5305 Science of Dance Training</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5960 Master’s Comprehensive Exam</td>
<td>00</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

*This program includes an internship or independent study component.*
Electives

Choose from:

- DAN5905 Directed Individual Study - TBA (2-3)
- DAN5930 Special Topics – TBA (1-3)
- DAN5940 Dance Internship (1-12)
- DAA5688 Dance Ensemble (1)
- DAA5698 Dance Performance (1-2)
- DAA5118 Contemporary Dance (1-2)
- DAA5218 Ballet (1-2)
- DAN5128 Theory of Dance (3)
- DAN5126 Current Issues in Dance History, Theory, and Research (1-3)
- DAN5184 Dancing in the Movies (3)
- DAN5147 American Dance History I (3)
- DAN5148 American Dance History II (3)
- DAN5149 American Dance History III (3)
- DAN5193 History of African American Social Dance of the 20th Century (3)
- DAE5387 Dance History Pedagogy (3)
- DAA5950 New York City: Arts and Resources as the Art Event (3)

**TOTAL** 07

**TOTAL CREDIT HOURS** 66

- Studio Studies: 47 credits: 71.2% (NASD Minimum: 65%)
- Academic Studies: 12 credits: 18.18% (NASD Minimum: 15%)
- Electives: 07 credits: 10.6% (NASD Minimum: 10%)

* A student with significant prior experience could opt to do more elaborate work in that area or another area.

** One credit of Graduate Seminar will be earned each of the spring terms. Attendance at Forums throughout the year will fulfill this requirement. Each term a number of the forums will be breakout sessions when graduate students can focus on particular topics pertinent to their curriculum.
MFA Course Map
NOTE: This is a suggested course plan. Remedial work may be required if there is insufficient background in any area.

<table>
<thead>
<tr>
<th>Term</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DAA 5118</td>
<td>Contemporary Dance</td>
<td>02</td>
</tr>
<tr>
<td>1</td>
<td>DAA 5218</td>
<td>Ballet</td>
<td>02</td>
</tr>
<tr>
<td>1</td>
<td>DAA 5648</td>
<td>Choreographic Project</td>
<td>02</td>
</tr>
<tr>
<td>1</td>
<td>DAN 5191</td>
<td>Seminar in Dance History &amp; Research</td>
<td>03</td>
</tr>
<tr>
<td>1</td>
<td>DAE 5305</td>
<td>Science of Dance Training</td>
<td>03</td>
</tr>
<tr>
<td>1</td>
<td>TOTAL</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>DAA 5118</td>
<td>Contemporary Dance</td>
<td>02</td>
</tr>
<tr>
<td>2</td>
<td>DAA 5218</td>
<td>Ballet</td>
<td>02</td>
</tr>
<tr>
<td>2</td>
<td>DAA5688</td>
<td>Ensemble (Graduate Seminar)</td>
<td>01</td>
</tr>
<tr>
<td>2</td>
<td>DAN 5508</td>
<td>Visual Design for Choreography</td>
<td>03</td>
</tr>
<tr>
<td>2</td>
<td>DAN 5590</td>
<td>Studies in Dance Technology</td>
<td>03</td>
</tr>
<tr>
<td>2</td>
<td>TOTAL</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>3**</td>
<td>DAA 5118</td>
<td>Contemporary Dance</td>
<td>02</td>
</tr>
<tr>
<td>3**</td>
<td>DAA 5218</td>
<td>Ballet</td>
<td>02</td>
</tr>
<tr>
<td>3**</td>
<td>DAA 5618</td>
<td>Choreography</td>
<td>03</td>
</tr>
<tr>
<td>3**</td>
<td>DAN 5158</td>
<td>Performance and Directing</td>
<td>03</td>
</tr>
<tr>
<td>3**</td>
<td>Possible Elective</td>
<td></td>
<td>02</td>
</tr>
<tr>
<td>3**</td>
<td>TOTAL</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>DAA 5118</td>
<td>Contemporary Dance</td>
<td>02</td>
</tr>
<tr>
<td>4</td>
<td>DAA 5218</td>
<td>Ballet</td>
<td>02</td>
</tr>
<tr>
<td>4</td>
<td>DAA5688</td>
<td>Ensemble (Graduate Seminar)</td>
<td>01</td>
</tr>
<tr>
<td>4</td>
<td>DAA 5648</td>
<td>Choreographic Project</td>
<td>02</td>
</tr>
<tr>
<td>4</td>
<td>DAA 5190</td>
<td>Theory/Practice of Dance Technique</td>
<td>03</td>
</tr>
<tr>
<td>4</td>
<td>TOTAL</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>DAA 5118</td>
<td>Contemporary Dance</td>
<td>02</td>
</tr>
<tr>
<td>5</td>
<td>DAA 5218</td>
<td>Ballet</td>
<td>02</td>
</tr>
<tr>
<td>5</td>
<td>DAN XXXX</td>
<td>Dance History</td>
<td>03</td>
</tr>
<tr>
<td>5</td>
<td>Elective</td>
<td></td>
<td>03</td>
</tr>
<tr>
<td>5</td>
<td>Possible Elective</td>
<td></td>
<td>02</td>
</tr>
<tr>
<td>5</td>
<td>TOTAL</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>One technique of choice</td>
<td></td>
<td>02</td>
</tr>
<tr>
<td>6</td>
<td>DAA5688</td>
<td>Ensemble (Graduate Seminar)</td>
<td>01</td>
</tr>
<tr>
<td>6</td>
<td>DAN 5972</td>
<td>Creative Thesis</td>
<td>06</td>
</tr>
<tr>
<td>6</td>
<td>DAN 5960</td>
<td>Master's Comprehensive Exam</td>
<td>00</td>
</tr>
<tr>
<td>6</td>
<td>TOTAL</td>
<td></td>
<td>09</td>
</tr>
</tbody>
</table>

** Mid-point
# Master of Fine Arts in Dance Check Sheet

Name ____________________________ Student Number____________

Anticipated Graduation Date ____________________

**DANCE TECHNIQUE (22-24 Hrs)**

<table>
<thead>
<tr>
<th>Contemporary Dance</th>
<th>Semester Taken</th>
<th>Grade</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL CONTEMPORARY**


<table>
<thead>
<tr>
<th>Ballet</th>
<th>Semester Taken</th>
<th>Grade</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL BALLET**


**TOTAL TECHNIQUE**


<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>STUDIO STUDIES (47 Hours)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAN 5931 – Choreographic Workshop (2)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5618 – Choreography (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAA 5648 – Choreographic Project (2)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5158 – Performance and Directing (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5150 – Theory &amp; Practice/Technique (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5508 – Visual Design for the Choreog.r (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5590 – Studies in Dance Technology (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5972 – Creative Thesis MFA Concert (6)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>TOTAL STUDIO STUDIES</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACADEMIC STUDIES (12 Hours)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAA 5191 – Seminar: Dance Research (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5XXX – Dance History Course of Choice (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAA 5688 – Ensemble (Graduate Seminar) (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAE 5305 – Science of Dance Training (3)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5510-Visual Design for Choreography</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>DAN 5960 – Masters Comprehensive Exam (0)</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>TOTAL ACADEMIC STUDIES</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELECTIVES (7 Hours)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>____________________________________________________________________</td>
<td>----------</td>
<td>-------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>____________________________________________________________________</td>
<td>----------</td>
<td>-------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>____________________________________________________________________</td>
<td>----------</td>
<td>-------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>____________________________________________________________________</td>
<td>----------</td>
<td>-------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>TOTAL ELECTIVES</td>
<td>_______</td>
<td>______</td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>
MA Program In Dance (Studio and Related Studies)

Description of the MA (Studio and Related Studies) Degree Program

The emphasis of the MA in Dance (Studio and Related Studies) is to provide training in choreography and performance with the opportunity for significant investigation into one or more areas of study beyond but related to traditional studio studies. The program should prepare the student to move fluidly through at least one area of specialty into application to the traditional studio life of a dancer.

Admission, Audition and Screening

The Master of Arts degree candidate with a major in studio and related studies must have completed an undergraduate major in dance or must demonstrate an equivalent level of achievement. Admission into the graduate dance program is determined on the basis of the candidate’s audition, interview and writing samples. Careful scrutiny will be given to any candidate who does not meet either of the following two University admission requirements: 1) a minimum of 3.0 grade point average on a 4.0 scale on all work attempted while registered as an upper-division student working toward a baccalaureate degree; or 2) a minimum score of 1000 on the combined verbal and quantitative portions of the general aptitude test of the Graduate Record Examination. If a 3.0 GPA has been attained, the GRE is not required as the audition, interview and writing samples provide alternate methods of assessing qualifications for admission. The student’s progress is assessed continuously throughout the graduate program. Specific assessment occurs at the end of the first year of graduate study. A probationary period may be established if a student is having difficulty and needs special attention. A student who cannot meet the school proficiency standards will be discontinued from the dance major program. The amount of work required, in addition to the minimum dance curricular requirements and the minimum University-wide requirements, depends upon the student’s undergraduate preparation and level of achievement.

Program of Studies

Candidates must complete thirty-six (36) semester hours of graduate level course requirements. At least twenty-one (21) of these credits must be fulfilled by the required courses listed below. The remaining fifteen (15) semester hours may be fulfilled by elective courses in one or more studio related courses listed below. Elective courses must be approved by the students’ advisor. Students are required to investigate possibilities for elective courses which relate to their areas of interest, deepen their understanding of dance studio studies, and provide a significant investigation into one or more related areas of study which will impact their particular contribution to the field of dance upon graduation. Individual programs are planned by the student with approval of the student’s faculty advisor.

Candidates must achieve at least an intermediate proficiency level in either ballet or contemporary dance technique.

The candidate must develop an appropriate capstone experience that substantively synthesizes his/her unique curricular experience. The capstone project must meet the approval of the graduate advisor and the graduate faculty mentoring the candidate’s individual program. Capstone credits may range from 2–4 semester hours.
Normative time for completion of the degree is four semesters.

Required Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA 5118</td>
<td>Ballet and/or DAA 5118 Contemporary</td>
<td>11</td>
</tr>
<tr>
<td>DAN 5191</td>
<td>Seminar: Studies in Dance History and Research</td>
<td>03</td>
</tr>
<tr>
<td>DAA 5618</td>
<td>Choreography</td>
<td>03</td>
</tr>
<tr>
<td>DAA 5648</td>
<td>Choreographic Project</td>
<td>02</td>
</tr>
<tr>
<td>DAN 5805</td>
<td>Directed Individual Studies (capstone experience)</td>
<td>02</td>
</tr>
</tbody>
</table>

Elective Courses (see below) | 15
Total: | 36

Possible Elective Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA 5118</td>
<td>Graduate Contemporary Dance (1-3) Repeatable up to 18 hrs</td>
<td></td>
</tr>
<tr>
<td>DAA 5218</td>
<td>Graduate Ballet (1-3) Repeatable up to 18 hrs</td>
<td></td>
</tr>
<tr>
<td>DAA 5688</td>
<td>Dance Ensemble (1) Repeatable up to 3 hrs</td>
<td></td>
</tr>
<tr>
<td>DAA 5698</td>
<td>Dance Performance (1-2) Repeatable up to 10 hrs</td>
<td></td>
</tr>
<tr>
<td>DAN 5158</td>
<td>Theory of Dance Performance &amp; Directing (3)</td>
<td></td>
</tr>
<tr>
<td>DAE 5980</td>
<td>Supervised Teaching (2) Max. of 3 cr. may apply to master's degree</td>
<td></td>
</tr>
<tr>
<td>DAN 5190</td>
<td>Theory &amp; Practice in Dance Technique (3)</td>
<td></td>
</tr>
<tr>
<td>DAN 5910</td>
<td>Supervised Research (2) Max of 3 cr. may apply to master's degree</td>
<td></td>
</tr>
<tr>
<td>DAN 5930</td>
<td>Special Topics (2-3) Repeatable up to 9 hrs</td>
<td></td>
</tr>
<tr>
<td>DAN 5905</td>
<td>Directed Individual Study (2-3). Repeatable up to 12 hrs</td>
<td></td>
</tr>
<tr>
<td>DAN 5510</td>
<td>Visual Design for Choreography (3)</td>
<td></td>
</tr>
<tr>
<td>DAA 5618</td>
<td>Choreography (3)</td>
<td></td>
</tr>
<tr>
<td>DAA 5648</td>
<td>Choreographic Project (2-6) Repeatable to 10 hrs</td>
<td></td>
</tr>
<tr>
<td>DAN 5158</td>
<td>Theory of Dance Performance &amp; Directing (3)</td>
<td></td>
</tr>
<tr>
<td>DAA 5950</td>
<td>New York City: Arts and Resources as Art Event (3) repeatable to 6</td>
<td></td>
</tr>
<tr>
<td>DAN 5147</td>
<td>History of American Dance I (3)</td>
<td></td>
</tr>
<tr>
<td>DAN 5148</td>
<td>History of American Dance II (3)</td>
<td></td>
</tr>
<tr>
<td>DAN 5149</td>
<td>History of American Dance III (3)</td>
<td></td>
</tr>
<tr>
<td>DAN 5128</td>
<td>Theory of Dance (3)</td>
<td></td>
</tr>
<tr>
<td>DAN 5191</td>
<td>Seminar Studies - Dance History &amp; Research (3) Repeatable to 6 hrs.</td>
<td></td>
</tr>
<tr>
<td>DAN 5192</td>
<td>Dancing in the Movies (3)</td>
<td></td>
</tr>
<tr>
<td>DAN 5193</td>
<td>History of African American Social Dance of the Twentieth Century (3)</td>
<td></td>
</tr>
<tr>
<td>DAN 5590</td>
<td>Studies in Dance Technology (3)</td>
<td></td>
</tr>
</tbody>
</table>

Arts in Community Practice Certificate: Graduate coursework required in 3 areas of Social Work, dance, Art Education/Art Therapy. (Cross-disciplinary Certificate).
Master Of Arts In Dance, Major In Studio And Related Studies Check Sheet

Name ___________________________________ Student Number_________________

First Semester as MA in Dance __________ Anticipated Graduation Date___________________

REQUIRED CORE PROGRAM (21 Hours)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA 5218 and/or DAA 5118</td>
<td>__</td>
<td>__</td>
</tr>
<tr>
<td>BALLET OR CONTEMPORARY (11)</td>
<td>__</td>
<td>__</td>
</tr>
<tr>
<td>DAN 5191 (3) Seminar: Dance History Research</td>
<td>__</td>
<td>__</td>
</tr>
<tr>
<td>DAN 5618 (3) Choreography</td>
<td>__</td>
<td>__</td>
</tr>
<tr>
<td>DAN 5648 (2) Choreographic Project</td>
<td>__</td>
<td>__</td>
</tr>
<tr>
<td>DAN 5905 (2) Directed Individual Study</td>
<td>__</td>
<td>__</td>
</tr>
</tbody>
</table>

(Capstone Experience)

TOTAL REQUIRED COURSES

TOTAL ELECTIVES

TOTAL CREDITS

CAPSTONE EXPERIENCE:
APPROVED SUBJECT/TITLE ____________________________________________

ADVISOR FOR EXPERIENCE ____________________________________________
School of Dance Graduate Assistantships

Introduction

There are two broad categories of graduate assistantships; Teaching Assistantships and Research Assistantships. Often an assistantship includes a combination of responsibilities. It is important therefore for an applicant to include as much information as possible concerning his or her special abilities, interests and experience. An applicant interested in a teaching assistantship must first be accepted into an apprenticeship program for prospective teaching assistants.

Florida Residency

Graduate students receiving out-of-state tuition waivers in their first academic year should begin procedures to establish Florida residency before the first day of classes upon arrival at FSU. The maximum waiver you will receive after your first year will be equal to instate tuition.

The General Studies Dance Program

The general studies dance program offers course opportunities for non-major students to experience and attain skill development through disciplined training, self-expression through dance, creative problem solving, and increased knowledge of dance as a performing art.

The general studies dance program offers courses in a variety of dance forms, to include but not limited to ballet and contemporary dance, jazz and tap. Various levels of instruction are offered. These classes are staffed primarily by graduate teaching assistants from the School of Dance, although the more advanced levels are often taught by faculty members.

The General Studies Dance Program is coordinated by Joyce Fausone and the Teaching Apprenticeship Program is directed by Lynda Davis. Their joint duties include:

• Assisting the school chairperson in determining the needs of the general studies program with regard to the scheduling of sections, various technical levels, etc.
• Working with the faculty mentors and the chairperson in facilitating the Teaching Assistants and the Apprenticeship Program.
• Organizing the professional workshops for teaching assistants and apprentices.
• Conducting the orientation of new teachers in the program.
• Working with the faculty mentors in the ongoing supervision of non-major instruction.

Apprenticeship Program

In most cases, a student applying for a teaching assistantship must first be accepted into the apprenticeship program by the Apprenticeship Committee. That committee membership includes the Director of the Apprenticeship Program, the Coordinator of the General Studies Dance Program and the School Chairperson. The work of each student who has applied is evaluated by their initial audition process and the ongoing work in his/her program of study each term. Some of the considerations used in this review are the following:
• The applicant’s own technical skill and understanding
• The development of the applicant’s sense of responsibility as a role model in the school
• The applicant’s past experience as a dancer and teacher
• The ability of the applicant to understand and embrace the mission of this school’s major and non-major program

A factor in selecting apprentices is the projected availability of teaching opportunities and funding for each applicant who embarks on this program.

Content of the Apprenticeship

The content of each apprenticeship will vary according to the needs and past experience of each apprentice. Some class observations in general studies dance classes and some teaching experiences in that program will be part of the individual apprentice’s work. Augmenting this for all apprentices will be special professional workshops, seminars, and meetings on related topics conducted by faculty members and music staff. These topics will include administrative procedures, classroom policies, safety and hygiene issues, accompaniment and music needs and resources. These experiences will be required of all apprentices and teaching assistants currently teaching in the program.

Completion of the Apprenticeship

The Director of the Apprenticeship Program will determine when the apprentice has successfully completed his/her apprenticeship. This determination is made in consultation with the faculty mentors who have worked with the apprentice in the course of the apprenticeship program. The opportunity is often taken, during the first teaching assignment given, to continue the apprenticeship mentor’s work with the TA as she/he begins teaching.

The Teaching Assistantship

Teaching Assignments

All teaching assignments are made collaboratively by the Apprenticeship Committee based on the teaching assistant’s specific abilities, the school’s needs, the class schedule, and funding. Every attempt is made to give everyone who has successfully apprenticed at least one teaching opportunity during the student’s tenure. Some teaching assistants teach more than one course per semester and for more than one semester. Others may not teach as much. Some years, there are more prospective teaching assistants than there are teaching opportunities, depending on the graduate student population.

Teaching assignments are made before completion of each term’s registration and therefore are tentative. During the first three days of classes a determination will be made as to whether a class has sufficient enrollment to warrant continuation. In the case of under enrollment, an assistant may be reassigned to other research responsibilities.

Teaching Observations and Professional Workshops

The Coordinator of the General Studies Dance Program and the faculty mentors will observe classes each term to give feedback to the teaching assistant about his/her teaching as an ongoing mentoring activity. Teaching assistants and apprentices are expected to attend all TA workshops, seminars and meetings, as they are an extension of the graduate learning experience and part of the Teaching Assistant’s work assignment.
Musical Resources and Accompaniment Support

Whenever possible, but unfortunately, not as often as we would like, live accompaniment is offered to teachers in the general studies dance program. On accepting a teaching position, the TA should be prepared to work with an accompanist if the opportunity presents itself. The music faculty member, within the limitations of his budget, makes all accompaniment assignments. When live accompaniment is not available, there is sound equipment in each studio and the Audio Lab has equipment for the recording and organizing of musical resources for use in the general studies program.

Supervision

Supervision of teaching assistants is continued by the appropriate members of the Apprenticeship Committee and/or other assigned faculty members. This supervision occurs for all teaching assistants, including those who are enrolled in DAE 5940. Studio and classroom policies and procedures are included in this document, the MFA/MA Studio Handbook.

General Studies Classroom Policies

All teaching assistants are expected to know, follow, and enforce the following policies:

Course Syllabus: A copy of your course objectives should be given to your class on the first day of classes. Include all aspects required by the university that are covered in the syllabus template provided by the University. Be clear at the beginning of your course concerning requirements, particularly attendance expectations and grading policy. Do not give out your cell phone number on the syllabus—use the School of Dance academic phone number of 850-644-1023. Please submit a copy of your course syllabus to the Coordinator for approval prior to distributing it to your class.

Ability level placements: All classes should have some movement component on the first day of class so that any student who is improperly placed can be advised to change courses during the drop and add period (usually first four days of classes). The Academic Coordinator will provide TA’s with a form for drop and add to be submitted immediately after the first class meeting. Students who do not attend the first class will automatically be dropped according to University policy.

Liability Waiver Forms: Each student must sign these forms on the first day of class before movement class begins. These forms are available through the Academic Services Office and should be filed there upon signing. When possible, these forms will be placed in your mailboxes with your class rosters prior to your class time.

Concert Attendance: Attendance at any FREE Dance School concert may be a part of your course requirement. (As a rule only two or three of these assignments are appropriate.) Often TA’s ask for a response paper and hold class discussions in order to help students build good critical skills and experience as audience members. You may not require your students to attend concerts that have admission fees. You may encourage your students to usher at these concerts (providing free admission) as an extra credit activity.

Midterm Assessment is required in all General Studies classes. A written indication of the students’ current grade and number of absences must be provided with a breakdown of how the grade has been calculated.
Approval of Necessary Instructor Absences: Never cancel a class unless approved by the Coordinator. If for some reason a TA must miss a class, that TA is responsible for finding a replacement teacher for that class. Any approved instructor or TA in the same dance style would be the best option. Failing that, a special class in another style might be a good experience for the class and build interest in enrollment in other general studies dance classes. The showing of a video with a class discussion following it would be a third option. THE COORDINATOR MUST APPROVE ALL SUBSTITUTIONS AND SPECIAL ARRANGEMENTS. The coordinator, however, will not find a replacement for the TA except in extreme circumstances.

Written Course Materials: Any class handout (course objectives, vocabulary list, etc.) must be submitted to the Coordinator. The computers in the computer lab, the copy machine in the main office, and class roll books are available for your use as long as all materials are for the course you are assigned to teach. Unfortunately, these facilities cannot be used for your personal work.

Updated Roster: Following the drop and add period, the Academic Coordinator will provide you with an updated class roster. Please check these carefully when they are circulated to be sure all students attending your class are accurately on the rosters.

Excessive Absence Warnings: Be diligent about attendance records. Speak promptly with any student who is accruing excessive absences or who is not fulfilling other requirements and be clear about any make-up options you will allow. By midterm, send out a warning notice to all students who are not fulfilling the course requirements. Please see the appendix of this handbook for the form. You may make copies of the form. Be certain to keep a copy of any forms sent and turn these in at the end of the term with your roll books to the Academic Coordinator.

Placement levels at end of course: Before the period of academic advisement for the next term’s registration, assign placement levels for all students in your class. Discuss with them the options the school offers for their continuance in the program. Give a list of the students recommended to a more advanced level, with the course level, to the Academic Coordinator, who will give it to the assigned teacher for the next semester. Be sure the student understands that your recommendation does not guarantee them a place in class. They will need to audition for the class on the first day and add the class with the instructor's approval. Let the students know that the Academic Coordinator can assist them in registering for those classes during the drop and add period at the beginning of the next semester.

End-of-Term Showings: Often the Teaching Assistants will organize group end-of-term showings to share creative or technical work that has been accomplished during the term. This kind of coordination is encouraged as it builds morale and provides a real performance experience for the students. Sensitivity should be used in scheduling and rehearsing these, as all students are usually very busy at this time of the year, particularly if such an event is not a requirement of the course.

Finals: As a rule, final exams are not given in the non-major studio classes. If you do give a final, you must schedule it at the assigned time during exam week, as is University policy. Be careful not to call any end-of-term projects or assignments “Finals”, as you will be violating an important University policy.

Use of non-major classes by the apprenticeship program: You may be asked to allow your class to be used for a teaching practice experience by the apprenticeship mentors. While this kind of cooperation is helpful to that program, do not feel that you must give up you class if the timing is not right, or if you
are having difficulty completing your course plans or feel you have done this too many times for one particular class. Often the apprentice will only need to teach a portion of your class. If it is helpful, you may request that materials of a certain nature be addressed in the class to keep the progress of the class on course. Feel free to be candid with the mentor or the coordinator if you have any misgivings on this scheduling.

Conclusion

The School of Dance takes pride in and enjoys the excellent reputation of all aspects of the General Studies Dance Program. It has a history of excellence in its apprenticeship program, the work of the teaching assistants, good morale in the student participants, and a disciplined learning environment. The teaching assistants enjoy the respect and cooperation of their students, their teaching peers, and their mentors. The School views the experience gained in this program as a very important part of the growth and learning that is a part of the graduate student’s overall education here at Florida State University.
Other Financial Aid for Graduate Students

Most graduate students seek some form of financial assistance to help finance their graduate degree program. Such assistance takes many different forms and the funds are derived from many different sources. Some of those funding financial awards are two different processes often with different deadlines. For the most up-to-date information, please visit the Graduate School website at http://www.gradstudies.fsu.edu/Funding-Awards.

Graduate students need to make specific applications for each kind of award they seek. Students should begin the process of seeking financial assistance at least one year prior to the date they wish to begin a graduate program. Almost all fellowships and assistantships require the GRE, GMAT, or LSAT: the appropriate test should be scheduled so that scores will be available prior to the application deadline. For more information please contact the Graduate School or the director of graduate studies of your program. (The Office of Graduate Studies also has a separate flyer, Fellowships, Assistantships and Financial Aid for Minorities and Women, which details special opportunities for women and minorities.)

Fellowsips Within the University

University Fellowships

The Graduate School administers the University Fellowship Program. It is a University-wide competition, open to new and continuing graduate students. The University Fellowship provides a stipend of $18,000 each plus a tuition waiver of up to twelve hours for the fall and spring terms.

Some University Fellowships are designated Presidential University Fellowships and are awarded to newly enrolling graduate students at FSU who must be in a Ph.D. program or a Ph.D. track. These awards are multi-year and provide a stipend of $23,000 for the first and fourth years each, plus a tuition waiver of up to twelve hours for the Fall and Spring terms, funded by the Office of Graduate Studies. The second and third year stipends and tuition waivers are funded by the school at award levels determined by the sponsoring school.

Both the Presidential and University Fellowship carry a health insurance supplement (up to $1,000 per student per academic year) towards the purchase of the university-sponsored student health insurance plan. Applications are available online (PDF document) or in school offices.

Deadline: Early January.

For more information please contact the Graduate School, 408 Westcott, Florida State University, Tallahassee, Florida 32306-1410, (850) 644-3500, or Email: gradstuds@www.fsu.edu.

College Teaching Fellowships

The competitive College Teaching Fellowships are awarded annually by the University to new graduate students. While the Graduate School administers these a specific number of Teaching Fellowships are awarded competitively by each school and college. The base stipend is $6,300, though some colleges and
schools supplement this award. Each college or school decides what duties will be required from the fellow. Depending on the duties, nine to twelve hours of graduate tuition will be waived.

Information about these fellowships is available through the school, college or school.

College or School Fellowships

There are several college and school fellowships available at the University. Those interested should contact in their academic school or program.

Gubernatorial Fellows

This program, established in 2004, provides leadership training to outstanding Florida graduate and undergraduate students interested in public service. By immersing students in key areas of government, including the Executive Office of the Governor and the Governor’s Agencies, these future leaders will obtain first-hand, high-level, on the job training as well as valuable experience and insight on government and how it works. Approximately 12 students from across the state are selected to serve. Eligible candidates are enrolled as graduate students or upperclassmen at a Florida college or university. Each Fellow is matched with projects based on their expertise and interest. They are treated as high-level staff and are expected to participate, perform, and contribute at that level. In an effort to make this program open to all eligible students, all of Florida’s public universities and many of the state’s private colleges have agreed to waive tuition for any student selected into this program. This program affords Florida’s best and brightest a unique opportunity to discover this important, demanding and rewarding world.

Assistantships Outside Academic Areas

Other areas of the University, such as Student Affairs or Finance and Administration, sometimes have available assistantships for graduate students enrolled at the University. Duties and stipends vary, and waivers may be available. Check with your academic program for eligibility.

Teaching Associate Program

Instructional Development Services, a unit in Academic and Professional Program Services (APPS), appoints senior, experienced, teaching assistants (TA) as Program for Instructional Excellence (PIE) Teaching Associates to assist with academic school TA training and to serve as small group leaders and mentors during university-wide programs held by PIE. Associates are experienced teaching assistants nominated by their academic schools and selected and trained by the Program for Instructional Excellence. Teaching Associates receive a stipend of $1500 per academic year. This stipend is in addition to the Teaching Assistant stipend (and waiver) that will be provided by the school.

For information regarding the Associate Program please contact: Connie Eudy, UCC 4505, Florida State University, Tallahassee, FL 32306-2550, (850) 644-8004 or (850) 644-2951, or ceudy@campus.fsu.edu or http://online.fsu.edu/instructor/teachingenhancement.
Internships

There are a variety of internship opportunities provided through graduate programs. Many of these are part of the academic program and are available only at a specified time in that program. Contact the appropriate academic program for information.

Florida House of Representatives Internship Program

The Florida House of Representatives annually selects approximately thirty interns to work with their staffs. The intern must be an enrolled graduate student during the internship. Graduate students from all academic areas are eligible. Internships are for twelve months and interns are provided a stipend of $1000 per month.

For more information please contact Jana Walling, The Senate President’s Office, Room 409, The Capitol, Tallahassee, FL 32399-1100, (904) 487-5229.

Financial Aid

Additionally the Office of Financial Aid administers several programs (work study and loans) that may be used by graduate students. Most support is in the form of deferred loans.

Applying for loans is a complex process that requires a long lead time. The list of Preferred Lenders includes Florida State University and several external companies. This process should begin at least four months prior to the term in which aid is needed. If you have any questions, contact Ms. Jo Anne Clark at the Office of Financial Aid at (850) 644-1641.

Library Resources

There are several volumes in the reference section at Strozier Library (and likely in other libraries) which provide systematic listings of fellowship opportunities for graduate students.

Peterson’s Grants for Graduate Study (Reference, LB, 2337.2, G72)
Directory of Financial Aids for Minorities, 1993-95 (Reference, LB, 2338,D56)
Directory of Financial Aids for Women, 1993-95 (Reference, LB, 2338, D564)
Financial Aid for the Disabled and Their Families, 1994-96 (Reference, LB, 2337.2, F58)
Quick Reference Guide

Office of the Dean of the Graduate School
408 Westcott Building
P.O. Box 361410
Tallahassee, FL 32306-1410
850.644.3500
ggradstds@www.fsu.edu
http://gradschool.fsu.edu/

Office of Graduate Admissions
Room 2249, University Center
Florida State University
Tallahassee, FL 32306-1009
(904) 644-3420
admission@mailer.fsu.edu
http://admissions.fsu.edu/graduate/

The Graduate School’s Academics & Research
http://gradschool.fsu.edu/Academics-Research

Office of Graduate Fellowships and Awards
Scholars Commons, 0027D Strozier Library
116 Honors Way
Tallahassee, FL 32306
850.644.8132
amwest@fsu.edu
http://ogfa.fsu.edu/

Office of Financial Aid
Room A4400 UCA
282 Champions Way
Tallahassee, FL 32306-2430
850.644.0539
ofacs@admin.fsu.edu
http://financialaid.fsu.edu/
School Policies and Procedures

Assessment

Yearly Assessment

Periodic student assessment occurs each semester for each student in the program. This assessment occurs in three phases:

1. A discussion of all major students by all faculty responsible for teaching major courses;
2. Discussion by the Assessment Committee;
3. Conferences with students, when appropriate.

This process is intended to help in the advisement of the student toward his or her successful progress and completion of the dance program. It is an opportunity for the student to receive individual attention from a holistic perspective in a professional setting. Issues may include a variety of areas in the developing dancer’s life such as balance between the academic, artistic and social demands which are a part of university life; career advisement; time management issues; injury and health issues; summer study advisement; or specific training concerns for the individual dancer. A student may also request an assessment meeting when there is a need.

The faculty encourages the dance major to view the assessment process as a positive opportunity for artistic development and as a way to influence their own progress in the school. In order to use this assessment process to the major’s advantage, the student should come to meetings prepared with their own agenda items of interest and/or concern so that there can be a positive and genuine dialogue.

The student is also encouraged to approach individual faculty members for advice in addition to utilizing the assessment process.

Midpoint Assessment

Midpoint assessment occurs when a student reaches the midway point through the curriculum. For an undergraduate who enters the program as a freshman or sophomore this would normally occur during the last part of the fourth semester in the program. For those entering as upper level undergraduates or graduate students, this assessment would occur when ever the student reaches the mid point of the curriculum. This assessment contains specific projections for accomplishing the required technical proficiency levels in both ballet and contemporary dance, any action to be taken, or any special stipulations for the student. The results of this midpoint profile will constitute whether the student is approved for continuation in the program, is being placed on probation as a dance student, or is to be discontinued from the program. If a student is not progressing satisfactorily, the midpoint assessment allows the student time to seek advice on a more suitable major in a timely manner. This process can minimize the need for extending the time to graduate from Florida State University.

Undergraduate students must submit a proposal for an area of concentration for their final two years of study at the time of this midpoint assessment. The assessment committee must approve this proposal before passing the student’s midpoint profile.
Performance Eligibility

To be eligible for school performances the following semester, dance majors must maintain good standing in these areas during the current semester:

- Overall FSU GPA must be at least 2.5 for undergraduate students and 3.0 for graduate students.
- Satisfactory attendance in school activities such as classes, forums and class seminars. It is each student’s responsibility to be familiar with the specific attendance requirements set by the instructor or mentor for each activity;
- Responsible school citizenship

Commitment Policy

To protect our student’s health and professional development, to facilitate the scheduling of rehearsals, and to optimize the number of students who have the opportunity to perform in School productions FSU Dance students will be limited to the following number of concurrent commitments:

- 3rd year or more: 5 commitments
- 2nd year: 4 commitments
- 1st year: 3 commitments

The following are considered commitments:

- Participating in each dance in a School concert rehearsing for three hours per week will count as 1 commitment. Performing in extended works with longer or more numerous rehearsals will be assessed individually.
- Performing as a member or guest of DRT, TBC, Golden Girls, or a similar organization will count at 1 commitment.

At any time during the year, FSU Dancers may have no more than the number of commitments specified above. Under special circumstances, students may petition the assessment committee for an exception to these limits. Please see the School Intranet or the forms section of the bulletin boards on the 1st floor. The assessment committee will decide each petition based on the student’s academic success, health and citizenship.
Studio and Classroom Policies

Enrollment

All students must be officially enrolled through the University in all classes in order to participate. Do not let anyone take class past the drop/add deadline that does not appear on your role. Exceptions may be granted in the following instance:

After an undergraduate dance major student who is an active member of DRT has completed 96 semester hours of her/his curriculum, the student may take 3 credit hours of technique without payment per semester. Attendance at that class must remain consistent throughout the term and satisfy all curricular requirements and regulations pertaining to participation. The School Chairperson in consultation with the Studio faculty grants permission.

Class rosters and the required First Day Attendance Roster may be found on the campus Blackboard site at https://campus.fsu.edu/. Once you have logged into Blackboard
1. Click the Secure Apps tab at the top of the page.
2. Click Faculty Course list.
3. Once it opens, select the semester and year of the class in question and then select the type of report you wish, then click the submit button
4. Click the section number of the class and a report will be generated.

Performance Grades

A student may receive credit for school performance activities by enrolling in DAA 5688 (1 cr.) or DAA 5698 (1-2 cr.) Consultation with the academic advisor is needed to determine appropriate credit amount.

Directed Individual Study

Faculty may agree to work with a student on an individual basis in an area of special interest to the student or on further study beyond coursework available in the standard curriculum. Such DIS work is sometimes also approved if a student is unable to complete degree work within a normal time frame because the school does not offer a required course.

The procedure for arranging a Directed Individual Study is the following:
- Student seeks permission from the proposed instructor and obtains a title for the course.
- Student gets form from Academic Services Coordinator (A.S.C.).
- Student gets the signature of the instructor directing the individual study.
- Bring form to A.S.C. to obtain a course reference number for registering.
- The A.S.C. will get signature of School Chairperson.
- Student is responsible for turning in form to Registrar’s Office and registering for the course online.
Required First Day Attendance Policy and Drop-Add Procedures

Students must attend the first class meeting of each class or be dropped from that class. Instructors must report any student who was not in attendance for a first class meeting to the Academic Coordinator immediately after the first class meeting. Any students who wish to audit your class should be able to provide you with paperwork to confirm their auditing status. You should provide space for students registering for a grade before allowing auditing students to join your class. It is the responsibility of each student to drop or add other classes within the period allowed by the University. If help is needed with this process, please see the Academic Coordinator.

Class Periods and Attendance

Class activity begins and ends as scheduled by the School. Promptness in arriving for class is expected. We realize that your schedules are tight. If you have a special problem in this regard, please let us know. Faculty are not allowed to keep students in class past the scheduled class time. If a class is running over and you need to leave at the scheduled time, please be respectful, but feel free to leave. If this becomes a chronic problem with any class, please inform the Co-Chairs.

No classes, meetings or rehearsals are to be scheduled for students by anyone during the scheduled lunch break.

Students are expected to attend all classes. If absence occurs, an explanation to the instructor is considered to be a proper professional courtesy. Specific attendance policies will be outlined in course syllabi. As a general rule, absences of more than 10% of class will impact the course grade. If your absences are going to be extended, communicate with the appropriate faculty whose classes are being missed and explain the reasons and need for your absence. If possible, do this in advance; if not, talk with faculty as soon after the absence as possible.

Excessive absences may hinder progress and therefore affect your work and subsequent assessment. Technique classes that are missed may not be made up by attending other technique classes without permission. Any alternate activities or modified participation in studio class because of injury should be approved by the faculty involved in collaboration with the dance injuries faculty and/or appropriate medical consultants.

Occasionally an instructor may wish to have an alternate activity (i.e. attendance at museum or performance) in lieu of class. If you have difficulty in meeting this request due to work or academic schedule or for financial reasons, alternate arrangements may be made by faculty.

Excused Absences

A reasonable number of absences are considered excused with proper documentation:

- Religious holidays (of your religion)
- Trips in which you are an official representative of the university
- Illness
- Death in the immediate family.

Instructors will cooperate in providing students with opportunities to make up any work that may be missed because of observance of any excused absence. Such arrangements should always be made prior to the event if possible.
**Professional Development**

The School of Dance understands the importance of and encourages professional development outside of the university when it does not interfere with a student’s progress toward graduation. Possible appropriate examples of professional development opportunities might include auditions or job interviews for students who are close to graduation, performance opportunities (other than officially sanctioned University activities such as DRT, performing at ACDFA, which are already excused), presenting papers, attending appropriate conferences, or research or creative activities. The application form to have absences excused for this type of professional development is available on the School Intranet site for download. The Assessment Committee will review all applications.

**Dress Code for Dance Majors for Studio Technique Classes**

**Ballet**
- Hair: Should be neat and pulled back away from the face.
- Women: Black leotards, any style; mid-thigh sheer ballet skirts permitted at teacher’s discretion; pink tights, ballet and pointe shoes
- Men: Black tights (belted at the waist) and black shoes, with a leotard or form-fitted T-shirt (which should be tucked in under the tights at the waist).
- Sweaters or warmers must be snug fitting. The important factor is that the body line be clearly seen.

**Contemporary Dance**
Appropriate dancewear (leotards, tights without feet, unitards, etc.) that is neat and form fitting is required. Color choices and options regarding leg and body warmers will be determined at the discretion of the instructor.

**Syllabi and Written Objectives**

As per University policy, faculty will provide students with a syllabus, with written objectives for each course within the first full week of classes.

**Liability Statements**

Each student will be asked to sign such a liability waiver in order to participate in a studio class or rehearsal at the beginning of each term. This statement acknowledges the student’s assumption of responsibility for all risks involved in her/his participation in the listed activity. These forms are available through the Academic Services Office and should be filed there upon signing. When possible, these forms will be placed in your mailboxes with your class rosters prior to your class time.

**Evaluation of Faculty**

Each term, all students will be asked by faculty to fill out university evaluation forms. The procedures of evaluation will be handled by a student proctor appointed by the faculty. The faculty must not be present during this evaluation process.
Examinations

All final examinations will be given per the university’s final examination schedule. If a student wishes to take a final examination at a time other than that scheduled, permission must be obtained from the Dean of the College of Visual Arts, Theatre and Dance. Frequently, final examinations are not given in studio classes inasmuch as continuous assessment is usually the basis of the grading.

Incomplete Grades

A student who is passing a course but has not completed all of the required work in the course may, at the end of the term, request an “incomplete” grade. It is the student’s responsibility to request the “incomplete.” It is the instructor’s privilege to grant or deny it. Please consult the FSU Bulletin for full details.

Dressing Areas

Dance majors have designated dressing rooms in Montgomery. (Women: 109 MON; Men: 110 MON). Use of public restroom areas in Montgomery is not allowed for dressing purposes.

Use of Dance Office Materials, Machines, and Supplies

If you are preparing materials or performing an authorized task for the School, you may certainly use School equipment and supplies. Otherwise, students must pay for their own printing and copying in the computer lab and supply their own paper and other supplies for personal work. No one may use the School copier for personal projects, including printing of resumes or class work.

General Studio and Classroom Policies

- No Smoking. The State of Florida has banned smoking from all public buildings
- Food and drink, other than water, are not allowed in the studios, classrooms, Dance Theatre or dressing rooms under any circumstances.
- University regulations forbid faculty and students allowing small children in classes. Students bringing children to class will be asked to leave.
Facilities

Rededicated in the fall of 2004 after a seventeen million dollar renovation, Montgomery Hall is one of the best dance facilities in the country. We need your help to keep it that way.

IMPORTANT. Our facilities and equipment, including our studios, are for use by School of Dance faculty, staff, approved guest artists and students only. Outside groups, even with faculty, staff or student participation are not allowed to use any facility or equipment of the School of Dance without the permission of the Co-Chairs.

General rules for our space include
• No Smoking. The State of Florida has banned smoking from all public buildings
• Food and drink, other than water, are not allowed in the studios, classrooms, Dance Theatre or dressing rooms under any circumstances.
• Do not post anything on any board other than the General postings board in the vending area without permission from the production or office staff. Do not pin, staple, or attach in any manner, anything, anywhere without approval from the production staff.
• Construction of props or scenery is not allowed in the building. Painting of anything, in any manner, in or around the building, is not allowed in the building without permission of the production staff.
• University regulations forbid faculty and students allowing small children in classes. Students bringing children to class will be asked to leave.

Access

We have swipe card locks on most of our exterior, studio, classroom and lab doors. Use your FSU ID card in the swipe access stations to gain access. Graduate students, faculty and staff have 24/7 access. Effective fall of 2010, undergraduates will be granted access to all studios and labs from 7:30 am to 10:00 pm, Monday through Friday. On Saturdays undergraduates have access to all studios and labs from 8:00 am until 5:00 pm and to labs only until 10:00 pm. On Sundays undergrads have access to labs only from 8:00 am until 10:00 pm.

On a normal class time schedule, the external doors should unlock automatically each weekday morning before you arrive and at 8:00 a.m. on Saturdays. They will not automatically unlock on Sundays. The exterior doors will become exit only at 9:30 p.m. on weekdays and at 5:00 p.m. on Saturdays. The studio doors will be unlocked for classes on weekdays. After 5:30 p.m. and on weekends, users will have to use their swipe card for access. Labs will remain locked and swipe cards must be used to enter at all times. During holidays and breaks when the office staff is still working in the main office, only the front door leading to Landis Green will be unlocked during normal business hours. You will have to swipe to enter all other spaces. During holiday, breaks and emergencies when the office staff is not working, you will need to swipe to enter all spaces at all hours.

If you have access issues, please see the facilities/security/production coordinator, Russ Marsh.
Locker Rooms

There are locker rooms provided for both men and women. If you wish to use a locker, please select one and provide your own lock. Please remove everything from your locker before leaving at the end of spring or summer session B. Locks will be cut off and contents removed at the end of summer session B so that the lockers may be cleaned.

Conditioning studio

Those wishing to use the conditioning studio and equipment must be properly trained in its use before being allowed to use the equipment. Please see Dr. Tom Welsh or one of the graduate students assigned to the Dr. Welsh for more information.

Rules specific to the conditioning studio include
1. Always dress in dancewear when using equipment.
2. Work with a trainer, coach or partner
3. Only attempt exercises you have been trained to do.
4. When finished
   a. Spray and wipe down naugahide surfaces.
   b. Release lines from cleats and loops over shoulder rests.
   c. Leave only blue spring attached (center hook).
   d. Place footplate, soft side down on carriage.
   e. Place box on floor beside Reformer.
   f. Cover Reformer.
5. As you leave, turn out lights if you are the last to leave
6. Report any problems to Dr. Welsh or appropriate graduate student assistants.

Studios

All of our studios are equipped with sound systems that include CD/DVD players, and iPod connections.
In addition to the General Facility Rules, the following rules are specific to our studios
• Do not put tape on the floor without permission from the production staff.
• Rosin or shoes with rosin on them are not allowed on any dance floor.
• Spiked heel shoes and shoes that cause marks are not allowed. Tap shoes and other types of non-marking shoes are allowed in the shoe studio, 301.
• This floor will not support the weight extremely heavy objects. Do not move the pianos or you could damage the floor.
• Sharp objects or scenery that may cause marks on the floor is not allowed. The use of nails, screws, adhesives, or the drilling of holes is not allowed.
• Clean up after yourself. You may not leave scenery or props in the studios without permission from the production staff.
The Computer Lab (Room 119)

Computer Stations

The Computer Lab is equipped with 19 Apple iMac computers. Each station should remain clean and orderly.

Printing

A pay-as-you-go printer has been provided in the computer lab. Users will need to have funds available on their FSU card in order to use the printers. Lab Assistants are available to assist, as needed.

Video Cameras and Technology Equipment Available for Circulation

All equipment items available for circulation must be reserved online prior to pick-up. Equipment reservation requests may be completed by visiting our school intranet site. Available equipment may include camcorders, tripods, and accessories.

Anyone needing to check out equipment from the lab should:

1. Reserve the equipment on the intranet site.
2. See a Lab Assistant, the Lab Director or Technology Faculty/Staff for access to the equipment closet in the lab. Please see posted schedule for staffed hours. Also make any special equipment pickup arrangements at least 24 hours in advance.
3. Complete the appropriate checkout form located in the binders in the lab.
4. When checking out a camera, inventory the contents of the camera case as you complete the form. Once the equipment is signed out you are responsible for any loss or damage to the equipment due to misuse or neglect.

When returning equipment:

1. See a Lab Assistant, the Lab Director, or Technology Faculty/Staff for access to the equipment closet in the lab. Once again, check the schedule for staffed hours to ensure that someone will be available to assist in check-in.
2. Complete the check in portion of the checkout form in the binder.
3. When returning a camera inventory the contents of the camera case as you complete the form.
4. Have the Lab Assistant, Lab Director, or Technology Faculty/Staff confirm that all equipment and accessories were returned properly by signing the form. Failure to comply with these checkout procedures may result in loss of lab privileges.

Equipment must be returned on time since others may have placed a request for use online.

If any technology equipment must be returned after hours, when there is no lab staff on duty, it should be given to available staff members. The next morning a lab staff member will inventory the camera and place it back into storage. If items are found missing or damaged, you will be contacted.

Equipment may not be left unattended! It is best to make an appointment with a Lab Assistant to return equipment if the lab is not being monitored at your desired return time. When filling out the checkout form you will be asked by the Lab Assistant to identify an anticipated return time. The equipment may not be checked out unless you have a plan for when and how it is to be returned.
Equipment may not leave campus! You must fill out the appropriate off campus equipment use form and obtain permission before taking any equipment off campus.

Video Dubbing

Video dubbing stations are available in the Computer Lab. Video formats supported include VHS, DVD, and Mini-DV. Please see posted instructions for dubbing, or ask for help from the Lab Assistant on duty. Please DO NOT rearrange cables. A special Fire wire cable is also available in the lab for dubbing from Mini-DV to Mini-DV. You must have proper documented permission before duplicating any copyrighted works or performances.

Lab Policies

- No Smoking. The State of Florida has banned smoking from all public buildings.
- No food or drink is to be consumed inside the lab. Please enjoy food and drink outside the lab.
- You may leave your food with your belongings on the provided shelves near the lab entrance.
- Voices in the lab should be kept at a minimum. We encourage a library atmosphere conducive to concentration and productivity. Excuse yourself to the hallway or Green Room to conduct cell phone conversations.
- An activated FSU ID is required for entry into the lab. Repeated requests to enter the lab without an ID will result in the loss of lab privileges. If your card is not working see Russ Marsh.
- Only Lab Assistants and authorized faculty/staff are allowed behind the lab counter and inside the lab closet.
- Please be considerate of others. Space in the lab is limited. Dance bags may be stored on the shelves by the entrance or in designated areas.
- You are responsible for your own data. Files should be regularly backed up to a personal CD, DVD, or an external hard drive. The lab staff is not responsible for any data stored on lab computers, and at times without notice may move or remove files to keep lab computers running properly. Please see a Lab Assistant or technology staff member if you need instruction on how to backup your data. This is especially important for video projects. When working with video, files should be stored on the local Video Drive, never on the Desktop or within your server account.
- Software should not be installed on any machine. Any student caught installing non-approved software on lab machines will have lab privileges revoked.
- Please do not move, delete, or change any settings to any lab computer or equipment before checking with the Lab Director.
- Be considerate of others when working with sound. Use headphones provided or bring your own.
- Neutralize the station when you finish working. At the end of each session, users are asked to save all files, log out, put the computer to sleep, clean up the space, and push your chair in properly.

Lab Staff

The Computer Lab is staffed by a Lab Director and a number of graduate Lab Assistants. The lab’s Director acts as administrator and supervisor. Lab Assistants hold graduate appointments and are paid to assist, to the best of their ability in the lab. Although varied in experience, each Lab Assistant is enthusiastic to assist in problem solving and eager to learn through interaction. The staff is available to support your technological needs. Use them.
Plasma Screen.

The Plasma Screen located at the front of the lab is for use in class and by approved personal only. Do not use this screen unless you receive permission by approved staff.

The Media Studio (Room 120)

The Media Studio is a dedicated facility for high-end technology projects that require specialized equipment and software. MANCC, faculty, and guest artists share this space. Lab Assistants, under supervision by the Lab Director or technology faculty, may also be assigned special projects that utilize this facility. This area may also serve as a video control booth for events in the Black Box Studio.

The Audio Lab and Recording Studio (Room 118)

The Audio Lab is equipped with 8 iMac computers for students and faculty to enjoy creating and editing music.

- Each station should remain clean and orderly. Absolutely NO FOOD OR DRINKS may be brought into the lab under any circumstances.
- Voices in the lab should be kept at a minimum. We encourage a library atmosphere conducive to concentration and productivity. Please excuse yourself to the hallway or Green Room to conduct cell phone conversations.
- An activated FSU ID is required for entry into the lab. Repeated requests to enter the lab without an ID will result in the loss of lab privileges.
- Only the Audio Lab Coordinator or the Technology Specialist may install software.
- Please do not attempt to move, delete, or change any settings
- Be considerate of others when working with sound. Use headphones provided or bring your own.
- Selecting an icon located on the desktop will launch software. At the end of each session, please neutralize the station by quitting all software and logging out.

The Recording Studio/ Coordinator’s Office (Rooms 118A and 118B)

All recording sessions must be scheduled with the Coordinator. Though spontaneity is encouraged, try, if possible, to schedule times 24 hours in advance to ensure that you get adequate time to complete your project with the recording engineer.

Absolutely NO FOOD OR DRINKS may be brought into the recording studio under any circumstances. A great deal of professional equipment is utilized regularly in that space.

We ask that students DO NOT TOUCH any equipment in the recording studio unless expressly directed to do so by the Coordinator. Use of the studio may be scheduled with the Coordinator only.
The Black Box Studio (Room 121)

Equipment and Screens

The Black Box Studio is a designated space usually reserved for MANCC Artists and for research in dance performance technologies and dance documentation. Because of this, a great deal of professional equipment will be utilized regularly in the space. From time to time equipment may be left in place to minimize set-up time for upcoming projects. We ask that students DO NOT TOUCH any technology equipment (cameras, computers, tripods, cables, etc.). If something must be relocated for class or rehearsal, please ASK FOR ASSISTANCE. The blackout curtain and the cyc suspended on the track system should not be adjusted without supervision and extreme care.

Props and Sets

Productions and other projects rehearsed in the Black Box Studio may require the use of large props and sets that will be stored along the periphery of the room. These project-specific items should not be used unless you have acquired SPECIAL PERMISSION.

Stage Lighting

We make an effort to maintain an extremely basic stage lighting package, however, it may not always be available, right before or after MANCC artists with lighting needs. NO ONE MAY USE THE LIGHTING SYSTEM WITHOUT BEING TRAINED BY THE PRODUCTION STAFF.

Safety

Due to the multi-faceted nature of the Black Box Studio the atmosphere of the space may change regularly. Please observe the studio prior to classes or rehearsals and identify any obstacles that could be considered dangerous. Please use care in spatial awareness and avoid dancing near the curtains and cyc.

The Faculty Warm-up Studio

The faculty warm up studio is for faculty only and is available on a first come – first serve basis.

Technology Enhanced Classrooms

All of the classrooms in Montgomery Hall are equipped with white boards, audio system, video projection systems, document cameras, computers and laptop connections.

Please visit the Technology Enhanced Classroom site at http://condor.tecad.fsu.edu/ to:

1. Register for a classroom computer account
2. Acquire training or information on equipment
3. Report problems

The School of Dance production, facilities and technology staff do not service these classrooms. Please see the Academic Coordinator, Stephanie Farmer, for classroom reservations or other questions.
Faculty Lounge, Student Lounge/Green Room

The faculty lounge is for the general use of faculty and staff. The student lounge is for the general use of students. They are not places for meetings or classes. It is up to those using the lounges to keep them clean. Please pay special attention to the refrigerator and keep track of your food. Through away old items!

Lounge furniture is intended for use in the lounge only. The furniture may not be used as props. Do not remove furniture from the lounge.

Conference Rooms

Conference rooms are for faculty and staff meetings only. Students may use the conference rooms with faculty approval only in special cases, like SAC or Cogs meetings. Only faculty and staff may reserve these rooms via the Intranet at http://intranet.dance.fsu.edu/apps/schedule/day.php?area=1

In the past, most meetings found in the School calendar are entered into the conference room schedule at the beginning of the year. With current staffing, this may not always occur in the future. Committee Chairpersons and those scheduled for meetings should double check the schedule to see if a room has been reserved. Do not remove furniture from the conference rooms.

Offices

Office assignments are made by the Co-Chairs in consultation with the staff in charge of facilities. Please do not remove furniture from an office without the approval of the staff member in charge of facilities.

Administrative offices

All faculty and graduate students have keys to the main administrative office suite off the main lobby, 202 Montgomery, so that they may access their mailbox.

Faculty offices

Please see the Intranet contact information section for the location of faculty and staff offices. Most faculty offices are located in the faculty office suite on the first floor.

Graduate Student Cubicles – Room 006

Graduate Students may select a third to a half of a cubical (depending upon the number of students) in room 016 when they arrive. Please be respectful of your neighbors and keep your area clean and use headphones when listening to music.

Costume Shop – Room 002

Only those approved by the Costumer may use costume shop equipment and facilities.
Archive – Room 003

The School’s archive is secured within a temperature and humidity controlled space inside Montgomery Hall. Access to the collection is made available through special arrangements with Lab Assistants or the Lab Director. No materials may be removed from the archive without written permission and may never leave Montgomery Hall.

Maintenance Issues

Please report all maintenance, and safety issues to the Production Coordinator/Facilities staff person, Russ Marsh by completing the maintenance request form on our Intranet. If immediate action is needed, go directly to his office, 310 Montgomery, or call him at 644-9973.
Safety and Security

Your personal safety and security is important to us. You must be aware that a college campus is a community in which crimes and accidents take place, just like any other community. Your awareness of procedures, advisements and activities around you will help keep you as safe as possible. Evening rehearsals pose a particular problem. The cardinal rule is this: Do not be alone in Montgomery or in any other building on campus.

Information specific to Dance:

• There is safety in numbers. Do not be alone in Montgomery. When leaving the building, leave in the company of others.
• We have Blue Light stations in our studios, conditioning lab and student locker rooms. We also have stations in the southwest parking lot and the northeast green space. They operate just like the Blue Light Trail stations found around campus. Simply push the call button and you will be able to talk with an officer. If you hang up or do not respond to the officer over the phone, assistance will be dispatched to your location.
• Report any suspicious circumstance, event or person on Dance premises to our Production and Facilities staff immediately. In case of emergency call 911.
• Do not leave personal belongings near doorways in studios. Lockers are available in Montgomery dressing rooms. Please provide your own lock.
• Your own caution and awareness continue to be your best protection and a valuable model for everyone.

Securing Facilities

Anyone using a studio is responsible for turning off all lights, closing all windows, and making sure all doors are closed before leaving a studio unless the next user is standing in the space and waiting to take over.

The Dance Theatre is not on the swipe card system. Anyone using the Dance Theatre is responsible for securing, locking, and alarming the theatre and related spaces each and every time they use it, twenty-four hours a day. If you are responsible for securing the theatre, you will need keys, alarm codes, and a briefing on how to use them. Please see the production staff at least one week before the first time you use the space. We encourage all choreographers and rehearsal directors to have their dancers use the lobby entrance of the theatre only. The theatre elevator is not for general use on the theatre and supply room levels and should not be able to access these floors during rehearsals.

Check List and Procedures For Securing Studios

• Put away all props and scenery. Please take all props and scenery with you. Do not store anything in the studios without permission from the production staff. Please do not bring in any props or scenery that does not comply with the studio rules, regulations or guidelines.
• Turn off the sound and video systems
• Close all windows
• Turn off the lights
• Secure Doors. Please make sure all doors shut and lock behind you.
Check List and Procedures For Securing The Dance Theatre

- Put away all props and scenery. Do not store anything in the theatre without permission from the production staff. DO NOT LEAVE ANYTHING IN THE WINGS! Please do not bring in any props or scenery that does not comply with the theatre rules, regulations or guidelines.
- Turn off the performance lighting. If you have used the performance or stage lighting system, make sure that all lights are off and that the system and faders are clear or off. Stage lighting is not to be used by anyone other than the production staff without prior training and approval. Serious injury, damage our fire could occur with improper use.
- Secure Doors
  - Backstage door across from elevator (check the elevator while you are there see below)
  - Main lobby doors on 2nd floor (make sure the crash bars are not “dogged” down and that the door closes and locks)
  - Inner lobby door to stairwell (should always be locked, make sure it is closed)
  - 3rd floor lobby/stairwell doors
- Make sure the elevator is turned off. Press either elevator call button and the elevator should respond. It will come to the theatre level even if the “lock out” switch is activated. This is so someone may always leave by the elevator, but if the “lock out” is activated, they may not enter the theatre. Check to see if the switch labeled “Lockout 2” inside the elevator car is “ON”. This is confusing but it means that “Lock out” is on and the elevator will not open on the theatre level.
- Turn the general room lighting off and exit There are general room lighting control switches located near each door into the theatre; the backstage door, both entrances to the house from the inner lobby, and by both third floor entrances. They are simple single push button switches that turn on or off a pre-designated lighting scheme.
- Turn on the alarm. There are alarm keypads located backstage by the backstage door, in the inner lobby next to the door to the main lobby and by the southern 3rd floor entrance. Simply punch in the alarm code and wait for the screen to tell you the alarm is ready. You will have 30 – 40 seconds to turn off the lights and exit.
- Turn off the inner lobby lighting, except for the one circuit with the switch taped down.

If you accidentally set off the alarm

- Quickly call the FSU police at 644-1234 and inform them
  - You have set an alarm off by accident in Montgomery Hall, Room _____. (The theatre is room 208 or just tell them the Dance Theatre)
  - Give them your name and position in the School.
  - They still may send someone over to check on the situation. Meet them.
- If you have an alarm code,
  - Immediately turn off the alarm by putting in your code.
  - Put in your code again to reset the alarm
  - Put in your code once more to alarm the space and quickly exit.
  - Send an e-mail to the Security Coordinator, Russ Marsh at rmarsh@fsu.edu
- If you do not have an alarm code,
  - It is extremely important that you get the alarm turned off, reset and rearmed. You may not leave any of the alarmed spaces unalarmed after hours. Try to find someone in the building who has a code to reset and rearm the alarm. All faculty, production staff and concert producing MFA candidates should have theatre keys and alarm codes. If you have set off the alarm in the media center, only the technology faculty/staff, production staff, and MANCC staff have keys and codes.
If you cannot find anyone call the Security Coordinator, Russ Marsh at Production and Security (Russ M.)

<table>
<thead>
<tr>
<th>Work</th>
<th>Home</th>
<th>Cellular</th>
</tr>
</thead>
<tbody>
<tr>
<td>644-9973</td>
<td>577-3065</td>
<td>491-7658</td>
</tr>
</tbody>
</table>

**Campus Wide Information**

FOR EMERGENCIES DIAL 911. For non-emergencies dial 644-1234.

The Blue Light Safety Trail

The Blue Light Safety Trail is a campus wide system of automatic dial telephones on poles topped with blue lights. Many buildings on campus, including ours, also have stations inside the facility. Simply pick up the phone or push a button and you will be connected with the police station and an officer will be dispatched to that location. If you hang up or do not respond to the officer over the phone, an officer will still be dispatched to that location. Fire alarms may also be pulled in any other areas if you are in jeopardy.

SAFE Escort Service

The Student Government Association operates the SAFE Escort Service. They will be glad to escort you to your car or dorm at night. Call 644-7233 (644-SAFE). You will be asked for your name when you call and the escorts know your name when they arrive. Feel free to ask for identification also.

FSU Alert

FSU ALERT is Florida State University's emergency notification system. If there is a condition that threatens the health and safety of persons on campus, university officials will warn the campus community using one or more of the following 29 methods:

Primary methods of notification (for more information http://www.safety.fsu.edu/emergencymanagement/fsualert.html)

1. **www.fsu.edu** During an emergency at Florida State University, the main university Web Site will include prominent links to the Alerts Page. Look for one of the following.
   a. "Emergency Info" under "Quick Links". (click HERE to see a sample)
   b. Red FSU ALERT box under News / Events. (Sample)
   c. Gold FSU ALERT top banner. (Sample)
   d. Complete override of the Front Page with the Alerts Page.

2. **Alerts Page - alerts.fsu.edu** Everything points here. This is the official source for the most up to date emergency information and announcements. Within minutes, emergency and administration officials will post details regarding the emergency, protective action recommendations, and official announcements regarding cancellations, closures, etc. This page is available 24/7/365 with the latest information about any potential threats, and links to preparedness information.

3. **Outdoor Warning Sirens**: FSU has three outdoor warning sirens that cover the Main Campus. Click HERE to read more about our siren system.

4. **Indoor Sirens**

5. **SMS Text Messages**: By registering your cell phone number with the university you will receive emergency text messages alerting you to a current or imminent threat. FSU encourages
you to select a unique ringtone on your cell phone for FSU ALERT messages; which will always be sent from the same number - 69310.

a. **FSU Students:** Use Blackboard to register, confirm your registration, or to unsubscribe. Click HERE for details.

b. **FSU Employees:** Use OMNI to register, confirm your registration, or to unsubscribe. Click HERE for details.

c. **Others:** Non-FSUID persons with a legitimate need to receive FSU ALERT Text Messages may APPLY HERE.

6. **Email:** FSU can quickly alert students, faculty, and staff of emergency conditions by sending an e-mail to your official fsu.edu e-mail address. Don't use your FSU e-mail address often? That's OK. Go to the FSUID Web site to enable e-mail forwarding to a different account. Parents and Families may register to receive emergency e-mails from the FSU Family Connection. All other Non-FSUID persons with a legitimate need to receive FSU ALERT e-mails may APPLY HERE.

7. **Blue-Light Safety Phones:** The same blue light system that allows you to contact FSU Police from approximately 400 locations on campus may also be used to alert you during an emergency. Select phones out of range of the outdoor may be used to play an emergency recording. Also, as a visual indicator, all the blue strobe lights can be set to blink simultaneously, signifying that an emergency message has been disseminated via text message, e-mail, or posted on the university Web site.

8. **(850) 644-INFO Hotline:** Official emergency information may also be accessed by calling (850) 644-4636.

9. **AM 530 Visitor Information Radio:**

10. **Voice-mail Message:** Voice-mail enabled campus telephones, such as in employee offices, may receive an emergency message in their inbox. Due to limitations with our current system, the 'message waiting' indicator light will not be illuminated.

11. **Reverse-Dialing:** Commonly referred to as "Reverse-911," the University has limited capability to call telephones with a recorded message. Due to current capacity limits, only key university administrators and visually-impaired students will receive reverse-dialed calls.

12. **Computer Network Pop-Up Windows:** Technology Enhanced Classrooms and student computer labs administered by the Office of Technology Integration can be targeted with emergency information pop-up windows on the screens of every computer. This feature will soon expand to include other networks on campus as well.

13. **NOAA Weather Radios:** FSU has nearly 100 National Oceanic and Atmospheric Administration (NOAA) programmable weather radios distributed throughout campus in residence halls and other key central locations. The School of Dance has also purchased our own. They are located in the lounge area, the main office, the production office and the theatre control booth.

14. **RSS Feeds:** Consult your software provider for details.

   a. All feeds combined: [http://blog.ucs.fsu.edu/safety/feed/](http://blog.ucs.fsu.edu/safety/feed/)

15. **Network Login Pages:** Two Web sites that most every student, faculty, or staff members visit on a regular basis are BlackBoard and/or OMNI. Emergency information may be posted on the login screens and throughout these Web Sites.
16. **Facebook**: FSU ALERT also has a presence on the popular social networking website, [Facebook](#). This will provide the over 59,000 Facebook users in the FSU network the opportunity to receive official emergency information. Click [HERE](#) to go to the FSU ALERT page on Facebook, and "become a fan" in order to receive notices.

17. **Myspace**: FSU ALERT also has a presence on the popular social networking website, [Myspace](#). Click [HERE](#) to go to the FSU ALERT Myspace profile and "add as a friend".

   NOTE: Myspace updates approximately every 15 minutes. For the most current information during an actual emergency, navigate to [alerts.fsu.edu](#).

18. **Twitter**: FSU ALERT also has a presence on the popular social networking website, [Twitter](#). Click [HERE](#) to go to the FSU ALERT Twitter profile and "follow".

19. **FSU Mobile App**: Download the FREE FSU Mobile app for your iPhone, iPad, or iPod Touch [HERE](#). Get FSU ALERT messages by going to NEWS > ALERTS. Versions for Droid and Blackberry coming Fall 2010. NOTE: FSU Mobile updates approximately every 15 minutes. For the most current information during an actual emergency, navigate to [alerts.fsu.edu](#).

Hurricanes Preparedness

Hurricanes are a fact of life in Florida. We strongly advise you to create and maintain your own Hurricane/emergency preparedness kit and supplies. We suggest you visit the Tallahassee Red Cross hurricane web site for more information at [http://www.tallyredcross.org/py_hurricane.html](http://www.tallyredcross.org/py_hurricane.html)

Thagard Student Health Center

Thagard Student Health Center is located just off of the northwest corner of Montgomery Hall. It is a fully accredited primary health care facility providing a wide range of medical care and outreach services for students.

In the event of a life-threatening emergency, call 911. For other after-hours healthcare needs, call or go to a walk-in clinic or one of the two emergency rooms at:

**Tallahassee Memorial HealthCare**
1300 Miccosukee Rd.
(850) 431-1155

**Capital Regional Medical Center**
2626 Capital Medical Boulevard
(850) 325-5000

**Patients First** - 7 locations in Tallahassee:
3401 Capital Circle NE - (850) 386-2266
1690 N. Monroe St. - (850) 385-2222
3258 N. Monroe St. - (850) 562-2010
505 Appleyard Dr. - (850) 576-8988
2907 Kerry Forest Pkwy - (850) 668-3380
1160 Apalachee Pkwy - (850) 878-8843
1705 E. Mahan Dr. - (850) 877-7164
Victim Advocates
If you or someone you know is a victim of a crime, you may need to talk with someone about your options. It is not uncommon to experience a broad range of emotions including fear, confusion, anger, guilt, frustration, and tremendous sense of loss. These are all NORMAL reactions to what has happened. You do not have to go through this alone. An advocate is on call twenty-four hours a day to respond to FSU students who are victimized, or any other person who is victimized on our campus, or by an FSU student.

Services offered include emotional support, instructor notification, referrals, and educational programming for our campus community.

The Dean of Students Department Victim Advocate Program
http://victimadvocate.fsu.edu/
University Center A, Suite 4100
Tallahassee, Florida 32306-2440
Fax: (850)644-0687
Daytime Phone: 850.644.7161
Evening Phone: 850.644.2277

Weeknights and Weekends:
644-1234 (FSUPD)
Ask to speak to the on-call advocate
Dance Injuries: Care and Prevention

Injuries are an ever-present health concern for dancers. It is almost inevitable that at some point in your training you will face an injury—your own or another dancer’s. Injuries may be of a sudden and traumatic nature, resulting from a bad landing or fall, or they may develop over time in as a reaction to overuse, weaknesses, or technical faults. Whatever the cause remember to:

**RICE Your Injury Immediately**

- **Rest** Sit down and get the weight off the injured part immediately. Do not continue to dance until you are sure that doing so will not cause additional damage.
- **Ice** Ice your injury (20 min. on, 10 min. off) as often as possible for the next 48 hours. There is an ice machine in the student lounge (106 Montgomery) and plastic bags can be found in the first aid kits. If ice is not available, run cold water over your injury.
- **Compress** Wrap your injury with a tensor (ACE) bandage to limit swelling.
- **Elevate** Elevate the injured part to heart level or higher and keep it elevated as much as possible for the next 48 hours.

RICE-ing a traumatic injury will reduce pain, swelling, scarring and the chance of making the injury worse. Injuries that develop over time may also benefit from RICE-ing, but will probably require additional intervention to correct the underlying cause.

**Reporting Your Injury**

Please complete a *Dance Injury Report* (blank forms in gray bins next to Conditioning Office door) for any injury that compromises your ability to participate fully in classes, rehearsals or performances. Return your completed injury form to the Conditioning Studio office. The information you provide will help us advise you on resolving your injury and reducing your risk of sustaining related injuries in the future.

**Seeking Treatment**

If you have a medical emergency on or off campus, dial 911. If you are on campus, and there are others to say with the injured person, try to call from a campus phone. If you cannot leave the injured person, call from a cell phone or use the emergency stations in the studios or locker rooms.

If you may have damaged body tissues (fracture, sprain, dislocation, laceration or the like), please visit:

- Thagard Student Health Center (NW of Montgomery Hall) 644-4567

Thagard Student Health is a fully accredited primary health care facility providing a wide range of medical care and outreach services for students. If the Health Center is closed, you may wish to visit one of the urgent care clinics. The following have extended hours, are close to campus, and is approved by your health insurance plan:

- Patient’s First (Lake Ella), Walk-in Clinic (1690 N. Monroe) 385-2222:
- Tal. Memorial Hospital, Urgent Care Center (1541 Medical Dr.) 431-6824.
The Student Health Center has a Physical Therapy clinic staffed by Tyressa Judge, PT, who has been working with FSU dancers for more than 10 years. With a physician's referral, you may arrange to see her for treatment using your personal for family health insurance. Please call for an appointment:

- Physical Therapy (Thagard Student Health Center) 644-0570.

Getting Advice on Managing Injuries

Not all dance injuries require treatment by a health care professional, but sometimes it is difficult to know when treatment is needed, who to see, or what you might do instead. The Dance faculty are not trained to practice medicine, but can serve as a sensitive and informed referral source. Ask your teachers' advice if you have an injury.

The School of Dance contracts with the Thagard Student Health Center (TSHC) to provide injury management consultations for dance majors. During our busy seasons, Physical Therapist Tyressa Judge comes to Montgomery Hall once a week to consult with dancer majors individually. To arrange a consultation with Tyressa, complete a Dance Injury Report (in bins next to Conditioning Studio office door) and deliver it to the Dance Conditioning Studio staff with a request for a consultation with Tyressa. If your need is urgent, you may request a dancer's consultation appointment at her clinic (basement of THSC), but you may be asked to see one of the health care providers upstairs first. The funding source prohibits Tyressa from providing treatment under this contact; for treatment, you will need to use your own health insurance.

If you have questions about treatment options or strategies for reducing injury risks, you may contact dance science faculty member Tom Welsh (Montgomery 138/107; 580-1004, eve) or the Dance Conditioning Studio graduate assistants. They will be able to give you their undivided attention if you sign-up for an appointment in the Conditioning Studio (107 Montgomery). The Dance Conditioning Studio is available for your use anytime your student ID card is active and no classes are meeting in the Studio. More information on injury risk management will be offered in your dance science classes. You will receive more information about injury risk management in your dance science classes.

Diet and Nutrition

Dancers have special needs regarding optimal nutrition. These demands can lead to misguided weight control efforts that can develop into eating disorders. The only sustainable approach to maintaining a healthy dancing weight is to eat modest portions of a variety of nutritious foods and to engage in regular aerobic activity. For advice on these issues, please consult any of these resources:

- Dance technique and conditioning faculty
- Thagard Student Health Center Nutritionists - 644-8871 (Health Promotion)
- Student Counseling Center - 644-2003
- Leach Student Recreation Center - 644-0548 (Trainer’s Desk in the lobby)

Workman’s Compensation

The following is excerpted from http://www.safety.fsu.edu/wc.html on August 25, 2010. For Up to date information, please contact our human resources rep, Anna Singleton.
The purpose of the Workers' Compensation program is to coordinate and manage claims relating to work injuries sustained by University employees. Some aspects of the claims process include: reporting an injury, obtaining medical treatment, and returning the employee to work.

Who is eligible

All employees of the university, injured while working in their positions with the university, are eligible.

How to File a Claim

All accidents should be reported to OptaComp at 1-877-518-2583 with the exception of first aid accidents. (Accidents or incidents that occur that do not require medical treatment). If an employee sustains a work-related injury that requires emergency medical treatment, they should go directly to the hospital or if needed call emergency medical services by dialing 911. The supervisor or designated employer representative should immediately contact OptaComp and provide the injured employee name, where they are going for treatment and the employee date of birth. OptaComp will immediately contact the medical facility to initiate medical case management. OptaComp will contact the supervisor once the emergency situation is under control. The supervisor/designated Department representative will need to make sure that a FSU Accident Investigation Report is completed and forwarded to the EH&S.

If an employee is injured and requires non-urgent medical treatment, the employee must immediately report the accident to the supervisor/designated Department representative, which will immediately report the claim to OptaComp. This will initiate medical treatment. The claim will then be assigned to an OptaComp nurse who will initiate medical case management. The FSU Accident Investigation Report shall be completed and forwarded to the EH&S within 48 hours.

An employee who has sustained a work-related injury where no medical treatment is needed shall notify his/her supervisor/designated Department representative to complete a First Report of Injury or Illness form and an Accident Investigation Report. These forms are located at www.safety.fsu.edu and are to be forwarded to EH&S after completion. If no medical treatment is required DO NOT CALL OPTACOMP.

Should an injury occur resulting in the death of an employee, the supervisor/designated Department representative shall immediately report the death to EH&S at 644-6895 and the Division of Workers’ Compensation Claims at 1-800-219-8953. Once this has been done, the accident shall be called into OptaComp.

Frequently Asked Questions

- How do I report a work related accident?
  - Immediately notify your supervisor and/or designated department official. All accidents must be reported within 30 days of knowledge that the cause of your condition could be work related.
- Where can I get the necessary forms for reporting an injury?
  - From the Department of Environmental Health & Safety’s website at www.safety.fsu.edu/forms.html.
- How is medical treatment provided for a work related injury?
  - All medical treatment (except for emergency care) must be authorized by OptaComp. An injured worker must notify their supervisor immediately. If medical care is needed the Supervisor will report the accident to OptaComp at 1-877-518-2583 with the
except of First Aid accidents. (accidents or incidents that occur that do not require medical treatment). If you do not seek medical treatment from an authorized provider, you are responsible for payment for your own medical expenses.

- **Do I have to seek medical care immediately?**
  - No, but you must report your accident so that we have a record if treatment is required at a later date.

- **What happens if I am not able to return to work following an injury?**
  - Florida State University provides all employees with the exception of OPS workers forty hours of disability leave. This time can be utilized to go to authorized medical appointments or for days off from work that has been certified by an authorized medical physician.

- **What happens when the initial forty hours of disability benefits are exhausted?**
  - If you have returned to work and are using the time to go back and forth to medical appointments, you must use your own personal leave time. If you are totally off work because of your injury, workers’ compensation benefits will begin.

- **Who pays workers’ compensation benefits?**
  - The Florida Department of Financial Services will assign a Claims Specialist to your file. This person will be responsible for the payment of your workers’ compensation benefits.

- **At what rate are compensation benefits paid?**
  - If you are completely disabled from work, benefits are paid at 66 2/3% of your average weekly wage based upon 13 weeks of your earnings prior to your accident. This income is tax-free. You may also utilize your sick and personal leave to maintain full pay status.
Production and Performance

Introduction
The production life of the School of Dance is designed to reflect a series of balances that are central to the mission of the school. Those balances may be described in the following way:
- The balance between resident artists and artists from outside the university
- The balance between new original choreography and reconstruction of established repertory
- The balance between student work and faculty work
- The balance between ballet and contemporary dance
Obviously, the operative word is balance, and such equilibrium is achieved by equitable distribution of time, space and resources.

Concert Series
- “Days of Dance” is a series usually composed of alternating bills, emphasizing adjudicated student choreography but also providing opportunity for faculty and guests.
- “Evening of Dance” is usually composed of one program of 4-8 works by faculty and guest choreographers, performed by students and by faculty.
- Dance Repertory Theatre is a repertory company, composed of auditioned students, and faculty and community artists. This company provides opportunity for intensive repertory study, ensemble experience and community outreach.
- MFA Concerts - Are thesis concerts (choreography and/or performance); they are produced at designated times throughout the year.
Occasionally the School produces other concerts.

Policies and procedures for each production component are developed by the appropriate director and production personnel in consultation with faculty and the School Chairperson.

Tickets
Please see the current ticket policy in the appendix.

Communications

Production Schedules
The Production Staff produces and updates production schedules and calendars throughout the year. Please check the “as of” date at the top of the schedule to make sure you are working with the most recent version.

Call boards
Check the callboard several times each day for any new information or changes. The general production information bulletin board is located in the first floor hallway near the vending lobby. There is also an
“In Production” bulletin board for posting current production notes and sign in sheets near the western elevator lobby of the first floor next to the stairs between the dressing rooms and the stage.

Phone

If you need an immediate answer to a question, feel free to call the production staff during normal working hours, at their office number. Please do not call home or cell phone numbers unless there is an emergency.

<table>
<thead>
<tr>
<th></th>
<th>Work</th>
<th>Home</th>
<th>Cellular</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production and Security (Russ M.)</td>
<td>644-9973</td>
<td>577-3065</td>
<td>491-7658</td>
</tr>
<tr>
<td>Costumer (Currie Leggoe)</td>
<td>644-9977</td>
<td>671-4144</td>
<td></td>
</tr>
<tr>
<td>Co-Chair for Prod and Facilities</td>
<td>644-1024</td>
<td></td>
<td>556-2896</td>
</tr>
</tbody>
</table>

Auditions

Auditions for these performance opportunities are usually held prior to each event/season. Auditions are open to any interested dancers from FSU or the surrounding area. Please see your School calendar for dates and the Current Production bulletin board for details.

Rehearsal Scheduling

All space and event scheduling is done to reflect an equitable provision for the needs of the studio, production, and theoretical components of the Dance program. Please see Performance Eligibility and Commitment Policy sections under School Policies and Procedures.

The Rehearsal Coordinator designates deadlines and procedures for rehearsal requests. Those wishing space must submit requests to the Rehearsal Coordinator at the time and manner indicated in the school Rehearsal Space Priorities and Scheduling document. This document is updated each year and distributed to all faculty, staff and students as well as being posted on the School Intranet and callboards. All requests must conform to the following stipulations:

- A liability release form must have been signed by every participant, including non-dance majors.
- Rehearsals must conform to set rehearsal blocks. You must be on time for your rehearsal, you must not leave the studio vacant, and you must occupy the studio until the end of your set rehearsal block.
- There must be no school needs in conflict with the request.
- No group rehearsals are permitted on Sunday other than those for guest residencies.
- The Dance Theatre may only be used by Faculty, MFA Candidates just before their thesis concert and those with special permission from the Rehearsal Coordinator and Production Coordinator.
- You must follow proper procedures when canceling rehearsals.
  - First inform the Rehearsal Coordinator before 2:00 pm of the day of the rehearsal or the Friday before a Saturday rehearsal.
  - You then must indicate the cancellation on the rehearsal schedule by drawing a line through the rehearsal and noting next to the entry whether this cancellation is for this week only, or a permanent cancellation.
  - Failure to follow proper procedures may result in the revoking of rehearsal privileges.

If you miss the deadline for a rehearsal request or need a rehearsal space for a class or a production that is currently not being scheduled, you will need to submit your rehearsal request via our Intranet.
1. From our intranet start page, select the *Schedules* tab.
2. Select *Studios*.
3. Select the day for the rehearsal from the mini calendar.
4. Select the start time and studio for the rehearsal by clicking the appropriate start time box.
5. A new window will appear. You will be asked to login.
6. Enter the information
   a. Name: Your last name-Title of the piece
   b. Description: Brief description and cast list. IT IS VERY IMPORTANT THAT YOU LIST EVERYONE THAT IS INVOLVED IN THIS REHEARSAL IN THIS SECTION.
   c. Date and start time should already be entered.
   d. Change the duration to 1.5 hours for a standard rehearsal slot.
7. The room should already be correct.
8. Due to the high probability of error, please do not use the repeat functions.
9. Click *Save*.
10. You are returned to the schedule screen and you see the requested rehearsal in red.
11. E-mail will be sent to the Rehearsal Coordinator and they will either approve or reject your request. If it is approved the color will no longer be red.

**Audio and Video Equipment for Rehearsal**

The school has CD/DVD and VHS video playback systems in each studio.

Students must provide their own camcorder for class and rehearsals. There may also be camcorders available for checkout via our sign out system on our Intranet. Equipment must be picked up and returned to the computer lab while lab assistants are on duty. The camcorders use mini-DV tape, so you will have to dub the tape to VHS for use in the studios.

**Accompaniment**

Audio Lab and Recording Studio

Anyone wishing to use Audio Lab or Recording Studio must apply to the Audio Coordinator and receive training in the proper use of the equipment, regardless of prior expertise in electronics, sound recording, etc. This training often happens during music and choreography or technology classes. Work produced in the Audio Lab and Recording Studio must not violate copyright laws and is restricted to projects pertaining to the creative activities of the Dance School. Graduate students possessing building access and alarm codes may use Audio Lab at their convenience, after the appropriate training. Undergraduate students must use the audio lab during posted lab hours only. The Audio Coordinator has the right to assign and limit anyone’s usage and to set project priorities.

**Concert Recordings**

The School of Dance strives for excellence in every area. Concert audio recordings are no exception. To achieve this goal within our time, personnel, and legal constraints the following rules and guidelines have been set up and must be adhered to:

- High quality original recordings are required. Digital sources are always preferred. Vinyl records and cassettes are usually unacceptable unless approved by Audio Coordinator in advance.
• You are responsible for having your music converted to the appropriate file type and/or having the music recorded if necessary. Deadlines for recording sessions may be found in the School calendar. The choreographer must be present at all recording sessions.

• We must possess proper licenses to record or use any accompaniment. This process usually takes from two to six weeks. This means that any choreographer who wishes to use any prerecorded material must provide the Audio Coordinator complete and exact information on the material to be used at least six weeks before the concert. Often companies refuse permission or charge for the use of their material. The sooner we ask, the sooner we know. WE DO NOT USE MATERIALS WITHOUT PERMISSION. These licenses are good only for the specific dates requested. Future use requires additional requests. The easiest way to provide the Audio Coordinator with the required information is to bring a complete photocopy of every part of the recording and packaging to the Audio Coordinator as soon as possible.

• If live accompaniment is to be used, a backup recording must be made. The Choreographer in consultation with the Audio Coordinator, and the musicians must set up this recording session. The Choreographer must attend this session. The backup recording is usually a recording of the musicians who will play for the performance, however previously recorded material may also be used if it is close to the performance quality of the live performance.

Live Accompaniment

We encourage the use of live accompaniment when ever possible, but please be aware of the following.

• We still must seek a proper license to use any materials whether music or text. All accompaniment deadlines apply.

• You must be very clear and constantly check to be sure that your musicians or other auxiliary performers are aware of what is required of them. They must attend all performances, and dress rehearsals. If the work is complicated, they may need to attend technical rehearsals. They also should attend several earlier rehearsals to set tempos and learn their part in the dance.

• A backup recording must be made unless the piece could not be performed without the musicians.

Dance Theatre Information and Regulations

For detailed information on the Nancy Smith Fichter Dance Theatre, please download the Technical Information sheet from our website: http://dance.fsu.edu/About-FSU-Dance/Facilities/Nancy-Smith-Fichter-Dance-Theatre

The following is some basic information that everyone should know.

General Rules

• Stay out of the seating if you are dirty or sweaty.
• Food and drinks (other than water) are not allowed.
• Do not touch the scrim or projection screen. Try not to touch any other draperies.
• Do not pin, staple, or attach in any manner, anything, anywhere without approval from the production staff.
• Clean up after yourself. Do not leave scenery or props onstage or in the wings.
• Space is limited. Check with the Production Staff for an assigned storage space backstage. Do not construct, paint, or work on any set or prop in the theatre or studios without permission from the Production Manager.
• No one is allowed in the booth, supply rooms or catwalks unless authorized by the Production Staff.

The Stage

• Usable/Lit/Dancing Area: 35’ wide X 29’ deep
• Stage Floor: A sprung sub floor is covered with a black Harlequin Studio II dance floor cover.
• This floor will not support the weight of a piano or any other extremely heavy object.
• Sharp objects or scenery that may cause marks on the floor will not be allowed.
• The use of nails, screws, adhesives, or the drilling of holes is not allowed.
• Rosin or shoes with rosin on them are not allowed. Spiked heel shoes, shoes with taps, or shoes or scenery that cause marks on the floor are not allowed.

Soft Goods and Screens

• There is no fly system or stage house. Scenery must be dead hung or tracked.
• All masking is made from black velour. There are four lit wings. Backstage cannot be completely masked, especially downstage. Be aware that if you can see the audience, they can see you.
• There is a black scrim, 33’ upstage, on a traveler track operated from SL.
• There is a bi-part blackout traveler upstage between the scrim and projection screen, operated from SR
• Rear Projection Screen
  o The screen is very fragile and very, very expensive. Never touch it. The oil from your hands would damage it.
  o If you use the projection screen for rear projections, you will not be able to crossover from one side of the stage to the other without casting a shadow on the screen.
• Front Projection screen
  o The screen is located just downstage of the main curtain and is operated from DR.

Use of the Theatre for Rehearsals

• The theatre may only be used by faculty, graduate students preparing for their thesis concert and those with special permission of the production staff. Anyone using the theatre must have the necessary theatre keys (can take up to week to receive) and have had training on the alarm system and lighting.
• There is a CD player, iPod connection and mixer backstage right for use during rehearsals. There may also be a similar setup in the first row of the house, except during tech weeks.

Costumes

The School Costumer constructs and often designs costumes for faculty and guest works. She is available to assist and guide students, but she does not construct their costumes. There are costumes and limited materials available for students to utilize for performances and class projects. Space is usually available for students to work on constructing their own costumes after they have been checked out and cleared for use of the equipment. Students may only work in the costume shop during normal shop hours, on an as-available basis and, with the Costumer’s supervision.
Lighting

The School of Dance Lighting Designer will design lighting for most school works produced in Montgomery Hall. Occasionally, student designers will be available or be assigned works. The School Lighting Designer will still oversee their work. All outside designers must be approved by the School Designer and work within the repertory plot. Please see the Nancy Smith Fichter Dance Theatre Rules of Operation and the NSF Dance Theatre Technical information Packet for further information.

Scenery

If you have a scenic or prop need or have an idea that you wish to explore, please discuss it with the Design and Production Faculty member as early in the process as possible. He will guide you through the process and try to help you realize your vision. He is not required to design the work for you, but he can provide the following:
- Assistance in finding a scenic designer
- An overview of purchasing requirements
- A copy of theatre plans and regulations
- Insight on ways to achieve your vision in our theatre space

In any case, he must approve all scenic elements and props before they are brought to the stage. The production staff builds and oversees scenic and prop production for faculty and guest works only. Members of the production staff are the only ones allowed to perform any rigging or installation in the Nancy Smith Fichter Dance Theatre.

Tech Week

The crew works hard to make it as pleasant as possible for you to perform. Please give them your cooperation. The rehearsals labeled as “TECHNICAL REHEARSALS” are for the establishment and notation of sound, lighting, and scenic cues. This is the time we dedicate to setting lighting and sound levels, placement of scenery and props, and take the time to correctly notate every phase of the production. This process takes time, but the quality of the productions depends on it. These rehearsals will primarily be cue to cue. This means that we will be starting and stopping. However, be prepared for anything! We may ask that you mark the piece, or we may need to see a full out run.

There is no company class before a Technical Rehearsal so you are responsible for your own warm-up. You are to be in the building at least thirty minutes before your piece’s tech time (see schedule). You should be in costume (no makeup) at least 15 minutes before your tech time. We will always try to stick as close to the schedule as possible and often run ahead of schedule. Please bring a book or homework with you in case we run behind schedule.

The rehearsals noted as “DRESS REHEARSALS” are for refining the production. We will try to stop as little as possible. If and when we do stop, please do not leave the stage. Stand in your last position and wait for instructions. Once a piece is completed during the first dress rehearsal do not leave backstage until the assistant stage managers have said that we are indeed moving on to the next piece and not going back to repeat something. (This will help us and get you home sooner.) All dress rehearsals are in full costume and full makeup and are often photographed and video taped. See the schedule for all call times.
You will be allowed to sit in the house and watch the dress rehearsal of most programs as long as you stay warm and are ready to go!

**Crew and Technical Staff**

**Who Is Needed When**

Only the Sound Operator and the Assistant Stage Manager are required for most technical rehearsals. All other crewmembers will normally be called for the first time for the dress rehearsal. Please see the production schedule for exact call times.

**Sign-in**

All production personnel also must sign-in upon arrival. The sign-in sheet will be on the back stage storage cabinet behind the projection screen.

**Attire**

The lighting and sound console operators may wear anything for rehearsals, but should be aware that audience will see you during performances, so dress appropriately. For all persons working backstage, the idea is for you to disappear as much as possible. You must wear “blacks” for dress rehearsals and performances. This means black flat close-toed shoes, jeans, slacks or sweat pants, shirt, and no shiny or colorful accessories. Please do not wear clothing that exposes a great deal of skin.

**Documentation Crew**

Videographers for School sponsored events are asked to arrive an hour and fifteen minutes prior to curtain dressed in black or dark gray. Camera focus and white balance is scheduled at approximately fifteen minutes before the house opens. Additional details are provided by the Documentation Director for that evening’s event.

**Performer Calls, Sign-in, Company Class and Stage Time**

All call times will be indicated in the production schedule. Please be on time for all rehearsals and calls. This includes everyone involved in the production: dancers, choreographers, and production personnel. If you are late, we will be looking for you. Please let us know as far in advance as possible if you will have problems making the call times. If you are going to be late, please contact every person that might be looking for you. This would include the Stage Manager, the appropriate Artistic Director, and your Choreographer.

Beginning with the first dress rehearsal for each concert, all dancers, musicians and technicians must sign in immediately upon arrival. No one will be allowed to sign in for anyone else! The performer’s sign-in sheet will be located on the “In Production” callboard located in the western elevator lobby, on the first floor, near the dressing rooms. Do not leave the theatre after you have signed in. If there is an emergency, see your Artistic Director for permission and then inform the Stage Manager.
Choreographers please make sure that if you are using musicians or non dance majors, that they receive a copy of this information and the appropriate production schedule, are aware of their call times, and understand all procedures. Please introduce these musicians and other performers to the Stage Manager, and the assistant stage managers.

There will be a company ballet and modern class before the dress rehearsals and each performance. If you are dancing in the performance or rehearsal, you are required to participate in these classes. If you don’t take class, you don’t perform.

Bring separate clothing for class. DO NOT TAKE CLASS IN COSTUME. If your piece is early in the program however, it may be a good idea to have your make-up and hair ready. The classes are usually 20 minutes long each with a short transition time in between. The classes will usually be held in studio 217.

Please check your schedules for dancer stage time. Time has been allotted from the building opening time to just before class begins. You must clear the stage at the time indicated so that the crew can begin their work.

**Dressing Rooms and Green Room**

We have dressing room space for fifty women, ten men and up to nine additional guests. Each dressing station has a mirror, lights and an electrical outlet. The Green room is room106. All of the dressing rooms and the green room have show audio monitors and a paging system. You may watch the performance over the buildings cable TV system in the green room on channel 32.

**Rules**

- Please be considerate of others by keeping the dressing room atmosphere quiet and professional.
- Clean up after yourself before you leave each evening.
- Food and drink (other than water) is not allowed in the dressing rooms! Food and drink are of course allowed in the green room but you may never eat or drink (other than water) in costume.
- Smoking is not allowed in any building on the FSU campus and never in costume.
- No one other than the cast and crew of a production are allowed in the green room or dressing rooms at any time! Please ask your parents and friends to meet you elsewhere.
- Leave all valuables at home. There is no protection for them at the theatre.

**Paging Procedures**

Beginning with the first dress rehearsal for each production, an Assistant Stage Manager will call you to company class. They will also give everyone a 15, 10, 5 minute and places call before the beginning of each half of each program. Please respond by saying “thank you” to each call so they know that you have heard them.

During the show, there are audio monitors in each dressing room and a video monitor in the green room. Once the show has begun you will receive no further calls except during intermission. You must be responsible and report to the side of the stage that you are to enter from during the bows of the previous piece.
Always report to the same side of the stage! If your role is double cast, make sure that the persons sharing the same role reports to the same side of the stage. Once you have reported in, stay out of the way of the dancers exiting the stage, and the crew preparing for the next piece, but don’t wander off! You will then receive a STANDBY FOR PLACES call. This means that we are almost ready and you should immediately take your place in the wing in which you will enter from. When we are ready to begin you will receive a PLACES PLEASE call. At that time go immediately to your starting position. If someone is missing, or if there is a problem during this time go quickly to your assistant stage manager and inform them. Likewise, if everything is ready simply give a nod to let them know you understand and are ready to begin. If there is a problem, especially during rehearsals, don’t hesitate to bring it to our attention. Please do not assume that we know about it.

After you have completed your bows, please exit immediately through the backstage door and go to your assigned dressing room. Do not linger backstage!

Choreographers may watch their pieces from the wings if they enter and exit with their dancers.

**Costumes and Makeup**

It is the responsibility of each dancer to provide his or her own make-up. It is a necessary part of your training to have a complete make-up kit. If you are uncertain what belongs in the make-up kit, please check with your directors or faculty. You should also provide your own Kleenex, cleansing cream, washcloth and towel.

Dancers are responsible for their own shoes and pink tights. Make sure these items are marked with your name to prevent loss. When bringing your own shoes and tights, put them with the rest of your costume as soon as you get to the theatre. Please do not wear the same tights for warm-up and on stage.

The costume manager will place costumes in your dressing room. They will be hung on a hanger with your name on the top. Please check that all of your costume pieces are ready immediately after class. Costumes are not to be removed from their hangers until you are ready to put them on just before going on stage and they are to be returned to their hangers the moment you come off stage. Do not put on costumes until your hair and make-up are done and pointe shoes are on. No costume or any part of a costume may leave the building. All costume pieces are to be returned on the same labeled hanger.

Absolutely no smoking, drinks (other than water), or food in the dressing room at any time. If you must sit in your costume, please do not sit on the skirt; lift it up before you sit down.

Report problems to the costumer in writing on the "problems" work sheet located in the check in/out location. For emergency repairs go immediately to the costume shop or go to the sewing kit backstage left in the rack. It would be wise to have your own personal sewing kit to avoid a last minute crunch.

Absolutely no jewelry is to be worn on stage, no fingernail polish, no shiny hair clips, no wedding rings, etc. unless they are a part of your approved costume. Do not leave the theatre with your makeup on. This is not professional. Do not take any costumes from the theatre.
After the Performance and General Etiquette

Please tell your friends and family members that you will meet them in the main lobby after the show.

Performers are not allowed to join the audience after they have performed, even if you have a ticket!

Staff will be waiting for you to clear the dressing rooms after a performance or rehearsal. Please finish your work, rehang your costume, remove your make up and take a shower as soon as possible. Do not visit with the public until you have cleared the dressing room.

Video Documentation Equipment and Recording

No one else may record any portion of a performance, class, rehearsal, lecture, residency, or any other school event without prior approval by the Chairperson, appropriate Artistic Director, Lecturer, Choreographer, or Teacher, and the Production Manager. This includes parents and audience members.

The school will usually videotape at least one dress rehearsal and the performances of each concert. Any recording or dubbing of school materials is to be approved by the documentation staff. No school recording may leave our facilities.

Dancers wishing a video copy of their performance must make arrangements with their choreographer. The dancer or choreographer will have to provide their own supplies and make their own copies of the performance videos after securing the appropriate permissions. There are decks available for video dubbing in the computer lab. Please see the lab assistants if you have questions concerning their usage.

You must perform your own dubbing or recordings. Specific guidelines are usually set out in the production schedules and materials for each performance series.

In Case Of An Emergency Evacuation

If there is an emergency, you will be informed by a building wide paging system to exit the building as quickly as possible. At this time, use the nearest available exit and report to the production staff on Landis Green in front of Montgomery Gym. Do not reenter the building until you have been told to do so by the page.
Dance and Media Technologies

FSU Dance and Media Technologies

The FSU School of Dance does not currently offer a terminal degree in dance technology, yet our existing curricula offer a number of opportunities to develop technological skills specific to the field of dance. Students interested in utilizing technology components in their creative and scholarly work are expected to take an active role in developing skills and seeking out mentorship in the technology area. The guidelines below are provided to help facilitate this process. Working creatively with technology can involve an extensive investment of time and requires an accelerated timeline that supports discovery and revision. Students are encouraged to seek mentorship very early in their process, and are expected to interface regularly with faculty mentors throughout the development phase. All students intending to utilize technology as an element of production, such as projected video with live performance, are required to complete the Survey of Dance Technologies class and register for Directed Individual Study credit with a technology faculty or staff member at least one semester prior to the premiere of the technology-enhanced work. The inclusion of media technologies in a public showing is subject to the approval of the Production Faculty, Faculty Mentors, and DIS Faculty Mentor. Please see the Technologies Design Intent Form in the appendix.

Related Courses in Design and Technology:

- Survey of Dance Technologies (Fall)
- Capturing the Art of Motion: Video Documentation for Concert Dance (Fall)
- Visual Design for Choreography (Spring)
- Dance Video and Performance Technologies (Spring)

Technology Timelines

General Timeline for MFA Concert Production Technology (If Using Technology in Concert)

- Fall, 1st Year
  - Survey of Dance Technologies (recommended)
  - Capturing the Art of Motion (recommended)
  - Spring, 1st Year Project - Concept and Exploration
  - Dance Video and Performance Technologies (recommended)
- Fall, 2nd Year
  - Technology Design Intent Form due
  - Survey of Dance Technologies (required, if not taken earlier)
  - Capturing the Art of Motion (recommended)
  - DIS (recommended with Technology Faculty)
  - Project - Media Collection, Editing, Rough Drafts, Testing Tech Assistants incorporated for Fall, 3rd Year Concerts
- Spring, 2nd Year
  - Dance Video and Performance Technologies (recommended)
  - DIS (required with Technology Faculty, if presenting in Fall of 3rd year)
  - Project - Revisions, 2nd Drafts, Integrated Rehearsals
Tech Assistants incorporated for Spring, 3rd Year Concerts

- Fall, 3rd Year DIS
  - (Required with Technology Faculty, if presenting in Spring of 3rd year)
  - Project – Final Drafts, Complete Runs
  - Fall MFA Concert Premiere
  - Spring, 3rd Year Spring MFA Concert Premiere

Concert Semester Timeline for MFA Concert Production Technology

- 12 Weeks Before Production Meeting
  - Project - Description of Concept and Content
- 11 Weeks Before Auditions, Casting Meeting
  - Project – Equipment Reservations Approved
- 10 Weeks Before Production Meeting, Dance Info Sheets due, Rehearsal Schedules due
  - Project - Technology Diagram completed
- 9 Weeks Before Project – Technology Assistant(s) Secured
- 8 Weeks Before Project – Deadline to begin utilizing technology in rehearsals
- 7 Weeks Before Program Run 1
  - Project – Preview of Video Source Material
- 6 Weeks Before Production Meeting
  - Project – Synchronization of Media Elements Determined
- 5 Weeks Before Project – All Components 80% Complete
- 4 Weeks Before Crew Sign-up Posted
  - Project – Final Editing Completed
- 3 Weeks Before Program Run 2, Recording Scheduled
  - Project - Final Draft, complete with technology components
- 2 Weeks Before Recordings Completed
  - Project - Master tapes/DVD/etc. duplicated
- 1 Week Before Program Run 3, Load In
  - Project – Work Completed
- Concert Week Tech, Dress, Performance
  - Project – Strike and Return Equipment and Cables
- 1 Week After
  - Post Concert Meeting

Standards of Excellence

Dance works that make use of technology are expected to be of an acceptable quality, both technically and aesthetically, to be considered for inclusion in school produced events.

High quality audio and digital quality video are required. Aesthetic guidance will be provided by faculty mentors throughout the design process. Final programming is determined by faculty recommendation.
Appendix
Letter of Notice

To: __________________________

From: _________________________

Date: __________________________

Course number and name: ______________________________________

I am concerned that your approach in my class may seriously jeopardize your progress toward successful completion of the required coursework.

Improvement in the following practices can positively affect these concerns:

_____ Prompt arrival to all classes in order to begin in a prepared and focused manner.

_____ Consistent attendance in classes.

_____ Completion of each class begun.

_____ Communication with faculty in the event of any absences, lateness, or early departures from class as a professional courtesy. Prior notice is always best.

_____ Fulfillment of the requirements as stated in course objectives.

cc; Academic Advisor and Assessment Committee
Comp Ticket Policy

Student Tickets
• Each student participant in a production, whether choreographing, performing or on the crew are eligible for one complimentary ticket for that program. Days of Dance has two separate programs in one series and the number of comps available applies to program A and program B separately.
• Dance students who are not participating in a production may attend the dress rehearsal free of charge, but will not be issued a comp ticket for the actual performance. Students will, however be able to purchase student-rate tickets through the Fine Arts Tickets Office.

Faculty & Staff
• Faculty and staff are eligible for two tickets per program. A limited amount of additional comps are available on a first come, first serve basis from the House Manager five minutes before the performance.

To claim your comp ticket
• All comp ticket orders will be handled by the Fine Arts Ticket Office - 644-6500. You name will appear on a list with how many tickets you are entitled to on or before the Monday prior to the performance dates. Please call ahead for your comp tickets. Comp ticket requests can only be honored as long as tickets are available. If you wait until the last minute, the performance may be sold out and you may not be able to receive comps.
• Comp ticket orders should be placed over the phone or picked up from the Fine Arts Ticket Office prior to the night of the performance. Tickets arranged for in advance will be held at "Will Call" and available one hour prior to curtain at the Montgomery Hall Box Office.
• Performers may not come to the lobby prior to the performance for any reason.
• Others who are eligible for comps may pick them up from the Montgomery Hall Box Office on a first come, first serve basis until the show is sold out. Again, there is no guarantee that tickets will be available at this time.

Friends of Dance
• Comp tickets are available based on membership level. Membership comps are mailed by the Fine Arts Ticket Office up until two weeks prior to the performance. Patrons who did not mark their membership preference on their forms need to call the Fine Arts Ticket Office - 644-6500, who will have a copy of the membership list and will hold tickets at "Will Call".

Advance tickets are sold at the Fine Arts Ticket Box Office located in the Fine Arts Building on the corner of Call and Copeland streets. Advance tickets may also be purchased online at http://tickets.fsu.edu/ or over the phone by calling 644-6500.

The box office in Montgomery Hall is only open one hour before show time until fifteen minutes after the show begins.

Please see the Events section of our School web site for the most up to date information on performance dates and ticket prices. http://dance.fsu.edu/Events
Request for Excused Absence For Professional Development Opportunity

The School of Dance Assessment Committee will review all applications to have professional development absences excused. Possible appropriate examples of professional development opportunities might include:

- Auditions or job interviews for students who are close to graduation
- Performance opportunities (other than officially sanctioned University activities such as DRT and performing at ACDFA, which are already excused)
- Presenting papers or attending appropriate conferences
- Research or creative activities

Please complete the fields below. (Use the back of the form if more space is needed. When the committee signs off on this form, it will be returned to you. It is your responsibility to show this to your instructors. Your instructor will make final decisions on excusing the absence.

Dancer's Name: __________________________ Date Submitted: __________

Describe the nature of the event and the dates of the absences necessary:

What is the value of this event to the dancer and/or the school?

How many absences will this involve and how do you propose to make up the work?

What School rehearsals will be missed?

________________________________________________________________________

Recommend Excuse __________ Do Not Recommend __________ Date Responded __________

Signatures: __________________________ __________________________ __________________________

______________________________ __________________________ __________________________

______________________________ __________________________ __________________________

______________________________ __________________________ __________________________
Petition for Exemption From School of Dance Commitment Policy

Commitment Policy
To protect our student’s health and professional development, to facilitate the scheduling of rehearsals, and to optimize the number of students who have the opportunity to perform in School productions FSU Dance students will be limited to the following number of concurrent commitments:

- 3rd year or more  5 commitments
- 2nd year  4 commitments
- 1st year  3 commitments

The following are considered commitments:

- Participating in each dance in a School concert rehearsing for three hours per week will count as 1 commitment. Performing in extended works with longer or more numerous rehearsals will be assessed individually.
- Performing as a member or guest of DRT, TBC, Golden Girls, or a similar organization will count at 1 commitment.

At any time during the year, FSU Dancers may have no more than the number of commitments specified above. Under special circumstances, students may petition the assessment committee for an exception to these limits. The assessment committee will decide each petition based on the student’s academic success, health and citizenship.

Petition for Expanded Limits
Date submitted:  
Dancer: ________________________________________ 
Phone: ___________ 
Class Rank: ____________  
Technique Level - Ballet: ________  Modern: ________ 
Credits enrolled:  Studio Classes: _____  Dance Academics: _____  Other Academics: ________

Rehearsals - List all regular rehearsals (EOD, DRT, Grad Concerts, TBC, Orchesis, Opera, etc.) including rehearsals after residencies ends.

<table>
<thead>
<tr>
<th>Show - Choreographer (or director), # of rehearsals/wk</th>
<th>Hrs/Wk</th>
<th>Rehearsals Begin</th>
<th>Performances End</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Residencies & works rehearsing more than the normal three hours per week:

<table>
<thead>
<tr>
<th>Show - Choreographer (or rehearsal director)</th>
<th>Hrs/Wk</th>
<th>Residency Begins</th>
<th>Residency Ends</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Justification** - Please explain why you feel your situation qualifies you for an exception to the *Dancer Commitments* policy, and return your petition to Lynda Davis as soon as possible.

---

**Review by Conditioning Staff:** Initials: _______ date: _______
Concerns -

**Review by Production Staff:** Initials: _______ date: _______
Concerns -

**Review by Academic Advisor:** Initials: _______ date: _______
Concerns -

**Assessment Committee Decision** date - ___________________

  __ Approved as requested
  __ Deny; dancer must follow commitments policy as stated
  __ Approve with modifications described below

Comments/conditions -

Completed form will be stored with Assessment Committee records
2010-11 Rehearsal Space Priorities and Scheduling

as of July 19, 2010

NOTE: Other school events not listed on the calendar may also arise during the year. Rehearsals that conflict with School events will be cancelled. No effort will be made by the Rehearsal Coordinator to find a replacement rehearsal slot. Requests for replacement rehearsals must be organized and requested by the Choreographer after consulting with their dancers and then scheduled with the Rehearsal Coordinator. All works get two rehearsals per week (3 hours total) except where noted. Rehearsals may not be requested or held during the time slot allotted for lunch. If the Choreographer does not submit rehearsal requests by the posted deadline, he/she is responsible for scheduling rehearsals after the Rehearsal Coordinator has set the schedule for that period.

All rehearsals must be scheduled in the regulated hour and one half time slots:

- 8am - 9am
- 9am - 10:30am
- 10:30am - 12pm
- 12:30pm - 2pm
- 2pm - 3:30pm
- 3:30pm - 5pm
- 5pm - 6:30pm
- 6:30pm - 8pm
- 8pm - 9:30pm

Aug. 16 – Aug. 28: (Retreat Week & First week of classes)
- MFA Concert 1 & Sarasota Events takes first priority. MFA 1 choreographers may request up to three slots per week. Sarasota choreographers may request up to two slots per week. Rehearsal requests accepted until Aug. 2.
  - Schedule posted by Aug. 6.

Aug. 30 – Sept. 11: (Through Drop/Add, first three weeks of classes)
- MFA Concert 1 & Sarasota Events takes first priority. MFA choreographers may request up to three slots per week. Sarasota choreographers may request up to two slots per week. Rehearsal requests accepted until Aug. 27.
  - Days of Dance choreographers take second priority. Requests accepted until Aug. 27. Each choreographer may request up to two rehearsal slots per week for up to two works.
  - MFA Concert 2 & 3 and others take third priority. Requests accepted until August 27.
  - Schedule posted by Aug. 28.

Sept. 13 – Oct 23: (Through MFA 1 Concert)
- MFA Concert 1 & Sarasota Events takes first priority. MFA choreographers may request up to three slots per week. Sarasota choreographers may request up to two slots per week. Rehearsal requests accepted until Sept 7.
• Days of Dance choreographers take second priority. Requests accepted until Sept 8. Each choreographer may request up to two rehearsal slots per week for up to two works.
• MFA Concert 2 & 3 and others take third priority. Requests accepted until Sept 8.
• Schedule posted by Sept 10.

Oct. 25 – Nov. 20: (Until DOD)
• Days of Dance choreographers take first priority. Requests accepted until October 11. Each choreographer may request up to two rehearsal slots per week per work.
• Spring MFA candidates have second priority. Requests accepted until October 8. Choreographers may request up to two slots per week per work.
• Schedule posted by October 13.
• Others may request space after the initial posting. Choreographers may request up to two slots per week per work.

Nov. 22 – Jan. 8: (Through Exam week, week before classes, first week of classes)
• Spring MFA 2 choreographers take first priority. Requests accepted until November 3. MFA 2 choreographers may request up to three slots per week per work.
• Schedule posted by November 8.
• Others may request space after the initial posting. Choreographers may request up to two slots per week per work.

(THE WEEK BEFORE CLASSES BEGIN)
• Spring MFA and DRT choreographers have equal priority. Choreographers may request extended rehearsal periods. A meeting may be required to coordinate this week so that everyone gets something.

(First week of class)
• MFA Concert 2 takes first priority. Choreographers may request up to three slots per week per work.
• MFA Concert 3 takes second priority. Each choreographer gets up to two rehearsal slots per week per piece.

Jan. 10 – Feb. 19: (The beginning of the semester, MLK Day and MFA Concert Closes)
• MFA Concert 2 & 3 choreographers take first priority. Requests accepted until January 5. MFA candidates may request up to two rehearsal slots per week.
• EOD rehearsals may begin January 31, take second priority and may request two rehearsals per week. Rehearsal requests until January 6.
• Works selected for ACDFA are our third priority and get 1 rehearsal per week to be determined by the selection committee. Rehearsal requests until January 6.
• Schedule posted by January 7.
• Others may request space after the initial posting. Choreographers may request up to two slots per week per work.
Feb. 21 – Mar 26: (Through MFA Concert / Evening of Dance Concert)
• MFA Concert 3 and EOD choreographers take first priority. Rehearsal requests due by February 2.
• Works selected for ACDFA are our third priority and get 1 rehearsal per week to be determined by the selection committee. Rehearsal requests accepted until February 2.
• Schedule posted by February 7.
• Others may request space after the initial posting. Choreographers may request up to two slots per week per work.

Mar 28 – Apr 22 (Through end of classes)
• Rehearsal requests accepted until February 28.
• Schedule posted by March 14.

The following number of rehearsals is available per work for the following concerts:
• MFA Concert 1
  o 24 rehearsals
  o Plus any rehearsals before the first week of class.
  o Less lost rehearsals during In the Works, MFA program runs, dance festivals and the DOD showings.
• Dance Arts Festivals
  o Ringling – 14 rehearsals, ICFAD – 18 rehearsals
  o Plus any rehearsals before the first week of class.
  o Less lost rehearsals during In the Works, MFA program runs and the DOD showings.
• Days of Dance
  o 20 rehearsals
  o Less lost rehearsals during, In the Works, Days of Dance showings, MFA program runs, MFA concert, and festivals.
• MFA Concert 2
  o 12 rehearsals
  o Plus any additional rehearsals during the fall semester, the week before spring semester begins or on MLK day.
  o Less any rehearsals lost during other concerts.
• MFA Concert 3
  o 22 rehearsals
  o Plus any additional rehearsals during the fall semester, the week before spring semester begins or on MLK day.
  o Less lost rehearsals during MFA program runs, other concerts or ACDFA week
• Evening of Dance
  o 28 rehearsals
  o Less lost rehearsals during MFA program runs, other concerts or ACDFA week
How to use Intranet Rehearsal Scheduling

If you miss the deadline for a rehearsal request or need a rehearsal space for a class or a production that is currently not being scheduled, you will need to submit your rehearsal request via our Intranet.

1. From our Intranet start page, select the “Schedules” tab

2. Select “Studios”

3. Select the day for the rehearsal from the mini calendar

4. Select the start time and studio for the rehearsal by clicking the appropriate start time box.

5. A new window will appear. You will be asked to log in.
6. Enter the information:
   a. Name = last name - name of work being rehearsed
   b. Description = brief description and cast list. IT IS VERY IMPORTANT THAT YOU LIST EVERYONE THAT IS INVOLVED IN THIS REHEARSAL IN THIS SECTION
   c. Date and start time should already be entered.
   d. Change the duration to 1.5 hours for a standard rehearsal slot

7. The room should already be correct.
8. Due to the high probability of error, please do not use the repeat functions.

9. Click “Save”

10. You are returned to the schedule screen and you see the requested rehearsal in red.

11. E-mail will be sent to the Rehearsal Coordinator and they will either approve or reject your request. If it is approved the color will no longer be red.

12. Remember, the times listed below are the standard rehearsal times. All requests must be within these set hours unless approved by the Production Coordinator.

8am - 9am
9am - 10:30am
10:30am - 12pm
no rehearsals during lunch
12:30pm - 2pm
2pm - 3:30pm
3:30pm - 5pm
5pm - 6:30pm
6:30pm - 8pm
8pm - 9:30pm

**How to Cancel a Rehearsal**

First inform the Rehearsal Coordinator before 2:00 pm of the day of the rehearsal or the Friday before a Saturday rehearsal.

You then must indicate the cancellation on the rehearsal schedule by drawing a line through the rehearsal and noting next to the entry whether this cancellation is for this week only, or a permanent cancellation.

Failure to follow proper procedures may result in the revoking of rehearsal privileges.

If you have any questions regarding the rehearsal schedule, please email the Rehearsal Coordinator, Rachel Hunter at rsh09@fsu.edu
<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00-9:30</td>
<td>8:00-9:30</td>
<td>8:00-9:30</td>
<td>8:00-9:30</td>
<td>8:00-9:30</td>
<td>8:00-9:30</td>
</tr>
<tr>
<td>9:00-10</td>
<td>9:00-10</td>
<td>9:00-10</td>
<td>9:00-10</td>
<td>9:00-10</td>
<td>9:00-10</td>
</tr>
<tr>
<td>10:00-11</td>
<td>10:00-11</td>
<td>10:00-11</td>
<td>10:00-11</td>
<td>10:00-11</td>
<td>10:00-11</td>
</tr>
<tr>
<td>11:00-12</td>
<td>11:00-12</td>
<td>11:00-12</td>
<td>11:00-12</td>
<td>11:00-12</td>
<td>11:00-12</td>
</tr>
</tbody>
</table>

Other information including details that you will be out of town. Please indicate all times that you are NOT available on the form below. Use the Notes section to indicate any other notes required.

NAME:
PHONE:

Please return completed form to your choreographer.
DANCER SCHEDULE
Choreographer's Rehearsal Request Form

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Title of dance currently rehearsing:

Use a separate form for each dance / Return form to Production Assistant

Choreographer:

Notes:

Please indicate ALL times that you are NOT available by placing an "X" on the form below. Also note if you need a specific studio (i.e., tap, pole, etc.).
2010 - 2011 Production Guidelines for MFA Concerts

as of July 21, 2010

M.F.A. Candidates must meet with the Faculty Designer, Production Supervisor, and Faculty Mentors to discuss the production elements of their concert on a regular basis. These meetings are set forth each year in the school calendar. The production elements to be discussed include:

deadlines
designs
scenic including video or other technologies
costume
lighting
construction & acquisition
sets & props
costumes
accompaniment/sound
licensing
musician needs
stage management
scheduling
casting
crew
dressing room assignments
video taping
miscellaneous information

DESIGNERS & COMPOSERS:
The Faculty Lighting Designer or an approved Lighting Design student will be available to design for the Candidates. If the Candidate wishes a different or additional designer of any type, it will be up to the Candidate to acquire and compensate these designer(s). Any and all designers must be acceptable to the Faculty Designer and Faculty Mentors. All designs must be approved by the Faculty Designer and Mentors prior to construction or use of School funds.

PURCHASING GOODS:
The University prefers us to use purchasing cards when ever possible. Please see Currie Leggoe if you wish to order or purchase anything related to costuming, Russ Marsh for anything related to props, scenery or effects, or Russell Sandifer for anything else. If the Vendor will not take a credit card, we will need to request a purchase order and P.O.’s require about three days to obtain. Please come prepared with important information like what and how many of each item you want to buy, how much it costs, what shipping charges are involved, possible vendors to purchase the item from and the date you need to receive the items by. If the vendor has never dealt with the State of Florida purchasing system you will need their federal I.D. number, mailing address and phone numbers as well as their minority business status. If we are paying a person directly for services, such as a musician or designer, we will need their social security number, mailing address and a description of the services to be provided. All paperwork must be completed before materials are ordered or before services are provided!

You may spend up to $24.99 of your own money on any one order and be reimbursed. If and only if a vendor refuses to take a purchase order or p-card may you spend your own money for amounts $25.00 or over. Be aware that it could take from three to six weeks to process the reimbursement. A university tax number can be given to you to prevent most vendors from charging you tax. Cash advances are not available.

Don't forget to turn in all receipts and paperwork to Currie Leggoe for costume related items and to Russell Sandifer for everything else. The deadline to purchase materials and to turn in receipts will be set by the Production Manager and will be listed in this packet. Remember, all items that are purchased...
with university money belong to the university. If the items are something you want to keep for future use you MUST use your own money.

Although the School of Dance will provide a set budget, you may only use this money towards the support of the actual production. You may not use this money for food, drink/alcohol, or gifts.

CONSTRUCTION/ACQUISITION/IMPLEMENTATION OF SETS, PROPS AND COSTUMES:
If you are in need of scenery, props, or costumes, it is up to you, the Candidate, to construct, acquire or to have them constructed or acquired. **The school does not provide personnel for the construction of costumes, properties, or scenery (including projections).** Currie Leggoe will construct costumes for a faculty-choreographed work. The School has a small stock of small set pieces, props and costumes available for your use. To view the school's stock, make an appointment with Russ Marsh for sets or props and with Currie Leggoe for costumes. We also have good working relationships with the FSU Theatre and Opera programs, local companies, and with various professional companies. It is often possible to borrow scenery or costumes from them with advance notice and the proper contact. Consult Russ Marsh or Currie Leggoe before contacting any on-campus group or departments other than an individual artist. Other members of the faculty and staff might also be able to help with other introductions.

We do have a costume shop but we have no facility and very few tools for scenic construction or painting. We are at the mercy of other schools and departments for their assistance, and as you already know, the school's funding is limited. If the school buys a material, we keep the material. For example, if the school buys hardware for a set piece, the hardware must be removed from the piece by the Candidate and returned to the school after the show closes.

The school has a small costume stock, and limited basic supplies available for your use, but the School does not provide personnel for costume construction of non-faculty works. You may use the costume facilities and equipment once you are cleared by our Costume Manager. Contact the Costume Manager to view the stock or to be checked out on the equipment. Your Mentors will want to see renderings or mock-ups of your costumes as the work progresses. Costumes are to be completely finished and delivered to the theatre by program runs. The Costume Manager will take possession and responsibility of the costumes at first dress. Once they are in the possession of the Costume Manager they may not be removed from the building. A list of rules and operational procedures for the dance majors are included in their student handbook. Copies for non-majors will be available from the production office.

Sets and props are to be completely finished and delivered to the performance space as listed in the deadlines in this packet. Transportation of these pieces is the Candidate's responsibility. Minor adjustments can of course be made to the set and prop pieces, but major changes, painting or removal from the performance space must be approved by the production staff and Faculty Mentor. Painting and construction will not be allowed inside or on the grounds of Montgomery Hall. The Candidate must return any borrowed items within one week of the final performance.

ACCOMPANIMENT/SOUND:
If a Candidate wishes live accompaniment, it is up to the Candidate to acquire, confirm, inform, and if necessary compensate all musicians. The Candidate will be the liaison between the musicians and the faculty and staff. The Candidate will work in conjunction with the production staff to provide any and all needs of the musicians such as stands, lights, costumes, etc. It is the Candidate's responsibility to inform musicians of the dates, and times they will be required; particularly dress rehearsals and
performances. The Candidate must make arrangements for recording back-up tapes of all music to be performed "live".

If the Candidate wishes to have a recording session to record a piece of music for playback during their concert or for a back-up recording of a piece to be performed "live", they must schedule and make all notifications and arrangements after consulting the school Recording Engineer. All arrangements must be scheduled at least one month in advance of the first performance date. The actual recording session should take place at least one week before load-in of the concert. Please see the deadlines listed in this packet for exact dates. Arrangements for use of equipment/instrumentation and music are the responsibility of the Candidate. The Candidate must also arrange with the production staff for any instrument maintenance, tuning, storage, or transportation. You are not allowed to use departmental instruments without the approval of Doug Corbin.

If a Candidate wishes to use prerecorded material, they must first acquire the proper licenses. A response to these requests may take some time, so it is imperative that the request is made as soon as possible. You must provide the Recording Engineer with a photocopy of all printed surfaces, including the disc itself as scheduled in this packet. They will make the license request. It is a fairly simple, but a time-consuming process.

The Candidate must provide the Recording Engineer with a quality master recording source such as a compact disc or other medium which has been pre-approved by the Recording Engineer. Cassette tapes and records are rarely approved for use.

All prerecorded material must be in hand by the scheduled recording session. If you need to order a recording, check with the Recording Engineer or Production Supervisor a.s.a.p. for assistance. The Candidate must be prepared for and present at all recording and editing sessions. The Recording Engineer will determine times for these sessions. The recording sessions will take place no later than two weeks before final program runs. The editing sessions will take place no later than three days before program runs.

STAGE MANAGEMENT/CREW:
The School provides a Stage Manager. It is the Candidate's responsibility to acquire a suitable running crew, provide them with schedules, and ensure that they attend all required rehearsals and performances as scheduled by the Candidate and the Production Supervisor. The size of this crew will be determined by many factors but the primary factors to be considered are the number and type of set pieces and the complexity of the show. The Production staff will determine exactly how many and what type of personnel are needed. The minimum crew required is as follows:

- Lighting operator
- Sound operator
- Assistant stage manager
- (2) Stage hands
- Costume Assistant

Russ Marsh must approve crew assignments before notification of assignments are given.

SCHEDULING/MISC. INFO:
It is the Candidate's responsibility to work with the Production Supervisor to create a schedule for production weeks. Schedules are to include all call times for performers and technical staff. It is the Candidate's responsibility to communicate all scheduling information to everyone involved in the production in writing. The office staff should also receive a copy of this information. It is the Candidate's responsibility to insure all dance majors performing in their concerts read the appropriate sections of their student handbooks and those non-majors receive and read copies of
the same production materials. You must let the Production Manager know how many non-majors are participating in the concert and if you have any additions to the information at least one week before the production meeting.

The Candidates who are about to produce their concert will get special rehearsal and studio priority including use of the Dance Theatre. See the Safety and Security staff for keys and alarm codes well in advance of your first rehearsal.

VIDEO TAPING:
The Documentation Coordinator will arrange the video documentation of school concerts. Master tapes will be made available for dubbing in the lab with written or email permission from the choreographer (see Permission for Dubbing form in the lab). Pre-concert and post-concert documentation forms may also be requested from choreographers to assist in planning camera work and recording the choreographer’s preference for best performance date(s). These master tapes are property of the school and will be stored in the school archive. The Candidate is personally responsible for the purchase of tapes for their copies of the performances. The Candidate is also responsible for any editing. Great effort is taken to record high quality documentation, including multiple camera angles. Video crews are composed of faculty, staff, and students and reflect a wide range of experience. School documentation efforts support the Candidate’s ability to promote and archive their work, as well as provide a hands-on learning environment for dance videographers.

If the program is to be broadcast, licensing for broadcast must be obtained for all music, choreography, and designs at least 8 weeks in advance before any recording takes place!

PRODUCTION PROGRAM COPY:
It is the student's responsibility to work with the Production Supervisor in compiling that part of the program copy that includes the technical staff, design credits and acknowledgments. It must be checked and approved by the production staff.

TECHNOLOGY, DESIGN & MEDIA TECHNOLOGIES:
Students interested in utilizing technology components in their creative and scholarly work are expected to take an active role in developing skills and seeking out mentorship in the technology area. The guidelines below are provided to help facilitate this process. Working creatively with technology can involve an extensive investment of time and requires an accelerated timeline that supports discovery and revision. Students are encouraged to seek mentorship very early in their process, and are expected to interface regularly with faculty mentors throughout the development phase. All students intending to utilize technology as an element of production, such as projected video with live performance, are required to complete the Dance Technology course (year 1) and all 3 units of the Dance and Video course (year 2). Additional Directed Individual Study credit may be required depending on the complexity and timing of the project. Course work should be completed at least one semester prior to the premiere of the technology-enhanced work. The inclusion of media technologies in a public showing is subject to the approval of the Production Faculty, Faculty Mentors, and DIS Faculty Mentor.

Criteria for Standards of Excellence
Dance works that make use of technology are expected to be of an acceptable quality, both technically and aesthetically, to be considered for inclusion in school produced events. CD quality audio and digital quality video are required. Aesthetic guidance will be provided by faculty mentors throughout the design process. Final programming is determined by faculty
MENTORS AND MENTOR PROGRAM RUNS:
MFA Candidates sharing a concert choose two faculty members from the School of Dance faculty with the Chairperson’s approval. Candidates may also choose non-School of Dance faculty with Chairperson’s approval. The mentors are there to serve as advisors to guide and assist the candidates through the concert process. All materials from costumes to posters to scenic designs MUST be passed through your mentors for approval and discussion.

- **Before Mentor Run**
  - Both mentors should have seen and mentored all choreography at least once.

- **First Mentor Run for Mentors**
  - All choreography should be half complete, with renderings or samples or costumes, sets, and technology elements. Candidates should propose a program order at that time and provide a printed program for the mentors and others attending the run.

- **Second Mentor Run for Mentors**
  - All choreography must be at least set. Sets and technology elements must be represented even if not in their finished form. Any changes in program order should be agreed upon by mentors and candidates at this time. A printed program must be provided for the mentors and others attending the run.

- **Final Program Run**
  - All theatrical elements must be complete.
Typical MFA Concert Tech Schedule
as of March 23, 2009 – NOT FOR DISTRIBUTION

Wednesday before concert week
5:00 pm – 8:00 pm  PRODUCTION MEETING & PROGRAM RUNS

Tuesday of concert week
5:00 pm - 10:00 pm  LIGHTING TECH FOR MFA
5:00 pm  Building Open-CREW CALL & Dancers Call for
5:15 pm  Tech
5:45 pm  Dancer Call for
6:15 pm  Tech

Wednesday of concert week
5:00 pm - 10:00 pm  LIGHTING TECH FOR MFA
5:00 pm  Building Open-CREW CALL & Dancers Call for
5:15 pm  Tech
5:45 pm  Dancer Call for
6:15 pm  Tech

Thursday of concert week
5:00 pm - 10:00 pm  *DRESS REHEARSAL FOR MFA*
building open (personal stage time)
Dancer, ASM & Costume Asst. Call
Class begins in 217
Crew call for remainder of crew
Class over / notes / dancer's stage time
Dancers clear the stage &
Video white balance & focus
Crew cleans the stage
House Opens
CURTAIN
* Program notes (see callboard by dressing rooms)

Friday, March 27
5:00 pm - 10:00 pm  *OPENING FOR MFA CONCERT*
Same as 3/27/09

Saturday, March 28
5:00 pm - 10:00 pm  *MFA CONCERT CLOSES*
Same as 3/27/09
Current Personnel

Costumer
Currie Leggoe
cleggoe@fsu.edu
644-9977 Office
002 Montgomery
7:30 – 4:30 pm

Design & Production Faculty
Russell Sandifer
rsandifer@fsu.edu
556-2896 Cell
203 Montgomery
8:00 am – 5:00 pm

Rehearsal Schedule
Rachel S. Hunter
rsh09@fsu.edu
644-9973 Office
804-337-2145 Cell
310 Montgomery

Production Staff, Safety, Security,
Building Manager (prop info and introductions)
Russ Marsh
rmarsh@fsu.edu
644-9973 Office
491-7658 Cell
310 Montgomery
8:00 am – 5:00 pm

Publicity & House Management
Joyce Fausone
jbstraub@fsu.edu
645-2449 Office
146 Montgomery

Publicity (Poster & Pushcard)
Liz Saluke
eks09@fsu.edu
937-238-7277 Cell
310 Montgomery

Sound Engineer, Audio Coordinator
Dan Smith
djsmith2@fsu.edu
645-0476 Office
118B Montgomery

Video Documentation and Technology Faculty
Tim Glenn
tglenn@fsu.edu
644-0173 Office
120A Montgomery
MFA Marketing Packet

1. Printed material: It is important to meet deadlines on time so that your materials can get out on time. All materials should have a uniform look and feel. Be sure to reference the guidelines and templates given to you by the publicity office to make sure you are in compliance with all of the requirements. The publicity office will take care of getting quotes. The School of Dance will pay for 75 color posters and 2,000 black and white pushcards.
   a. Specifications for Poster and Pushcard Design
      i. The seal and FSU Dance text ALWAYS goes in the upper left hand corner of your poster. It's on the poster template and the flashdrive.
      ii. Refer to the visual systems website for specifics on university coloring. While there is flexibility in terms of your color scheme, if you choose to use a color like the university garnet or gold, make sure you get the appropriate CMYK from this website. http://visualsystem.fsu.edu/
      iii. The seal should be .75 inch squared at least; don’t make it any larger than 1.5 in squared. As you’ll notice, it’s linked to the “The Florida State University…School of Dance” text so that these items remain in the appropriate proportion.
      iv. In the past there has been some question as to whether or not and how to use the word “presents” as in “School of Dance presents….MFA concert.” Don’t use the word “presents” or any other word for that matter, as we don’t use it for any of the other concerts.
      v. “In partial fulfillment of the Master of Fine Arts degree in dance” Use that exact phrasing and capitalization
      vi. You will need to leave at least 1/8” of space between any images/text and the edge of the poster.
      vii. Make sure you include the year in your concert date.
      viii. If you choose to do a horizontal poster, you must also design a vertical one for purposes of printing the sidewalk sign and send it to Rachel Hunter (rsh09@fsu.edu).
      ix. Your pushcard needs to be in grayscale, and should be just under one quarter of a page- 4.25 x 5.5”. I have found that it takes some readjusting to get them to that size; if you merely shrink your poster design it will almost certainly be a good deal smaller or distorted. The pushcard has all of the same information that the poster has. It will be double sided, but I will supply the content for the back of the card. (It’s a map and directions to the building).
      x. Submit your poster and pushcards to me as psd files with all of the layers by the date specified in your production calendar. (The pushcard will likely be flattened, which is fine). I need to the different layers for when I make the cover for your program copy. Burning me a cd will probably be the best way to submit these.
   b. Program Copy Guidelines:
      i. I will make the cover for your program copy.
      ii. Your program copy must be approved by your concert mentors BEFORE submission to me. See your production calendar for exact dates. From that point, I will bring whatever you submitted to your final program run the week of the show so that dancers can check the spelling of their name. I will
then finalize the program and have it printed and folded for your concert. Please know that revising the hard copy at program run is your last opportunity to make changes to the program as I need to allow time for printing and stuffing them. If you email me changes after this proofing, I cannot guarantee that they will be made.

iii. If you have additional credits to give and don’t see the appropriate category, just go ahead and add it- we’ll correct it if it needs tweaking.
iv. Use Adobe Garamond Pro font.
v. Please keep the order within sections but feel free to move stuff around on the back cover to make it fit well. You may also change the font size within reason.

2. Newspaper: The publicity office will secure a quote with the Tallahassee Democrat at the beginning of each semester. This will be taken care of for you. The School of Dance will pay for a Wed/Fri ad.

3. Photos: Two to four photos should be sent to the publicity assistant. These photos will possibly be used for your web banner, newspaper ad, and with the press release.

4. Press Release: Length of release is one page, no smaller than 11 font. Send to Joyce, Patty and Russell for draft feedback and approval by each deadline.

5. Program - Due dates are in the time line. Notify the production office and publicity office of any changes. Again, you are required to help copy, fold and stuff programs, or may send someone in your place.

6. Usher List - Create an usher sign up list and then bring it Russ Marsh for approval. You must provide e-mail addresses and phone numbers for all volunteers. You are in charge of making sure there are enough ushers for every performance.

7. Display Cases - You are required to decorate the display cases for your show. It is free advertising. NO GLITTER. NO FEATHERS. NO LIQUIDS. CASES MUST BE RETURNED IN THE SAME CONDITION YOU FOUND THEM IN OR BETTER. Do not hang materials that destroy the walls or fabric. Such things include tape and glue. See Russ Marsh for the key to the display cases.

8. Comp Ticket List - You must submit all performers/production people in alphabetical order.
   a. All performers/production crew/etc... (1 each)
   b. MFA Candidates presenting that concert (10 each)
   c. Only include those students who are directly involved with the production.

9. Receptions - Contact Joyce on how to handle reserving tables, trash cans. If you have a reception, you are required to find people to help you set up, serve and tear down. If you want to serve alcohol, you will be required to obtain a liquor license. See Joyce about this and reserving bartending staff. You must have a mentor or faculty member stay for the reception if alcohol is served. (You are not required to have a reception.)

10. Lobby Video
    Must comply with all copyright standards (i.e. you cannot use more than 30 seconds of copy written music). We suggest posting the video to the FSU School of Dance facebook page. Please see Jaime Kight for this (jmk03g@fsu.edu)
Publicity Contacts and Useful Information

Tallahassee Democrat
Phyllis Mast
Sales Consultant
599-2361
Fax 942-0185
pmast@tallahassee.com
www.tallahassee.com

Union Copy Center
(by Zia’s and the post office)
644-2895

Fine Arts Ticket Office
FAB
644-6500

Useful Websites
Press Releases
www.lunareclipse.net/pressrelease.htm
www.publicityinsider.com/release.asp
FOR IMMEDIATE RELEASE
Contact: Joyce Fausone
Publicity
FSU School of Dance
Tel: (850) 644.2449
E-mail: jbstraub@fsu.edu
Website: dance.fsu.edu

Title in Bold

Tallahassee, FL - Date, day, year. Body of Document. Do not indent. Include who, what, where, when, why and how.

See, this is a new paragraph. No indentation!

Press Releases are printed/emailed on FSU Letterhead.

Tickets are $6 general admission and free for FSU students with valid FSU ID. For ticket information, contact the Fine Arts Ticket Office at (850) 644-6500, or online at www.tickets.fsu.edu.

For more information about the School of Dance, call Joyce Fausone at (850) 644-2449 or via email at jbstraub@fsu.edu, or online at dance.fsu.edu. The School of Dance is part of the College of Visual Arts, Theatre & Dance at The Florida State University.

###
(The three pound signs signify the end of the release)
KEEP PRESS RELEASES TO ONE PAGE.
FOR IMMEDIATE RELEASE
Contact: Joyce Fausone - Publicity
FSU School of Dance
Tel: 850.644.2449
Email: jbstraub@fsu.edu
Website: dance.fsu.edu

FSU School of Dance presents An Evening of Dance

Tallahassee, FL – April 1, 2008. The Florida State University School of Dance will present their annual concert, An Evening of Dance, April 10-12, 2008 at 8:00 p.m. in the Nancy Smith Fichter Dance Theatre in Montgomery Hall, located on FSU’s campus.

This year’s guest choreographers for the concert are Benoit-Swan Pouffer, Artistic Director of Cedar Lake Contemporary Ballet and Shouze Ma, member of the first modern dance company in China. Also featured are esteemed School of Dance faculty Tim Glenn and Dan Wagoner.

The Tent, a circus inspired piece by Pouffer, take the audience to the big top. This multimedia infused performance will mark the premier of the new work, and was in conjunction with Cedar Lake’s February visit to Tallahassee for 7 Days of Opening Nights. According to Deborah Jowitt of the Village Voice, “Artistic Director of Cedar Lake, Benoit-Swan Pouffer favors pieces that challenge the dancers to be fierce, athletic, and compulsively sensual.”

Ma’s, The Fan, is an elegant solo set to the music of Gabriel Fauré and Avro Part. Anna Kisselgoff of the New York Times described the piece as “an intensity so strong that it seemed at a breaking point.” Shouze Ma also served as a guest teaching artist in the school during the spring semester.

Faculty members Tim Glenn and Dan Wagoner will also contribute to the concert. Selections from Glenn’s piece Embodiments of Silence will immerse the audience in a multimedia feast. The work will be seen in its entirety in September 2008 along with the world premiere of the dance film of the same name. Wagoner’s signature piece, Round This World Baby Mine is set to bluegrass and country music and tells the story of the frustrations felt when one gives love, but it is not always returned.

Tickets for the performance are $16 Adults, $14 Senior Citizens, $12 Children and $10 for FSU Students and all seating is general admission. For ticket information, contact the Fine Arts Ticket Office at 850-644-6500, or online at www.tickets.fsu.edu.

The mission of the School of Dance is to combine exceptional artistic training with a liberal arts education. This dual dedication to art and learning has yielded graduates who are dancers, teachers, scholars, and leaders in companies, schools universities, and art organizations in the United States and abroad. In addition to classes for dance majors, approximately 350 students are instructed each semester through the general studies in dance classes open to non-dance majors.

For more information about the School of Dance, call Joyce Fauzone at 850-644-2449 or via email at jbstraub@fsu.edu, or online at dance.fsu.edu. The School of Dance is part of the College of Visual Arts, Theatre & Dance at The Florida State University.

###
Technology Design Intent Form

FSU Dance and Media Technologies

Designer’s Name ______________________________________ Date ____/____/____

Email ____________________@_____________________ Phone ( ) _____ - ______

Event _______________________________________ Premiere Date ____/____/____

Title of Work ___________________________________________________________

Duration of Work ______:______

Name of Technology Assistant(s)
_______________________________________________ ___________________________
______________________________________________________________

Beginning Date for Training/Collaboration Period with Assistant(s) ____/____/____

Media Type(s) __________________________________________________________

Content of Media _______________________________________________________

Equipment Needed _______________________________________________________

Estimated Dates for Equipment Use ____/____/____ to ____/____/____

Cables Needed ____________________________________________________________________

Additional Needs _________________________________________________________

Audio Source ___________________________________________________________

Method of Synchronization between Media Elements

___________________________________________________________________________

Coursework Checklist:
___ Studies in Dance Technology
___ Dance & Video (unit 2 – projection design)
___ DIS

Please attach the following:
1) A concise description of the total work
2) An explanation of how the use of technology is integrated and essential to the artistic statement
3) A visual diagram to help illustrate your design
FSU Dance Camcorder Recommendation (August 2010)

BFA Students:
(required for Survey of Dance Technologies during Fall of Sophomore year)

MA & MFA Students:
(required for Studies in Dance Technology during Spring of year one)

For both undergraduates and graduates it is recommended that you wait until the beginning of the required semester to purchase your camcorder, in order to get the latest information and product availability. See instructors for acquisition deadlines.

As the trend in consumer camcorder technology has continued in the direction of tapeless media storage, we have revised our camcorder recommendation to include tapeless camcorders. The below information is meant to be used as a guide in helping you make your decision and not as a requirement to purchase any single model or brand. Students are encouraged to avoid unfamiliar brands.

The camcorder should be compatible with Macs and Final Cut Express in particular. Please talk with Chris Cameron or Tim Glenn if you have questions about camcorder compatibility or visit the Apple Camcorder Support site for compatibility info (http://support.apple.com/kb/HT2948).

The chart below is a comparison between five Canon camcorders; please click on the camcorder names to view the full list of specifications for each camcorder. (The prices on Canon’s website are the estimated retail price, see the chart for more accurate prices. Other distributor sites offer online product comparisons.

<table>
<thead>
<tr>
<th>Camcorder (all Canon)</th>
<th>Media type</th>
<th>Price (as listed by B&amp;H)</th>
<th>HD/SD</th>
<th>Recording format</th>
<th>Internal flash drive size</th>
<th>Highest data rate</th>
<th>Image sensor</th>
<th>Mic. input</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZR 960</td>
<td>miniDV</td>
<td>$250</td>
<td>SD</td>
<td>miniDV</td>
<td>n/a</td>
<td>24Mbps (est.)</td>
<td>n/a</td>
<td>yes</td>
</tr>
<tr>
<td>Vixia HF R100</td>
<td>Dual Flash memory</td>
<td>$339</td>
<td>HD/SD</td>
<td>MPEG4-AVC / H.264</td>
<td>n/a</td>
<td>17Mbps</td>
<td>1/5.5-inch CMOS, RGB Primary Color Filter</td>
<td>yes</td>
</tr>
<tr>
<td>Vixia HF R10</td>
<td>Dual Flash Memory</td>
<td>$372-382</td>
<td>HD/SD</td>
<td>MPEG4-AVC / H.264</td>
<td>8 GB</td>
<td>17Mbps</td>
<td>Same as HF R100</td>
<td>yes</td>
</tr>
<tr>
<td>Vixia HF M300</td>
<td>Flash Memory</td>
<td>$457</td>
<td>HD/SD</td>
<td>MPEG4-AVC / H.264</td>
<td>n/a</td>
<td>24Mbps</td>
<td>1/4-inch CMOS, RGB Primary Color Filter</td>
<td>yes</td>
</tr>
</tbody>
</table>

*Many popular tapeless camcorders record video in MPEG2 format. MPEG2 format is not officially supported by Final Cut Express. If you already have a camcorder that records MPEG2, you might have to go through an extra step to import footage into Final Cut Express.

* See below for glossary of terms
If you purchase a miniDV camcorder you will need a 4-pin to 9-pin Firewire cable to transfer video. 
http://www.bhphotovideo.com/c/product/564863-REG/CablesToGo_50708.html
Other tapeless camcorders should include the necessary cables for importing clips. A camcorder case and tripod, as well as an external hard drive, are also recommended, but not required at this time.

Glossary of Terms:

**High-definition Video (HD Video)** refers to any video system of higher resolution than standard-definition (SD) video. This includes Blu-ray Disc.

- **720p** (1280×720 progressive scan)
- **1080i** (1920×1080 split into two interlaced fields of 540 lines)
- **1080p** (1920×1080 progressive scan)

**Standard-definition Television (SDTV)**
SDTV refers to digital television broadcast in 4:3 aspect ratio, the same aspect ratio as NTSC signals.

**Flash memory** is a non-volatile computer storage technology that can be electrically erased and reprogrammed. It is primarily used in memory cards, USB flash drives, and solid-state drives for general storage and transfer of data between computers and other digital products.

**Dual Flash memory** means the camcorder has internal flash memory as well as a memory card slot for expanding storage capacity.

**Data Rate (or bit rate)**
Digital camcorders transform moving images into digital data. This video data, called bits, is saved to a storage media like a flash memory card, DVD or hard disk drive. The amount of data recorded at any given second is called a bit rate, and for camcorders it is measured in megabits (one million bits) per second, or Mbps. The more data you are recording, the better the quality of your video. 24Mbps = higher video quality than 17Mbps.

**MiniDV Cassettes** were introduced in 1995. MiniDV became the most widespread standard-definition digital camcorder technology for several years. Small cassettes, also known as S-size or MiniDV cassettes, had been intended for amateur use, but have become accepted in professional productions as well. MiniDV cassettes are used for recording baseline DV, DVCAM as well as HDV.

**Firewire** The IEEE 1394 interface is a serial bus interface standard for high-speed communications and real-time data transfer, frequently used by personal computers, as well as in digital audio, digital video, automotive, and aeronautics applications. The interface is also known by the brand names of FireWire (Apple), i.LINK (Sony), and Lynx (Texas Instruments). IEEE 1394 replaced parallel SCSI in many applications, because of lower implementation costs and a simplified, more adaptable cabling system.