

# Florida State University School of Dance



## Graduate Student Handbook For MFA in Dance MA in Dance, American Dance Studies MA in Dance, Studio and Related Studies

<b>Introduction.....</b>	<b>4</b>
<b>The MFA Program In Dance.....</b>	<b>4</b>
Description of the MFA Degree Program .....	4
Admission, Audition and Screening.....	4
Studio Practice .....	5
The Final Creative Project (DAN 7952 - MFA Creative Project).....	5
MFA Project Proposal.....	5
MFA Project Proposal Format.....	6
The Comprehensive Examination .....	7
MFA Three-Year Curriculum*.....	8
Master of Fine Arts in Dance Check Sheet <i>Updated 8.19.19</i> .....	11
<b>MA Program In Dance .....</b>	<b>13</b>
<b>Major in American Dance Studies .....</b>	<b>13</b>
Description of the MA in Dance (American Dance Studies) Degree Program .....	13
Admission .....	13
Programs of Study .....	13
Capstone Track.....	13
MA Capstone (DAN 5971) .....	14
ADS Capstone Proposal.....	14
ADS Capstone Proposal Format.....	15
ADS Capstone Track: Required Courses.....	16
ADS Course Intensive: Possible Elective Courses.....	17
Thesis Track.....	17
Master's Thesis (DAN 5973 - Master's Thesis in American Dance Studies).....	18
ADS Thesis Proposal .....	18
ADS Thesis Proposal Format .....	19
ADS Thesis Track: Required Courses.....	20
ADS Thesis Track: Possible Elective Courses .....	20
School of Dance MA-ADS Course Maps.....	21
Master of Arts in American Dance Studies Check Sheet.....	23
<b>MA Program in Dance.....</b>	<b>24</b>
<b>Major in Studio and Related Studies .....</b>	<b>24</b>
Description of the MA in Dance (Studio and Related Studies) Degree Program .....	24
Admission, Audition, and Screening.....	24
Program of Studies .....	24
SRS Capstone Experience (DAN 5971) .....	25
SRS Capstone Proposal.....	25
SRS Capstone Proposal Format .....	26
Required Courses .....	27
Possible Elective Courses.....	27
School of Dance MA-Studio & Related Studies Course Map.....	28
Master of Arts in Dance Check Sheet, Major Studio and Related Studies.....	29
<b>Combined BFA/MA Degree Pathway.....</b>	<b>30</b>
BFA + MA–American Dance Studies.....	30
General MA–American Dance Studies Map.....	31
BFA + MA–Studio & Related Studies.....	31
General Ma-Studio & Related Studies Map.....	31
List of Approved Graduate Courses available to Undergraduates.....	32

<b>School of Dance Immersive Curricular Programs .....</b>	<b>32</b>
<b><u>ARTS in NYC</u>.....</b>	<b>32</b>
<b>FSU Dance in Paris.....</b>	<b>33</b>
<b>School of Dance Graduate Assistantships .....</b>	<b>33</b>
<b>Introduction.....</b>	<b>33</b>
<b>Florida Residency .....</b>	<b>33</b>
<b>The General Studies Dance Program .....</b>	<b>33</b>
<b>Apprenticeship Program.....</b>	<b>34</b>
<b>Content of the Apprenticeship .....</b>	<b>34</b>
<b>Completion of the Apprenticeship .....</b>	<b>34</b>
<b>The Teaching Assistantship .....</b>	<b>35</b>
<b>Teaching Assignments.....</b>	<b>35</b>
<b>Teaching Observations and Professional Workshops.....</b>	<b>35</b>
<b>Musical Resources and Accompaniment Support.....</b>	<b>35</b>
<b>Supervision.....</b>	<b>35</b>
<b>General Studies Classroom Policies.....</b>	<b>36</b>
<b>Conclusion .....</b>	<b>38</b>
<b>Financial Aid for Graduate Students.....</b>	<b>38</b>
<b>Appendix.....</b>	<b>39</b>
<b>2021-2022 Guidelines for MFA Projects</b>	

## **Introduction**

This handbook is one of two resources for the students accepted into the MFA or MA in Dance programs. Its partner is a general School of Dance (SoD) handbook which is a compilation of information, policies, and procedures that can help you get the most from your time at Florida State University.

## **The MFA Program in Dance**

### **Description of the MFA Degree Program**

The MFA in Dance at Florida State University prepares students to undertake a continuous and engaged physical practice as part of a rigorous embodied research trajectory. Students work individually and collaboratively to develop, analyze, and synthesize the fluid dimensions of their creative processes toward a culminating creative project.

High value is placed on the cultivation of a sophisticated inquiry into dance artistry. The curriculum supports the development of diverse skills in: classical and contemporary dance techniques, choreography, pedagogy, visual design and production, dance technology and documentation, dance science, conditioning, historical perspectives and critical theory, dramaturgy, musical inquiry, as well as technical and artistic integration of dance-specific technologies.

The candidate's culminating proposal is a graduate creative project. Each creative project may reflect choreographic and performance work in combination with other areas of focus that the candidate may have pursued. An SoD faculty member serves as project mentor and is designated by mutual agreement of the student, the Graduate Program Directors, and the mentor. Candidates will receive detailed procedures for accomplishing this creative project, which also includes a formal creative project proposal and a post-project conference with the candidate's mentor and production staff.

### **Admission, Audition and Screening**

The MFA degree candidate must audition for admission into the dance major program. Auditions are held at designated periods throughout the year. Degree candidates must have completed an undergraduate major and demonstrate a continuous and engaged physical dance practice. Admission into the graduate dance program is determined on the basis of the candidate's audition, interview, creative research and writing samples.

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. If warranted, a probationary period may be established if a student is having difficulty and needs special attention. A student who cannot meet SoD 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.



## **MFA Returning Professional**

The MFA returning professional track allows career dance artists to design a curriculum that will enhance and augment current skills, deepen existing knowledge, and provide opportunities for exploring new areas of interest. Acceptance is at the faculty's discretion and on a case-by-case basis. Students who are designated returning professionals by the faculty have significant latitude in shaping their curriculum, with faculty approval. The following criteria are considerations for admittance into the returning professional track:

1. Substantial professional dance career at the national or international level.
2. Demonstrated choreographic and/or restaging experience with dance repertory.
3. Demonstrated maturity and commitment to the field of dance.
4. Ongoing engagement and currency in the field of dance.

## **Studio Practice**

All MFA candidates are expected to maintain continuous participation at the appropriate level in dance technique classes to be eligible for graduation. Any exception to this standard must be approved by the Chair and the Graduate Program Directors, after consideration by the dance faculty.

## **The Final Creative Project (DAN7952 - MFA Creative Project)**

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 project. Any exceptions to this prerequisite will be determined by the Graduate Program Directors in consultation with the graduate faculty.

The content of the MFA creative project is to be proposed by the MFA candidate and approved in concept by the creative project committee by the end of the candidate's third semester (See MFA project proposal information and format below). The committee is composed of SoD mentors: a main project mentor who serves as the Chair and at least two other faculty members. When appropriate for the project, one additional mentor from outside of SoD may be added to the committee. Project mentors are responsible for supporting and guiding the MFA candidates through the creative, organizational, and directorial processes. Mentors can serve as a resource in areas such as contextual research, casting decisions, music resources, costume design, 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 creative project. It is very important to read these materials thoroughly. For example, program and poster copy must be approved in writing by the SoD Chair(s) before publication, and all budget expenditures (that are being supported by SoD funds) must be approved by the Production Manager in consultation with the SoD Chairperson.

A post-project conference will be held for each MFA student.

## **MFA Project Proposal**

Each MFA student will develop a formal written proposal for his or her intended final MFA project. The purpose of the proposal is to clarify project plans clearly to your committee. Your

proposal must show that you have done enough research and planning that the project may be completed by the scheduled date and that the student has enough knowledge and support (e.g., access to necessary library materials, rehearsal space, dancers, choreographers, etc.) to realize the project in the most refined and professional manner possible.

The proposal will consist of two parts:

- A written project proposal with links to at least two choreographic/artistic samples on a video sharing site.
- A presentation and defense of the proposal to their creative project committee.

The creative project committee must approve the proposal before work on the project 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 the research and artistic process.

The sequence of procedures: (This timeline is being verified at the time of issuing the handbook. Please verify this timeline with your project chair and the Graduate Program Directors.)

- Before 12th week of second semester: Students must identify and confirm, in consultation with the Graduate Program Directors, a creative project mentor.
- Early in third semester: Students, in consultation with their creative project mentor, identify and confirm a full committee for the proposal defense.
- Before 12th week of third semester: Submission of written proposal to the committee. It is expected that the student and mentor will have worked through several drafts of the proposal prior to submission.
- During the last two weeks of the third semester: Proposal defense. Candidates are responsible for coordinating and scheduling the defense date with their committee chair.

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 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 1” margins. The text section should total between 5 and 6 pages in length, not including Inspirational Materials & Bibliography.

#### **Title Page**

Formatted, including project title, candidate’s name, degree program, and proposal defense semester.

#### **Abstract – ½ page**

What is your concise, persuasive explanation of the project? This should clearly summarize the project and its purpose, as well as what format the research findings will assume (choreography, paper, documentary, experiment, dance film, etc.).

### **Research Questions – 1–2 pages**

What are the specific questions, issues, and problems you hope to tackle? What preliminary research findings informed your perspective? What kinds of research materials will you draw from when developing your creative project?

### **Description of Project – 1 page**

What format will your project take? What elements do you foresee contributing to the overall end result? For example, in a choreographic project, how many performers or sections do you envision? How do you imagine the arc of the work might develop? Etc. This is a detailed description of the project's ideas and format.

### **Discussion of Process – 1 page**

How will you engage in Research & Development (R&D) for the work? What process-oriented questions or models will you undertake in relation to the scope and type of project you are developing? What R&D elements are specific to your particular project (i.e. what is entailed in mounting a site-specific work, a community engagement project, or an installation?)?

### **Anticipated Timeline – 1 page**

What are your phases for building the work over the next few semesters? This is an outline of the project's R&D stages, including anticipated deadlines (even if general).

### **Significance – ½ page**

What contribution will this study make to your professional goals? Why is this research important to you at this stage in your career? What new point of view/discovery does this project offer you?

### **Media Archive of Inspirational Materials (as long as necessary)**

This section presents materials of any form that are inspirational to the creative project, including an annotation that links the inspiration to the project. Materials may be posted to an online media archive, accessible by the student and faculty.

### **Annotated Bibliography (as long as necessary)**

- The bibliography should represent the variety and scope of sources available and a balance of types of sources appropriate to the study & formatted in the *Chicago Manual of Style*.
- Consult the online quick guide:  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
- Each entry should explain the core creative project or ideas of the sources, as well as the relevance of the source to the project.

### **The Comprehensive Examination**

The MFA student is required to successfully complete a final comprehensive examination consisting of two phases: written and oral. The written comprehensive examination, scheduled by the Graduate Program Directors, takes place in the last week of classes at the end of the

student's final term. The oral defense is held during the exam week of the corresponding semester. Candidates are responsible for coordinating and scheduling the oral examination with their committee chair.

The student must enroll in DAN 5960 (Master's Comprehensive Exam) for the term in which the exam will occur. DAN 5960 is a non-credit course.

### MFA Three-Year Curriculum\*

Effective Fall 2017

MILESTONE EXPERIENCES		
DAN5960 Master's Comprehensive Exam (0)		
CORE AREAS (required credit hours vary per area)		
Studio Practice/Studies		Contextual Practice/Studies
Studio Practice	Design/Composition	
DAA5118 Contemporary Dance and DAA5218 Ballet (12) DAN5190 Theory & Practice in Dance Technique (2)	DAA5618 Choreography (3) DAA5647 Choreographic Process (2) DAN5158 Theory of Dance Performance and Directing (3) DAN5508 Visual Design for Choreography (3) DAN5590 Studies in Dance Technology (2) DAN5592 Screendance Composition (2) DAN5972r. MFA Creative Project (6)	DAE5305 Science of Dance Training (3) DAN514X ADS Dance Studies (3) DAN5191 Seminar in Dance Research (3) DAN5650 Music Praxes in Dance (2)  Dance Studies courses: DAN5147, DAN5148, DAN 5149 These courses rotate each year.
<b>Total Credits = 14</b>	<b>Total Credits = 21</b>	<b>Total Credits = 11</b>
ELECTIVE AREAS (minimum of 4 credits per area)		
Studio Practice/Studies		Contextual Practice/Studies
Studio Practice	Design/Composition	
DAA5118r Contemporary Dance (2) DAA5218r Ballet (2) DAA5688r Dance Ensemble (1) DAA5698r. Dance Performance (1–2) DAE5940 Supervised Teaching in Studio Practice Courses (2) DAN5905r Directed Individual Study in Studio Practice (2–3) DAN5930r Special Topics: Studio Practice (1–3)	DAA5648 Choreographic Projects (2) DAN5486 Documentation Techniques (3) DAN5591 Dance & Video (3) DAN5596 Photography for Dance (2) DAN5905r Directed Individual Study (2–3) DAN5930r Special Topics: Design/Composition (1–3) DAN7952 MFA Creative Project (up to 2 extra credits beyond required 6 hours)	DAE5387 Dance History Pedagogy (3) DAE5940 Supervised Teaching in Contextual Practice Courses (2) DAN 5126r Current Issues in Dance History, Theory, and Research (1-3) DAN5128 Theory of Dance (3) DAN514x ADS Dance History (3 ea) DAN 5193 Hist. of African American Social Dance 20 <sup>th</sup> Century (3) DAN 5194 Dancing in the Movies (3) DAN5905r Directed Individual Study in Contextual Practice (2–3) DAN5910 Supervised Research (2) DAN5930r Special Topics: Contextual Stds (1–3) DAN5940r Dance Internship (1–12) DAN5950r NYC: Arts and Resources (3)
<b>Total Credits = 4+</b>	<b>Total Credits = 4+</b>	<b>Total Credits = 4+</b>

<b>Total Area Elective Credits = 20</b>	<b>Degree Total = 66 credits</b>
<p>* Attendance at School of Dance Forums throughout the year is expected in addition to enrolled coursework. Each term a number of the forums will focus on particular topics pertinent to the graduate curriculum.</p> <p>** Coursework in Musculo-Skeletal Anatomy is a prerequisite for the degree. Remedial work in Dance Kinesiology outside of the program map will be required if this condition has not been met by the start of the program and will need to be completed prior to enrollment in DAE5305.</p>	

## School of Dance MFA Course Map

NOTE: This is a suggested course plan and varies according to the student's individual focus, the amount of work completed, and any remedial work required for the degree.

### Year 1

#### Fall 1

DAA5118/5218 Technique	2 hours
DAN5650 Music Praxes in Dance	2 hours
DAA5647 Choreographic Process	2 hours
DAN 514X Dance Studies*	<u>3 hours</u>
<b>TOTAL:</b>	<b>9 hours</b>

#### Spring 1

DAA5118/5218 Technique	2 hours
DAN5190 Theory & Practice in Dance Technique	2 hours
DAN5191 Seminar in Dance Research	3 hours
<u>DAN5592 Screendance Composition</u>	<u>2 hours</u>
<b>TOTAL:</b>	<b>9 hours</b>

### Year 2

#### Fall 2

DAA5118/5218 Technique	2 hours
DAN5158 Theory of Dance Performance and Directing	3 hours
DAA5618 Choreography	3 hours
DAE5305 Science of Dance Training	3 hours
<u>Elective</u>	<u>1 hour</u>
<b>TOTAL:</b>	<b>12 hours</b>

#### Spring 2

DAA5118/5218 Technique	2 hours
DAN5590 Studies in Dance Technology	2 hours
DAN5508 Visual Design for Choreography	3 hours
<u>Electives</u>	<u>5 hours</u>
<b>TOTAL:</b>	<b>12 hours</b>

### Year 3

#### Fall 3

DAA5118/5218 Technique	2 hours
DAN7952 MFA Creative Project	3 hours
<u>Electives</u>	<u>7 hours</u>
<b>TOTAL:</b>	<b>12 hours</b>

#### Spring 3

DAA5118/5218 Technique	2 hours
<u>Electives</u>	<u>7 hours</u>
DAN7952 MFA Creative Project	3 hours
<u>DAN5960 Master's Comprehensive Exam</u>	<u>0 hours</u>
<b>TOTAL:</b>	<b>12 hours</b>

***TOTAL DEGREE HOURS: 66***

\* Courses DAN 5147, DAN 5148 and DAN 5149 rotate each year.

## Returning Professional Accelerated 2-Year Track Map

### Year 1

#### Summer 1

Optional Portfolio Elective	0–3 hours
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#### Fall 1

DAN 5905 Individualized Studio Practice	2 hours
DAN 5650 Music Praxes in Dance	2 hours
DAA 5647 Choreographic Process	2 hours
DAN 514X Dance Studies (courses rotate)	3 hours
DAE 5305 Science of Dance Training	3 hours
TOTAL: 12 hours	

#### Spring 1

DAN 5905 Individualized Studio Practice	2 hours
DAN 5190 Theory & Practice of Dance Technique	2 hours
DAN 5191 Seminar in Dance Research	3 hours
DAN 5592 Screendance Composition	2 hours
DAN 5508 Visual Design for Choreography	3 hours
TOTAL: 12 hours	

#### Summer 2

Electives	3–9 hours
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### Year 2

#### Fall 2

DAN 5905 Individualized Studio Practice	2 hours
DAN 5158 Theory of Dance Performance and Directing	3 hours
DAA 5618 Choreography	3 hours
DAN 7952 Creative Project: Development and Production	0–3 hours
Electives	1–4 hours
TOTAL: 12 hours	

#### Spring 2

DAN 5905 Individualized Studio Practice	2 hours
DAN 5590 Studies in Dance Technology	2 hours
Electives	2–5 hours
DAN 7952 Creative Project: Development & Production	3–6 hours
DAN 5960 Master's Comprehensive Exam	0 hours
TOTAL: 12 hours	

#### Summer 3

Electives	3–9 hours
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**Total Degree Hours**

**60**



<b><u>STUDIO STUDIES (23 Hours)</u></b>	<b><u>Semester Taken</u></b>	<b><u>Grade</u></b>	<b><u>Credit Hours</u></b>
DAA 5647 – Choreographic Process	_____	_____	2
DAN 5190 – Theory & Practice/Technique	_____	_____	2
DAN 5592 – Screendance Composition	_____	_____	2
DAN 5158 – Performance and Directing	_____	_____	3
DAN 5618 – Choreography	_____	_____	3
DAN 5590 – Studies in Dance Technology	_____	_____	2
DAN 5508 – Visual Design for Choreography	_____	_____	3
DAN 7952 – MFA Creative Project (7952.1)	_____	_____	3
DAN 7952 – MFA Creative Project (7952.2)	_____	_____	3
<b>TOTAL STUDIO STUDIES</b>			<b>23</b>

<b><u>ELECTIVES (20 Hours)</u></b>	<b><u>Semester Taken</u></b>	<b><u>Grade</u></b>	<b><u>Credit Hours</u></b>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
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_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
<b>TOTAL ELECTIVES</b>			_____

Remedial work may be required if insufficient background exists in any area.



## **MA Program in Dance**

### **Major in American Dance Studies**

#### **Description of the MA in Dance (American Dance Studies) Degree Program**

The emphasis of the Master of Arts (American Dance Studies) is on the preparation of the scholar. This program is based in research that investigates a wide range of dance practices, from the vernacular and religious to stage forms. Dance is examined within broad cultural and sociopolitical contexts in order to understand the ways that it converses with American history, culture, politics, and identities. This major offers two research focused options, a capstone track and a thesis track, to complement the existing major in Studio and Related Studies in the MA in Dance, which offers a more practice-based emphasis of study. The major in American Dance Studies prepares the student, among other options, to continue study towards a PhD Degree in Dance. The American Dance Studies major also prepares students for careers or continued studies in diverse areas of the dance field that may include, but are not limited to, dramaturgy, dance administration, museum or dance archival studies, or arts library science.

#### **Admission**

The MA in Dance (American Dance Studies) degree candidate should have an extensive background in dance and an undergraduate degree in an appropriate area of study such as (but not limited to) fine or performing arts, history, American studies, cultural studies, anthropology, or humanities. At least a 3.0 undergraduate grade point average or an appropriate score on the verbal and quantitative portions of the Graduate Record Examination is required for admission. Admission into the degree program will be determined on the basis of these university-wide requirements, three required letters of recommendation, and the applicant's required essay. All ADS students undertake the capstone track unless formally invited into the thesis track by the ADS faculty in term two. The student's progress is assessed continuously throughout their graduate study. 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 SoD standards. A probationary period may be established if a student is having difficulty and needs special attention. 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.

#### **Programs of Study**

##### **Capstone Track:**

All ADS candidates participate in the capstone track unless invited into the thesis track by ADS faculty in term two. Candidates for the course intensive track must complete thirty-six (36) semester hours of graduate-level course requirements. This minimum must contain twenty-one (21) semester hours of required courses, including three (3) semester hours of a seminar in dance research, nine (9) semester hours in American dance history, three (3) semester hours in dance theory, three (3) semester hours in special topics in dance, and three (3) hours in capstone. Additionally, the student must earn twelve to fifteen (12-15) semester hours of elective courses and complete an internship

related to their research interests, which may be for zero to three (0-3) hours. The student is required to include some movement experience in his or her degree program. The kind and scope of practical work will vary among students, depending on his or her professional and educational background, and the individual program of study will be developed with the adviser. The student must also complete the University-wide requirement regarding foreign language proficiency. This requirement may be met by one of the following: 1) Achieving a satisfactory performance on the Graduate School Foreign Language Test; 2) Labanotation or Laban Analysis (Effort Shape) coursework with a 3.0 (B) average; 3) Completion of twelve semester hours of college level foreign language; 4) Four years of a single language at the high school level. Credit for foreign language courses may not be counted toward elective requirements.

Normative time for degree completion is four semesters.

### **MA Capstone (DAN 5971)**

To fulfill graduation requirements, the successful completion of an ADS Capstone project (DAN 5971) is required. The capstone is a project that substantively synthesizes the student's unique curricular experience. The project must meet the approval of the Graduate Program Director and the graduate faculty mentoring the candidate's individual program.

The content of the ADS capstone project is to be proposed by the ADS candidate and approved in concept by the Thesis/Capstone Committee by the candidate's third term (see below for proposal information and format). The committee is composed of a main project mentor and at least two other School of Dance faculty members. Project mentors serve as research mentors and give advisement and final approval. ADS capstones are diverse but atypical from Studio and Related Studies capstones in the amount of scholarship required for completion. Capstone projects may entail a wide variety of creative and scholarly activities tailored toward student interests, but they must include a public sharing of the project, a scholarly paper, and a defense of the research findings in a final meeting with the committee.

### **ADS Capstone Proposal**

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

The proposal will consist of two parts:

- A written project proposal.
- A presentation and defense of the proposal to the faculty thesis committee.

The committee must approve the proposal before work on the project 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 the research process.

The sequence of procedures:

- Before 12th week of second semester: Students must identify and confirm, in consultation with the Graduate Program Director, a main capstone mentor.
- Early in third semester: Students, in consultation with capstone mentor, identify and confirm full committee for proposal defense.
- Students are expected to submit their finalized proposal to the full committee two weeks in advance of their proposal presentation and defense. It is expected that the student and mentor will have worked through several drafts of the proposal prior to submission.
- Midway through the third semester students present and defend their proposal to their committees.

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.

### **ADS Capstone 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 1” margins. The text section should total between 5 and 6 pages in length, not including Inspirational Materials & Bibliography.

#### **Title Page**

Formatted, including project title, candidate’s name, degree program, and proposal defense semester.

#### **Abstract – ½ page**

What is your concise, persuasive explanation of the project? This should clearly summarize the project and its purpose, as well as what format the research findings will assume (choreography, paper, documentary, experiment, etc.).

#### **Research Questions – 1–2 pages**

What are the specific questions, issues, and problems you hope to tackle? What preliminary research findings informed your perspective? What kinds of research materials will you draw from in creating your thesis?

#### **Description of Project – 1 page**

What format will your project take? What elements do you foresee contributing to the overall end result? For example, in a choreographic project, how many performers or sections do you envision? How do you imagine the arc of the work might develop? Etc. This is a detailed description of the project’s ideas/format.

#### **Discussion of Process – 1 page**

How will you engage in Research & Development (R&D) for the work? What process-oriented questions or models will you undertake in relation to the scope and type of

project you are developing? What R&D elements are specific to your particular project (i.e. what is entailed in mounting a site-specific work, a community engagement project, or an installation?)?

**Anticipated Timeline – 1 page**

What are your phases for building the work over the next few semesters? This is an outline of the project's R&D stages, included anticipated deadlines (even if general).

**Significance – ½ page**

What contribution will this study make to your professional goals? Why is this research important to you at this stage in your career? What new point of view/discovery does this project offer you?

**Media Archive of Inspirational Materials (as long as necessary)**

This section presents materials of any form that are inspirational to the thesis, including an annotation that links the inspiration to the project. Materials will be posted to an online media archive, accessible by the student and faculty.

**Annotated Bibliography (as long as necessary)**

- The bibliography should represent the variety and scope of sources available and a balance of types of sources appropriate to the study & formatted in the *Chicago Manual of Style*.
- Consult the online quick guide:  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
- Each entry should explain the core thesis or ideas of the sources, as well as the relevance of the source to the project.

**Note:** This is the same proposal format used for all graduate projects. ADS students pursuing a thesis track should work closely with their mentor and research seminar instructor to tailor the proposal format to organically suit the needs of their written project.

**ADS Capstone Track: Required Courses**

DAN 5191 Seminar in Dance Research	03
Three Courses Selected from:	09
DAN 5147 Dance in the Global Gulf	
DAN 5148 Dance Migrations and Mobilities	
DAN 5149 Contemporary Stage & Social Movements	
DAN 5950 New York City: Arts and Resources	
DAN 5128 Theory of Dance	03
DAN 5930 Special Topics in Dance	03
DAN 5940 Internship	0-3
DAN 5971 Capstone in American Dance Studies	03
1. Elective Courses (see below)	12-15
	Total: 36

### **ADS Course Intensive: Possible Elective Courses**

DAA 5118 Graduate Contemporary Dance (1-3)  
DAA 5218 Graduate Ballet (1-3)  
DAA 5618 Choreography (3)  
DAA 5647 Choreographic Process (2)  
DAA 5648 Choreographic Project (2-6) Repeatable up to 10 hrs.  
DAA 5688 Dance Ensemble (1) Repeatable up to 3 hrs.  
DAA 5698 Dance Performance (1-2) Repeatable up to 10 hrs.  
DAE 5387 Dance History Pedagogy (3)  
DAE 5980 Supervised Teaching (2) Max. of 3 cr. may apply to master's degree  
DAN 5158 Theory of Dance Performance & Directing (3)  
DAN 5190 Theory & Practice in Dance Technique (3)  
DAN 5191 Seminar in Dance Research (3) Repeatable up to 6 hrs.  
DAN 5192 Dancing in the Movies (3)  
DAN 5193 History of African American Social Dance of the Twentieth Century (3)  
DAN 5510 Visual Design for Choreography (3)  
DAN 5590 Studies in Dance Technology (3)  
DAN 5591 Dance and Video (2)  
DAN 5596 Photography for Dance (2)  
DAN 5905 Directed Individual Study (2-3) Repeatable up to 12 hrs.  
DAN 5910 Supervised Research (2) Max of 3 cr. may apply to master's degree  
DAN 5930 Special Topics (2-3) Repeatable up to 9 hrs.  
DAN 5950 New York City: Arts and Resources (3) Repeatable to 6 hrs.  
Approved courses in departments of Theater, Art, History, Women's Studies, and other Humanities

### **Thesis Track:**

After consultation with the candidate at the end of term two, ADS faculty confer then decide whether to invite candidates into the thesis track. Participation in the thesis track is by invitation only. Candidates for the thesis track must complete thirty-six (36) semester hours of graduate-level course requirements. This minimum must contain twenty-four (24) semester hours of required courses, including three (3) semester hours of a seminar in dance research, nine (9) semester hours in American dance history, three (3) semester hours in dance theory, three (3) semester hours in special topics in dance, and six (6) semester hours of thesis work. Additionally, the student must earn twelve (12) semester hours of elective courses. The student is required to include some movement experience in his or her degree program. The kind and scope of practical work will vary among students, depending on his or her professional and educational background, and the individual program of study will be developed with the Graduate Program Director. The student must also complete the university-wide requirement regarding foreign language proficiency. This requirement may be met by one of the following: 1) Achieving a satisfactory performance on the Graduate School Foreign Language Test; 2) Labanotation or Laban Analysis (Effort Shape) coursework with a 3.0 (B) average; 3) Completion of twelve semester hours of college level foreign language; 4) Four years of a single language at the high school level. Credit for foreign language courses may not be counted toward elective requirements.

Normative time for degree completion is four semesters.

## **Master's Thesis (DAN 5973 - Master's Thesis in American Dance Studies)**

To fulfill graduation requirements, the successful completion of a final written thesis (DAN 5973) and corresponding defense (DAN 5960) is required.

The content of the ADS thesis project is to be proposed by the ADS candidate and approved in concept by the Thesis Project Committee by the candidate's third term (See below for proposal information and format). The committee is composed of a main thesis mentor and at least two other SoD faculty members. Thesis mentors serve as research mentors and give advisement and final approval. ADS theses generally range 75 to 100-pages, unless they incorporate a movement component as part of the final product, rendering the page length somewhat shorter. Thesis research merges scholarly and embodied approaches and employs diverse research methodologies relating to dance history, theory, and/or ethnography. The scope and content of projects evolves in consultation with a thesis mentor.

### **ADS Thesis Proposal**

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

The proposal will consist of two parts:

- A written project proposal.
- A presentation and defense of the proposal to the faculty thesis committee.

The committee must approve the proposal before work on the project 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 the research process.

The sequence of procedures:

- Before 12<sup>th</sup> week of second semester: Students must identify and confirm, in consultation with the Graduate Program Director, a main thesis mentor.
- Early in third semester: Students, in consultation with thesis mentor, identify and confirm full committee for proposal defense.
- Before 12<sup>th</sup> week of third semester: Submission of written proposal to committee. It is expected that the student and mentor will have worked through several drafts of the proposal prior to submission.
- Exam week of third semester: Proposal defense.

\*Note: Thesis track ADS students *may* defend their proposals at the beginning of semester two if ready, in consultation with their committee, and with the approval of the Graduate Program Director.

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.

### **ADS Thesis 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 1” margins. The text section should total between 5 and 6 pages in length, not including Inspirational Materials & Bibliography.

#### **Title Page**

Formatted, including project title, candidate’s name, degree program, and proposal defense semester.

#### **Abstract – ½ page**

What is your concise, persuasive explanation of the project? This should clearly summarize the project and its purpose, as well as what format the research findings will assume (choreography, paper, documentary, experiment, etc.).

#### **Research Questions – 1–2 pages**

What are the specific questions, issues, and problems you hope to tackle? What preliminary research findings informed your perspective? What kinds of research materials will you draw from in creating your thesis?

#### **Description of Project – 1 page**

What format will your project take? What elements do you foresee contributing to the overall end result? For example, in a choreographic project, how many performers or sections do you envision? How do you imagine the arc of the work might develop? Etc. This is a detailed description of the project’s ideas/format.

#### **Discussion of Process – 1 page**

How will you engage in Research & Development (R&D) for the work? What process-oriented questions or models will you undertake in relation to the scope and type of project you are developing? What R&D elements are specific to your particular project (i.e. what is entailed in mounting a site-specific work, a community engagement project, or an installation?)?

#### **Anticipated Timeline – 1 page**

What are your phases for building the work over the next few semesters? This is an outline of the project’s R&D stages, included anticipated deadlines (even if general).

#### **Significance – ½ page**

What contribution will this study make to your professional goals? Why is this research important to you at this stage in your career? What new point of view/discovery does this project offer you?

### **Media Archive of Inspirational Materials (as long as necessary)**

This section presents materials of any form that are inspirational to the thesis, including an annotation that links the inspiration to the project. Materials will be posted to an online media archive, accessible by the student and faculty.

### **Annotated Bibliography (as long as necessary)**

- The bibliography should represent the variety and scope of sources available and a balance of types of sources appropriate to the study & formatted in the *Chicago Manual of Style*.
- Consult the online quick guide:  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
- Each entry should explain the core thesis or ideas of the sources, as well as the relevance of the source to the project.

**Note:** This is the same proposal format used for all graduate projects. ADS students pursuing a thesis track should work closely with their mentor and research seminar instructor to tailor the proposal format to organically suit the needs of their written project.

### **ADS Thesis Track: Required Courses**

DAN 5191 Seminar in Dance Research	03
Three Courses Selected from:	09
DAN 5147 Dance in the Global Gulf	
DAN 5148 Dance Migrations and Mobilities	
DAN 5149 Contemporary Stage & Social Movements	
DAN 5950 New York City: Arts and Resources	
DAN 5128 Theory of Dance	03
DAN 5930 Special Topics in Dance	03
DAN 5973 Master's Thesis in American Dance Studies	06
DAN 8976 Master's Thesis in Dance Defense	00
<u>Elective Courses (see below)</u>	<u>12</u>
Total:	36

### **ADS Thesis Track: Possible Elective Courses**

DAA 5118 Graduate Contemporary Dance (1–3)  
DAA 5218 Graduate Ballet (1–3)  
DAA 5618 Choreography (3)  
DAA 5647 Choreographic Process (2)  
DAA 5648 Choreographic Project (2–6) Repeatable up to 10 hrs.  
DAA 5688 Dance Ensemble (1) Repeatable up to 3 hrs.  
DAA 5698 Dance Performance (1–2) Repeatable up to 10 hrs.  
DAE 5387 Dance History Pedagogy (3)



DAE 5980 Supervised Teaching (2) Max. of 3 cr. may apply to master's degree  
 DAN 5158 Theory of Dance Performance & Directing (3)  
 DAN 5190 Theory & Practice in Dance Technique (3)  
 DAN 5191 Seminar in Dance Research (3) Repeatable up to 6 hrs.  
 DAN 5192 Dancing in the Movies (3)  
 DAN 5193 History of African American Social Dance of the Twentieth Century (3)  
 DAN 5510 Visual Design for Choreography (3)  
 DAN 5590 Studies in Dance Technology (3)  
 DAN 5591 Dance and Video (2)  
 DAN 5596 Photography for Dance (2)  
 DAN 5905 Directed Individual Study (2–3). Repeatable up to 12 hrs.  
 DAN 5910 Supervised Research (2). Max of 3 cr. may apply to master's degree  
 DAN 5930 Special Topics (2–3) Repeatable up to 9 hrs.  
 DAN 5950 New York City: Arts and Resources (3) Repeatable up to 6 hrs.  
 Approved courses in departments of Theater, Art, History, Women's Studies, and other Humanities

### School of Dance MA-ADS Course Map

NOTE: This is a suggested course plan and varies according to the student's individual focus, courses offered, the amount of work completed, and any remedial work required for the degree.  
 \*\*\*"American Dance Studies" = rotating courses of DAN5147, DAN5148, and DAN5149

#### Thesis Track

<b>Term 1</b>			<b>Term 4</b>		
DAN 5128	Theory of Dance	03		Elective	03
	American Dance Studies	03	DAN 5973	Thesis	03
	<u>Movement Experience</u>	<u>03</u>	DAN 5930	Special Topics in Dance	03
TOTAL		09	<u>DAN 8976</u>	<u>Master's Thesis Defense</u>	<u>00</u>
			TOTAL		09
<b>Term 2</b>					
DAN 5191	Seminar in Dance Research	03	<b><i>TOTAL DEGREE HOURS:</i></b>		
	American Dance Studies	03			
	<u>Elective</u>	<u>03</u>			
TOTAL		09			
<b>Term 3</b>					
DAN 5973	Thesis	03			
	American Dance Studies	03			
	<u>Elective</u>	<u>03</u>			
TOTAL		09			

## **Capstone Track**

### **Term 1**

DAN 5128	Theory of Dance	03
	American Dance Studies	03
	<u>Movement Experience</u>	<u>03</u>
TOTAL		09

### **Term 2**

DAN 5191	Seminar in Dance Research	03
	American Dance Studies	03
	<u>Elective</u>	<u>03</u>
TOTAL		09

### **Summer I**

May elect to complete 0-3 elective hours via  
DAN5940: Dance Internship

### **Term 3**

	American Dance Studies	03
	Elective	03
	<u>Elective</u>	<u>03</u>
TOTAL		09

### **Term 4**

DAN 5971	Capstone	03
DAN 5930	Special Topics in Dance	03
	Elective/Internship	03
	<u>(taking degree to 36 hours)</u>	
Total		09

**TOTAL DEGREE HOURS: 36**

## Master of Arts in American Dance Studies Check Sheet

*Last Updated 02/22/22*

Name \_\_\_\_\_ Anticipated Graduation \_\_\_\_\_

Email/Phone: \_\_\_\_\_

Special Program: NYC \_\_\_\_\_ Paris \_\_\_\_\_ Arts/Community \_\_\_\_\_

TRACK: \_\_\_\_\_

### **CORE REQUIRED COURSES (18 Hours)**

	<b><u>Semester</u></b>	<b><u>Grade</u></b>	<b><u>Credit Hours</u></b>
DAN 5147 – Global Gulf	_____	_____	3
DAN 5148 – Migrations & Mobilities	_____	_____	3
DAN 5149 – Contemp. Stage/Social Movements	_____	_____	3
DAN 5191 – Seminar in Dance Research	_____	_____	3
DAN 5128 – Theory of Dance	_____	_____	3
DAN 5930 – Special Topics in Dance	_____	_____	3

### **ELECTIVES (12 Hours)**

	<b><u>Semester</u></b>	<b><u>Grade</u></b>	<b><u>Credit Hours</u></b>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

### **THESIS TRACK (6 Hours)**

	<b><u>Semester</u></b>	<b><u>Grade</u></b>	<b><u>Credit Hours</u></b>
DAN 5973 – Master’s Thesis (5973.1)	_____	_____	3
DAN 5973 – Master’s Thesis (5973.2)	_____	_____	3
DAN 8976 – Master’s Thesis Defense	_____	_____	0

### **CAPSTONE TRACK (6-9 Hours)**

	<b><u>Semester</u></b>	<b><u>Grade</u></b>	<b><u>Credit Hours</u></b>
Elective: _____	_____	_____	3
DAN 5971 – Capstone Project	_____	_____	3
DAN 5940 – Internship	_____	_____	0-3

### **ADDITIONAL REQUIREMENTS**

	<b><u>HOW SATISFIED</u></b>	<b><u>DATE</u></b>
Movement Experience _____		
Foreign Language _____		

### **THESIS/CAPSTONE PROJECT**

Project Title: \_\_\_\_\_

Project Mentor: \_\_\_\_\_

## **MA Program in Dance**

### **Major in Studio and Related Studies**

#### **Description of the MA in Dance (Studio and Related Studies) Degree Program**

The emphasis of the Master of Arts in Dance with a major in Studio and Related Studies is significant investigation into one or more of the diverse areas within the field of dance that extends beyond the traditional studio practices of performance and choreography as defined by the dance profession in a broad sense. This degree is ideal for the pre-professional or returning professional with a clear vision of how they hope to contribute to the field of dance upon graduation. The focus of the major may include, but is not limited to: community engagement, dance sciences, dance production design, and dance technology.

#### **Admission, Audition, and Screening**

The Master of Arts degree candidate with a major in studio and related studies must have an undergraduate degree and extensive background in dance. 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 satisfactory score on the combined verbal and quantitative portions of the general aptitude test of the Graduate Record Examination. See or call the SoD for the current required score. 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 of Dance 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 nineteen (19) of these credits must be fulfilled by the required courses listed below. The remaining seventeen (17) semester hours may be fulfilled by elective courses in one or more studio related courses listed below. Elective courses must be approved by the Graduate Program Directors. 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 Graduate Program Directors.

The candidate must develop an appropriate capstone experience that substantively synthesizes their unique curricular experience. The capstone project must meet the approval of the candidate's committee and the faculty mentoring their individual program.

Normative time for degree completion is four semesters.

### **SRS Capstone Experience (DAN 5971)**

To fulfill graduation requirements, the successful completion of an SRS Capstone project (DAN 5971) is required. The capstone is a project that substantively synthesizes the student's unique curricular experience and generally constitutes three (3) credit hours. The project must meet the approval of the Graduate Program Directors and the graduate faculty mentoring the candidate's individual program.

The content of the SRS capstone project is to be proposed by the SRS candidate and approved in concept by the Capstone Project Committee by the candidate's third term (see below for proposal information and format). The committee is composed of SoD mentors: a main project mentor who serves as the Chair and at least two other faculty members. When appropriate for the project, one additional mentor from outside of SoD may be added to the committee. Capstone mentors serve as research and creative mentors and give advisement and final approval.

### **SRS Capstone Proposal**

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

The proposal will consist of two parts:

- A written project proposal.
- A presentation and defense of the proposal to their faculty capstone committee.

The committee must approve the proposal before work on the project 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 the research process.

The sequence of procedures:

- Before 12th week of second semester: Students must identify and confirm, in consultation with the Graduate Program Directors, a main capstone mentor.
- Early in third semester: Students, in consultation with capstone mentor, identify and confirm full committee for proposal defense.
- Students are expected to submit their finalized proposal to the full committee two weeks in advance of their proposal presentation and defense. It is expected that the student and mentor will have worked through several drafts of the proposal prior to submission.

- Midway through the third semester students present and defend their proposal to their committees.

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.

### **SRS Capstone 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 1” margins. The text section should total between 5 and 6 pages in length, not including Inspirational Materials & Bibliography.

#### **Title Page**

Formatted, including project title, candidate’s name, degree program, and proposal defense semester.

#### **Abstract – ½ page**

What is your concise, persuasive explanation of the project? This should clearly summarize the project and its purpose, as well as what format the research findings will assume (choreography, paper, documentary, experiment, etc.).

#### **Research Questions – 1-2 pages**

What are the specific questions, issues, and problems you hope to tackle? What preliminary research findings informed your perspective? What kinds of research materials will you draw from in creating your thesis?

#### **Description of Project – 1 page**

What format will your project take? What elements do you foresee contributing to the overall end result? For example, in a choreographic project, how many performers or sections do you envision? How do you imagine the arc of the work might develop? Etc. This is a detailed description of the project’s ideas/format.

#### **Discussion of Process – 1 page**

How will you engage in Research & Development (R&D) for the work? What process-oriented questions or models will you undertake in relation to the scope and type of project you are developing? What R&D elements are specific to your particular project (i.e. what is entailed in mounting a site-specific work, a community engagement project, or an installation)?

#### **Anticipated Timeline – 1 page**

What are your phases for building the work over the next few semesters? This is an outline of the project’s R&D stages, including anticipated deadlines (even if general).

**Significance – ½ page**

What contribution will this study make to your professional goals? Why is this research important to you at this stage in your career? What new point of view/discovery does this project offer you?

**Media Archive of Inspirational Materials (as long as necessary)**

This section presents materials of any form that are inspirational to the thesis, including an annotation that links the inspiration to the project. Materials will be posted to an online media archive, accessible by the student and faculty.

**Annotated Bibliography (as long as necessary)**

- The bibliography represents the variety and scope of sources available and a balance of types of sources appropriate to the study & formatted in the *Chicago Manual of Style*.
- Consult the online quick guide:  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
- Each entry explains the core thesis or ideas of the sources, as well as the relevance of the source to the project.

**Required Courses**

DAA 5218/5118 Technique	08
DAN 5191 Seminar in Dance Research	03
DAA 5618 Choreography	03
DAA 5647 Choreographic Process	02
DAN 5971 MA Capstone	03
<u>Elective Courses (see below)</u>	<u>17</u>
Total:	36

**Possible Elective Courses**

DAA 5118 Graduate Contemporary Dance (1-3)  
 DAA 5218 Graduate Ballet (1-3)  
 DAA 5648 Choreographic Project (2)  
 DAA 5648 Choreographic Project (2-6) Repeatable up to 10 hrs.  
 DAA 5688 Dance Ensemble (1) Repeatable up to 3 hrs.  
 DAA 5698 Dance Performance (1-2) Repeatable up to 10 hrs.  
 DAE 5387 Dance History Pedagogy (3)  
 DAE 5980 Supervised Teaching (2) Max. of 3 cr. may apply to master's degree  
 DAN 5128 Theory of Dance (3)  
 DAN 5147 Dance in the Global Gulf (3)  
 DAN 5148 Dance Migrations and Mobilities (3)  
 DAN 5149 Contemporary Stage & Social Movements (3)  
 DAN 5158 Theory of Dance Performance & Directing (3)  
 DAN 5190 Theory & Practice in Dance Technique (3)  
 DAN 5191 Seminar in Dance Research (3) Repeatable up to 6 hrs.  
 DAN 5192 Dancing in the Movies (3)

DAN 5193 History of African American Social Dance of the Twentieth Century (3)  
 DAN 5510 Visual Design for Choreography (3)  
 DAN 5590 Studies in Dance Technology (3)  
 DAN 5591 Dance and Video (2)  
 DAN 5596 Photography for Dance (2)  
 DAN 5905 Directed Individual Study (2-3) Repeatable up to 12 hrs.  
 DAN 5910 Supervised Research (2) Max of 3 cr. may apply to master's degree  
 DAN 5930 Special Topics (2-3) Repeatable up to 9 hrs.  
 DAN 5950 New York City: Arts and Resources (3) Repeatable up to 6 hrs.

## School of Dance MA-Studio & Related Studies Course Map

NOTE: This is a suggested course plan and varies according to the student's individual focus, the amount of work completed, and any remedial work required for the degree.

### Term 1

DAA 5118/5218	Technique	02
DAA 5647	Choreographic Process	02
	<u>Electives</u>	<u>05</u>
<u>TOTAL</u>		<u>09</u>

### Term 2

DAA 5118/5218	Technique	02
DAN 5191	Seminar in Dance Research	03
	<u>Electives</u>	<u>04</u>
<u>TOTAL</u>		<u>09</u>

### Term 3

DAA 5118/5218	Technique	02
DAN 5618	Choreography	03
	<u>Electives</u>	<u>04</u>
<u>TOTAL</u>		<u>09</u>

### Term 4

DAA 5118/5218	Technique	02
	Electives	04
<u>DAN 5971</u>	<u>Capstone Experience</u>	<u>03</u>
<u>TOTAL</u>		<u>09</u>

***TOTAL DEGREE HOURS: 36***



**Master of Arts in Dance Check Sheet***Last Updated 1/10/22***Major: Studio & Related Studies**

Name \_\_\_\_\_ Student Number \_\_\_\_\_

Email/Phone: \_\_\_\_\_

First Semester as SRS: \_\_\_\_\_ Anticipated Graduation Date \_\_\_\_\_

Special Program: NYC \_\_\_\_\_ Paris \_\_\_\_\_ Arts/Community \_\_\_\_\_

**REQUIRED CORE PROGRAM (19 Hours)**

DAA 5218 and/or DAA 5118

BALLET OR CONTEMPORARY (8)

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
DAN 5191 Seminar in Dance Research (3)	_____	_____	_____
DAN 5618 Choreography (3)	_____	_____	_____
DAN 5647 Choreographic Process (2)	_____	_____	_____
DAN 5971 MA Capstone (3)	_____	_____	_____

**TOTAL REQUIRED COURSES** \_\_\_\_\_**ELECTIVES (17 Hours)**

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

**TOTAL ELECTIVES** \_\_\_\_\_**CAPSTONE EXPERIENCE**

Approved Project Title: \_\_\_\_\_

Project Advisor: \_\_\_\_\_

## **Combined BFA/MA Degree Pathway**

The combined degree pathway offers an opportunity to earn both a BFA degree and an MA degree in Dance. Within a targeted tenure of five years, the combined degree pathway is designed so that successful candidates merge graduate level coursework into the undergraduate senior year, then complete the graduate degree the following year.

This pathway is ideal for the undergraduate dance major who has identified area(s) of interest within the School of Dance curriculum and seeks to deepen their investigation into this/these area(s). The pathway is designed to support self-driven inquiry and offer curricular flexibility. Students pursue elective coursework that relates to their area(s) of interest, deepening their understanding of dance studio studies and scholarship and engaging in significant investigation via process-based research.

Requirements for admission include: an overall Grade Point Average (GPA) of 3.0; a GPA of 3.0 in all dance coursework, successful obtainment of proficiency in dance technique, as defined by the School of Dance; and a formal application to the Graduate School and School of Dance. Undergraduate students engaged in the combined degree pathway may register for six (6) hours of graduate level coursework during each semester of their senior year, provided that students obtain approval of the Dean of the College of Fine Arts, School of Dance Chair, and the course instructor. Students may apply eleven (11) hours of graduate credit towards their BFA and twelve (12) towards their MA in Dance degrees. Undergraduate seniors enrolled in courses for graduate credit may not carry a semester load of more than fifteen (15) credit hours. Students must have eligibility of combined degree participation certified in the Office of the University Registrar before seeking Dean and instructor approval.

Potential candidates should meet with their academic advisor to determine if the pathway aligns with the student's trajectory of study. Qualified students normally apply to the School of Dance combined degree pathway in their junior year. The Graduate Record Examination (GRE) is not required for admission although students should make a formal application to FSU's Graduate School and the School of Dance's Graduate Program during the last semester of their senior year.

Students choose one of the following two areas of study for their graduate degree:

### **1. BFA + MA–American Dance Studies**

The MA with a focus on American Dance Studies (ADS) offers students the opportunity to immerse themselves in dance studies, including embodied research in the areas of history and theory and/or work in dance administration. ADS candidates may select from a written thesis track (36 hours) in preparation for PhD coursework or a course intensive track (36 hours) in preparation for professional placement in the field. The ADS curriculum supports critical thinking and scholarship as contexts for delving into history, theory, dramaturgy, ethnography, and other aspects of the dance field that add richness to intellectual art making. For more information, visit <https://dance.fsu.edu/programs-2/programs-4/ma-studio-and-related-studies/american-dance-studies/>

### General MA-American Dance Studies Map

	<b>Fall Semester</b>	<b>Spring Semester</b>
<b>Senior Year</b> 6 hours graduate coursework each semester in addition to remaining BFA degree requirements	<ul style="list-style-type: none"> <li>• DAN 5147: Dance Studies I (3)</li> <li>• Graduate Studio Practice (3)</li> </ul>	<ul style="list-style-type: none"> <li>• DAN 5191: Seminar in Dance Research (3)</li> <li>• DAN 5148: Dance Studies II (3)</li> </ul>
<b>Graduate Year</b> 12 hours graduate coursework each semester	<ul style="list-style-type: none"> <li>• DAN 5149: Dance Studies III (3)</li> <li>• DAN 5128: Dance Theory (3)</li> <li>• Dance Electives (3)</li> <li>• MA Thesis or Capstone (3)</li> </ul>	<ul style="list-style-type: none"> <li>• Dance Electives (9)</li> <li>• MA Thesis or Capstone (3)</li> </ul>

\*Course Intensive candidates will also register for 3 hours of research related DIS coursework or a professional internship during the summer (optional for thesis track candidates).

## **2. BFA + MA–Studio & Related Studies**

The MA with a focus on Studio and Related Studies (SRS) offers students the ability to self-design a course of study that augments dance training with coursework in choreography, technology, dance sciences, administration, production, and/or other areas of interest to the particular student. SRS candidates complete 36 hours for the degree and work towards a cumulative capstone project unique to their own experience. For more information, visit <https://dance.fsu.edu/programs-2/programs-4/ma-studio-and-related-studies/studio-related-studies/>

### General MA General MA-Studio and Related Studies Map

	<b>Fall Semester</b>	<b>Spring Semester</b>
<b>Senior Year</b> 6 hours graduate coursework each semester in addition to remaining BFA degree requirements	<ul style="list-style-type: none"> <li>• DAA 5647: Choreographic Process (2)</li> <li>• Dance Elective (4)</li> </ul>	<ul style="list-style-type: none"> <li>• DAN 5191: Seminar in Dance Research (3)</li> <li>• Elective (3)</li> </ul>
<b>Graduate Year</b> 12 hours graduate coursework each semester	<ul style="list-style-type: none"> <li>• Graduate Dance Technique (2)</li> <li>• DAN 5618: Choreography (3)</li> <li>• Dance Electives (7)</li> </ul>	<ul style="list-style-type: none"> <li>• Graduate Dance Technique (2)</li> <li>• Dance Electives (7)</li> <li>• DAN 5971: MA Capstone (3)</li> </ul>

Combined degree students may count a total of eleven (11) graduate hours toward the BFA and twelve (12) toward the MA degree in dance.

List of Approved Graduate Courses available to Undergraduates:

*Credits will be designated as applicable to the graduate program after the student receives the bachelor's degree and matriculates.*

DAA 3208r or 4110r/5118r. Contemporary Dance (1–3).  
DAA 3209r or 4210r/5218r. Ballet (1–3).  
DAA 3228C/5228. Pointe Technique and Repertory (1).  
DAA 3684r or 4685r/5688r. Dance Ensemble (1). (S/U grade only.)  
DAA 3695r/5698r. Dance Performance (1–2).  
DAE 5305. Science of Dance Training (3). Prerequisite: DAN 3714 or equivalent.  
DAN 3125/5127. MANCC Experience (3).  
DAN 4182/5194. Dancing in the Movies (3).  
DAN 4484/5486. Documentation Techniques (3).  
DAN 4935/5930r. Special Topics in Dance (1-3).  
DAN 5590. Studies in Dance Technology (2).  
DAN 4420r/5591r. Dance and Video (2).  
DAN 4421/5596. Photography for Dance (2).  
DAN 4501/5507. Production and Stage Management for Dance (3).  
DAN 4760/5765. Gyrotonic Methodology (3).  
DAN 4951r/5950r. New York City: Arts and Resources (3).  
DAA3150Cr/DAN5776Cr. Contact Improvisation (1–2).

### **School of Dance Immersive Curricular Programs**

The School of Dance offers two distinct programs that enhance students' on-campus graduate education. Arts in NYC, a one-semester study domestic program, and FSU Dance in Paris, an international six-week study abroad program.

#### **ARTS in NYC**

ARTS in NYC is tailored to be a gateway to the dance world. Everything dovetails together – classes, experiential activities, performances, and internships – to provide meaningful information about how to analyze the workings of the “dance ecosystem” and think about how to best fit in. ARTS in NYC is open to seniors and graduate students, and welcomes students from other arts disciplines, as well as other universities. Students learn the reality of arts administration, while engaging directly with dance artists and service providers within a broad arts workforce. Students learn practical business skills and fundraising strategies, along with how they are used by a company or in an organization.

The core ARTS in NYC program is 12 semester hours (subject to change), all of which count towards degree credits at the graduate and undergraduate levels, respectively:

DAN 5950-01/4951-01: New York City: Arts & Resources I (3 credits)  
DAN 5950-02/4951-02: New York City: Arts & Resources II (3 credits)  
DAN 5940/4910: Dance Internship (3 credits)  
DAA 5618 (graduates): Choreography (3 credits)

DAN 4971-02 (undergraduate): Senior Capstone (3 credits) NOTE: we are currently making this change.

There are yearly informational sessions, held in the semester before applications are due. For more information, consult: <https://dance.fsu.edu/programs-2/study-abroad-domestic/fsu-in-nyc/>

### **FSU Dance in Paris**

Coordinated through FSU's International Programs, two courses offer the dance enthusiast an opportunity to study with renowned dance artists and educators from some of the most prestigious dance studios in Paris while delving into the history and aesthetics of French dance film. Both courses, Studio and Related Studies and Dance Film in Paris, incorporate site visits to well-known attractions such as Château de Versailles, Musée d'Orsay, Sacre de Coeur, and Digital Media library, Cinémathèque de la danse. In addition, participants will partake in guided and self-guided walking tours in some of the most famous Parisien arrondissements. Students will have opportunities to attend performances at the Palais Garnier, Théâtre National de Chaillot, and other venues throughout the program. Dance in Paris provides insights into European and cultural perspectives related to dance and art.

<https://dance.fsu.edu/programs-2/study-abroad-domestic/fsu-dance-in-paris/>

## **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 in-state 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, hip-hop, 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 and the Teaching Apprenticeship Program is coordinated by the Graduate Program Directors and Chair to:

- Assist the SoD chairperson in determining the needs of the general studies program with regard to the scheduling of sections, various technical levels, etc.
- Work with the faculty mentors and the chairperson in facilitating the Teaching Assistants and the Apprenticeship Program.
- Organize professional workshops for teaching assistants and apprentices.
- Conduct the orientation of new teachers in the program.
- Work 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 Chair and the Graduate Program Directors. The work of each student who has applied is evaluated by their initial audition process and the ongoing work in their 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 SoD.
- The applicant's experience as a dancer and teacher.
- The ability of the applicant to understand and embrace the mission of this SoD's major and non-major programs.

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 Chair and Graduate Program Directors will determine when the apprentice has successfully completed their apprenticeship. This determination is made in consultation with the faculty mentors who have worked with the apprentice during the apprenticeship program. The apprenticeship mentor often continues to work with the TA as they begin their first teaching assignment.

## **The Teaching Assistantship**

### **Teaching Assignments**

All teaching assignments are made collaboratively by the Chair and the Graduate Program Directors based on the teaching assistant's specific abilities, the SoD'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.

Any graduate student wishing to teach one of the undergraduate Liberal Studies courses, such as DAN2100: Dance Appreciation, must first serve as a TA in one of the undergraduate dance history courses, then enroll in a graduate level dance history pedagogy course before being eligible to serve as instructor of their own dance studies course. As with studio teaching, participation in PIE and SOD Apprenticeship workshops prior to dance studies teaching is also expected. Opportunities to teach liberal studies dance courses are available to all graduate students, depending on graduate student population and teaching schedules.

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**

Faculty mentors will observe classes each term to give feedback to the teaching assistant about their teaching, as an ongoing mentoring activity. Mentors may schedule professional development workshops, seminars and meetings with their mentee, as an extension of the graduate learning experience and part of the teaching assistant's work assignment.

### **Musical Resources and Accompaniment Support**

Whenever possible, 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 Chair and Graduate Program Directors 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 Graduate Program Handbook.

## **General Studies Classroom Policies for Teaching Assistants**

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 your faculty mentor for approval prior to distributing it to your class. All syllabi must include the policy statements found at <http://facsenate.fsu.edu/Curriculum-Forms/Policies>. By the end of the first week of classes, submit a FINAL hard copy and electronic copy to the SoD Academic Program Manager. Final copies will be posted on the Canvas.

**Ability level placements:** All dance 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 Program Manager will provide Teaching Assistant's with a drop/add form 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 may be a part of your course requirement. Please encourage your students to attend School of Dance productions. Often TA's ask for a response paper and hold class discussions to help students build good critical skills and experience as audience members. You may encourage your students to usher at these concerts as an extra credit activity if ushers are needed. Be sure this is stated clearly in your syllabus.

**Midterm Assessment** is required in all General Studies classes. A written indication of the students' current grade and number of absences must be provided for them with a breakdown of how the grade has been calculated.

**Approval of Necessary Instructor Absences:** Never cancel a class unless approved by the Chair or Graduate Program Directors. 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. The approved instructor must be available for the entire class period. Failing that, a special class in another style might be a good experience for the class and may 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 CHAIR OR GRADUATE PROGRAM CO-DIRECTOR MUST APPROVE ALL SUBSTITUTIONS AND SPECIAL ARRANGEMENTS one week prior to the absence. The Chair nor the Graduate Program Directors 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 discussed with your faculty mentor. The computers in the computer lab, the copy machine, 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. Please see the office staff for the copier code.

**Updated Roster:** The Academic Program Manager will provide you with an updated class roster after the first scheduled day of classes. 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 letter of notice to all students who are not fulfilling the course requirements or contact them by email. Please see the appendix of this handbook for the notification form. You may make copies of the form. Be certain to keep a copy of any forms or emails sent and turn these in at the end of the term with your roll books to the Academic Program Manager.

**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 SoD offers for their continuance in the program. 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 Program Manager 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. These projects should not exceed more than four class periods.

**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 your 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 faculty mentor 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 SoD 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.

### **Financial Aid for Graduate Students**

Please visit <http://gradschool.fsu.edu/funding-awards> for information on financial aid opportunities.

Office of Financial Aid

Room A4400 UCA

282 Champions Way

Tallahassee, FL 32306-2430

850.644.0539

[ofacs@admin.fsu.edu](mailto:ofacs@admin.fsu.edu)

<http://financialaid.fsu.edu/>

For information about the Office of Graduate Fellowships and Awards, visit <http://ogfa.fsu.edu>.

Office of Graduate Fellowships and Awards

Strozier Library

116 Honors Way

Tallahassee, FL 32306

850.644.8132

<mailto:ogfa-info@fsu.edu>

# Appendix

## 2021–2022 Guidelines for MFA Projects - Concerts As of May 20, 2021

The purpose of this document is to offer information that should help guide you through the concert version of the creative project process here at FSU. Currently, each candidate is to create no less than twenty and no more than twenty-five minutes of dance work for their creative project. This project is required as partial fulfillment of the requirements for the Master of Fine Arts Degree in Dance.

Job titles are referenced throughout this document. Please refer to the list of current personnel for current names and contact information.

### Meetings

**Production meetings** will be scheduled throughout the year. Please come prepared to each production meeting with the **MFA Project Production Meeting Report Form** completed. It should include any and all updates, including music, casting, costumes, technology, and the general progress of the work. Be prepared to discuss any issues. The **MFA Project Production Meeting Report Form** is attached at the end of this document. For each meeting, print a copy for yourself, one for your project assistant, one for each concert partner, one for each mentor and bring six other copies for the production staff with you to each meeting.

**The post-project review** provides time to discuss the overall project process with your mentors and administration. Candidates will meet with the committee separately.

### Mentors and Mentor/Program Runs

Chairs of the MFA candidate's committee serve as Mentors to the candidate. Mentors serve as advisors and help guide the candidates through the project process. They are also representatives of the School of Dance and are tasked with ensuring that our standards of quality and safety are upheld. If you are using projections, video, or similar elements in your work, you will automatically need to consult and work with either Tim Glenn or Tiffany Rhynard as an additional mentor on the technological aspects of your work. Mentors will provide feedback after each mentor run, and after the program run as needed.

- Before First Mentor Run
  - Mentor(s) should have seen and discussed all choreography at least once.
- First Mentor Run
  - All choreography should be at least 50% complete, with renderings or samples of 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

- All choreography must be set. Production 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 Production Meeting & Program Run
  - All elements must be complete. Final draft of program will be provided for proofing and approval.

## **Artists and Other Personnel**

### **Project Assistant(s)**

MFA candidates may have at least one project assistant per or all partners may prefer to have one overall assistant. The project assistant must be approved by the production manager and possibly the mentors. (SEE DEADLINES). This person will attend production meetings, help distribute publicity materials, and assist the MFA candidates in any other areas needed. This person must have their own reliable transportation. Undergraduate students may earn crew hours for this position if needed. We recommend a responsible junior or senior FSU dance major.

### **Composers**

If you are interested in working with a composer, please see our music specialist for suggestions.

### **Designers**

The SoD will provide a lighting designer unless the candidate wishes to provide their own. The SoD does not usually provide costume or scenic designers. If the candidate wishes to work with a costume designer, please see the SoD costumer to see if there is an MFA costume design student available, or with the design & production faculty for guidance in working with a talented undergraduate production student. If the candidate wishes to work with a scenic designer, see the design and production faculty for suggestions. The SoD does not provide compensation for these designers. Any and all outside designers must be acceptable to the faculty design and production faculty. All designs must be approved by the faculty designer and mentors prior to construction or use of SoD funds.

## **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 the faculty technology mentor 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 Screendance Composition course (year 1) and both units of

the Dance & Video course (year 2) or collaborate with a student who has completed this coursework or with a faculty or staff member. An 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 technology mentor.

## **Purchasing Goods**

Each candidate producing a project where tickets or fees may be collected from an audience can expect limited funding from the SoD. At the time of the writing of this document, the candidate has limited control over an allotted \$400 (estimate) for materials and or services. Funding only controlled by the SoD is also usually provided for the printing of posters, push cards, and appropriate ads. Although unlikely, the funding amounts and the way they may be spent may change at any time. You may only use these funds towards the support of the actual production, and you may not use this money for food, drinks, alcohol, or gifts. For those projects where funds cannot be raised by selling tickets to an audience, the candidate and the SoD chairperson or their representative will have to discuss funding possibilities.

The University prefers us to use purchasing cards whenever possible. Please see the costumer if you wish to order or purchase anything related to costuming, the production manager or technician for anything related to props, scenery or effects, or the design and production faculty 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 four days to obtain. Please come prepared with essential information including what and how many of each item you want to buy, cost, what shipping charges are involved, possible vendors to purchase the item from and the date you need to receive the items by. If a 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!**

**At the time of writing this document, you may spend up to \$24.99 of your own money on any one order with any one vendor on any single day 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. The university will not reimburse taxes paid. Cash advances are not available.

Do not forget to turn in all receipts and paperwork to the costumer for costume related items and to the production supervisor for everything else. The deadline to purchase materials and to turn in receipts will be listed in this packet and in the SoD calendar. 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.

## **Construction/Acquisition/Implementation of Sets, Props, and Costumes**

If you need 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 normally provide personnel for the construction of costumes, properties, or scenery (including projections).** An exception to this is that the costumer 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 the production coordinator for sets or props and with the costumer 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 the production manager or the costumer before contacting any on-campus group or department** other than an individual artist. Other members of the faculty and staff might also be able to help with other introductions. If interested in working with a costume designer, contact the school costumer as they may be able to assist or connect candidates with designers in other departments on campus.

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 our costumer clears you. Contact the costumer 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 costumer will take possession and responsibility of the costumes at first dress. Once they are in the possession of the costumer 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/Audio**

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 for their project 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 two weeks before the performance. 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 school instruments without the approval of the music specialist.

If a candidate wishes to use prerecorded material, they must first acquire the proper licenses. Responses to these requests may take some time, so it is imperative that the requests are made as soon as possible. There are deadlines for the submission of the information in the calendar and the published MFA Project Deadline document. The music specialist must be the ones to make the license request. It is a fairly simple, but time-consuming process. To begin, you must provide the music specialist with the following information:

Title of recording (album, cd, collection)

Title of song

Composer

Performed by

Publisher

ISBN# (if possible)

We also must know if you are planning on editing or altering this selection in any way and if so; how; fades, layering, etc.

The candidate must be prepared for and present at all recording and editing sessions scheduled with the music specialist. Please schedule any session with the music specialist well in advance. Any recording session will have to take place no later than two weeks before final program runs. Any editing sessions will take place no later than three days before program runs. Completed recordings must be loaded to the appropriate server (see the music specialist for this information) by the time listed in the calendar, usually the day before the program run.

As with all aspects of the production, we strive for quality. To achieve that we need high quality, original music source material. Files submitted for production should be in AIFF or WAV format. The m4a format may also be acceptable for original material but must be converted to an AIFF or WAV format. For concert quality audio, **the mp3 format is not acceptable**. If you have questions regarding how to acquire and provide us with the correct format, please see the music specialist.

## **Crew/Front of House**

The SoD will provide a stage manager and house manager. The production manager will determine exactly how many and what type of personnel are needed, post the sign-up sheet, and confirm the crew. 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 minimum crew required is as follows:

Lighting and sound operator(s)

Assistant stage manager

(2) Stagehands

Wardrobe

A house Manager will be provided by the SoD. The production manager will post the sign-up and confirm ushers.

## **Casting & Contact Information**

To work efficiently, the production and publicity staff need updated cast lists and contact information. At the very least, this information must be updated at each production meeting or mentor/program run. Contact information should include cell phone number and email address. This information must be provided in an electronic version. This information can also be used to provide the special events coordinator with your comp ticket list.

## **Scheduling/Miscellaneous Information**

The production office will create the tech schedule and confirm dates/times with candidates before printing and distributing copies at program run. Schedules are to include all call times for performers and technical staff. This schedule and other necessary information will be discussed at the program run production meeting. It is the responsibility of the candidates to ensure all participants attend this meeting. If anyone is unable to attend, it is the candidate's responsibility to convey any information from this meeting. It is the candidate's responsibility to ensure all dance majors performing in their projects 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 project will get appropriate rehearsal and studio priority including use of the Dance Theatre for those producing concerts in the Dance Theatre. See the production manager for keys, alarm codes, and opening/closing procedures for the dance theatre well in advance of your first rehearsal. Keys take about a week once they are requested.

## **Documentation**

The documentation coordinator will arrange the video documentation of school concerts under the supervision of the documentation director. Significant 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. SoD 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. The master recordings are property of the school and will be stored in the school archive for a limited time. **Please be sure to make copies of your works yourself before you graduate.**



## **Concert Documentation Forms:**

To help facilitate the documentation process, the three concert documentation forms below have been created. It is the candidate's responsibility to meet the deadlines for submission of all forms.

To access the Concert Documentation Forms:

1. Log into myFSU and navigate to Canvas:
2. Navigate to the School of Dance organizational site, "Org: School of Dance."
3. From the links on the home page or from the Modules section, go to Handbooks, Info, Forms/For Everyone/Concert Documentation Forms.
4. There you will find the Permission to Duplicate, Pre-concert Documentation, and Post-concert

### **Permission to Duplicate Form**

The Permission to Duplicate Form allows choreographers to specify the individuals who may have access to a copy of the dance on video. **Those approved for access will be listed on a Video Duplication Permissions list. The location of this list is currently shifting. Please check with the technology faculty and staff about its current location.** If an outside choreographer is used, that choreographer must complete the Permission to Duplicate Form. The documentation coordinator can provide an alternate email version of the form.

### **Pre-concert Documentation Form**

A Pre-concert Form will be distributed to each choreographer prior to each concert series. Choreographers are asked to complete this form to provide important information about their dance to the documentation crew. We ask that a separate form be completed for each work.

### **Post-concert Documentation Form**

The Post-Concert Form asks you to give us your first, second and third choices of the performance (or dress rehearsal) you would like to have edited to include an opening title and closing credits. This file, along with all other wide and tight shots, will be included in the School of Dance archive for a limited time. Due to technical difficulties, it may be necessary to include the second choice, rather than the first.

## **Accessing the School of Dance Archives Online**

Once processed, the video documentation of SOD concerts will be available for viewing in the computer labs using the Plex application, and in the studios using AppleTV. This includes all unedited wide and tight shots, as well as one edited version with title and credits. The candidate is responsible for any further editing.

## **Downloading Documentation for Editing Purposes**

Once all the concert documentation has been properly formatted and included in the archive, choreographers will receive an email notification that the files are available to those noted on the Permission to Duplicate Form. At that time, you may use the footage of your work to create your own edited version. A single copy of archival videos may be duplicated, with permission. These videos

should not be shared, broadcast, or used for restaging purposes without the expressed written consent of the choreographer.

If you choose to edit with these clips, please be sure to follow the correct lab protocol for storing files. Source files for editing should be stored on your personal external hard drive and placed inside the Dance Lab Workspace only during editing. VIDEO FILES SHOULD NOT BE PLACED ON YOUR DESKTOP OR ANY FOLDER IN YOUR NETWORK HOME. Please back up your work on an external drive and delete the folder from the Dance Lab Workspace when finished. It is extremely important that you select File>Close Library at the end of each Final Cut Pro work session, otherwise lab users will have access to your video Project(s). If you have questions about video file management, please consult the lab staff.

### **Accessing Files for Editing in the Labs:**

1. Log in to a computer in 119 or 118 using your FSU username and lab password.
2. Go to [admin3.dance.fsu.edu/Video Archive](http://admin3.dance.fsu.edu/Video Archive).
3. The SOD Edits folder contains performances edited by the documentation crew.
4. The SOD raw footage folder contains all unedited footage.
5. Find your dance. You will only be able to access files where the choreographer has provided permission.
6. Drag file(s) to your external drive. Wait for the copy process to be completed.
7. You are now ready to edit! Voila!

### **Viewing the School of Dance Video Archive:**

Video documentation from the School of Dance archive may be viewed using a web browser in the Montgomery Hall labs. Follow these instructions to access the videos. This is for viewing only, not for accessing clips for editing purposes.

1. Log in to a computer in 119 or 118 Montgomery Hall using your lab account name and password.
2. Open a web browser to <https://128.186.44.217:5001/video>.
3. Log in with your lab account name and password.

## **Broadcasting**

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!

## Reception

Receptions are not required. If you choose to have a reception, you are responsible for all aspects of the reception. If you wish to have this reception on campus, please discuss the desired location and reserve any tables, chairs, and trash cans with the special events coordinator and the facilities coordinator. If you wish to serve alcohol, you will be required to obtain permission from FSU administration. This will include the requirement for a license and bonded bartender and must be permitted through the special events coordinator. You must have a mentor or faculty member stay until cleanup is complete if alcohol is present.

## Publicity

### Photos

Photos are a necessary and vital part of your publicity campaign. The School of Dance does not contract a photographer for your publicity photos. This means you need to find and possibly compensate your own photographer. The School of Dance will provide a contracted photographer to document the MFA project itself.

Meagan Helman and student photographers are often available for your requests. They may charge you a reasonable fee, depending on what your needs will be. Before contacting a photographer, think about your project concept and how you would like to present that concept through images. Are the shots full body, half body, or closeup? What is the environment in the background (inside/outside)? How many dancers? How many shots?

#### Photo Timeline

- Date you need photos edited and in hand = at least two weeks before first draft of poster
- Date of photoshoot = at least two weeks before photos will be edited and in hand
  - Have shot list and schedule confirmed with cast and photographer one week before shoot
- Contact photographer at least two weeks before proposed photoshoot date

#### Rates (Meagan Helman)

- Standard Rate for Head Shot/Dance Shot/Promo Shoot:  
\$200 for a 1-2 hour portrait session either in studio or on location in the greater Tallahassee area). The dance photography package includes your choice of 20 high-res digital images. Additional files or prints may be purchased.
- FSU MFA Students: \$50 for a 1-2 hour session in the tech studio or on location with you and/or your cast. This includes all the high-res edited digital files you need for your concert. I am happy to collaborate further with you and discuss prices for larger or small shoots on an individual basis.

#### Poster / Push card distribution

There are several STRONGLY suggested locations for posters and push cards. Some of these places prefer posters only; some prefer push cards. It really depends on who you talk to, so be prepared with both. We may be able to give posters to the various dance studios IF THE POSTERS ARRIVE

BEFORE A FRIENDS OF DANCE MEETING (and you ask the Publicity Supervisor right away). Also, some of your classmates teach at various studios around town. Consider asking them for assistance. There will be updated maps and lists available at the beginning of the season.

#### Special Events:

- First Friday at Railroad Square: Great time to pass out push cards to the galleries and to people.
- Market Wednesdays: Every Wednesday in Oglesby Union- have people set up a table and pass out push cards (need to check to see if you must get permission from administration to do this).

#### Facebook:

- Create an event and have your concert assistant update it with juicy concert details!

#### Sidewalk signs:

- The sidewalk signs will be made from photos/poster material you provide to the production manager.

#### Promotional Video & Display Cases

It is the candidate's responsibility to create and implement all promotional displays and video. There are several purposes for the lobby displays. The first is to create interest in attending the performance by those who see it prior to the performance. The second is to engage and offer background and insight to those attending the performance. This could include background research, captivating images, or biographical information on anyone involved in the production. Please remember there are many types of artists in this collaborative effort. If you choose to include bios, please don't refer only to the choreographers as the artists.

#### *Display cases*

- For concert projects, you are required to decorate the display cases for your show. Overall presentation should be clean, unified, and professional. We prefer printed displays (see the production manager). 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 the production office for the key to the display cases.
- The base of the display cases does not hold weight. Do not step into the display cases.
- Please see your calendar for deadlines.
- The flat panel lobby display boards measure 55 in wide x 63 in tall.
- The corner panel lobby display boards measure 30 in wide x 63 in tall.

#### *Promotional Video*

- This video will serve several purposes. One of those functions is as a promotional video for the lobby display. This requires the resolution be 1280 x 720 (pixels).
- If you use text, it cannot be static for more than 10 seconds. Static images or text may cause burn-in on the monitor.
- We suggest a length of no more than 2 minutes.

- Any music should comply with copyright standards. This can be confusing. So as a guideline, we suggest you use no more than 30 seconds of any particular composition unless you have gained synchronization rights.
- First/final drafts sent to concert mentors and Chair.
- Approved copy emailed to production manager.
- Once approved, we suggest sending your promotional video to the Publicity Supervisor. It will be uploaded to the School of Dance YouTube page and used in social media marketing.

## Ads

The SoD will provide social media ads (when appropriate) and promote the concert from materials provided by the candidate. Choose appropriate photos and make sure you send them before the deadline. Candidates must submit 4-6 photos to the Publicity Supervisor.

Submit any text/images/videos that can be used in social media promotion such as cast photos, cast bios, in-process photos, quotes from cast, etc. Make it interesting. The more information you provide, the more variety can happen with your social media marketing.

## Press Release

It is the candidate's responsibility to create the press release for the concert. The purpose of the press release is to provide information which will spark interest for various media outlets. Two to four photos with vertical and horizontal orientation provided by the candidate should accompany this release.

- Required information is included in the template. It must be followed.
- Length of release is one page and no more than two pages.
- Do not use any font smaller than 11.
- First/Final drafts emailed to concert mentors and Chair.
- Approved copy emailed to Publicity Supervisor\*.

\*Press Release is commonly rewritten to fit the appropriate news outlet. Content is not changed.

## NOTES ON PRESS RELEASES

### Tips:

- Keep the formatting simple.
- The opening paragraph should have concrete details of the event. Who, What, When, and Where.
- The next two paragraphs should describe the show in more detail.
- The fourth paragraph should include any exciting information about special guests, artists, other noteworthy offerings. This is the Why. Why would audience members be excited about attending?
- The final paragraph can include follow-up and contact information, and repeat of concert details (box office, ticket prices, contact person, etc.)

### Bios:

- Include a brief bio of the choreographers when submitting your press release and photos.

Note about photos:

- Photos do not have to be performance shots but should convey the mood of what you are going to show.
- Have a choice of photos ready, including some in vertical layout and others in horizontal.
- Include an image of the choreographer (it can be a headshot or some photo that represents you).
- You must include caption information for your photos: people in the photo, name of photographer, statement about the photo.

## Concert Program

Program copy is to be provided by the candidate. Updated information should be provided to publicity and the production staff at each mentor run and program run. The production manager will provide the final proof including poster image and other credits.

- A template for the program will be provided. Please follow it. This includes using Adobe Garamond Pro font.
- The production manager will make the cover for your program from your poster.
- Most of the information on the back cover is provided by the production and publicity staff. You will need to provide the names of your mentors, company class instructors and musicians, and any special thanks. Special thanks should be reserved for donations and special contributions. This is not the place to recognize family members, partners, pets, etc.
- For the interior of the program, you will fill in the information required in the template. If the template does not fit, please see the production manager. You will begin collecting this information for your first mentor run and correct/update for each subsequent mentor/program run. It is important that you meet all deadlines provided in your calendar. The final proofing of your program takes place at your program run. Revisions after that may not be possible.
- Once the program is printed, you may be required to help fold and stuff programs.

## Comp Ticket List

You are required to provide the special events coordinator with a list of all participants in your concert in alphabetical order. You may exclude School of Dance faculty and staff, crew, and ushers, these names will be provided by others. As the artistic director of the concert, the MFA candidate receives 10 comps or saved seats if tickets are not sold.

## Publicity Approval Table

\* Concert mentors have the option of including additional people for the purpose of feedback, such as a technology mentor, if they feel it is needed. If an additional person will be included in drafts of poster/pushcard or lobby videos, that person should be included on all drafts.

Item Due	1 <sup>st</sup> draft due	1 <sup>st</sup> draft sent to	Final draft due	Final draft sent to	Approved date	Approved draft sent to	Notes
Poster/pushcard	See calendar	Concert mentors*/ Publicity	See calendar	Concert mentors*/ Publicity	See calendar	Prod Manager/ Publicity Supervisor	

		Supervisor/Chair		Supervisor/Chair			
Press Release	See calendar	Concert mentors/Chair	See calendar	Concert mentors/Chair	See calendar	Publicity Supervisor	
Lobby Video	See calendar	Concert mentors*	See calendar	Concert mentors*	See calendar	Prod Manager	
Publicity Photos	n/a	n/a	See calendar	Publicity Supervisor	See calendar	Publicity Supervisor	PS will send for ads
Lobby Displays	n/a	n/a	See calendar	n/a	See calendar	Prod Manager	

## MFA Creative Project Deadlines

Please refer to your project's School of Dance calendar for exact concert dates and deadlines. Each entry should have information on what is due when, along with a link to the current MFA Creative Projects Deadlines document. These documents are housed in the SOD Canvas Organizational site, which you should have access to.

## Appendix

### Current Personnel

Costumer

Currie Leggoe

	<a href="mailto:cleggoe@fsu.edu">cleggoe@fsu.edu</a> 644-9977 Office 002 Montgomery 7:30 – 4:30 pm
Production Faculty	Russell Sandifer <a href="mailto:rsandifer@fsu.edu">rsandifer@fsu.edu</a> 556-2896 Cell 203 Montgomery 8:00 am – 5:00 pm
Publicity Supervisor	La Toya Davis-Craig <a href="mailto:ldavis3@fsu.edu">ldavis3@fsu.edu</a> 645-2449 Office 146 Montgomery
Production Manager, Scheduling, Security, Facilities	Rachel S. Hunter <a href="mailto:hunter@fsu.edu">hunter@fsu.edu</a> 644-9973 Office 804-337-2145 Cell 310 Montgomery
Technician	Calvin Jones <a href="mailto:c.jones@fsu.edu">c.jones@fsu.edu</a> 644-9973 Office 310 Montgomery
Music Specialist, licensing Sound Engineer	Dan Smith <a href="mailto:djsmith2@fsu.edu">djsmith2@fsu.edu</a> 645-0476 Office 118B Montgomery
Design and Technology Faculty	Tim Glenn <a href="mailto:tglenn@fsu.edu">tglenn@fsu.edu</a> 644-1024 Messages only 120A Montgomery
	Tiffany Rhynard <a href="mailto:trhynard@fsu.edu">trhynard@fsu.edu</a> 644-1024 Messages only 127 Montgomery



## School of Dance - Production Meeting Report Form

Please fill out this sheet as fully as possible. Once filled out the first time, update it for each production meeting, and put the updates in a **different color!** Please print and bring twelve copies of this form to your production meetings.

From MFA Candidate:

As of date:

Concert Partner(s):

Concert Mentor(s):

Anything out of the ordinary in terms of concert structure:

Title:

Total anticipated duration:

Total Completed:

Choreographer:

Cast:

Concept & information:

Music description (straight prerecorded, mixed/combined/edited prerecorded, live, etc.):

Composer:

Song titles:

Collaborators, live musicians, sound designer?

Where are you in the process?

Has licensing information been turned over to staff?

Costume description:

Designers, collaborators?

Where are you in the process?

Technology description:

Designers, collaborators?

Where are you in the process?

Props/Sets description:

Designers, collaborators?

Where are you in the process?

Mic.:

## Media Release Template

FOR IMMEDIATE RELEASE

Contact: La Toya Davis-Craig

Publicity

FSU School of Dance

Tel:(850)644-2449

E-mail: [ldavis3@fsu.edu](mailto:ldavis3@fsu.edu)

Website: [dance.fsu.edu](http://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 \$X 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](http://www.tickets.fsu.edu).

For more information about the School of Dance, call La Toya Davis-Craig at (850) 644-2449 or via email at [ldavis3@fsu.edu](mailto:ldavis3@fsu.edu), or online at [dance.fsu.edu](http://dance.fsu.edu). The School of Dance is part of the College of Fine Arts at The Florida State University.

###

(The three pound signs signify the end of the release)

KEEP PRESS RELEASES TO ONE PAGE.

## Media Release Example

Chamber Dance Company  
UW Dance Program  
Contact: Cynthia Mullis  
206-221-8777 and [uwdance@uw.edu](mailto:uwdance@uw.edu)  
September 13, 2017  
Photos available at: <http://dance.washington.edu/press-releases-and-photos>  
FOR IMMEDIATE RELEASE

**Chamber Dance Company 2017**  
***The Body Politic***

University of Washington - The Chamber Dance Company (CDC) will present *The Body Politic*, a program of eight dance works, between Thursday, October 12 and Sunday, October 15, 2017 in Meany Center for the Performing Arts. Known for restaging and archiving significant works from the modern dance canon, CDC is in its 27th year and has become one of Seattle's most respected and revered dance companies. Works by Lucinda Childs, Jane Dudley, Isadora Duncan, Eve Gentry, Susan Marshall, Crystal Pite, Helen Tamaris, and Kate Weare will be performed. According to Artistic Director Hannah Wiley, these works raise social consciousness or expand aesthetic perception when audiences might be more comfortable to look in another direction.

The dancers in CDC are pursuing MFA degrees after completing at least eight years of a professional performance career (a requirement for admittance into the MFA program) most of which have experience with nationally and internationally acclaimed dance groups. This is a concert featuring world class dancers whose biographies can be found at [www.dance.wa.edu/people/graduate-student](http://www.dance.wa.edu/people/graduate-student).

Lucinda Childs, whose early works convey strong overtones of nascent feminism, created her first solo, *Pastime*, in 1963 for "A Concert of Dance #4" at Judson Memorial Church in NYC. Childs's minimalist aesthetic identified her as one of the founding figures of postmodern dance.

Jane Dudley was a founder of the New Dance Group whose performances were created to initiate political reform and protest social injustices. One of Dudley's most famous dances, *Harmonica Breakdown* (1938) was supported by the Federal Theater Project, which marked the first time that the U.S. government provided direct funding for theater and the arts. This timeless solo is set to the music of Sonny Terry and Oh Red.

Isadora Duncan's *The Revolutionary* (1922) was inspired by her reaction to the Russian Revolution of 1917, which she believed was becoming increasingly torturous and bloody. The Revolutionary is set to Alexander Scriabin's stormy Etude, Op. 8, No. 12 performed live by Dainius Vaicekonis.

Believing that dance could speak to the heart and could affect societal change, Eve Gentry choreographed *Tenant of the Street* in 1938. A portrait of a homeless woman, this poignant solo invokes the art and drawings of German Expressionist, Kathe Kowiltz.

Susan Marshall's *Arms* (1984) is a powerful duet that offers a disturbing glimpse into a rocky relationship. Set to a relentless sound score by Luis Resto, *Arms* characteristically delves into the

dark complexity of human relationships. Marshall once wrote, "Arms operate like poems in terms of their economy, density and brevity."

Seen as a risk taker and vanguard of dance innovation Crystal Pite pushes the choreographic envelope in an excerpt from *Dark Matters* (2009). Canadian-born Pite has said, "Right from the early days, my choreography tended to push against ballet, as much as I could while still immersed in it." In 2015, she garnered praise for the Pacific Northwest Ballet's presentation of *Emergence* performed by 38 dancers.

Helen Tamiris's *Go Down Moses* (1932), is one in a suite of dances titled *Negro Spirituals* that speaks to the African American struggle of slavery, persecution, and oppression. The dance is set to the spiritual of the same name that will be performed live by Paul Moore and Lavert Woodward, Jr.

Kate Weare's *The Light Has Not the Arms to Carry Us* (2009) uses light and shadow to punctuate her defiant choreography. A former Kate Weare Company member referred to Weare as "... a warrior who works aggressively and with hair-trigger precision." A 2014 Guggenheim Fellowship for Choreography recipient, Weare's choreography is being staged by former CDC member, Leslie Kraus.

#### Additional Information

Tickets are on sale now. Online patrons have the advantage of choosing their own seats. Tickets may also be purchased in person at the ArtsUW Ticket Office, 1313 NE 41st Street. Tickets are subject to availability. Artists, dates, programs, and prices are subject to change.

Tickets can be purchased at: [www.dance.uw.edu](http://www.dance.uw.edu), [www.ArtsUW.org](http://www.ArtsUW.org) and at 206-543-4880.

General Admission, \$22

Faculty/Staff/UWAA, \$20

Seniors \$12

Students \$10

An additional \$2 per ticket is charged at the door.

**Location and Parking:** Meany Hall is located on the Seattle campus of the University of Washington, on 15th Avenue NE between NE 40th and 41st Streets. Parking is available in the Central Parking Garage (entrance at 15th Avenue and 41st Street). On-street metered parking is also available.

**Special Needs:** The University is committed to providing access, equal opportunity, and reasonable accommodation in its services, programs, activities, education and employment for individuals with disabilities. To request disability accommodation, contact the Disability Services Office at least 10 days in advance of the event you are attending: 206-543-6450 (voice), 206-685-7264 (fax) or [dso@u.washington.edu](mailto:dso@u.washington.edu).

####

## Typical MFA Concert Tech Schedule

as of March 23, 2020 – 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\*

5:00 pm building open (personal stage time)

6:10 pm Dancer, ASM & wardrobe call

6:20 pm Class begins in 217

6:45 pm Crew call for remainder of crew

7:05 pm Class over / notes / dancer's stage time

7:15 pm Dancers clear the stage &

Video white balance & focus

7:25 pm Crew cleans the stage

7:30 pm House Opens

8:00 pm **CURTAIN**

\* Program notes (see callboard by dressing rooms)

### Friday of concert week

5:00 pm - 10:00 pm

\*OPENING FOR MFA CONCERT\*

Same as 3/27/09

### Saturday of concert week

5:00 pm - 10:00 pm

\*MFA CONCERT CLOSES\*

Same as 3/27/09

## Video Projection Design Intent Form

Project Director's Name \_\_\_\_\_ Date \_\_\_\_/\_\_\_\_/\_\_\_\_

Email \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

Event \_\_\_\_\_ Premiere Date \_\_\_\_/\_\_\_\_/\_\_\_\_

Title of Work \_\_\_\_\_

Duration of Work \_\_\_\_\_

Choreographer's Name \_\_\_\_\_

Projection Designer's Name \_\_\_\_\_

Projection Designer's Title:

\_\_\_ Faculty \_\_\_ Staff \_\_\_ Student

If student, which courses have been completed?

\_\_\_ DAN4481 Survey of Dance Technologies (\_\_\_\_\_ semester)

\_\_\_ DAN5590 Studies in Dance Technology (\_\_\_\_\_ semester)

\_\_\_ DAN5992 Screendance Composition (\_\_\_\_\_ semester)

\_\_\_ DAN5930 or DAN4935 Dance & Video (\_\_\_\_\_ semester)

\_\_\_ DAN5930 or DAN4935 Video Applications for Dance (\_\_\_\_\_ semester)

\_\_\_ DAN5905 or DAN4905 DIS (\_\_\_\_\_ semester)

Technology Assistant(s) \_\_\_\_\_

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

\_\_\_\_/\_\_\_\_/\_\_\_\_

Estimated Dates for Equipment Use \_\_\_\_/\_\_\_\_/\_\_\_\_ to \_\_\_\_/\_\_\_\_/\_\_\_\_

Number of Video Sources \_\_\_\_\_

### Projection Source 1

Media type:

\_\_\_ Still image "slides" \_\_\_ Pre-edited video \_\_\_ Live-feed video

Media content:

Describe the type(s) of images included in projection 1. \_\_\_\_\_

Copyright holder of these images: \_\_\_\_\_

Classification(s):

\_\_\_ Realism \_\_\_ Surrealism \_\_\_ Abstraction \_\_\_ Environment

\_\_\_ The Moving Body \_\_\_ Animation \_\_\_ Other (\_\_\_\_\_)

Projector:

\_\_\_ Christie Roadster (backstage) \_\_\_ Panasonic (back of house) \_\_\_ Other

If other, list projector brand and model \_\_\_\_\_

Cables needed:

\_\_\_\_\_

Surface(s):

☐ Rear projection on upstage screen ☐ Front projection on upstage screen  
☐ Front projection on downstage scrim ☐ Front projection on video screen  
☐ Front projection on other surface  
If other surface, describe here \_\_\_\_\_

## Projection Source 2

Media type:

☐ Still image "slides" ☐ Pre-edited video ☐ Live-feed video

Media content:

Describe the type(s) of images included in projection 1. \_\_\_\_\_

Copyright holder of these images: \_\_\_\_\_

Classification(s):

☐ Realism ☐ Surrealism ☐ Abstraction ☐ Environment  
☐ The Moving Body ☐ Animation ☐ Other (\_\_\_\_\_)

Projector:

☐ Christie Roadster (backstage) ☐ Panasonic (back of house) ☐ Other

If other, list projector brand and model \_\_\_\_\_

Cables needed:

\_\_\_\_\_ Surface(s):

☐ Rear projection on upstage screen ☐ Front projection on upstage screen  
☐ Front projection on downstage scrim ☐ Front projection on video screen  
☐ Front projection on other surface  
If other surface, describe here \_\_\_\_\_

Duplicate the Projection Source section above for each additional source, if needed.

Audio Source(s) \_\_\_\_\_

Copyright holder for these audio sources \_\_\_\_\_

Method of synchronization for these media elements (stills, video, audio)

\_\_\_\_\_  
\_\_\_\_\_

Additional Needs \_\_\_\_\_

Please attach the following:

1. A concise description of the total work explaining the artistic intent of this project.
2. An explanation of how the use of technology is integrated with other design components on stage and how the projections are essential to the artistic intent.
3. A detailed visual diagram (to approximate scale) to help illustrate the placement of projectors, angles of projection, and projection surfaces.

(Revised 12/29/2014)

## Choreographer's Lighting Information Form

This form is for you to communicate the basic premises, concepts, and hopeful outcome of your work so that the lighting designer may understand and support the work. If you do not have preconceived notions on lighting, don't struggle or think you must make something up. They will be happy to take whatever information you wish to provide and design/work from there.

Title: \_\_\_\_\_

Choreographer: \_\_\_\_\_ # of Dancers: \_\_\_\_\_ Length: \_\_\_\_\_ : \_\_\_\_\_

(The length is from the first light, sound, or action (whichever is first) until the last bit of light, note of music (whichever is last), not just the length of the music.

Costumes (especially color palette):

---

---

Scenery or props:

---

---

Number, types, and location of other types of performers (musicians, narrators, etc.):

---

---

What is the work about, based on or derived from? Attach images or resource work if any.

Who are the characters, what are their relationships to each other and their relationship to the environment?

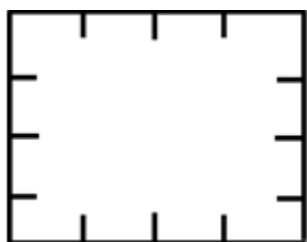
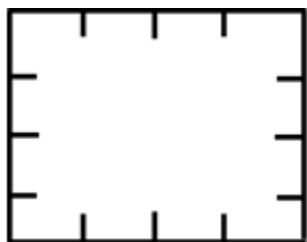
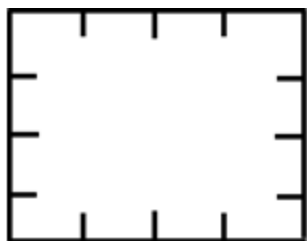
If it applies, when and where is this set?

What is it that you would like the audience to take away from the work?

Preconceived needs (includes specials, certain cues, highlighting moments):

Layout: Notes:





THE NANCY SMITH FICHTER DANCE THEATRE  
TECHNICAL INFORMATION

Updated as of 8/16/21

Prepared by Russell Sandifer

Those viewing this document electronically should be able to click on underlined blue links for further information.

Shipping: 202 Montgomery Hall  
130 Collegiate Loop  
Florida State University  
Tallahassee, Florida  
32306-2120

Mailing: School of Dance  
P.O. Box 3062120  
Florida State University  
Tallahassee, Florida  
32306-2120



PERSONNEL:

Permanent Faculty/Staff:

		<u>Phone #</u>	<u>E-mail:</u>
Chair:	Anjali Austin	(850) 644-9963	<a href="mailto:aaustin@fsu.edu">aaustin@fsu.edu</a>
Director of Production:	Russell Sandifer	(850) 556-2896	<a href="mailto:rsandifer@fsu.edu">rsandifer@fsu.edu</a>
Production Manager:	Rachel Hunter	(850) 644-9973	<a href="mailto:rshunter@fsu.edu">rshunter@fsu.edu</a>
Production Specialist:			
Costumer:	Currie Leggoe	(850) 644-9977	<a href="mailto:cleggoe@fsu.edu">cleggoe@fsu.edu</a>
Lighting Designer:	Russell Sandifer	(850) 556-2896	<a href="mailto:rsandifer@fsu.edu">rsandifer@fsu.edu</a>
Music Liaison & Recording:	Dan Smith		<a href="mailto:djsmith2@fsu.edu">djsmith2@fsu.edu</a>
Special Projects Coordinator:	La Toya Davis-Craig	(850) 645-2449	<a href="mailto:ldavis3@fsu.edu">ldavis3@fsu.edu</a>

The production office is usually staffed from 9:00 am – 4:30 pm EST during the fall and spring semesters. We generally take time off whenever school is not in session and there will be minimal staffing during the summer. We are a very small group and we will also be very hard to get a hold of during production weeks, so please leave messages or send emails.

THE FACILITY:

The space was originally a gym. It was converted into a dance theatre in 2004

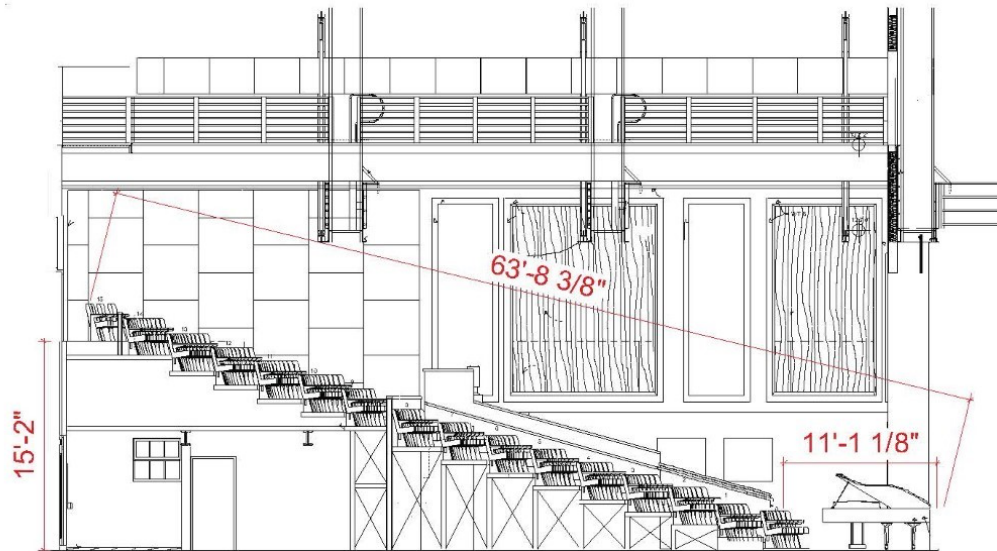
The Auditorium:

The seating area begins on the main floor, and rises via a stepped seating platform to a height of approximately 15'2" above stage floor.

Closest seat to plaster line: approximately 11'

Furthest Seat from plaster line: approximately 63'  
Please see the attached cross section and seating chart for more information.

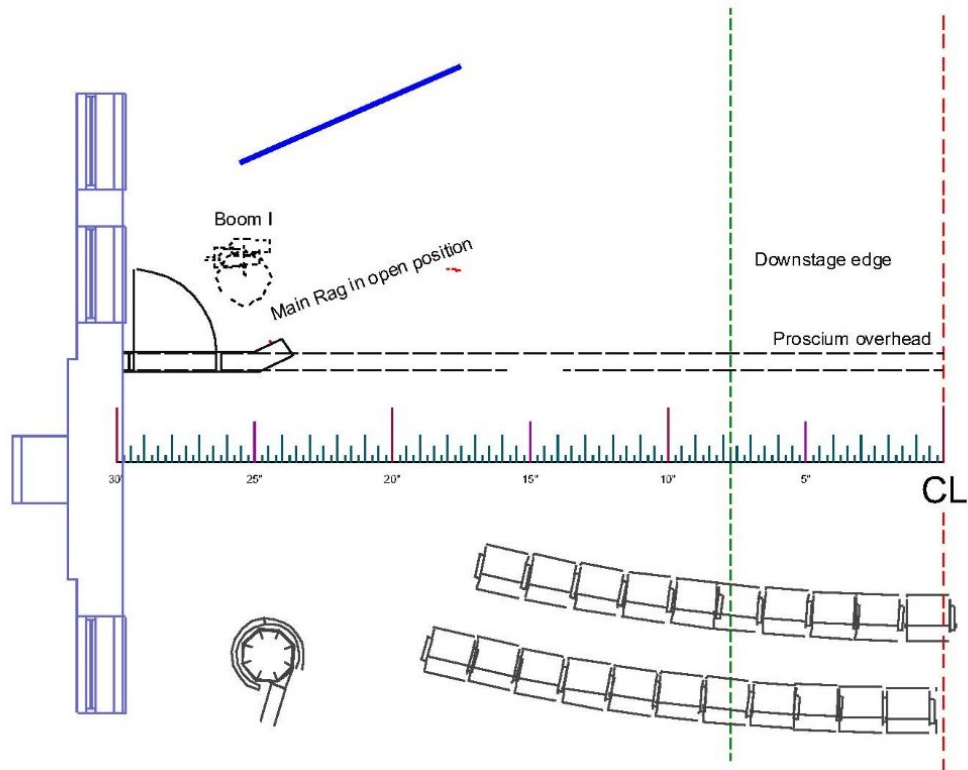
Food and Drink other than water are not allowed in the theatre, dressing rooms, studios, or classrooms. Rosin may not be used anywhere.



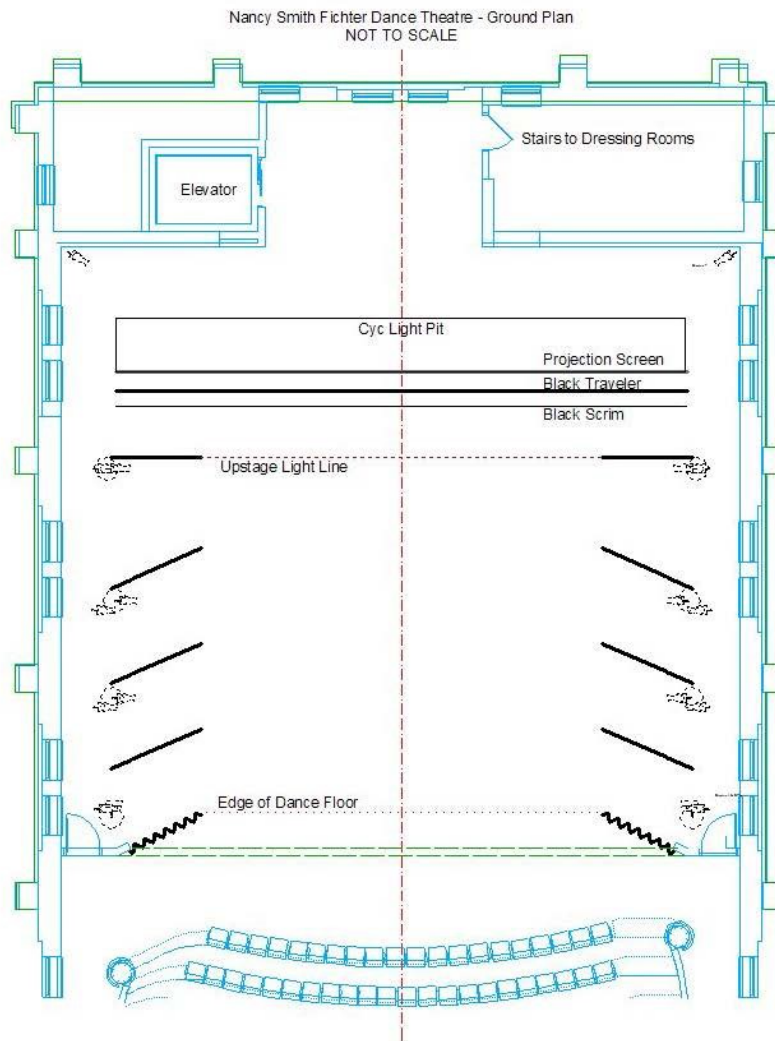


Transition Between the Auditorium and Stage:

Please see the following plan for clarification. The finished stage floor and the first row of the auditorium seating are on the same level. A cable trough with a black wooden cover separates them. The proscenium is not your usual proscenium. There is a hard proscenium about 3' downstage of the downstage edge of the dance floor. The main curtain is a black bi-part traveler which splits center at the downstage edge of the dance floor and runs off stage to about 17'6" and then curves downstage to meet the back of the hard proscenium.



## The Stage



### Dimensions:

- Lit performance area is 35' wide by 29'6" deep (SR leg to SL leg/distance from DS light line to upstage light line)
- Stage floor to overhead masking: approximately 20' 0"
- Edge of performance area to offstage walls is approximately 11' 11"



- Offstage edge of masking to offstage wall is approximately 3'. This is an exit path, and must be kept clear at all times. There can be no storage in the wings or in the exit path.

#### The Floor:

The stage floor is a Harlequin Liberty sprung panel system with a black Harlequin Studio dance floor. This dance floor runs from wall to wall and from down stage edge to +35' (behind the black scrim and traveler and up to the rear projection screen). The finished height of the stage floor and the auditorium floor are the same with a covered cable trough in between. All seams are heat welded. This floor cost over \$50,000 and like most dance floor systems is fairly fragile.

The following rules apply:

- No rosin or shoes with rosin may be used under any circumstances.
- No shoes of any type that leave marks. Please check them in the wings before using them on the stage.
- No shoes with spiked heels or any other type of shoe that will cause damage. This would include tap shoes. A Masonite floor cover may be available, but requires time to place and strike.
- No heavy equipment or pianos on stage. Loads must be evenly distributed.
- No sharp objects such as kick drum or bass spikes may come in contact with the floor.
- No greasy make-up, lotions, oils or powder may be used that might possibly transfer to the stage. This includes the body of the performer.

The stage is spiked with upstage and downstage center and quarters and center-center marks. There are LED lights marking down center and quarters. A spotting light is also permanently installed and comes on automatically when in performance or rehearsal mode.

#### Soft Goods and Rigging:

THERE ARE NO FLYING LINESETS. EVERYTHING IS DEAD HUNG AND PERMANENT! There is a system of catwalks over the stage and house. Please see the attached plans. All scenery, props, and soft goods must be flame proofed as required by law.

- Main Drape – Is a bi-part black velour traveler. It is operated from down stage right.
- Legs – black velour, sewn flat, are mounted on permanently dead hung, **angled** tracks so they can be pulled offstage and gathered. Even in their playing positions, the legs do not fully mask backstage from the extreme house right and house left seats in the first two rows.
- Borders – black velour sewn flat custom made for each position. They are permanently dead hung and cut around beams as needed. The borders do not fully mask from the first three rows.
- Black & white scrims – permanently mounted on a single traveler tracks from the downstage edge and near the upstage edge of the fifth catwalk. They travel onstage and are operated from stage left. The scrims must be stretched to get rid of wrinkles when in the playing position. A system for stretching is in place. Neither are in the best condition.
- Bi-part blackout traveler – permanently mounted on a traveler track from the middle of the fifth catwalk. It travels on from each side of the stage and is operated from stage right. It is black velour. Depending upon weather conditions, the drape may drag or hang ever so slightly off the floor.
- Rear projection screen/sky drop – permanently mounted within a frame under the upstage side of the fifth catwalk. The audience cannot see the frame due to masking, but they can see about 6" of a black masking piece hiding the webbing on the

bottom of the screen. The screen is extremely fragile! Never touch it! Body oils can cause permanent damage.

- Cyc light bounce – There is a bi-part bounce drop on a traveler track approximately 4' upstage of the rear projection screen. It is white on the DS side and used to bounce the light from the cyc strips. It is black on the upstage side to absorb ambient light.

#### The Crossover

Crossovers are achieved by passing upstage of the bounce and cyc light trough. The crossover has been painted with a special high traction paint.

If rear projections are not used, the bounce should be closed and the crossover lights should be on.

If the rear projector is used, the bounce must be open and the crossover lights turned off. The light cone produced by the rear projector has been painted on the floor. Crossovers will be extremely difficult and require the performer to round a corner on the SL side of the projection blister on their hands and knees. There is a mark on the wall that the performer must stay below to not cast a shadow on the screen.

#### EQUIPMENT:

##### Video:

We have dedicated front and rear projection systems. The rear system is set to project on the aforementioned seamless rear projection screen. The front projection system can be used on our motorized front screen or on a front scrim.

##### Source Devices:

Both front and rear projectors are connected to our [Q-lab](#) audio and video control system. (The following is directly from the Figure53 web site) "For moving images, QLab can play files in any format supported by AVFoundation. We strongly recommend the following formats, listed in order of preference, for videos without transparency:

- o ProRes 422 Proxy
- o ProRes 422 LT
- o PhotoJPG

For videos with transparency, also referred to as alpha channel support, we recommend:

- o ProRes 4444

Video cues can also play still images in all common formats. We recommend PNG and JPG. We do not recommend using PSD or PDF formats."

##### Rear Projection:

The rear projector, a [Christie Roadster S+ 16K projector](#) (16,000 lumens), uses a custom-made lens system to make up for our lack of backstage space. It is connected to the Q-lab system via a fiber optic DVI extension system and can produce a maximum resolution of 1400 x 1050 pixels. If a 16 x 9 source format is used, the image will be roughly 33' wide by 19' high and you will see the whole image but have some minimal black space on the top and bottom. If a 4x3 format is used, your image will be 33' wide and will fill the screen vertically, but you will lose part of the top and bottom of your image. This is not a perfect system! There are pin cushioning and focus problems in all



four corners. Straight lines or lines of text will fisheye and show focus problems in the corners without geometric correction. Qlab does have geometric correction. **Crossovers are difficult while the projector is in use.**

Front Projection:

A [Panasonic PT-RZ120BU](#) (12,000 lumens) is in place near the center of the back of house. It is set to a resolution of 1080p. It is connected to the Q-lab computer via HDMI/DVI cables. It is normally used to project onto a Da-Lite powered projection screen hung underneath the first catwalk, just downstage of the main curtain. The blackout drop and black scrim may be opened to project onto the rear projection screen with a change of lenses, masking, and some loss in resolution. With the proper lens, the projector also covers most, but not all of, a front scrim or the stage..

Theatre Camera, Cable System and Patch Bay:

The theatre broadcast audio (from mics over the audience) and video (from a rear of house camera) during performances. It may be watched from the green room, production office, and theatre lobby. Audio is also fed to the dressing rooms and other spaces while in “rehearsal” or “performance” mode.

AS A RESULT, ANYTHING SAID OR DONE IN ANY OF THESE SPACES COULD BE HEARD OR VIEWED BY OTHERS IN THE BUILDING.

There is also an infrared camera and monitor for the stage manager to monitor the stage during blackouts.

The theatre has several locations wired with (4) BNC connections that connect to the video patch bay. These locations include:

- Video control area just left of center in the back of house
- Audio control area just right of center in the back of house
- FOH catwalk 1 – house left
- FOH catwalk 1 – house right
- Center of the first row of seats
- Proscenium backstage left
- Proscenium backstage right
- Projection blister
- Camera position house left
- Camera position house right

We also have a closed cat 5 network which can be used for a variety of purposes (show control, networking, etc. Video does not run well on this system). Each connection runs to a network patch panel in the control booth. There are two outlets located in each of the following positions:

- Video control area just left of center in the back of house
- Audio control area just right of center in the back of house
- FOH catwalk 1 – house left
- FOH catwalk 1 – house right
- Proscenium backstage left

- Proscenium backstage right
- Camera position house left
- Camera position house right

#### Lighting:

Stage lighting and lighting design services and equipment will not be provided for all productions. For those that receive lighting support, there is a permanent repertory lighting plot in place. **It may not be refocused or altered except as noted below:**

- You may change any color you wish as long as you provide, or arrange for us to provide the color. See the channel hook-up for rep plot color and instrumentation.
- The shin and head high systems are Source Four Luster LEDs. There are also two other systems that you can reach from the floor to change color during a performance; a set of high shins and a low diagonal (1 unit each).
- There is a very small inventory available for specials, but available circuits are limited.

The repertory plot is primarily made up of ETC Source Fours and Source Four Zooms and includes the following systems and colors (subject to change). For up to date information, see the attached magic sheet, channel hook up, Lightwright file, and CADD files.

- Side light
  - Shins (LED Luster Source Fours – Series 2)
  - High shin in R364 + R132
  - Low diagonal (ask and we will explain)
  - Shoulder high (LED Luster Source Fours – Series 1)
  - Head high
  - High boom/pipe end with [Morpheus Color Fader 3 - M version](#) CYM faders. They do not replicate unsaturated color well.
  - High boom/pipe end gobo
  - (3) Cross light gobo systems
- Back light
  - LED - three rows (DS, CS, US) of (7) ETC Source four LED Lustr – Series 2 with Fresnel adapters
  - Angled back SR three rows of (5) ETC Source Four Zooms in L201
  - Angled back SL three rows of (5) ETC Source Four Zooms in L201
  - Gobo – three rows of 5 ETC Zooms
  - Gobo – three rows of 5 ETC Source Four 36°
- Front light
  - System A ETC Source four LED Lustr
  - System B in R53 + R119
- Pools
  - Nine standard down pools (9) ETC Source four LED Lustr
- Cyc/Sky drop
  - Lit with Color Blaze 72 LED strip lights.
    - These units are very old and not all are working properly
  - Broken down by top and middle (bounced) and bottom direct/horizon and controlled roughly every 6" across.
- Control: [ETC Ion](#)
  - 2 x 20 fader wing
  - 288 dimmer per circuit ETC Sensor dimmers for stage lighting

- 24 ETC Sensor dimmers and 12 relays for other dedicated operations.
- ETC Net: The Ion system uses ETC Net 3 for networking the server, the faceplate, the dimmer system and the Unison control systems. There are ETC net connection points through out the theatre including the booth, catwalks, dimmer room, and of course center of house. We have a video node installed in the Stage Manager's console to provide the Stage Manager the lighting cue display.
- DMX universes: There is one hard wired universe for dimming control and three other hard wired universes with outlets throughout the space.
  - 1 – 512                      Dimmer system and relays
  - 513 – 1024                Labeled "A"
  - 1025 – 1536               Labeled "B"
  - 1537 – 2048               Labeled "C"

In addition, we use nine more universes for various purposes via ETC Net 3 nodes. All available nodes are usually in use.

- Intelligent lighting: We have six [Elation Artiste Picasso's](#). These are part of the replot. They may or may not be available to outside groups or renters. They will not be relocated.

In addition, there are five [Martin Mac 2K Performance fixtures](#) that are a part of the rep plot. Likewise, these five may not be available for use by all users of the space and they will not be relocated. But, at the time of the creation of this document, there are an additional four units which, if you are being allowed to use them, can be repurposed if time and staffing allows. The electronic ballast fans on the Mac 2K's are very loud. They probably should not be used in works with speech, with reinforced music, or with quiet works.

There are also two Rosco I-Cue moving mirrors on 19° LED Source Fours in the rep plot in the front of house.

We also have the [Follow Me](#) remote follow spot system which utilizes the above intelligent fixtures. With Follow Me, we can assign multiple moving lights to targets and follow them via 3 monitors in the control booth. We can currently handle up to three targets. (Disclaimer: We are still working the bugs out and it is not as responsive as a single operator on a single dedicated follow spot.)

- Color Faders: As stated previously, we use [Morpheus Color Fader 3 - M version](#) CYM color faders. These faders have independent cyan, yellow and magenta scrolls which may be mixed to create almost any color. They are much better at producing the medium to saturated colors than they are at subtle unsaturated colors. Like the Mac 2K's they also have very loud cooling fans and this should be taken into consideration before deciding to use them. They do have fan control but the fans may not be turned off for extended periods.
- LED Strip Lights: The projection screen acts as our sky drop. It is lit from the rear with three banks of seven [Color Kinetics Color Blaze 72's](#). One bank of seven each for the top, bottom, and middle of the screen. These units are now showing their age and not all work properly. We try to keep the problem units on the ends.

#### Sound:

For classroom use or rehearsals, we provide a 3.5 mm jack at a lectern on the HL/SR side of the apron. Volume is controlled via a switcher on the lectern. This lectern is struck during performances.

Performance prerecorded audio playback is controlled via our Q-lab audio and video control system. Please use only WAV or AIFF formats. **MP3's cannot be used.** Sound is controlled and mixed in an open area at the back of house, just house right of center. The house system is a great **basic** sound system.

Microphones: (2) SM58 wired handheld microphones  
 (2) [Audio-Technica Pro 45](#) hanging microphones  
 (2) Shure QLX-D wireless systems with both handheld and wireless transmitter options.  
 (3) Shure UC wireless systems with both hand held and wireless transmitter options.  
 (3) Sennheiser e912 boundary microphones  
 (3) [Crown PCC 160](#)  
 (2) Mic stands  
 Small stock of various mic and patch cables.

Playback: 2021 Power Mac with [Q-lab 4](#) for audio/video/midi show control (8 outs)  
 Outputs:  
 1 Send to HiQnet for main left & left delay  
 2 Send to HiQnet for main right & right delay  
 3 Send to HiQnet for main center & center delay  
 4 Send to HiQnet for main sub left & right  
 5 Send to HiQnet for monitors stage right  
 6 Send to HiQnet for monitors stage left  
 7 Send to mixer house mix for send to cameras or surround HR  
 8 Send to mixer house mix for send to cameras or surround HL

Monitors: (2) [EAW SM200iH](#) floor monitors

Mixer: Allen & Heath Qu16 mixer. Normal house configuration of inputs (changes as needed):

1 Wireless mic -  
 2 Wireless mic -  
 3 Wireless mic -  
 4 Wireless mic -  
 5 Boundary mic - DR  
 6 Boundary mic - DC  
 7 Boundary mic - DL  
 8 Piano mic - Low  
 9 Piano mic - High  
 10  
 11  
 12  
 13  
 14 Audience response mic  
 15 Lectern - L  
 16 Lectern - R  
 Stereo Line 1 Apple TV  
 Stereo Line 2 QLab sends 7 & 8  
 Stereo Line 3 Aux cable

Outputs:

- Main L/R Left and right mains and delayed mains
- Mix 1 Center
- Mix 2 Sub
- Mix 3 Booth
- Mix 4
- Mix 5-6 Send to documentation camera
- Mix 7-8 Stage monitors
- Mix 9-10 Surround

Digital control via London Architect: (Cannot be altered)

Inputs:

- Main left from mixer
- Main right from mixer
- Main center from mixer
- Sub from mixer
- Stage monitors – left from mixer
- Stage monitors – right from mixer
- Audience response mic - left
- Audience response mic - right
- Power Mac 1 (left main)
- Power Mac 2 (center main)
- Power Mac 3 (right main)
- Power Mac 4 (sub main)
- Paging from the tech table
- Paging from the control booth
- Paging from backstage right
- Paging from backstage left
- Paging from the box office
- Send from the recording studio
- Mix down from other mixers
  - Stage manager's rack
  - Backstage rehearsal / stage manager's rack

Outputs:

- Main left
- Main right
- Main center
- Main Sub
- Main left delay
- Main right delay
- Main center delay
- Stage monitors – left upstage
- Stage monitors – right upstage

- Stage monitors – left downstage
- Stage monitors – right downstage
- Audience response mic - left
- Audience response mic - right
- Program to intercom channel A
- Program to intercom channel B
- Program to intercom channel C
- Program to intercom channel D
- Assisted listening system
- Send to recording studio
- Backstage hallways
- Dressing rooms
- Control booth
- Lobbies

Other Equipment:

(1)	20' Geni personnel lift
(1)	30' extension ladder
(2)	48" dust mop
	Mops, Mop buckets and wringers
(3)	Tech tables
(12)	Music stands
	Folding tables and chairs

Stage Management Stations:

We have two stage management systems. The smaller and more portable of the two normally lives in the control booth. The backstage rack lives downstage right. Both racks have "show mode" controls, four channel intercom, paging, auxiliary audio inputs and mixing capabilities, and an LCD Unison control panel. Both the booth and backstage right locations have an ETC net video node for viewing the lighting console screens and both backstage left and right have video monitors with views of the stage from back of house.

Show Modes:

The show mode selection panel has four pushbuttons that run a series of macros which setup basic sound and lighting configurations for each of the four modes. When the button is pushed the first part of the macro is an "all off" command. This turns everything off except what is on through the Emphasis lighting system. The rest of the macro takes about 30 seconds to run. The modes and the basic settings they put in place are:

- Performance
  - Lighting
    - Turns on running lights backstage
    - Turns on spotting and spike lights
    - Turns on aisle lights
  - Sound
    - Turns on paging to the lobbies, dressing rooms and other backstage areas. It turns off paging to the house.
    - Turns on audio program feed to the lobbies, dressing rooms and other backstage areas.



- Rehearsal
  - Lighting
    - Turns on running lights backstage
    - Turns on spotting and spike lights
    - Turns on aisle lights
  - Sound
    - Turns on paging to the house, dressing rooms and other backstage areas. It turns off paging to the lobbies.
    - Turns on audio program feed to the dressing rooms and other backstage areas. It turns off the feed to the lobbies.
- Work
  - Lighting
    - Turns on work lights except for the jelly jar fixtures on the catwalks.
  - Sound
    - Turns on/off all paging except to the house.
- Night
  - Lighting
    - Turns on jelly jar fixtures over the catwalks
  - Sound
    - Turns off all paging

Every night at midnight all lighting is turned off automatically except those lights in an on condition in the Ion system.

#### Communication and Paging:

##### Headset Communication:

We have a 4 channel wired Clearcom intercom system with more than adequate numbers of single channel belt packs and standard single muff headsets.

Usual Channel assignments:

- A Party Line
- B House Management
- C Backstage
- D Follow Me

Wired Intercom outlet locations:

- Control booth - Stage Manager
- Control booth - Lighting operator
- Sound operator
- Video operator
- Back stage left
- Back stage right
- Camera left
- Camera right
- FOH catwalk 1
- FOH catwalk 2
- Onstage catwalk 1

- Projection blister
- Production office (Channels A & B only)

We have added two four-station wireless intercom system to channel A utilizing Clearcom base stations and belt packs. The wireless system is for the use of the assistant stage managers, selected crew, and others as needed to cut down on backstage trip hazards.

#### Paging and Audio Program Feeds:

You may page any combination of the house, the dressing rooms, and in some cases the lobby from

- The stage managers rack in the control room or at the tech table
- The backstage stage manager's rack located either down stage right or left.
- The box office (lobby or house only)

The dressing rooms receive audio and paging feeds from the theatre or the black box. There is a volume control and a selector switch in each space to select either the feed from the theatre or the black box.

#### LCD Touch Screen Control:

The LCD touch screen can be confusing. Across the top are tabs indicating pages of controls. On each page, there are a series of button type icons. Each of these icons is supposed to be labeled with their function. Several are programmable. The screen pad is always on, but it is not always active. If it has not been used within a minute or so it goes into a low power or sleep mode. When you touch the screen the first time it will wake up. When you touch it again the buttons will work.

Some buttons issue an "all off" command at the beginning of their macro. This can plunge you and your cast into darkness, so please do not touch the screen without making sure that everyone knows that darkness could fall.

### AUXILLIARY SPACES

The dressing rooms, green room, and conditioning studio receive an audio program feed from the theatre whenever the theatre is in rehearsal or show mode. Paging is possible as noted under the paging and communications section.

#### Dressing Rooms:

The dressing rooms have wardrobe racks and individual makeup stations with lights, mirror, and two drawers each. The men's dressing room has 10 stations, the women's has 50. These dressing rooms are adjacent to restroom and shower facilities, which are linked to the student locker rooms. The dressing rooms may be locked, but the restrooms are always open to the student locker rooms. There is a solo dressing room, which has 1 station, and a double dressing room with two stations. Each of these has a private bathroom and shower.

The dressing rooms are directly below the stage and open onto a common hallway. The door at the west end of the hallway leads to a callboard and stairwell to the stage (one floor up) and the costume shop (one floor down). The double doors to the east open into the Green Room/Student Lounge.

#### The Green Room/Student Lounge:



This space is full of students during the day, but there is limited access during evening performances. The Green Room has an ice machine, microwave, refrigerator (usually full of student leftovers), foot Jacuzzi tub, and a monitor with connection to our closed cable system usually tuned to the theatre so that the cast may watch the show.

Conditioning Studio:

We have a conditioning studio adjoining the Green Room. The conditioning studio is equipped with various Pilates and Gyrotonic equipment as well as other equipment. The conditioning studio is available for use by special guests with advance notice, signed liability waivers, and previous experience on the machines.

Rehearsal Studios:

We have six regular dance studios and a small faculty warm-up studio equipped with Harlequin sprung panel systems and Studio II floor covers. There is also 3.5 mm audio jack access via a small mixer, video monitors, and speaker systems. These spaces may be available if not previously reserved and with advance notice. They range in size from 4200 to 2500 square feet.

SIGNAGE

Backstage:

All signage and notices are to be placed on the bulletin boards provided. Nothing may be taped or attached to any soft goods, walls, windows, doors, or doorframes.

Front of House:

No signs are to be taped on any walls, windows, doors or doorframes. An easel is available for lobby signage.

