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

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Promotional Video & Display Cases:
Ads:
Press Release:
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Introduction

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

Our Mission

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

Organizational Chart
Sources of Information

School Bulletin Boards

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

- Student Advisory Council (SAC) - located in the student lounge, room 106 and first floor hallway.
- Graduate Dance Council (GDC) – located in the graduate offices, Room 016 and first floor hallway.
- Current Production Notes and Information
- Rehearsal Schedule
- Workshops, Training Programs and Opportunities
- Audition Announcements and Employment Opportunities
- Dance Forums and special events (visiting artists, etc); campus events; alumni and faculty news
- Academic Advisement
- News related to Dance History/Theory & Dance Sciences
- Maggie Allesee National Center for Choreography

Mailboxes

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

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

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

School Intranet and E-mail

The school intranet may be accessed from any computer connected to the Internet. It should also be the home page for the computers in our computer lab. The address is http://intranet.dance.fsu.edu/. The site is for FSU Dance faculty, staff, and students only and requires you log-in with your FSU Dance username and password.

The School of Dance Intranet site includes:
- Announcements
- Calendars
- Contact information
  - Individual email links for everyone
  - Email links by groups (i.e. faculty, staff, students by degree, etc.)
  - Email links by committee and function
• Files that students, faculty, and staff will need throughout the year
• Links to often used sites
• Job postings & auditions
• Scheduling and equipment reservations
  o Studios/rehearsal schedule
  o Equipment reservations
  o Conference room schedule
• Audio & video archive catalog and SOD documentation video viewing (online video viewing is accessible from within Montgomery Hall only)

The School of Dance will only accept and use your official FSU email address.

FSU Apps

The Florida State University has several apps you might be interested in adding to your mobile device. Available wherever you purchase the apps for you device.

• myFSU Mobile: campus news, maps, directories, calendars, and access for Blackboard and the library.
• FSU Tranz: Find out how full campus parking garages are.
• TransLoc: View Seminole Express bus locations in real time

FSU Tranz and TrazLoc are also available on the FSU parking website, http://obs.fsu.edu/mobile-apps
The MFA Program In Dance

Description of the MFA Degree Program

The emphasis of the MFA in dance program is choreography and performance, and the curriculum for each candidate culminates in a substantial graduate thesis project. The creative and performing components of the degree program are complemented by required work in dance history, theoretical research, dance science, production, and dance technology.

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. In addition to meeting the University requirements for admission into a graduate program, the applicant must have completed an undergraduate major in dance or must have obtained an equivalent level of achievement.

The MFA Returning Professional Track allows the career dance artist to design a curriculum that will enhance and augment current skills, deepen existing knowledge, and provide opportunities for exploring new areas of interest. Requirements for the Returning Professional Track are:

1. Minimum of seven years in a nationally or internationally prominent dance company;
2. Demonstrated choreographic and/or restaging experience with established dance repertory;
3. Demonstrated maturity and commitment to the field of dance;
4. Ongoing engagement and currency in the field of dance.

Students who are designated returning professionals by the faculty have significant latitude in shaping their curriculum, with faculty approval.

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

The Technique Component; Placement And Proficiency

The graduate student in the 3-year program is assigned a placement level in both ballet and contemporary dance technique. The student is expected to maintain continuous participation at the appropriate level in ballet and contemporary dance classes and must achieve designated proficiency levels required for graduation. Any exception to this standard must be approved by the chairperson of Dance after consideration by the Dance Faculty. If the student, upon completion of a studio technique course, has demonstrated the skill necessary for the next level of work, permission to enroll at the next level will be granted. If not, continuation in designated courses at the proper level of technique will be expected until ready to advance.
The MFA student must achieve the following proficiency levels for graduation: the advanced level in ballet (Ballet III) and the high intermediate level in contemporary dance (Contemporary Dance II) OR the advanced level in contemporary dance (Contemporary Dance III) and the high intermediate level in ballet (Ballet II.) These proficiencies must be achieved and maintained by one semester prior to graduation. The candidate’s potential for meeting this requirement is given strong consideration during the initial audition.

The MFA student is expected to achieve the intermediate level in both ballet and contemporary dance by the end of two full semesters of work. (An abbreviated summer session is not applicable to this requirement.)

In some cases, as with the returning professional or when the MFA student achieves the high intermediate level in both techniques or the proficiency levels for graduation, certain options in the technique component may be appropriate and will be determined by the assessment committee chair. The 3-year MFA student has the option of taking only one technique class during the thesis semester. If the MFA student wishes to request an option, the request should be made no later than the advisement period previous to the semester in which the option will be effective. The advisor will then notify the Assessment Committee of this arrangement.

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

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

After concert dates and concert partners are assigned, mentors are chosen from appropriate faculty members mutually agreed upon by the students, the MFA advisor, and the proposed mentors. After consultation with the MFA advisor and SOD chair, students will be responsible for asking the faculty members if they are willing to serve as mentors and for communicating the decisions to the MFA advisor.

The content of the MFA thesis project is to be proposed and approved in concept by the Thesis Project Committee by the end of the candidate’s third term (See IV below for proposal information and format). The Thesis Mentors serve as artistic mentors and give advisement and final approval of such related matters as contextual research, costume design, casting decisions, music resources, etc. Before or at the initial MFA production meeting, the production staff distributes production procedures and deadlines to all MFAs and mentors involved in producing a concert.

All program/poster copy must be approved in writing by the School Chair(s) before publication.

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

A post-thesis conference with appropriate faculty and production staff 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 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 and artistic process.

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

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

MFA Project Proposal Format

The proposal text (not including bibliography) will contain separately titled sections on the following. Text should be double-spaced, single-sided typed pages 12-point font, with one-inch margins. The text section should be between 10 and 15 pages in length. The term “project” could refer to the overall plan or theme of an entire event, or may be dealt with in sections for individual works presented within the entire event.

Abstract (approximately ½ page)
This should concisely summarize the project and its purpose.
Introduction (approx. 5 pages):

• Context/Background: What information should your committee have in order to understand your project? (e.g. if you are reconstructing a dance by Doris Humphrey, who is Doris Humphrey? What is her aesthetic, philosophy, etc.?)
• Rationale: Why is this project important and why should it be done? (e.g. interest in deepening your experience in a particular area of performance and/or choreography; interest or expertise in a specific approach to creating or performing work; ability to analyze dance practices/philosophies/aesthetic issues in new ways; exploration of a new point of view or discovery of new material)
• Significance: What contribution will this study make to your personal goals? How will this project situate you within the larger context of the current dance field?

Description of Project (approx. 6 pages):
Structural outline/detailed description of project, which may include specific theoretical approaches if necessary or germane to the project. A list of works with information such as duration of work, number of dancers, music choices, etc. would be helpful.

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

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

Provide a timeline or mapping grid showing your plan towards project completion. (When over the next 2/3 terms do you plan to build and rehearse the work.)

Choreography samples:
At least two examples of your creative work should be submitted with this proposal. Provide within the body of the proposal an annotation of the work submitted, an indication of whether the work is planned for the project or is an example of your previous work, etc. Provide a link to these samples on a video sharing site.

**The Comprehensive Examination**

The MFA student is required to successfully complete a final comprehensive examination consisting of two phases: written and oral. This final comprehensive examination is scheduled by the Graduate Director.

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 2007

Studio Studies

Technique 22
DAA 5618 Choreography 03
DAA 5648 Choreographic Projects 02
DAA 5648 Choreographic Projects 02
DAN 5158 Performance and Directing 03
DAN 5150 Theory & Practice of Dance Technique 03
DAN 5508 Visual Design for Choreography 03
DAN 5590 Studies in Dance Technology* 03
DAN 5972 Creative Thesis 06
TOTAL 47

Academic Studies

DAN 5191 Seminar in Dance Research 03
Other Dance History Course of choice 03
Choose from:
  DAN 5128 Theory of Dance (3)
  DAN 5126 Current Issues in Dance History, Theory, and Research (1-3)
  DAN 5184 Dancing in the Movies (3)
  DAN 5147 American Dance History I (3)
  DAN 5148 American Dance History II (3)
  DAN 5149 American Dance History III (3)
  DAN 5193 History of African American Social Dance of the 20th Century (3)
DAA 5688 Ensemble (Graduate Seminar & Forum)** 03
DAE 5305 Science of Dance Training* 03
DAN 5960 Master's Comprehensive Exam 00
TOTAL 12

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

** One credit of Ensemble (Graduate Seminar) will be earned each of the spring terms. Attendance at Forums throughout the year will fulfill this requirement. Each term a number of the forums will focus on particular topics pertinent to the graduate curriculum.
Electives

Choose from:
DAN 5905  Directed Individual Study - TBA (2-3)
DAN 5930  Special Topics – TBA (1-3)
DAN 5940  Dance Internship (1-12)
DAA 5688  Dance Ensemble (1)
DAA 5698  Dance Performance (1-2)
DAA 5118  Contemporary Dance (1-2)
DAA 5218  Ballet (1-2)
DAN 5128  Theory of Dance (3)
DAN 5126  Current Issues in Dance History, Theory, and Research (1-3)
DAN 5184  Dancing in the Movies (3)
DAN 5147  American Dance History I (3)
DAN 5148  American Dance History II (3)
DAN 5149  American Dance History III (3)
DAN 5193  History of African American Social Dance of the 20th Century (3)
DAE 5387  Dance History Pedagogy (3)
DAN 5591  Dance and Video (2)
DAN 5596  Photography for Dance (2)
DAA 5950  New York City: Arts and Resources as the Art Event (3)

TOTAL 07

TOTAL CREDIT HOURS 66

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

NOTE: This is a suggested course plan. Remedial work may be required if there is insufficient background in any area.

<table>
<thead>
<tr>
<th>Term 1</th>
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<tbody>
<tr>
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<td>DAA 5190</td>
<td>Theory/Practice of Dance Technique</td>
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<td>DAE 5305</td>
<td>Science of Dance Training</td>
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<td>DAN 5191</td>
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<td>DAA 5618</td>
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<td>DAN 5158</td>
<td>Performance and Directing</td>
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<td>DAN 5508</td>
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<td>Ballet</td>
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<td>DAA5688</td>
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<tr>
<td>DAA 5218</td>
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<td>DAN XXXX</td>
<td>Dance History</td>
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<td>DAA XXXX</td>
<td>One technique of choice</td>
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<td>DAN 5972</td>
<td>Creative Thesis</td>
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<td>DAN 5960</td>
<td>Master's Comprehensive Exam</td>
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</tbody>
</table>
Master of Fine Arts in Dance Check Sheet

Last Updated 7/1/15

Name ___________________________________ Student Number___________________

Email/Phone: ___________________________________________________________

Frist Semester as ADS: ________________ Anticipated Graduation Date__________________

Special Program:  NYC ________ Paris ________ Valencia ________ Arts/Community ________

DANCE TECHNIQUE (22-24 Hours)

<table>
<thead>
<tr>
<th>Contemporary Dance</th>
<th>Semester Taken</th>
<th>Grade</th>
<th>Credit Hours</th>
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TOTAL CONTEMPORARY ______

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<th>Grade</th>
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TOTAL BALLET ______

TOTAL TECHNIQUE ______
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<th>STUDIO STUDIES (25 Hours)</th>
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<td>DAN 5648 – Choreographic Project (2)</td>
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<td>DAN 5158 – Performance and Directing (3)</td>
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<td>DAN 5150 – Theory &amp; Practice/Technique (3)</td>
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<td>DAN 5508 – Visual Design for the Choreog. (3)</td>
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<td>DAN 5590 – Studies in Dance Technology (3)</td>
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**TOTAL STUDIO STUDIES** 25

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<th>Semester Taken</th>
<th>Grade</th>
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<tr>
<td>DAA 5191 – Seminar in Dance Research</td>
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<td>DAN 5____ – Dance History Course of Choice</td>
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<td>DAE 5305 – Science of Dance Training</td>
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**TOTAL ACADEMIC STUDIES** 12

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TOTAL ELECTIVES _____ Master of Fine Arts in Dance Check Sheet

Name __________________________________________ Student Number_______________
Anticipated Graduation Date______________________

DANCE TECHNIQUE (22-24 Hours)

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TOTAL CONTEMPORARY ____

<table>
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TOTAL BALLET ____

TOTAL TECHNIQUE ____
### Studio Studies (25 Hours)

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<th>Grade</th>
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<tbody>
<tr>
<td>DAN 5618 – Choreography (3)</td>
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<td>DAN 5648 – Choreographic Project (2)</td>
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<td>DAA 5648 – Choreographic Project (2)</td>
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<td>DAN 5508 – Visual Design for the Choreog.</td>
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<tr>
<td>DAN 5972 – Creative Thesis MFA Concert (6)</td>
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**Total Studio Studies**

### Academic Studies (12 Hours)

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<th>Taken</th>
<th>Grade</th>
<th>Hours</th>
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<tbody>
<tr>
<td>DAA 5191 – Seminar: Dance Research (3)</td>
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<tr>
<td>DAN 5__ – Dance History Course of Choice (3)</td>
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<td>DAA 5688 – Ensemble (Graduate Seminar) (1)</td>
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<td>DAE 5305 – Science of Dance Training (3)</td>
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<tr>
<td>DAN 5960 – Masters Comprehensive Exam (0)</td>
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**Total Academic Studies**

### Electives (7 Hours)

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<tr>
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<th>Hours</th>
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**Total Electives**

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21
MA Program In Dance

MA with a 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 contexts in order to understand the ways in which it both reflects and influences American history. This major offers a research focused option 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 will also prepare 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. The student’s progress is assessed continuously throughout their graduate study. 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

Thesis Option:

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 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.

**Required Courses**

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<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<td>DAN 5147</td>
<td>History of American Dance 1492-1890</td>
<td>03</td>
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<tr>
<td>DAN 5148</td>
<td>History of American Dance 1890-1960</td>
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<td>History of American Dance 1960-present</td>
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<td>DAN 5128</td>
<td>Theory of Dance</td>
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<tr>
<td>DAN 5930</td>
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<td>Master’s Thesis in Dance Defense</td>
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Elective Courses (see below)       12

Total:          36

**Possible Elective Courses**

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<td>DAA 5218</td>
<td>Graduate Ballet (1-3)</td>
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<tr>
<td>DAA 5618</td>
<td>Choreography (3)</td>
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<tr>
<td>DAA 5688</td>
<td>Dance Ensemble (1) Repeatable up to 3 hrs</td>
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<td>DAA 5698</td>
<td>Dance Performance (1-2) Repeatable up to 10 hrs</td>
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<td>DAE 5980</td>
<td>Supervised Teaching (2) Max. of 3 cr. may apply to master's degree</td>
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<td>Theory of Dance Performance &amp; Directing (3)</td>
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<td>Theory &amp; Practice in Dance Technique (3)</td>
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<td>Seminar in Dance Research (3) Repeatable to 6 hrs.</td>
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<td>DAN 5192</td>
<td>Dancing in the Movies (3)</td>
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<td>DAN 5193</td>
<td>History of African American Social Dance of the Twentieth Century (3)</td>
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<td>DAN 5510</td>
<td>Visual Design for Choreography (3)</td>
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<td>DAN 5590</td>
<td>Studies in Dance Technology (3)</td>
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<td>DAN 5591</td>
<td>Dance and Video (2)</td>
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<td>DAN 5596</td>
<td>Photography for Dance (2)</td>
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<td>Directed Individual Study (2-3). Repeatable up to 12 hrs</td>
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<td>Special Topics (2-3) Repeatable up to 9 hrs</td>
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<td>DAN 5950</td>
<td>New York City: Arts and Resources (3) repeatable to 6</td>
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Approved courses in departments of Theater, Art, History, Women’s Studies, and other Humanities

**Master’s Thesis**

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

Normative time for degree completion is four semesters.
Master of Arts in Dance Check Sheet
Major: American Dance Studies – Thesis Track
Last Updated 7/1/15

Name ___________________________________ __________ Student Number____________________

Email/Phone:________________________________________________________________________

Frist Semester as ADS: ____________ _______          Anticipated Graduation Date_________ _________

Special Program:    NYC ________    Paris __ ______    Valencia _ _______    Arts/Community ____ _____

REQUIRED COURSES (24 Hours)

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<td>DAN 5147 – ADHI</td>
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<td>DAN 5128 – Theory of Dance</td>
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<td>DAN 5930 – Special Topics in Dance</td>
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<tr>
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TOTAL REQUIRED COURSES  15

ELECTIVES (12 Hours)

<table>
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<tr>
<th>Course</th>
<th>Sem. Taken</th>
<th>Grade</th>
<th>Credit Hours</th>
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TOTAL ELECTIVES ___

ADDITIONAL REQUIREMENTS  HOW SATISFIED  DATE

Movement Experience

Foreign Language

THEESIS PROJECT

Project Title: ________________________________________________________________

Project Mentor: ______________________________________________________________
Course Intensive, Non-Thesis Option:
Candidates for the course intensive track must complete thirty-nine (39) semester hours of graduate-level course requirements. This minimum must contain eighteen (18) 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, and three (3) semester hours in special topics in dance. Additionally, the student must earn twenty-one (21) 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 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.

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<td>DAN 5960</td>
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Elective Courses (see below) 21

Total: 39

Possible Elective Courses

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<tr>
<th>Course Code</th>
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<td>Dance Performance (1-2) Repeatable up to 10 hrs</td>
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<td>DAE 5980</td>
<td>Supervised Teaching (2) Max. of 3 cr. may apply to master’s degree</td>
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<td>Theory &amp; Practice in Dance Technique (3)</td>
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<tr>
<td>DAN 5191</td>
<td>Seminar in Dance Research (3) Repeatable to 6 hrs.</td>
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<td>DAN 5192</td>
<td>Dancing in the Movies (3)</td>
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<td>DAN 5193</td>
<td>History of African American Social Dance of the Twentieth Century (3)</td>
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<td>Studies in Dance Technology (3)</td>
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<td>DAN 5596</td>
<td>Photography for Dance (2)</td>
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<tr>
<td>DAN 5905</td>
<td>Directed Individual Study (2-3). Repeatable up to 12 hrs</td>
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</table>
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
Approved courses in departments of Theater, Art, History, Women’s Studies, and other Humanities

**Comprehensive Examination**

To fulfill graduation requirements, the successful completion of a final comprehensive examination and corresponding defense is required: DAN 5960r.

Normative time for degree completion is four semesters.
Master of Arts in Dance Check Sheet

Major: American Dance Studies – Course Intensive Track
Last Updated 7/1/15

Name ___________________________________ __________
Student Number__________________________

Email/Phone: ____________________________________________________________

Frist Semester as ADS: ____________ _______          Anticipated Graduation Date__________________

Special Program:  NYC ________    Paris __ ______    Valencia _______    Arts/Community ____ _____

REQUIRED COURSES  (18 hours)

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TOTAL REQUIRED COURSES: 18

ELECTIVES (21 Hours)

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</table>

TOTAL ELECTIVES ______

ADDITIONAL REQUIREMENTS    HOW SATISFIED    DATE
Movement Experience
Foreign Language
MA with a 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: dance administration, community engagement, dance science, 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 completed an undergraduate major in dance or must demonstrate an equivalent level of achievement. Admission into the graduate dance program is determined on the basis of the candidate’s audition, interview and writing samples. Careful scrutiny will be given to any candidate who does not meet either of the following two University admission requirements: 1) a minimum of 3.0 grade point average on a 4.0 scale on all work attempted while registered as an upper-division student working toward a baccalaureate degree; or 2) a satisfactory score on the combined verbal and quantitative portions of the general aptitude test of the Graduate Record Examination. See or call the School for 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 proficiency standards will be discontinued from the dance major program. The amount of work required, in addition to the minimum dance curricular requirements and the minimum University-wide requirements, depends upon the student’s undergraduate preparation and level of achievement.

Program of Studies

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

Candidates must achieve at least an intermediate proficiency level in either ballet or contemporary dance technique.
The candidate must develop an appropriate capstone experience that substantively synthesizes his/her unique curricular experience. The capstone project must meet the approval of the graduate advisor and the graduate faculty mentoring the candidate’s individual program. Capstone credits may range from 2–4 semester hours.

Normative time for degree completion is four semesters.

**Required Courses**

- DAA 5218  Ballet and/or DAA 5118 Contemporary  11
- DAN 5191  Seminar in Dance Research  03
- DAA 5618  Choreography  03
- DAA 5648  Choreographic Project  02
- DAN 5805  Directed Individual Studies (capstone experience)  02
- Elective Courses (see below)  15

**Total:**  36

**Possible Elective Courses**

- DAA 5118  Graduate Contemporary Dance (1-3) Repeatable up to 18 hrs
- DAA 5218  Graduate Ballet (1-3) Repeatable up to 18 hrs
- DAA 5618  Choreography (3)
- DAA 5648  Choreographic Project (2-6) Repeatable 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 5980  Supervised Teaching (2) Max. of 3 cr. may apply to master’s degree
- DAN 5128  Theory of Dance (3)
- DAN 5147  History of American Dance I, 1492-1890 (3)
- DAN 5148  History of American Dance II, 1890-1960 (3)
- DAN 5149  History of American Dance III, 1960-present (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 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
Master of Arts in Dance Check Sheet  
Major: Studio & Related Studies  
Last Updated 7/1/15

Name ___________________________________ Student Number__________________
Email/Phone: __________________________________________________________
Frist Semester as ADS: ____________ Anticipated Graduation Date ____________
Special Program: NYC _______ Paris _______ Valencia _______ Arts/Community _______

REQUIRED CORE PROGRAM (21 Hours)

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<th>Grade</th>
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<td>BALLET OR CONTEMPORARY (11)</td>
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<td>DAN 5648 Choreographic Project (2)</td>
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<tr>
<td>DAN 5905 Directed Individual Study (2; Capstone Experience)</td>
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TOTAL REQUIRED COURSES ______

ELECTIVES (15 Hours)

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</table>

TOTAL ELECTIVES ______

CAPSTONE EXPERIENCE:

Approved Project Title: ________________________________________________

Project Advisor: ________________________________________________________
School of Dance Graduate Assistantships

Introduction

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

Florida Residency

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

The General Studies Dance Program

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

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

The General Studies Dance Program and the Teaching Apprenticeship Program is coordinated by Joyce Fausone. Her duties include:

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

Apprenticeship Program

In most cases, a student applying for a teaching assistantship must first be accepted into the apprenticeship program by the Chair and the Director of the Apprenticeship Program. The work of each student who has applied is evaluated by their initial audition process and the ongoing work in his/her program of study each term. Some of the considerations used in this review are the following:

- The applicant’s own technical skill and understanding
• The development of the applicant’s sense of responsibility as a role model in the school
• The applicant’s past experience as a dancer and teacher
• The ability of the applicant to understand and embrace the mission of this school’s major and non-major 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 Director of the Apprenticeship Program will determine when the apprentice has successfully completed his/her apprenticeship. This determination is made in consultation with the faculty mentors who have worked with the apprentice in the course of the apprenticeship program. The opportunity is often taken, during the first teaching assignment given, to continue the apprenticeship mentor’s work with the TA as she/he begins teaching.

The Teaching Assistantship

Teaching Assignments

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

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

Teaching Observations and Professional Workshops

The Coordinator of the General Studies Dance Program and the faculty mentors will observe classes each term to give feedback to the teaching assistant about his/her teaching as an ongoing mentoring activity. Teaching assistants and apprentices are expected to attend all TA professional development workshops, seminars and meetings, as they are an extension of the graduate learning experience and
part of the teaching assistant’s work assignment. Dates are listed on the School of Dance calendar. Do not schedule rehearsals or meetings during the times listed.

Musical Resources and Accompaniment Support

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

Supervision

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

General Studies Classroom Policies

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

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

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

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

Concert Attendance: Attendance 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 in order 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 with a breakdown of how the grade has been calculated.

Approval of Necessary Instructor Absences: Never cancel a class unless approved by the Coordinator. If for some reason a TA must miss a class, that TA is responsible for finding a replacement teacher for that class. Any approved instructor or TA in the same dance style would be the best option. 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 build interest in enrollment in other general studies dance classes. The showing of a video with a class discussion following it would be a third option. THE COORDINATOR MUST APPROVE ALL SUBSTITUTIONS AND SPECIAL ARRANGEMENTS one week prior to the absence. The coordinator, however, will not find a replacement for the TA except in extreme circumstances.

Written Course Materials: Any class handout (course objectives, vocabulary list, etc.) must be submitted to the Coordinator. The computers in the computer lab, the copy machine, 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 Services Coordinator 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 Services Coordinator.

Placement levels at end of course: Before the period of academic advisement for the next term’s registration, assign placement levels for all students in your class. Discuss with them the options the school offers for their continuance in the program. 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 Services Coordinator can assist them in registering for those classes during the drop and add period at the beginning of the next semester.

End-of-Term Showings: Often the Teaching Assistants will organize group end-of-term showings to share creative or technical work that has been accomplished during the term. This kind of coordination is encouraged as it builds morale and provides a real performance experience for the students. Sensitivity should be used in scheduling and rehearsing these, as all students are usually very busy at this time of the year. 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 mentor or the coordinator if you have any misgivings on this scheduling.

Conclusion

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

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
ofaes@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
School Policies and Procedures

Assessment

Yearly Assessment

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

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

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

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

Midpoint Assessment

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

Performance Eligibility

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

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

Commitment Policy

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

• Juniors; Seniors; Graduate students in their second year or later 5 commitments
• Sophomores; Graduate students in their first year 4 commitments
• Freshmen 3 commitments

*Students may only participate in three Days of Dance works, and may only participate in two Evening of Dance works. This includes working as dancer, choreographer, musician, specialty performer and/or rehearsal assistant.

The following are considered commitments:

• Participating in any dance for a school concert (rehearsing for three hours per week) will count as 1 commitment. Performing in extended works with longer or more numerous rehearsals will be assessed individually.
• Performing as a member or guest of a non-School of Dance performance organization or club (i.e. Tallahassee Ballet, World Ballet, Golden Girls, or a similar organization) will count as 1 commitment each for every three hours of rehearsal a week.

FSU School of Dance students may participate in no more than the number of commitments specified above at any one time. Under special circumstances, students may petition the assessment committee for an exception to these limits. Please see the school Intranet or the forms section of the bulletin boards on the 1st floor for the proper form. Complete the form and submit it to your academic advisor by the deadline in your school calendar. If the advisor approves, the form will then be sent to the wellness and production faculty, as well as any graduate assistant supervisor(s) for their approval. A “no” to the request by any one of the above, means the request is refused. As part of this request, the person making the request must list which works they will withdraw from if the form is not approved. The original request form will be maintained by the advisor.
Studio and Classroom Policies

Enrollment

All students must be officially enrolled through the University in all classes in order to participate.

Performance Grades

A student may receive credit for school performance activities. Consultation and approval by the academic advisor is needed to determine appropriate course numbers and credit amount.

Directed Individual Study

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

The procedure for arranging a Directed Individual Study is the following:

- Student consults with advisor about proposed DIS. If approved by advisor, the advisor will provide the student with a DIS form.
- Student then presents a paragraph abstract of the intended study, along with a general semester timeline, to the faculty member with whom they plan to undertake the DIS.
- Student obtains permission from the proposed instructor and completes the DIS form.
- Student submits form to Stephanie Mills, Academic Services Coordinator (A.S.C.) and receives a course reference number for registration.
- The A.S.C. will get signature of school chairperson.
- Student is responsible for turning in form to Registrar’s Office and registering for the course online.

Required First Day Attendance Policy and Drop-Add Procedures

Students must attend the first class meeting of each class or be dropped from that class.

Class Periods and Attendance

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

No classes, meetings or rehearsals are to be scheduled for students by anyone during the scheduled lunch break.
Students are expected to attend all classes. If an absence occurs, an explanation to the instructor is considered to be a proper professional courtesy. Specific attendance policies will be outlined in individual course syllabi. As a general rule, absences of more than 10% of class will impact the course grade. If your absences are going to be extensive, communicate with the appropriate faculty whose classes are being missed and explain the reasons and need for your absence. If possible, do this in advance; if not, talk with faculty as soon after the absence as possible.

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

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

Excused Absences

A reasonable number of absences are considered excused with proper documentation:
- Religious holidays (of your religion)
- Travel in which you are an official representative of the university
- Illness
- Death in the immediate family
- Call to active military duty or jury duty

Instructors will cooperate in providing students with opportunities to make up any work that may be missed because of observance of any excused absence. Consideration will also be given to students whose dependent children experience serious illness. Such arrangements should always be made prior to the event if possible.

Professional Development

The School of Dance understands the importance of and encourages professional development outside of the University when it does not interfere with a student’s progress toward graduation. Possible appropriate examples of professional development opportunities might include: auditions or job interviews for graduating students; performance opportunities other than officially sanctioned University activities (such as performing at ACDA, which is already excused); attending appropriate conferences to present research or creative work. The application form to have absences excused for this type of professional development is available on the school Intranet site for download. The Assessment Committee will review all applications.
Dress Code for Dance Majors for Studio Technique Classes

Ballet
- Hair: should be neat and pulled back away from the face.
- Women: close-fitting appropriate dancewear, ballet slippers and/or pointe shoes.
- Men: close-fitting appropriate dancewear and ballet shoes.
- The important factor is that the bodyline be clearly seen.

Contemporary Dance
- Men & Women: close-fitting appropriate dancewear and bare feet.

Color choices and other variations for specific styles will be determined at the discretion of the instructor.

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

Liability Statements
At the beginning of each term, each student will be asked to sign a liability waiver in order to participate in a studio class or rehearsal. This statement acknowledges the student’s assumption of responsibility for all risks involved in her/his participation in the listed activity.

Evaluation of Faculty
Each term, all students will be asked by faculty to fill out University evaluation forms. Student proctors selected in each class will facilitate the evaluation procedures. The faculty will not be present during this evaluation process.

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

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

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

Use of Dance Office Materials, Machines, and Supplies

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

General Studio and Classroom Policies

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

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

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

General Rules

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

Access

We have swipe card locks on most of our exterior, studio, classroom and lab doors. Use your FSU ID card in the swipe access stations to gain access. Graduate students, faculty, and staff have 24/7 access except for the Tech Lab. Undergraduates are granted access to all studios and labs from 7:30 am to 10:00 pm, Monday through Friday. On Saturdays undergraduates have access to all studios from 8:00 am until 5:00 pm and to labs only (except the Tech Lab) until 10:00 pm. On Sundays undergrads have access to labs only (except the Tech Lab) from 8:00 am until 10:00 pm. Technology course-enrolled students and related graduate assistants will be granted swipe card access to the Tech Lab by course instructors. Graduate assistants will also be assigned keys to the equipment closet.

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

Graduate Assistants will have assigned keys specific to their assistantship along with a key to the main office to access graduate student mailboxes. It is the responsibility of the graduate student to meet with their supervisor about responsibilities and access. The supervisor should then email the production manager with the graduate student’s name and what keys should be ordered. Once the key request is made, the graduate student will receive an email with information regarding when you can pick up your key (around 48 hours later). The FSU Key Shop is located on the side of the Mendenhall building, on Learning Way (past the Starbucks if you are walking from Montgomery Hall). You must have your FSUSN and FSU ID Card in order to pick up your key.

Upon leaving FSU, graduate students are responsible for returning all keys; any key picked up from the key shop should be returned to the key shop and any key borrowed from the production manager should be returned to the production manager. If you have questions about keys, contact the production manager. If you lose a key, please notify the production manager as soon as possible.

Faculty should email the production manager directly and request their keys, which include personal office key, Dance Theatre key, and the faculty master key. Faculty are responsible for returning all keys back to the key shop. Do not turn them in to the production manager, your supervisor, or anyone within the School of Dance. If you lose a key, please notify the production manager as soon as possible.

If you have access issues, please see the production manager.

**Locker Rooms**

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

**Conditioning Studio (Room 107)**

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

Rules specific to the Conditioning Studio include

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

Studios

All of our studios are equipped with audio and video systems that include CD/DVD players, iPod connections, and a wireless airplay option. The wireless network created for airplay is hidden. The name of the studio network is the room number, security is WPA2, and the password is doitwithlove. Up to ten people at a time can connect to each network, but only one at a time can utilize airplay.

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

The Computer Lab (Room 119)

Computer Stations

The Computer Lab is equipped with 20 Apple iMac computers. Each station should remain clean and orderly.

Printing

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

Technology Equipment Available for Circulation

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

Anyone needing to check out equipment from the lab should:
1. Reserve the equipment on the intranet site.
2. See a lab assistant, the lab director or technology faculty/staff for access to the equipment closet in the lab. Please see posted schedule for staffed hours. Also make any special equipment pickup arrangements at least 24 hours in advance.

3. Complete the appropriate checkout form located in the binders in the lab.

4. When checking out a camera, inventory the contents of the camera case as you complete the form. Once the equipment is signed out you are responsible for any loss or damage to the equipment due to misuse or neglect.

When returning equipment:
1. See a lab assistant, the lab director, or technology faculty/staff for access to the equipment closet in the lab. Once again, check the schedule for staffed hours to ensure that someone will be available to assist in check-in.

2. Complete the check in portion of the checkout form in the binder.

3. When returning a camera inventory the contents of the camera case as you complete the form.

4. Have the lab assistant, lab director, or technology faculty/staff confirm that all equipment and accessories were returned properly by signing the form. Failure to comply with these checkout procedures may result in loss of lab privileges.

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

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

Equipment may not be left unattended! It is best to make an appointment with a lab assistant to return equipment if the lab is not being monitored at your desired return time. When filling out the checkout form you will be asked by the lab assistant to identify an anticipated return time. The equipment may not be checked out unless you have a plan for when and how it is to be returned.

Equipment may not leave campus! You must fill out the appropriate off campus equipment use form and obtain permission before taking any equipment off campus.

Video Dubbing

Video dubbing stations are available in the Computer Lab. Video formats supported include VHS, DVD, and Mini-DV. Please see posted instructions for dubbing, or ask for help from the lab assistant on duty. Please DO NOT rearrange cables. A special FireWire cable is also available in the lab for dubbing from Mini-DV to Mini-DV. You must have proper documented permission before duplicating any copyrighted works or performances. A list of those authorized for dubbing may be found on the intranet under Archives>Permission to Dub.

Lab Policies

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

Lab Staff

The director of the computer lab acts as administrator and supervisor. The lab is staffed by a number of graduate lab assistants holding graduate appointments. Although varied in experience, each lab assistant is enthusiastic to assist in problem solving and eager to learn through interaction. The staff is available to support your technological needs. Use them.

Large Screen TV/monitor

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

All equipment that is stored and should remain in the Computer Lab is color-coded with orange paint.

The Media Studio (Room 120)

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

The Audio Lab (Room 118)

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

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

All equipment that is stored and should remain in the Audio Lab is color-coded with red paint.

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

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

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

We ask that students DO NOT TOUCH any equipment in the recording studio unless expressly directed to do so by the Coordinator. Use of the studio may be scheduled with the coordinator only.

The Tech Lab (Room 006)

Equipment and Screens

The Tech Lab is a designated space for use by tech lab faculty and staff, documentation staff, and students enrolled in technology and/or production courses. The following equipment is stored in the Tech Lab and it accessible to those listed above:

- 3 HD Cameras
- 3 Tripods
- 4 Projectors
• Green Screen
• Camera Tracks and Dollies
• Camera Crane
• Glidecam
• Fig Rig
• Light Kit

Anyone needing to check out equipment from the Tech Lab should reserve it on the Intranet site and receive approval from Tim Glenn.

Anyone needing to reserve the Tech Lab space should reserve it on the Intranet site and receive approval from Tim Glenn.

**Lab Policies**

• No Smoking. The State of Florida has banned smoking from all public buildings and FSU has banned smoking on the entire campus.
• No food or drink is to be consumed inside the lab. Please enjoy food and drink outside the lab.
• Voices in the lab should be kept at a minimum. We encourage a library atmosphere conducive to concentration and productivity. Excuse yourself to the hallway to conduct cell phone conversations.
• An activated FSU ID is required for entry into the lab. Repeated requests to enter the lab without an ID will result in the loss of lab privileges. If your card is not working see the production manager.
• Only lab assistants and authorized faculty/staff are allowed inside the lab closet.
• Please be considerate of others. Space in the lab is limited.
• Software should not be installed on any lab computers. Any student caught installing non-approved software on lab machines will have lab privileges revoked.
• Please do not move, delete, or change any settings to any lab computer or equipment before checking with the lab director.
• Be considerate of others when working with sound. Use headphones provided or bring your own.

If you have questions or issues, please contact Tim Glenn.

All equipment that is stored and should remain in the Tech Lab is color-coded with green paint.

**The Print Lab (Room 148)**

The Print Lab is designated for use by approved faculty, staff and students for printing of images for School of Dance classes and promotions. Due to the high cost of ink and supplies, IT IS NOT TO BE USED FOR PERSONAL PROJECTS. The following equipment is stored in the Tech Lab and it accessible to those listed above:

• iMac with Photoshop
• Large format printers
Anyone needing to check out equipment from the Print Lab should receive approval from Rick McCullough.

Lab Policies

• No Smoking. The State of Florida has banned smoking from all public buildings and FSU has banned smoking on the entire campus.
• No food or drink is to be consumed inside the lab. Please enjoy food and drink outside the lab.
• Please be considerate of others. Space in the lab is limited.
• Software should not be installed on any computer. Any student caught installing non-approved software on lab machines will have lab privileges revoked.
• Please do not move, delete, or change any settings to any computer or equipment before checking with the Rick McCullough.

The Black Box Studio (Room 121)

Equipment and Screens

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

Props and Sets

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

Stage Lighting

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

Safety

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

All equipment that is stored and should remain in the Black Box is color-coded with blue paint.
The Faculty Warm-up Studio
The faculty warm up studio is for faculty only and is available on a first-come, first-serve basis.

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

Please visit the Technology Enhanced Classroom site at http://condor.tecad.fsu.edu/ to:
1. Register for a classroom computer account
2. Acquire training or information on equipment
3. Report problems
The School of Dance production, facilities and technology staff do not service these classrooms. Please see the Academic Services Coordinator, Stephanie Mills, for classroom reservations or other questions.

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

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

Conference Rooms
Conference rooms are for faculty and staff meetings only. Students may use the conference rooms with faculty approval only in special cases, like SAC or Cogs meetings. Only faculty and staff may reserve these rooms via the Intranet at http://intranet.dance.fsu.edu/schedule/day.php?&area=1
Most meetings found in the school calendar are entered into the conference room schedule at the beginning of the year. Committee chairpersons and those scheduled for meetings should double check the schedule to see if a room has been reserved. Do not remove furniture from the conference rooms.

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

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

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

Graduate Student Cubicles – Room 016

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

Costume Shop (Room 002)

Only those approved by the costumer may use costume shop equipment and facilities.

Archive (Room 003)

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

Maintenance Issues

Please report all maintenance, and safety issues to the production manager by completing the maintenance request form on our Intranet. If immediate action is needed, go directly to office 310 Montgomery or call 644-9973.
Safety and Security

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

Information specific to Dance:

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

Securing Facilities

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

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

Check List and Procedures For Securing Studios

- Put away all props and scenery. Please take all props and scenery with you. Do not store anything in the studios without permission from the production staff. Please do not bring in any props or scenery that does not comply with the studio rules, regulations or guidelines.
- Turn off the projectors or monitors. Leave audio systems on.
- Close all windows
• Turn off the lights
• Secure Doors. Please make sure all doors shut and lock behind you.

Check List and Procedures For Securing The Dance Theatre

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

If you accidentally set off an alarm

• Quickly call the FSU police at 644-1234 and inform them
  o You have set an alarm off by accident in Montgomery Hall, Room _____. (The theatre is room 208 or just tell them the Dance Theatre)
  o Give them your name and position in the school.
  o They still may send someone over to check on the situation. Meet them.
• If you have an alarm code,
  o Immediately turn off the alarm by putting in your code.
  o Put in your code again to reset the alarm
  o Put in your code once more to alarm the space and quickly exit.
  o Send an e-mail to the Security Coordinator, Rachel S. Hunter at rshunter@fsu.edu.
• If you do not have an alarm code,
  o It is extremely important that you get the alarm turned off, reset and rearmed. You may not
    leave any of the alarmed spaces unalarmed after hours. Try to find someone in the building
    who has a code to reset and rearm the alarm. All faculty, production staff and concert
    producing MFA candidates should have theatre keys and alarm codes. If you have set off
    the alarm in the media center, only the technology faculty/staff, production staff, and
    MANCC staff have keys and codes.
  o If you cannot find anyone call the Security Coordinator, Rachel S. Hunter:
    Work: 644-9973  Cellular: 804/337-2145

Campus Wide Information

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

The Blue Light Safety Trail

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

SAFE Escort Service

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

FSU ALERT

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

Primary Notification Methods:
These are primary notification methods that you should rely on the most. In any full-fledged
warning, all of these methods will be utilized. In some cases, where only a partial alert is required,
only a select few may be used.

1. alerts.fsu.edu Alerts Page
2. www.fsu.edu Home Page
3. Outdoor Sirens
4. Indoor Sirens
5. SMS Text Messages
6. E-mail
7. Blue Light Phones
8. (850) 644-INFO Hotline
9. **Voice Phone Calls** (limited audience)
10. **Desktop Alerts** (Technology Enhanced Classrooms only at this time)
11. **Beacons** (coming Fall 2014 to select Technology Enhanced Classrooms)

Secondary Notification Methods:
While many of the following delivery methods may also relay warnings, they are considered secondary because they may not be used in every case or may have some delay associated with them.

12. **Facebook**
13. **Twitter**
14. **RSS Feeds**
15. **myFSU App** for iPhone, iPad, iPod Touch, Blackberry, Palm, and Android devices
16. **Digital Displays**
17. **Network Login Portals**
18. **Family Connection Listserv**
19. **Two-Way Radios**
20. **Vehicle Public Address Speakers**
21. **Electronic Card-Swipe Door Access**

Tertiary Notification Methods:
The following delivery methods may also relay emergency information, but they either have a substantial delay associated with them or are not within the direct administrative control of the university.

22. **NOAA Weather Radios**
23. **Television Media**
24. **Radio Media**
25. **Newspaper Media**
26. **Online Media Websites**
27. **Traffic Message Boards**
28. **Seminole Cablevision - Information Channel 19**
29. **Tumblr**
30. **YouTube**
31. **Linked In**
32. **Instagram**
33. **FSU Emergency People Locator**
34. **Word of Mouth**

**Hurricanes Preparedness**

Hurricanes are a fact of life in Florida. We strongly advise you to create and maintain your own hurricane/emergency preparedness kit and supplies. A RedCross Hurricane Safety Checklist may be found at [http://www.redcross.org/images/MEDIA_CustomProductCatalog/m4340160_Hurricane.pdf](http://www.redcross.org/images/MEDIA_CustomProductCatalog/m4340160_Hurricane.pdf)

Look for emergency information pertinent to FSU on the [FSU website](http://www.redcross.org/images/MEDIA_CustomProductCatalog/m4340160_Hurricane.pdf).
University Health Services

In the event of a life-threatening emergency, call 911.

The Wellness Center is located nearby, 960 Learning Way, just off Woodward Avenue. It is a fully accredited primary health care facility providing a wide range of medical care and outreach services for students.

For after-hours healthcare needs, call or go to a walk-in clinic or one of the two emergency rooms:

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

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

**Patients First** - 7 locations in Tallahassee:
3401 Capital Circle NE - (850) 386-2266
1690 N. Monroe St. - (850) 385-2222
3258 N. Monroe St. - (850) 562-2010
505 Appleyard Dr. - (850) 576-8988
2907 Kerry Forest Pkwy - (850) 668-3380
1160 Apalachee Pkwy - (850) 878-8843
1705 E. Mahan Dr. - (850) 877-7164

Victim Advocates

If you or someone you know is a victim of a crime, you may need to talk with someone about your options. It is not uncommon to experience a broad range of emotions including fear, confusion, anger, guilt, frustration, and tremendous sense of loss. These are all normal reactions to what has happened. You do not have to go through this alone. An advocate is on call twenty-four hours a day to respond to FSU students who are victimized, or any other person who is victimized on our campus, or by an FSU student.

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

The following is from the office of Student Affairs and Human Resources.

**Sexual Misconduct**

Sexual misconduct, including sexual harassment, sexual violence (rape, sexual assault, domestic violence, dating violence, & stalking), and all other forms of sex discrimination are violations of University policy and contrary to the University’s values, which recognize the dignity and worth of each person. They are also illegal. Sexual misconduct will not be tolerated by Florida State University, whether by faculty, staff, students, visitors, or others.
If you have experienced sexual misconduct, FSU wants to help. The University has policies and services available to support you.

Pertinent University Policies

- **Title IX Statement**: outlines FSU’s Title IX obligations and identifies campus Title IX Coordinators.
- **Non-Discrimination Policy**: prohibits sex discrimination (adverse treatment or the creation of a hostile environment based on a person’s sex). Sexual misconduct, sexual harassment, and sexual violence are all prohibited forms of sex discrimination.
- **Sexual Harassment Policy**: provides detailed guidance about the University’s prohibition against sexual harassment, which includes sexual misconduct and sexual violence as prohibited conduct.
- **Sexual Battery Policy**: gives specific guidance to support victims of sexual violence, to apprehend perpetrators, and to outline special reporting obligations for employees with knowledge of this crime.

Sexual Misconduct Resources

**Confidential Support**

If you have experienced sexual misconduct, you may want to discuss your options on a completely confidential basis. While FSU handles sexual misconduct complaints sensitively and discretely, many University employees including faculty and supervisors are required to report sexual misconduct to University administrators. If you are unsure whether someone can maintain complete confidentiality ask them before you give details about your situation.

Staff members at the following on and off campus offices can maintain complete confidentiality and provide support:

<table>
<thead>
<tr>
<th>Office/Program</th>
<th>Phone Numbers</th>
<th>Website/Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>FSU Victim Advocate Program</td>
<td>850-644-7161 or 850-644-2277 nights/weekends 850-644-1234, ask for advocate on call</td>
<td>victimadvocate.fsu.edu</td>
</tr>
<tr>
<td>Confidential, 24-hour, free support services for victims of sexual violence and other crimes. Services include: crisis counseling, emotional support, assistance with academic alterations, temporary safe lodging, and assistance during medical and legal proceedings (including obtaining orders of protection) and on-campus complaint processes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FSU Counseling Center</td>
<td>850-644-2003</td>
<td>counseling.fsu.edu</td>
</tr>
<tr>
<td>Confidential, free, mental-health counseling and referrals for FSU students. Hosts survivor support groups.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FSU Employee Assistance Program</td>
<td>850-644-4444</td>
<td>vpfa.fsu.edu/Employee-Assistance-Program</td>
</tr>
<tr>
<td>Confidential, free, mental-health counseling, referrals, and other support services for employees.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Refuge House</td>
<td>850-681-2111</td>
<td>refugehouse.com</td>
</tr>
<tr>
<td>Confidential, 24-hour hotline, information and referral, crisis intervention, advocacy and accompaniment: medical and legal, support groups, medical referrals and follow-up, victim/survivor follow-up, shelter, and emergency financial assistance. Assistance in filing for protective injunctions (restraining order) through the Refuge House office at the Leon County Courthouse.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>211 Big Bend</td>
<td>211</td>
<td>211bigbend.net</td>
</tr>
<tr>
<td>Confidential, 24-hour crisis helpline and referral services for the Tallahassee community.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**On Campus Complaint Resolution**

<table>
<thead>
<tr>
<th>FSU Police Department</th>
<th>850-644-1234 or 911</th>
<th>police.fsu.edu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emergency response, crime reporting (including sexual violence), and investigation of crimes occurring on campus. The University encourages survivors to simultaneously pursue both a criminal investigation with the police and a University sexual misconduct complaint investigation.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title IX Co-Coordinators</th>
<th>850-644-5590 (students)</th>
<th>hr.fsu.edu/PDF/Forms/TitleIXStatement.pdf</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brandon Bowden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renisha Gibbs</td>
<td>850-644-8082 (non-students)</td>
<td></td>
</tr>
<tr>
<td>Oversight of University Title IX compliance (including sex discrimination, sexual harassment, and sexual violence complaint supervision) and information about University policies and complaint procedures.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dean of Students Department</th>
<th>850-644-2428</th>
<th>deanofstudents.fsu.edu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Responsible for resolution of sexual misconduct complaints against students (including sexual violence and sexual harassment complaints).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Equal Opportunity &amp; Compliance</th>
<th>850-645-6519</th>
<th>compliance.hr.fsu.edu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Responsible for resolution/investigation of sexual misconduct complaints against faculty, staff, visitors, contractors, and any other non-students (including sexual violence and sexual harassment complaints).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FSU EthicsPoint Hotline</th>
<th>855-231-7511</th>
<th>fsu.ethicspoint.com</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous discrimination and sexual misconduct (including sexual harassment &amp; sexual violence) reporting hotline.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Additional On Campus Resources**

<table>
<thead>
<tr>
<th>University Health Services</th>
<th>850-644-4567</th>
<th>healthcenter.fsu.edu/contactUs.html</th>
</tr>
</thead>
<tbody>
<tr>
<td>Healthcare services for students (including emergency contraception through the Women's Clinic).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Seminole Allies and SafeZones</th>
<th>850-644-2003</th>
<th>safezone.fsu.edu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support network and resources for lesbian, gay, bisexual, and transgender students and employees.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FSU Measure Up</th>
<th>FSUmeasureup.com</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campaign devoted to correcting misconceptions regarding sexual violence and creating a campus culture that is less victim-blaming and more proactive in intervening to prevent sexual assault.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>M.A.R.C. (Men Advocating Responsible Conduct)</th>
<th>sga.fsu.edu/marc/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student group devoted to peer education regarding sexually responsible behavior.</td>
<td></td>
</tr>
</tbody>
</table>

**Additional Off Campus Services**

<table>
<thead>
<tr>
<th>Tallahassee Police Department</th>
<th>850-891-4200 or 911</th>
<th>talgov.com/tpd/tpdhome.aspx</th>
</tr>
</thead>
<tbody>
<tr>
<td>Law enforcement authority for reporting and investigating crimes occurring off campus (in the city of Tallahassee).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Leon County Sherriff's Office</th>
<th>850-922-300 or 911</th>
<th>leoncountyso.com</th>
</tr>
</thead>
<tbody>
<tr>
<td>Law enforcement authority for reporting and investigating crimes occurring off campus (in Leon County).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Service Provider</td>
<td>Phone Number</td>
<td>Website</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------</td>
<td>---------</td>
</tr>
<tr>
<td>Tallahassee Memorial Hospital</td>
<td>850-431-0911</td>
<td>tmh.org</td>
</tr>
<tr>
<td>Tallahassee Police Department Victim Advocacy</td>
<td>850-891-4432</td>
<td>talgov.com/tpd/tpd-victim.aspx</td>
</tr>
<tr>
<td>Leon County Sheriff's Office Victim Advocate</td>
<td>850-922-3300</td>
<td>leoncountyso.com/divisions/criminal-investigations/victim-advocate</td>
</tr>
<tr>
<td>Florida Bar Lawyer Referral Service</td>
<td>800-342-8011</td>
<td>floridabar.org</td>
</tr>
<tr>
<td>Florida Council Against Sexual Violence</td>
<td>1-888-956-7273</td>
<td>fcasv.org</td>
</tr>
<tr>
<td>Florida Coalition Against Domestic Violence</td>
<td>1-800-500-1119 or TDD (800) 621-4202</td>
<td><a href="http://www.fcadv.org">www.fcadv.org</a></td>
</tr>
<tr>
<td>RAINN (Rape, Abuse, &amp; Incest National Network)</td>
<td>1-800-656-4673</td>
<td>rainn.org</td>
</tr>
</tbody>
</table>
Dance Injuries: Care and Prevention

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

**RICE Your Injury Immediately**

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

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

**Reporting Your Injury**

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

**Seeking Treatment**

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

If you may have damaged body tissues (fracture, sprain, dislocation, laceration or the like), please visit the Wellness Center. The Wellness Center is a fully accredited primary health care facility providing a wide range of medical care and outreach services for students.
If the Wellness Center is closed, you may wish to visit one of the urgent care clinics. The following have extended hours, are close to campus, and is approved by your health insurance plan:

- Patient's First (Lake Ella), Walk-in Clinic (1690 N. Monroe) 385-2222:
- Tal. Memorial Hospital, Urgent Care Center (1541 Medical Dr.) 431-6824.

The Wellness Center has a physical therapy clinic staffed by Tyressa Judge, PT, who has been working with FSU dancers for more than 10 years. With a physician's referral, you may arrange to see her for treatment using your personal for family health insurance. Please call for an appointment:

- Physical Therapy (The Wellness Center) 644-0570.

Getting Advice on Managing Injuries

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

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

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

Diet and Nutrition

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

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

Workman's Compensation

The following is excerpted from http://www.safety.fsu.edu/wc.html on August 25, 2010. For Up to date information, please contact our human resources rep, Anna Singleton.

The purpose of the Workers' Compensation program is to coordinate and manage claims relating to work injuries sustained by University employees. Some aspects of the claims process include: reporting an injury, obtaining medical treatment, and returning the employee to work.

Who is eligible

All employees of the university, injured while working in their positions with the university, are eligible.
How to File a Claim

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

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

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

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

Frequently Asked Questions

• How do I report a work related accident?
  o Immediately notify your supervisor and/or designated department official. All accidents must be reported within 30 days of knowledge that the cause of your condition could be work related.
• Where can I get the necessary forms for reporting an injury?
  o From the Department of Environmental Health & Safety’s website at www.safety.fsu.edu/forms.html.
• How is medical treatment provided for a work related injury?
  o All medical treatment (except for emergency care) must be authorized by OptaComp. An injured worker must notify their supervisor immediately. If medical care is needed the Supervisor will report the accident to OptaComp at 1-877-518-2583 with the exception of First Aid accidents. (accidents or incidents that occur that do not require medical treatment). If you do not seek medical treatment from an authorized provider, you are responsible for payment for your own medical expenses.
• Do I have to seek medical care immediately?
  o No, but you must report your accident so that we have a record if treatment is required at a later date.
• What happens if I am not able to return to work following an injury?
  o Florida State University provides all employees with the exception of OPS workers forty hours of disability leave. This time can be utilized to go to authorized medical appointments or for days off from work that has been certified by an authorized medical physician.

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

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

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

Introduction

The production life of the School of Dance is designed to reflect a series of balances that are central to the mission of the school. Those balances may be described in the following way:

- The balance between resident artists and artists from outside the university
- The balance between new original choreography and reconstruction of established repertory
- The balance between student work and faculty work
- The balance between ballet and contemporary dance

Obviously, the operative word is balance, and such equilibrium is achieved by equitable distribution of time, space and resources.

Concert Series

- “Days of Dance” is a series usually composed of alternating bills, emphasizing adjudicated student choreography but also providing opportunity for faculty and guests.
- “Evening of Dance” is usually composed of one program of 4-8 works by faculty and guest choreographers, performed by students and by faculty.
- MFA Concerts - Are thesis concerts (choreography and/or performance); they are produced at designated times throughout the year.

Occasionally the school produces other concerts.

The appropriate director and production personnel, in consultation with faculty and the school chairperson(s), develop policies and procedures for each production component.

We strongly advise all dance majors and graduate students to see all of our productions. If you are not involved in a production and find yourself short on cash, we encourage you to attend dress rehearsals, or volunteer to usher.

Tickets

Please see the current ticket policy in the appendix.

Communications

Production Schedules

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

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

Contact Information

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

<table>
<thead>
<tr>
<th>Production Manager, Rehearsal Coordinator, &amp; Security (Rachel S. Hunter)</th>
<th>Work</th>
<th>Home</th>
<th>Cellular</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costumer (Currie Leggoe)</td>
<td>644-9973</td>
<td>671-4144</td>
<td>804/337-2145</td>
</tr>
<tr>
<td>Technician (Scott Parks)</td>
<td>644-9973</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design &amp; Production (Russell Sandifer)</td>
<td>644-1024</td>
<td>556-2896</td>
<td></td>
</tr>
<tr>
<td>Audio Coordinator (Daniel Smith)</td>
<td></td>
<td>428-0465</td>
<td></td>
</tr>
</tbody>
</table>

Auditions

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

Rehearsal Scheduling

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

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

- A liability release form must have been signed by every participant, including non-dance majors.
- Rehearsals must conform to set rehearsal blocks. You must be on time for your rehearsal and you must occupy the studio until the end of your set rehearsal block.
- There must be no school needs in conflict with the request.
- No group rehearsals are permitted on Sunday other than those for guest residencies.
- The dance theatre may only be used by faculty, third year MFA candidates preparing for thesis concert, and those with special permission from the rehearsal coordinator.
- You must follow proper procedures when canceling rehearsals.
First inform the rehearsal coordinator no later than the day before the rehearsal.
You then must indicate the cancellation on the printed rehearsal schedule on the bulletin board by drawing a line through the rehearsal and noting next to the entry whether this cancellation is for this week only, or a permanent cancellation.

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

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

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

Audio and Video Equipment for Rehearsal

The school has iPod connectors and CD/DVD players in each studio. Airplay is also available in most studios. With an airplay enabled device you may

- Play video archive files from our iTunes server.
- Add your music or video files to our iTunes server, or to your own Vimeo account and access them in the studio.
- Airplay music from your airplay enabled device.
- Mirror the display from your airplay enabled device to the video monitor in the studio.

Students are required to provide their own camcorder for class and rehearsals. Any equipment checked out from the school must be picked up and returned to the computer lab while lab assistants are on duty.

Accompaniment

Live or Recorded Live Accompaniment

If a choreographer wishes to use live accompaniment, it is up to the choreographer to acquire, confirm, inform, and if necessary compensate all participants. The choreographer will be the liaison
between the participants and the school staff. The choreographer will work in conjunction with the production staff to provide any and all needs of the participants such as stands, lights, power, microphones, etc. It is the choreographer's responsibility to inform musicians performing live of the dates, and times they will be required; particularly dress rehearsals and performances. The choreographer 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 school’s music faculty and staff. Back-up recordings are required for works planning on using live accompaniment.

If a choreographer needs to make a recording of musicians, singers, actors, etc., either for the performance or for a back-up recording, they must schedule and make all notifications and arrangements with musicians and other participants after consulting the school audio coordinator. All arrangements must be scheduled at least one month in advance of the first performance. The actual recording session should take place at least one week before load-in of the concert. Arrangements for use of equipment/instrumentation and music are the responsibility of the choreographer.

Audio Lab and Recording Studio

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

Concert Recordings

If a choreographer wishes to use prerecorded or copyrighted material, we must acquire the proper license. We appreciate your help, but as the presenting organization, our staff must be the ones to seek and confirm the licenses needed for all material. Getting companies to respond to these requests may take some time, so it is imperative that these requests are made as soon as possible. To do this a choreographer must provide the audio coordinator with the information below.

Title of recording (album, cd, collection) ____________________________________________
Title of song _________________________________________________________________
Composer ____________________________ Performed by ____________________________
Track # ______ Length ____ : _____ ISBN # ____________________________
Publishing company & address ___________________________________________________
Are you planning on editing/altering this track in any way? If so, how (fades, layering, etc.)?
____________________________________________________________________________
____________________________________________________________________________

Plus, a photocopy of all printed surfaces of a CD jacket and the disc itself is usually helpful. The licensing process is time-consuming but fairly simple.
As with all aspects of the production we strive for quality. To meet that goal we need high quality source material. Files submitted for production should be in AIFF or WAV format, but the m4a format may also be acceptable. The MP3 format is not acceptable. All audio files must be provided to the audio coordinator by the date and in the manner indicated in production material and/or the school calendar. If you have questions regarding how to acquire and provide us with the correct format, please see the Audio Coordinator.

Dance Theatre Information and Regulations

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

The following is some basic information that everyone should know.

General Rules

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

The Stage

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

Soft Goods and Screens

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

Use of the Theatre for Rehearsals

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

All equipment that is stored and should remain in the Dance Theatre is color-coded with purple paint.

Costumes

The school costumer constructs and often designs costumes for faculty and guest works. She is available to assist and guide students, but she does not construct their costumes. There are costumes and limited materials available for students to utilize for performances and class projects.

Space is usually available for students to work on constructing their own costumes after they have been checked out and cleared for use of the equipment. Students may only work in the costume shop during normal shop hours, on an as-available basis and, with the costumer’s supervision.

Lighting

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

Scenery

If you have a scenic or prop need or have an idea that you wish to explore, please discuss it with the design and production faculty member as early in the process as possible. He will guide you through
the process and try to help you realize your vision. He is not required to design the work for you, but he can provide the following:

• Assistance in finding a scenic designer
• An overview of purchasing requirements
• A copy of theatre plans and regulations
• Insight on ways to achieve your vision in our theatre space

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

Tech Week

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

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

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

You will be allowed to sit in the house and watch the dress rehearsal of most programs as long as you stay warm and are ready to go!

Crew and Technical Staff

Who Is Needed When

Only the sound operator and the assistant stage manager are required for most technical rehearsals. All other crewmembers will normally be called for the first time for the dress rehearsal. Please see the production schedule for exact call times.
Sign-in

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

Attire

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

Documentation Crew

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

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

All call times will be indicated in the production schedule. Always be on time for all calls. If you are late, we will be looking for you. Please let us know as far in advance as possible if you will have problems making the call times. If you are going to be late, please contact every person that might be looking for you. This would include the stage manager, the appropriate artistic director, and your choreographer.

Beginning with the first dress rehearsal for each concert, all dancers and musicians must sign in immediately upon arrival. No one is allowed to sign in for anyone else! The performer's sign-in sheet will be located on the “In Production” callboard located in the western elevator lobby, on the first floor, near the dressing rooms. Do not leave the theatre after you have signed in. If there is an emergency, see your artistic director for permission and then inform the stage manager.

Choreographers, if you are using musicians or non dance majors, please make sure that they receive a copy of this information, and the appropriate production schedule; are aware of their call times, and understand all procedures. Please introduce these musicians and other performers to the stage manager, and the assistant stage managers.

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

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

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

**Dressing Rooms and Green Room**

We have dressing room space for fifty women, ten men and up to nine additional guests. Each dressing station has a mirror, lights and an electrical outlet. The green room is room 106. All of the dressing rooms and the green room have show audio monitors and a paging system. You may watch the performance over the buildings cable TV system in the green room on channel 32.

**Rules**

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

**Paging Procedures**

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

During the show, there are audio monitors in each dressing room and a video monitor in the green room. Once the show has begun you will receive no further calls except during intermission. You must be responsible and report to the side of the stage that you are to enter from during the bows of the previous piece.

Always report to the same side of the stage! If your role is double cast, make sure that the persons sharing the same role reports to the same side of the stage. Once you have reported in, stay out of the way of the dancers exiting the stage, and the crew preparing for the next piece, but don’t wander off! You will then receive a “STANDBY FOR PLACES” call. This means that we are almost ready and you should immediately take your place in the wing in which you will enter from. When we are ready to begin you will receive a “PLACES PLEASE” call. At that time go immediately to your starting position. If someone is missing, or if there is a problem during this time go quickly to your assistant stage manager and inform them. Likewise, if everything is ready simply give a nod to let
them know you understand and are ready to begin. If there is a problem, especially during rehearsals, don’t hesitate to bring it to our attention. Please do not assume that we know about it.

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

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

**Costumes and Makeup**

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

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

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

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

Report problems to the costumer in writing on the “problems” work sheet located in the check in/out location. For emergency repairs go immediately to the wardrobe crew. It would be wise to have your own personal sewing kit in the dressing room to avoid a last minute crunch.

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

**After the Performance and General Etiquette**

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

Performers are not allowed to join the audience after they have performed, even if you have a ticket!
Staff will be waiting for you to clear the dressing rooms after a performance or rehearsal. Please finish your work, rehang your costume, remove your make up and take a shower as quickly as possible. Do not visit with the public until you have cleared the dressing room.

**Video Documentation Equipment and Recording**

The school documentation crew will usually videotape the dress rehearsal and performances of each concert. They will occasionally also tape lectures and special sessions. No one else may record any portion of a performance, class, rehearsal, lecture, residency, or any other school event without prior approval by the chairperson, appropriate artistic director, lecturer, choreographer, or teacher, and the production manager. This includes parents and audience members.

Choreographers for each concert will be asked to complete a pre-concert form to provide information about their dance to the documentation crew. This form includes an area in which choreographers may grant dubbing permission to dancers, designers, musicians, etc. It is the choreographer’s responsibility to meet the deadline for returning the pre-concert form to the documentation coordinator. Once the documentation from a concert has been digitally archived (usually within a few days after the performances), anyone who has been given permission to dub may access the video files from any computer in the lab. The list of those approved for dubbing may be found by visiting the intranet’s Archive>Permission to Dub link. Downloaded video files should be stored on an external drive. Students will have to provide their own supplies and make their own copies of the performance videos after securing the appropriate permissions. Please see the lab assistants if you have questions concerning their usage. No original materials may leave our facilities.

**In Case Of An Emergency Evacuation**

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

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

Related Courses in Design and Technology:

- Dance & Video (Fall)
- Studies in Dance Technology (Spring)
- Visual Design for Choreography (Spring)
- Video & Photography (Video Production and/or Photographing Dance) (Spring)

Technology Timelines

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

- Fall, 1st Year
  - Dance & Video (highly recommended)
  - Spring, 1st Year Project - Concept and Exploration
- Spring, 1st Year
  - Studies in Dance Technology (required for MFA, recommended for MA)
- Fall, 2nd Year
  - Technology Design Intent Form due
  - Dance & Video (recommended, if not taken earlier)
  - DIS (recommended with Technology Faculty)
  - Project - Media Collection, Editing, Rough Drafts, Testing Tech Assistants incorporated for Fall, 3rd Year Concerts
- Spring, 2nd Year
  - Studies in Dance Technology (recommended for MA)
  - DIS (required with Technology Faculty, if presenting in Fall of 3rd year)
  - Project - Revisions, 2nd Drafts, Integrated Rehearsals
  - Tech Assistants incorporated for Spring, 3rd Year Concerts
- Fall, 3rd Year
DIS (Required with Technology Faculty, if presenting in Spring of 3rd year)
Project – Final Drafts, Complete Runs
Fall MFA Concert Premiere
Spring, 3rd Year Spring MFA Concert Premiere

Concert Semester Timeline for MFA Concert Production Technology

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

Standards of Excellence

Dance works that make use of technology are expected to be of an acceptable quality, both technically and aesthetically, to be considered for inclusion in school produced events.
High quality audio and digital quality video are required. Aesthetic guidance will be provided by faculty mentors throughout the design process. Final programming is determined by faculty recommendation.
MANCC is the only national center for choreography in the world located in a major research institution, and operates from one of the premiere dance facilities in the United State. The Center is embedded within The Florida State University School of Dance, allowing for unparalleled opportunities for contemporary choreographers to hone their artistic practice and develop new work inside a creative community.

MANCC provides development residences for choreographers and their collaborators to develop new work. Artists are encouraged to bring with them dancers, designers, dramaturges, composers, and other appropriate collaborators that would enhance their creative inquiry through physical, conceptual, experiential, or scientific means. To assist with their research, artists have 24/7 access to a black box studio and/or open light studio, as well as a variety of additional shared facilities (media lab, cameras, audio lab, recording studio, costume shop). While in residence, choreographers are encouraged to experiment, reflect, and edit, honing their research and choreographic process.

MANCC works closely with artists to craft engaging and intimate moments of reflection with targeted audiences to further ideas and concepts being explored while in residence. By focusing engagement efforts on research in development and creative process, the Center seeks to build work and audiences simultaneously through a framework called Entry points. MANCC helps make connections to collaborators and audiences by drawing from the large body of academics at FSU, the greater Tallahassee community, and - where appropriate - the national field at large.

The mission of the Maggie Allesee National Center for Choreography is to raise the value of the creative process in dance by:

1. Providing a model of support for professional choreographic creativity within a comprehensive research university.
2. Providing choreographers access to a stimulating environment where experimentation, exploration, and life-long learning are both valued and encouraged.
3. Providing opportunities for the students, staff, faculty, the community of Tallahassee and the national dance field at large to engage with the creative process in dance.
Appendix
Who To See with Questions or for Information:

**Academic & Advising**

- Class registration and general academic assistance
  Stephanie Mills (Academic Services Coordinator)
  smmills@fsu.edu
  Office 644-1023
  204 Montgomery

- BFA program, Undergraduate URCAA Award, or Arts in Community Practice
  Ilana Goldman
  igoldman@fsu.edu
  134 Montgomery

- BFA Honors in the Major Program
  Dr. Hannah Schwadron
  hschwadron@fsu.edu
  145 Montgomery

- Graduate Programs (MFA, MA-ADS, MA-SS)
  Dr. Jen Atkins
  jatkins@fsu.edu
  130 Montgomery

- FSU in NYC program or Valencia Summer Study
  Sally Sommer
  ssommer@fsu.edu
  (No office. Resides in NY year round.)

- Paris Summer Study or Non-Majors Classes
  Joyce Fausone
  jfausone@fsu.edu
  Office 645-2449
  146 Montgomery

**Audio Lab**

Dan Smith
djsmith2@fsu.edu
Office 645-0476
118B Montgomery

**Computer Lab and School of Dance Computer Accounts**

- For questions, please first see the lab assistant on duty. If no lab assistant is available, contact
  David Atkins
  danceadmin@fsu.edu
  135 Montgomery

**Facilities**

Rachel S. Hunter
Office 644-9973
To report a problem
- Classroom support: The production manager does not support the general classrooms (102, 104, 004, 005). Please contact Classroom Support at 644-2811.
- Non-emergencies (studio audio/video problems, lights need to be replaced, dripping faucets, etc.)
  1. Go to our Intranet, http://intranet.dance.fsu.edu/
  3. Fill out the form and hit “submit”
- Emergencies (roof leaks, flooding, etc.)
  - During normal operating hours
    - Try to find the production manager.
    - If you can’t find the production manager, inform the staff in the main office.
  - After hours
    - Call 644-4425 and report the problem
    - Call the production manager and let her know what is going on.

Keys
- New faculty and grad students, once you have your FSU ID card, you should see the production manager to begin the process of getting the keys you will need.
- The production manager will submit your information to the FSU key bank, and they will take approximately two days to prepare your keys. You must pick up the keys within thirty days of the original request or you will have to start the process over.
- Keys you will be receiving:
  - Faculty
    - Faculty Master (access to the main office, faculty warm-up, faculty office suite entrances)
    - Key to your office
    - Key to the Dance Theatre
  - Graduate assistants
    - Key to the main office
    - MFA candidates may receive keys to the Dance Theatre if they are within one year of their concert date or are working as a graduate assistant in production.

FSU ID Card Swipe Access
- The production manager will activate your FSU ID card for the appropriate access. Please see your handbook for the hours of access.
- If you have a problem, see the production manager.

Alarm codes
- The Dance Theatre, the media lab, and the costume shop are keyed spaces with alarm systems. If you are to be working in any of these spaces, make an appointment with the production manager to receive the proper code and training.
Payroll / Personnel

Anna Singleton
asingleton@fsu.edu
Office 644-3924
202 Montgomery

Production

Rehearsal Scheduling
• For more detailed information, please refer to the Rehearsal Scheduling & Priorities and Commitment Policy sheets in your Student Handbook or on the production bulletin board.
• For further questions:
  Rachel S. Hunter
  rsh09@fsu.edu
  Office 644-9973
  Cell 804-337-2145
  310 Montgomery

Costumes
• For information, please refer to the Student Handbook.
• For further questions:
  Currie Leggoe
cleggoe@fsu.edu
  Office 644-9977
  002 Montgomery
  7:30 – 4:30 pm

Lighting
• For lighting design for a production, please fill out the Choreographer’s Lighting Information Form, available on the Intranet and in the MFA & DOD packets. Submit this form and further questions to
  Russell Sandifer
  rsandifer@fsu.edu
  Cell 556-2896
  203 Montgomery
  8:00 am – 5:00 pm
• For other lighting needs, including forum, choreography showings, etc.
  Rachel S. Hunter
  rshunter@fsu.edu
  Office 644-9973
  Cell 804/337-2145
  310 Montgomery
  8:00 am – 5:00 pm

Sets/Props
• For information, please refer to the Student Handbook.
• For design questions and consultation contact
  Russell Sandifer
  rsandifer@fsu.edu
  Cell 556-2896
203 Montgomery  
8:00 am – 5:00 pm  
• For prop acquisition or further questions  
  Scott Parks  
  sparks@fsu.edu  
  Office 644-9973  
  310 Montgomery  
  8:00 am – 5:00 pm  

Audio  
• For information, please refer to the Student Handbook.  
• Further questions:  
  Dan Smith  
  djsmith2@fsu.edu  
  Office 645-0476  
  118B Montgomery  

Video & Related Technology  
• For information, please refer to the Student Handbook.  
• For computer lab questions & equipment:  
  David Atkins  
  danceadmin@fsu.edu  
  123 Montgomery  
• For design & documentation:  
  Tim Glenn  
  tglenn@fsu.edu  
  Office 644-1024  Messages only  
  120A Montgomery  

Publicity  

General Publicity  
• For information, please refer to the Faculty Handbook or MFA Production Packet.  
• For further general questions:  
  Joyce Fausone  
  jfausone@fsu.edu  
  Office 645-2449  
  146 Montgomery  

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

MANCC  
• For general information refer to the website, http://MANCC.org  
• For further information contact
Letter of Notice

To: __________________________

From: _________________________

Date: _________________________

Course number and name: ____________________________________

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

Improvement in the following practices can positively affect these concerns:

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

_____ Consistent attendance in classes.

_____ Completion of each class begun.

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

_____ Fulfillment of the requirements as stated in course objectives.

cc; Academic Advisor
Comp Ticket Policy

Student Tickets

• Each student participant in a production, whether choreographing, performing or on the crew are eligible for one complimentary ticket for that program. *Days of Dance* has two separate programs in one series and the number of comps available applies to program A and program B separately.

• Dance students who are not participating in a production may attend the dress rehearsal free of charge, but will not be issued a comp ticket for the actual performance. Students will, however be able to purchase student-rate tickets through the Fine Arts Tickets Office.

• MFA candidates are eligible for ten comps per candidate for their own thesis concert.

Faculty & Staff

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

To claim your comp ticket

• All comp ticket orders will be handled by the Fine Arts Ticket Office - 644-6500. You name will appear on a list with how many tickets you are entitled to on or before the Monday prior to the performance dates. Please call ahead for your comp tickets. Comp ticket requests can only be honored as long as tickets are available. If you wait until the last minute, the performance may be sold out and you may not be able to receive comps.

• Comp ticket orders can be placed over the phone or picked up from the Fine Arts Ticket Office prior to the night of the performance. Tickets arranged for in advance will be held at "Will Call" and available one hour prior to curtain at the Montgomery Hall Box Office. Comp tickets may also be available during the day the week of the show when the Fine Arts Ticket Office can set up in the Montgomery Hall Box Office. Days/times will be confirmed and communicated via email.

• Performers may not come to the lobby prior to the performance for any reason.

• Others who are eligible for comps may pick them up from the Montgomery Hall Box Office on a first come, first serve basis until the show is sold out. Again, there is no guarantee that tickets will be available at this time.

Friends of Dance

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

Advance tickets are sold at the Fine Arts Ticket Box Office located in the Fine Arts Building on the corner of Call and Copeland streets. Advance tickets may also be purchased online at [http://tickets.fsu.edu/](http://tickets.fsu.edu/) or over the phone by calling 644-6500. The box office in Montgomery Hall the Thursday and Friday of Show weeks from 12:30 – 4:30 pm and one hour before show time.

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

The School of Dance Academic Advisor and Assessment Committee will review all applications to have professional development absences excused and make recommendations to the SOD instructors. Possible appropriate examples of professional development opportunities might include:

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

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

Dancer's Name:      Date Submitted:

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

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

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

What school rehearsals will be missed?

Please submit this form as far in advance as possible to your Academic Advisor.

Signatures:
Academic Advisor: __________________________  Recommend Excuse  _______________
                          Do Not Recommend  _______________
                          Date Responded  _______________

Assessment Committee Chair, on behalf of Committee: ______________________________  Recommend Excuse  _______________
                          Do Not Recommend  _______________
                          Date Responded  _______________
Petition for Exemption From School of Dance Commitment Policy

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

- Juniors; Seniors; Graduate students in their second year or later 15 hours
- Sophomores; Graduate students in their first year 12 hours
- Freshmen 9 hours

In addition, in order to encourage wider participation and facilitate scheduling, students may only participate in three Days of Dance works, and may only participate in two Evening of Dance works. This includes working as dancer, choreographer, musician, specialty performer and/or rehearsal assistant.

The following are considered commitments:
- The number of hours of rehearsal are set forth in the Rehearsal Scheduling & Priorities document each year. In general, most works are allowed three hours a week of rehearsal. Extended works with longer or more numerous rehearsals will be assessed individually.
- Performing as a member or guest of non School of Dance performance organizations or clubs, i.e. Tallahassee Ballet, World Ballet, Golden Girls, or similar organizations, count toward your weekly rehearsal limit.

SOD students may participate in no more than the number of hours of rehearsal specified **above at any one time.** Under special circumstances, students may petition the assessment committee for an exception to these limits. Complete the Petition for Exemption From School of Dance Commitment Policy form and **submit it to your academic advisor** by the deadline in your school calendar. If the advisor approves, the form will then be sent to the wellness and production faculty for their approval. A “no” to the request by any one of the above, means the request is refused. As part of this request, the person making the request must list which works they will withdraw from if the form is not approved. The original request form will be maintained by the advisor.

Petition for Expanded Limits

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<tr>
<th>Dancer: ____________________________</th>
<th>Date submitted: __________</th>
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<tbody>
<tr>
<td>Class Rank: ________________________</td>
<td>Technique Level - Ballet: ________ Modern: ________</td>
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<td>Credits enrolled: Studio Classes: _____ Dance Academics: _____ Other Academics: ________</td>
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Rehearsals - List all regular rehearsals (EOD, Grad Concerts, TBC, Orchesis, Opera, etc.) including rehearsals after residencies ends.

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<th>Show - Choreographer (or director)</th>
<th>Hrs/Wk</th>
<th>Rehearsals Begin</th>
<th>Performances End</th>
<th>Ongoing or New</th>
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Residencies:

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<th>Performances End</th>
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**Justification** - Please explain why you feel your situation qualifies you for an exception to the *Dancer Commitments* policy, and return your petition to your advisor by September 4, 2014 (fall semester) or January 13, 2015 (spring semester).

If this petition is rejected, list below the new (and ONLY new) works you would drop in order of preference.

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<th>Show - Choreographer (or director)</th>
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**Review by Academic Advisor**: Approve/deny: ________ Initials: ________ date: ________
Comments/conditions -

**Review by Tom Welsh**: Approve/deny: ________ Initials: ________ date: ________
Comments/conditions -

**Review by Russell Sandifer**: Approve/deny: ________ Initials: ________ date: ________
Comments/conditions -

**Review by assistantship supervisor (if applicable)**: Approve/deny: ________ Initials: ________ date: ________
Comments/conditions -

Petition approved: ______________
Petition denied: ______________

Completed form will be stored with your advisor. A copy will be returned to the student.
Rehearsal Space Priorities and Scheduling

As of August 6, 2015

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

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

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

*This one-hour block will be scheduled three times a week to equal a total of three hours.
**This block on Wednesdays is reserved for School of Dance meetings. Rehearsals will only be scheduled/approved for this block if no conflict exists with scheduled meetings.

Aug 8 - Sept 6: (MFA Intensives, Retreat Week & First week of classes)
• MFA 1 & 2 take first priority. MFA 3 takes second priority. Choreographers may request intensive weeks before classes start and up to 2 slots per week during first two weeks of classes via intranet.

Sept 7 - Nov 7: (Through EOD)
• EOD takes first priority. Requests accepted until 8/31. Each choreographer may request up to 2 rehearsal slots per week.
• MFA 2 & 3 take second priority. Requests accepted until 8/31. Each choreographer can request up to 2 rehearsal slots per week.
• DOD takes third priority. Requests accepted until 8/31. Each choreographer can request up to 2 rehearsal slots per week.
• Schedule posted by 9/2.
• Other rehearsals may be requested via intranet starting 9/3.

Nov 9 - Dec 11, Jan 4-15: (Through end of fall semester, exam week, first two weeks spring semester including retreat)
• MFA 1 & 2 take first priority. Requests accepted until 10/26. Each choreographer may request up to 2 slots per week.
• MFA 3 takes second priority. Requests accepted until 10/26. Each choreographer may request up to 2 slots per week per work.
• DOD takes third priority. Requests accepted until 10/26. Each choreographer can request up to 2 rehearsal slots per week.
• Schedule posted by 10/29.
• Other rehearsals may be requested via intranet starting 10/30.

Jan 18 – Feb 6:  (Through MFA 2)
• MFA 1 & 2 take first priority. Requests accepted until 1/12. Each choreographer may request up to 2 rehearsals/week.
• MFA 3 takes second priority. Requests accepted until 1/12. Each choreographer may request up to 2 rehearsals/week.
• Schedule posted 1/15.
• DOD and other rehearsals may be requested via intranet after 1/16.

Feb 8 – Apr 22:  (Through MFA 3, DOD, end of spring semester)
• MFA 3 takes first priority. Requests accepted until 1/25. Each choreographer may request up to 2 slots per week per work.
• DOD takes second priority. Requests accepted until 1/25. Each choreographer can request up to 2 rehearsal slots per week.
• ACDA takes third priority. Requests accepted until 1/25. Each choreographer can request up to 1 rehearsal slot per week.
• Schedule posted by 1/28.
• Other rehearsals may be requested via intranet after 1/29.

The following number of rehearsals is available per work for the following concerts:
• Evening of Dance
  o 16 rehearsals (up to 3 hours/week)
  o Less lost rehearsals during other concerts or holidays.
• MFA Concert 1
  o 30 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less lost rehearsals during other concerts or holidays.
• MFA Concert 2
  o 34 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less any rehearsals lost during other concerts or holidays.
• MFA Concert 3
  o 46 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less any rehearsals lost during other concerts or holidays.
• Days of Dance
  o 20 rehearsals (up to 3 hours/week)
  o Less lost rehearsals during other concerts or holidays.
How to use Intranet Rehearsal Scheduling

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

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

2. Select “Studios”

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

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

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

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

9. Click “Save”

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

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

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

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

**How to Cancel a Rehearsal**

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

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

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

If you have any questions regarding the rehearsal schedule, please email the rehearsal coordinator, Rachel S. Hunter at rshunter@fsu.edu.
Dancer’s Schedule Form

Please indicate ALL times that you are **NOT** available on the form below. Use the Notes section to indicate any other information including dates that you will be out of town.

**NAME:**

**PHONE #:**

Please return completed form to your choreographer.

**DANCE SCHEDULE**

<table>
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<th>Monday</th>
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**Notes:**
## Choreographer's Rehearsal Request Form

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Please indicate ALL times that you are NOT available by placing an "X" on the form below. Also note if you need a specific studio (i.e.:)

**Choreographer:**

Please complete this form for each dance / return form to production assistant.

**Choreographer’s Rehearsal Request Form**
Choreographer's Lighting Information Form

This form is for you to communicate the basic premise, 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 have to make something up. They will take whatever information you provide and 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 (which ever is last), not just the length of the music.

Number, types, and location of other types of performers:

______________________________________________________________________________
______________________________________________________________________________

Costumes (especially color palette):
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Scenery or props:
______________________________________________________________________________
______________________________________________________________________________

What is the work about 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:
FSU Dance Camcorder Recommendation (Fall 2015)

Undergraduates (BFA)*: Camcorder required for DAN4418 Survey of Dance Technologies Camera required for DAN4421 Photography for Dance

Graduates (MFA & MA)*: Camcorder required for DAN5590 Studies in Dance Technology Camera required for DAN5596 Photography for Dance

*It is suggested that you wait until the beginning of the required semester to purchase your camcorder/camera, in order to get the latest information/recommendations.

In order to support group instruction in technology courses, the School of Dance provides annual recommendations for personal camcorders/cameras. Please review the information below in preparation for purchasing your own equipment.

All camcorders/cameras must be compatible with Final Cut Pro X, which is the video editing software used in the School. Visit this link (https://support.apple.com/en-us/HT204203), or visit apple.com and enter “Cameras supported by Final Cut Pro X” in the search bar to confirm that the camera you intend to use for class is compatible. From this list provided by Apple, we recommend the following brands: Canon, JVC, Panasonic, Sony (and Nikon, which could be used for photography courses and video, if compatible).

The charts below include three Canon video camcorders and two Nikon still cameras (with video capabilities) that have worked well in class. Please click on the model numbers to view the full list of specifications for each camcorder/camera. The prices on Canon’s website are the estimated retail price. See the chart below for more accurate prices as of July 2015.

**Canon Camcorders** (for courses including video)

<table>
<thead>
<tr>
<th>Camcorder</th>
<th>Media Type</th>
<th>Price (as listed by B&amp;H)</th>
<th>HD</th>
<th>Recording Format</th>
<th>Internal Flash Memory</th>
<th>Data Rate</th>
<th>Image Sensor</th>
<th>Mic. Input</th>
<th>Tripod Mount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canon Vixia HF R500 Full HD*</td>
<td>Removable (SD/SDHC/SDXC) Memory card not included.</td>
<td>$249</td>
<td>Ye s</td>
<td>AVCHD (MP4) 1080p</td>
<td>n/a</td>
<td>MP4 (35Mbps) AVCHD (28Mbps)</td>
<td>3.28 Megapixels 1/4.85” Full HD CMOS</td>
<td>Yes</td>
<td>¼”</td>
</tr>
<tr>
<td>Canon Vixia HF R600 Full HD*</td>
<td>Removable (SD/SDHC/SDXC) Memory card not included.</td>
<td>$250</td>
<td>Ye s</td>
<td>AVCHD (MP4) 1080p fast &amp; slow motion</td>
<td>n/a</td>
<td>Same as above</td>
<td>Same as above</td>
<td>Yes</td>
<td>¼”</td>
</tr>
<tr>
<td>Canon 8GB Vixia HF R50 Full HD*</td>
<td>Dual Flash Memory (8Gb Internal Flash Memory and SD/SDHC/SDXC Up to 64GB)</td>
<td>$259</td>
<td>Ye s</td>
<td>AVCHD (MPEG4) 1080p</td>
<td>8 GB</td>
<td>Same as above</td>
<td>Same as above</td>
<td>Yes</td>
<td>¼”</td>
</tr>
</tbody>
</table>
### Nikon Cameras with Video Capabilities (for courses including photography and video)

<table>
<thead>
<tr>
<th>Camera</th>
<th>Media Type</th>
<th>Price (as listed by B&amp;H)</th>
<th>HD Recording Format</th>
<th>Internal Flash Memory</th>
<th>Image Sensor</th>
<th>Mic. Input</th>
<th>Tripod Mount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nikon D3300*</td>
<td>SD, SDHC, SDXC (16GB Ultra UHS-I SDHC memory card included)</td>
<td>$497–647</td>
<td>Yes</td>
<td>NTSC/PAL 60fps</td>
<td>n/a</td>
<td>CMOS, 23.2 x 15.4 mm</td>
<td>Yes</td>
</tr>
<tr>
<td>Nikon D3200*</td>
<td>Same as above</td>
<td>$447–527</td>
<td>Yes</td>
<td>NTSC/PAL MOV, MPEG-4 AVC/H.264 30fps</td>
<td>n/a</td>
<td>Same as above</td>
<td>Yes</td>
</tr>
</tbody>
</table>

* See additional specs online. Additional lenses and materials may be needed for photography courses.

After doing some research (including a look at Apple’s compatibility site), contact David Atkins (danceadmin@fsu.edu) or Tim Glenn (tglenn@fsu.edu) if you have questions about camcorders. Contact Rick McCullough (kemccull@fsu.edu) with questions about still cameras for photography.

To facilitate prompt feedback, please email a link to the camcorder/camera you are considering.

If you already have a camcorder/camera, test its compatibility with Final Cut Pro X by connecting the camcorder to a computer in the 119 lab, powering up the camcorder, then opening Final Cut Pro X to see if it is recognized as a camera. If your camcorder/camera records onto SD cards, you may also conduct a test by recording footage on your card and inserting it into the rear of the computer. Please ask for assistance, if needed.

Many camcorders record video in MPEG2 format. Final Cut Pro X may not officially support MPEG2 format. If you already have a camcorder that records MPEG2, you might have to go through extra steps (prior to class) to import footage into Final Cut Pro X. A camcorder that records in AVCHD is recommended.

Other requirements for the camcorder/camera: ability to mount on a tripod, manual zoom, manual focus, manual exposure, and manual white balance.

Tapeless camcorders may require a cable of some sort, typically USB, for connecting the camcorder to the computer. These cables should be included with the camcorder upon purchase. Please refer to the individual needs of each camcorder model. Video files may be easily transferred from SD cards, depending on the capabilities of your camcorder/camera. A copy of the user manual is also required. This can be in hardcopy or digital format. Please secure a copy of your manual and become familiar with the features of your camcorder.
The iMac computers (Fall 2013) do not have Firewire ports. They are USB 3 and Thunderbolt compatible. Please do not attempt to insert a cable into the computer unless you are sure it is compatible.

Glossary of Terms:

**High-definition Video** or **HD Video** refers to any video system of higher resolution than **standard-definition (SD) video** (This includes Blu-ray discs.)
- 720p (1280×720 progressive scan)
- 1080i (1920×1080 split into two interlaced fields of 540 lines)
- 1080p (1920×1080 progressive scan)

**Standard-definition Television (SDTV)**
SDTV refers to digital television broadcast in 4:3 aspect ratio, the same aspect ratio as NTSC signals.
- 480i (NTSC uses an analog system of 486i split into two interlaced fields of 243 lines)

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

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

**Data Rate (or bit rate)**
Digital camcorders transform moving images into digital data. This video data, called bits, is saved to a storage media like a flash memory card, DVD or hard disk drive. The amount of data recorded at any given second is called a bit rate, and for camcorders it’s measured in megabits (one million bits) per second, or Mbps. The more data you’re recording, the better the quality of your video. 24Mbps = higher video quality than 17Mbps.
Storage Recommendations – 2015-2016

General Recommendations:
- USB 3
- 1TB, or larger

Portable External Hard Drives

Silicon Power Rugged Armor A80 2.5-Inch USB 3.0 Military Grade Portable External Hard Drive

2TB ≈ $120
1TB ≈ $80
http://www.amazon.com/gp/product/B005EWTL7C

or

LaCie Rugged USB 3.0 Thunderbolt Series 1TB External Hard Drive (Thunderbolt cable included)

1TB ≈ $200
http://www.amazon.com/gp/product/B00KTGGQLM

Flash Drive

SanDisk Extreme 64GB USB 3.0 Flash Drive

64GB ≈ $50
32GB ≈ $30
http://www.amazon.com/gp/product/B00KT7DXIU

SD Card

SanDisk Extreme Plus 32GB SD card

32GB ≈ $38
http://www.amazon.com/gp/product/B00D6Y0U8E
Letter of Notice

To: __________________________

From: _________________________

Date: _________________________

Course number and name: ____________________________________

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

Improvement in the following practices can positively affect these concerns:

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

_____ Consistent attendance in classes.

_____ Completion of each class begun.

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

_____ Fulfillment of the requirements as stated in course objectives.

cc; Academic Advisor
Comp Ticket Policy

Student Tickets

• Each student participant in a production, whether choreographing, performing or on the crew are eligible for one complimentary ticket for that program. Days of Dance has two separate programs in one series and the number of comps available applies to program A and program B separately.

• Dance students who are not participating in a production may attend the dress rehearsal free of charge, but will not be issued a comp ticket for the actual performance. Students will, however be able to purchase student-rate tickets through the Fine Arts Tickets Office.

• MFA candidates are eligible for ten comps per candidate for their own thesis concert.

Faculty & Staff

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

To claim your comp ticket

• All comp ticket orders will be handled by the Fine Arts Ticket Office - 644-6500. You name will appear on a list with how many tickets you are entitled to on or before the Monday prior to the performance dates. Please call ahead for your comp tickets. Comp ticket requests can only be honored as long as tickets are available. If you wait until the last minute, the performance may be sold out and you may not be able to receive comps.

• Comp ticket orders can be placed over the phone or picked up from the Fine Arts Ticket Office prior to the night of the performance. Tickets arranged for in advance will be held at "Will Call" and available one hour prior to curtain at the Montgomery Hall Box Office. Comp tickets may also be available during the day the week of the show when the Fine Arts Ticket Office can set up in the Montgomery Hall Box Office. Days/times will be confirmed and communicated via email.

• Performers may not come to the lobby prior to the performance for any reason.

• Others who are eligible for comps may pick them up from the Montgomery Hall Box Office on a first come, first serve basis until the show is sold out. Again, there is no guarantee that tickets will be available at this time.

Friends of Dance

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

Advance tickets are sold at the Fine Arts Ticket Box Office located in the Fine Arts Building on the corner of Call and Copeland streets. Advance tickets may also be purchased online at http://tickets.fsu.edu/ or over the phone by calling 644-6500. The box office in Montgomery Hall the Thursday and Friday of Show weeks from 12:30 – 4:30 pm and one hour before show time.

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

The School of Dance Academic Advisor and Assessment Committee will review all applications to have professional development absences excused and make recommendations to the SOD instructors. Possible appropriate examples of professional development opportunities might include:

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

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

Dancer's Name:      Date Submitted:

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

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

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

What school rehearsals will be missed?

Please submit this form as far in advance as possible to your Academic Advisor.

Signatures:
Academic Advisor: __________________________  Recommend Excuse  _______________
                   Do Not Recommend  _______________
                   Date Responded  _______________

Assessment Committee Chair, on behalf of Committee: ______________________________  Recommend Excuse  _______________
                                                      Do Not Recommend  _______________
                                                      Date Responded  _______________
Petition for Exemption From School of Dance Commitment Policy

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

• Juniors; Seniors; Graduate students in their second year or later 15 hours
• Sophomores; Graduate students in their first year 12 hours
• Freshmen 9 hours

In addition, in order to encourage wider participation and facilitate scheduling, students may only participate in three Days of Dance works, and may only participate in two Evening of Dance works. This includes working as dancer, choreographer, musician, specialty performer and/or rehearsal assistant.

The following are considered commitments:
• The number of hours of rehearsal are set forth in the Rehearsal Scheduling & Priorities document each year. In general, most works are allowed three hours a week of rehearsal. Extended works with longer or more numerous rehearsals will be assessed individually.
• Performing as a member or guest of non School of Dance performance organizations or clubs, i.e. Tallahassee Ballet, World Ballet, Golden Girls, or similar organizations, count toward your weekly rehearsal limit.

SOD students may participate in no more than the number of hours of rehearsal specified above at any one time. Under special circumstances, students may petition the assessment committee for an exception to these limits. Complete the Petition for Exemption From School of Dance Commitment Policy form and submit it to your academic advisor by the deadline in your school calendar. If the advisor approves, the form will then be sent to the wellness and production faculty for their approval. A “no” to the request by any one of the above, means the request is refused. As part of this request, the person making the request must list which works they will withdraw form if the form is not approved. The original request form will be maintained by the advisor.

Petition for Expanded Limits

Dancer: ___________________________  Date submitted: ____________
Class Rank: ____________  Technique Level - Ballet: ________ Modern: ________
Credits enrolled: Studio Classes: _____  Dance Academics: _____ Other Academics: ________

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

<table>
<thead>
<tr>
<th>Show -</th>
<th>Choreographer (or director)</th>
<th>Hrs/Wk</th>
<th>Rehearsals Begin</th>
<th>Performances End</th>
<th>Ongoing or New</th>
</tr>
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</table>

Residencies:

<table>
<thead>
<tr>
<th>Residencies:</th>
<th>Choreographer (or director)</th>
<th>Hrs/Wk</th>
<th>Rehearsals Begin</th>
<th>Performances End</th>
<th>Ongoing or New</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
**Justification** - Please explain why you feel your situation qualifies you for an exception to the *Dancer Commitments* policy, and return your petition to your advisor by September 4, 2014 (fall semester) or January 13, 2015 (spring semester).

If this petition is rejected, list below the new (and ONLY new) works you would drop in order of preference.

<table>
<thead>
<tr>
<th>Show - Choreographer (or director)</th>
<th>Hrs/Wk</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**Review by Academic Advisor:** Approve/deny: ________ Initials: ________ date: ________
Comments/conditions -

**Review by Tom Welsh:** Approve/deny: ________ Initials: ________ date: ________
Comments/conditions -

**Review by Russell Sandifer:** Approve/deny: ________ Initials: ________ date: ________
Comments/conditions -

**Review by assistantship supervisor (if applicable):** Approve/deny: ________ Initials: ________ date: ________
Comments/conditions -

Petition approved: ________________ Petition denied: ________________

Completed form will be stored with your advisor. A copy will be returned to the student.
Rehearsal Space Priorities and Scheduling

As of August 6, 2015

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

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

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

*This one-hour block will be scheduled three times a week to equal a total of three hours.
**This block on Wednesdays is reserved for School of Dance meetings. Rehearsals will only be scheduled/approved for this block if no conflict exists with scheduled meetings.

Aug 8 - Sept 6: (MFA Intensives, Retreat Week & First week of classes)
- MFA 1 & 2 take first priority. MFA 3 takes second priority. Choreographers may request intensive weeks before classes start and up to 2 slots per week during first two weeks of classes via intranet.

Sept 7 - Nov 7: (Through EOD)
- EOD takes first priority. Requests accepted until 8/31. Each choreographer may request up to 2 rehearsal slots per week.
- MFA 2 & 3 take second priority. Requests accepted until 8/31. Each choreographer can request up to 2 rehearsal slots per week.
- DOD takes third priority. Requests accepted until 8/31. Each choreographer can request up to 2 rehearsal slots per week.
- Schedule posted by 9/2.
- Other rehearsals may be requested via intranet starting 9/3.

Nov 9 - Dec 11, Jan 4-15: (Through end of fall semester, exam week, first two weeks spring semester including retreat)
- MFA 1 & 2 take first priority. Requests accepted until 10/26. Each choreographer may request up to 2 slots per week.
• MFA 3 takes second priority. Requests accepted until 10/26. Each choreographer may request up to 2 slots per week per work.
• DOD takes third priority. Requests accepted until 10/26. Each choreographer can request up to 2 rehearsal slots per week.
• Schedule posted by 10/29.
• Other rehearsals may be requested via intranet starting 10/30.

Jan 18 – Feb 6: (Through MFA 2)
• MFA 1 & 2 take first priority. Requests accepted until 1/12. Each choreographer may request up to 2 rehearsals/week.
• MFA 3 takes second priority. Requests accepted until 1/12. Each choreographer may request up to 2 rehearsals/week.
• Schedule posted 1/15.
• DOD and other rehearsals may be requested via intranet after 1/16.

Feb 8 – Apr 22: (Through MFA 3, DOD, end of spring semester)
• MFA 3 takes first priority. Requests accepted until 1/25. Each choreographer may request up to 2 slots per week per work.
• DOD takes second priority. Requests accepted until 1/25. Each choreographer can request up to 2 rehearsal slots per week.
• ACDA takes third priority. Requests accepted until 1/25. Each choreographer can request up to 1 rehearsal slot per week.
• Schedule posted by 1/28.
• Other rehearsals may be requested via intranet after 1/29.

The following number of rehearsals is available per work for the following concerts:
• Evening of Dance
  o 16 rehearsals (up to 3 hours/week)
  o Less lost rehearsals during other concerts or holidays.
• MFA Concert 1
  o 30 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less lost rehearsals during other concerts or holidays.
• MFA Concert 2
  o 34 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less any rehearsals lost during other concerts or holidays.
• MFA Concert 3
  o 46 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less any rehearsals lost during other concerts or holidays.
• Days of Dance
  o 20 rehearsals (up to 3 hours/week)
  o Less lost rehearsals during other concerts or holidays.
How to use Intranet Rehearsal Scheduling

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

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

2. Select “Studios”

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

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

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

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

9. Click “Save”

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

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

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

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

How to Cancel a Rehearsal

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

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

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

If you have any questions regarding the rehearsal schedule, please email the rehearsal coordinator, Rachel S. Hunter at rshunter@fsu.edu.
Please return completed form to your choreographer.

NAME:

PHONE #: 

DancEr SChEdULe

Notes:

Please indicate ALL times that you are NOT available on the form below. Use the Notes section to indicate any other information including dates that you will be out of town.
Choreographer's Rehearsal Request Form

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 to 9:30</td>
<td>9:30 to 10</td>
<td>10 to 11:30</td>
<td>11:30 to 12</td>
<td>12 to 1:30</td>
<td>9:30 to 10</td>
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<td>9:30 to 10</td>
<td>10 to 11:30</td>
<td>11:30 to 12</td>
<td>12 to 1:30</td>
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<td>12 to 1:30</td>
<td>9:30 to 10</td>
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</tbody>
</table>

**Notes:**

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Choreographer's Name:

Choreographer's Phone:

Title(s) of Dance(s) Currently Rehearsing:

Use a separate form for each dance. Return form to Production Assistant.
Choreographer's Lighting Information Form

This form is for you to communicate the basic premise, 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 have to make something up. They will take whatever information you provide and 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 (which ever is last), not just the length of the music.

Number, types, and location of other types of performers:

______________________________________________________________________________

______________________________________________________________________________

Costumes (especially color palette):

______________________________________________________________________________

______________________________________________________________________________

Scenery or props:

______________________________________________________________________________

______________________________________________________________________________

What is the work about 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:
FSU Dance Camcorder Recommendation (Fall 2015)

Undergraduates (BFA)*:
Camcorder required for DAN4418 Survey of Dance Technologies
Camera required for DAN4421 Photography for Dance

Graduates (MFA & MA)*:
Camcorder required for DAN5590 Studies in Dance Technology
Camera required for DAN5596 Photography for Dance

*It is suggested that you wait until the beginning of the required semester to purchase your camcorder/camera, in order to get the latest information/recommendations.

In order to support group instruction in technology courses, the School of Dance provides annual recommendations for personal camcorders/cameras. Please review the information below in preparation for purchasing your own equipment.

All camcorders/cameras must be compatible with Final Cut Pro X, which is the video editing software used in the School. Visit this link (https://support.apple.com/en-us/HT204203), or visit apple.com and enter “Cameras supported by Final Cut Pro X” in the search bar to confirm that the camera you intend to use for class is compatible. From this list provided by Apple, we recommend the following brands: Canon, JVC, Panasonic, Sony (and Nikon, which could be used for photography courses and video, if compatible).

The charts below include three Canon video camcorders and two Nikon still cameras (with video capabilities) that have worked well in class. Please click on the model numbers to view the full list of specifications for each camcorder/camera. The prices on Canon’s website are the estimated retail price. See the chart below for more accurate prices as of July 2015.

Canon Camcorders (for courses including video)

<table>
<thead>
<tr>
<th>Camcorder</th>
<th>Media Type</th>
<th>Price (as listed by B&amp;H)</th>
<th>HD</th>
<th>Recording Format</th>
<th>Internal Flash Memory</th>
<th>Data Rate</th>
<th>Image Sensor</th>
<th>Mic. Input</th>
<th>Tripod Mount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canon Vixia HF R500 Full HD*</td>
<td>Removable (SD/SDHC/SDXC) Memory card not included.</td>
<td>$249</td>
<td>Ye s</td>
<td>AVCHD (MP4) 1080p</td>
<td>n/a</td>
<td>MP4 (35Mbps) AVCHD (28Mbps)</td>
<td>3.28 Megapixels 1/4.85&quot; Full HD CMOS</td>
<td>Yes</td>
<td>¼&quot;</td>
</tr>
<tr>
<td>Canon Vixia HF R600 Full HD*</td>
<td>Removable (SD/SDHC/SDXC) Memory card not included.</td>
<td>$250</td>
<td>Ye s</td>
<td>AVCHD (MP4) 1080p fast &amp; slow motion</td>
<td>n/a</td>
<td>Same as above</td>
<td>Same as above</td>
<td>Yes</td>
<td>¼&quot;</td>
</tr>
<tr>
<td>Canon 8GB Vixia HF R50 Full HD*</td>
<td>Dual Flash Memory (8Gb Internal Flash Memory and SD/SDHC/SDXC Up to 64GB)</td>
<td>$259</td>
<td>Ye s</td>
<td>AVCHD (MPEG4) 1080p</td>
<td>8 GB</td>
<td>Same as above</td>
<td>Same as above</td>
<td>Yes</td>
<td>¼&quot;</td>
</tr>
</tbody>
</table>
Nikon Cameras with Video Capabilities (for courses including photography and video)

<table>
<thead>
<tr>
<th>Camera</th>
<th>Media Type</th>
<th>Price (as listed by B&amp;H)</th>
<th>HD Recording Format</th>
<th>Internal Flash Memory</th>
<th>Image Sensor</th>
<th>Mic. Input</th>
<th>Tripod Mount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nikon D3300*</td>
<td>SD, SDHC, SDXC (16GB Ultra UHS-I SDHC memory card included)</td>
<td>$497–647</td>
<td>NTSC/PAL 60fps</td>
<td>n/a</td>
<td>CMOS, 23.2 x 15.4 mm</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Nikon D3200*</td>
<td>Same as above</td>
<td>$447–527</td>
<td>NTSC/PAL MOV, MPEG-4 AVC/H.264 30fps</td>
<td>n/a</td>
<td>Same as above</td>
<td>Yes</td>
<td>Yes</td>
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</tbody>
</table>

* See additional specs online. Additional lenses and materials may be needed for photography courses.

After doing some research (including a look at Apple’s compatibility site), contact David Atkins (danceadmin@fsu.edu) or Tim Glenn (tglenn@fsu.edu) if you have questions about camcorders. Contact Rick McCullough (kemccull@fsu.edu) with questions about still cameras for photography. To facilitate prompt feedback, please email a link to the camcorder/camera you are considering.

If you already have a camcorder/camera, test its compatibility with Final Cut Pro X by connecting the camcorder to a computer in the 119 lab, powering up the camcorder, then opening Final Cut Pro X to see if it is recognized as a camera. If your camcorder/camera records onto SD cards, you may also conduct a test by recording footage on your card and inserting it into the rear of the computer. Please ask for assistance, if needed.

Many camcorders record video in MPEG2 format. Final Cut Pro X may not officially support MPEG2 format. If you already have a camcorder that records MPEG2, you might have to go through extra steps (prior to class) to import footage into Final Cut Pro X. A camcorder that records in AVCHD is recommended.

Other requirements for the camcorder/camera: ability to mount on a tripod, manual zoom, manual focus, manual exposure, and manual white balance.

Tapeless camcorders may require a cable of some sort, typically USB, for connecting the camcorder to the computer. These cables should be included with the camcorder upon purchase. Please refer to the individual needs of each camcorder model. Video files may be easily transferred from SD cards, depending on the capabilities of your camcorder/camera. A copy of the user manual is also required. This can be in hardcopy or digital format. Please secure a copy of your manual and become familiar with the features of your camcorder.
The iMac computers (Fall 2013) do not have Firewire ports. They are USB 3 and Thunderbolt compatible. Please do not attempt to insert a cable into the computer unless you are sure it is compatible.

Glossary of Terms:

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

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

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

- **480i** (NTSC uses an analog system of 486i split into two interlaced fields of 243 lines)

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

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

**Data Rate (or bit rate)**
Digital camcorders transform moving images into digital data. This video data, called bits, is saved to a storage media like a flash memory card, DVD or hard disk drive. The amount of data recorded at any given second is called a bit rate, and for camcorders it’s measured in megabits (one million bits) per second, or Mbps. The more data you’re recording, the better the quality of your video. 24Mbps = higher video quality than 17Mbps.
Storage Recommendations – 2015-2016

General Recommendations:
- USB 3
- 1TB, or larger

Portable External Hard Drives

Silicon Power Rugged Armor A80 2.5-Inch USB 3.0 Military Grade Portable External Hard Drive

2TB  ≈ $120
1TB  ≈ $80
http://www.amazon.com/gp/product/B005EWTL7C

or

LaCie Rugged USB 3.0 Thunderbolt Series 1TB External Hard Drive (Thunderbolt cable included)

1TB  ≈ $200
http://www.amazon.com/gp/product/B00KTGGQLM

Flash Drive

SanDisk Extreme 64GB USB 3.0 Flash Drive

64GB  ≈ $50
32GB  ≈ $30
http://www.amazon.com/gp/product/B00KT7DXIU

SD Card

SanDisk Extreme Plus 32GB SD card

32GB  ≈ $38
http://www.amazon.com/gp/product/B00D6Y0U8E
Letter of Notice

To: __________________________

From: _________________________

Date: _________________________

Course number and name: ____________________________________

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

Improvement in the following practices can positively affect these concerns:

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

_____ Consistent attendance in classes.

_____ Completion of each class begun.

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

_____ Fulfillment of the requirements as stated in course objectives.

cc; Academic Advisor
Comp Ticket Policy

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

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

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

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

Advance tickets are sold at the Fine Arts Ticket Box Office located in the Fine Arts Building on the corner of Call and Copeland streets. Advance tickets may also be purchased online at [http://tickets.fsu.edu/](http://tickets.fsu.edu/) or over the phone by calling 644-6500. The box office in Montgomery Hall the Thursday and Friday of Show weeks from 12:30 – 4:30 pm and one hour before show time.

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

The School of Dance Academic Advisor and Assessment Committee will review all applications to have professional development absences excused and make recommendations to the SOD instructors. Possible appropriate examples of professional development opportunities might include:

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

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

Dancer's Name:      Date Submitted:  

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

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

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

What school rehearsals will be missed?

Please submit this form as far in advance as possible to your Academic Advisor.

Signatures:

Academic Advisor: __________________________  Recommend Excuse  _______________

Do Not Recommend  _______________

Date Responded  _______________

Assessment Committee Chair, on behalf  

of Committee: __________________________  Recommend Excuse  _______________

Do Not Recommend  _______________

Date Responded  _______________
Petition for Exemption From School of Dance Commitment Policy

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

- Juniors; Seniors; Graduate students in their second year or later: 15 hours
- Sophomores; Graduate students in their first year: 12 hours
- Freshmen: 9 hours

In addition, in order to encourage wider participation and facilitate scheduling, students may only participate in three Days of Dance works, and may only participate in two Evening of Dance works. This includes working as dancer, choreographer, musician, specialty performer and/or rehearsal assistant.

The following are considered commitments:

- The number of hours of rehearsal are set forth in the Rehearsal Scheduling & Priorities document each year. In general, most works are allowed three hours a week of rehearsal. Extended works with longer or more numerous rehearsals will be assessed individually.
- Performing as a member or guest of non School of Dance performance organizations or clubs, i.e. Tallahassee Ballet, World Ballet, Golden Girls, or similar organizations, count toward your weekly rehearsal limit.

SOD students may participate in no more than the number of hours of rehearsal specified above at any one time. Under special circumstances, students may petition the assessment committee for an exception to these limits. Complete the Petition for Exemption From School of Dance Commitment Policy form and submit it to your academic advisor by the deadline in your school calendar. If the advisor approves, the form will then be sent to the wellness and production faculty for their approval. A “no” to the request by any one of the above means the request is refused. As part of this request, the person making the request must list which works they will withdraw from if the form is not approved. The original request form will be maintained by the advisor.

Petition for Expanded Limits
Dancer: ___________________________ Phone: ___________________________
Class Rank: __________________ Technique Level - Ballet: ________ Modern: ________
Credits enrolled: ________ Studio Classes: _____ Dance Academics: _____ Other Academics: ________

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

<table>
<thead>
<tr>
<th>Show - Choreographer (or director)</th>
<th>Hrs/Wk</th>
<th>Rehearsals Begin</th>
<th>Performances End</th>
<th>Ongoing or New</th>
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</table>

Residencies: Choreographer (or director) Hrs/Wk Rehearsals Begin Performances End Ongoing or New

|                                   |        |                  |                  |                |
|                                   |        |                  |                  |                |
|                                   |        |                  |                  |                |
|                                   |        |                  |                  |                |

Date submitted: __________

[Signature]

Petitioner's SU ID: ____________

Petitioner's Email: ________________________________
**Justification** - Please explain why you feel your situation qualifies you for an exception to the *Dancer Commitments* policy, and return your petition to your advisor by September 4, 2014 (fall semester) or January 13, 2015 (spring semester).

If this petition is rejected, list below the new (and ONLY new) works you would drop in order of preference.

<table>
<thead>
<tr>
<th>Show - Choreographer (or director)</th>
<th>Hrs/Wk</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

**Review by Academic Advisor:** Approve/deny: _______ Initials: _______ date: _______
Comments/conditions -

**Review by Tom Welsh:** Approve/deny: _______ Initials: _______ date: _______
Comments/conditions -

**Review by Russell Sandifer:** Approve/deny: _______ Initials: _______ date: _______
Comments/conditions -

**Review by assistantship supervisor (if applicable):** Approve/deny: _______ Initials: _______ date: _______
Comments/conditions -

Petition approved: ______________ Petition denied: ______________
Completed form will be stored with your advisor. A copy will be returned to the student.
Rehearsal Space Priorities and Scheduling

As of August 6, 2015

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

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

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

*This one-hour block will be scheduled three times a week to equal a total of three hours.

**This block on Wednesdays is reserved for School of Dance meetings. Rehearsals will only be scheduled/approved for this block if no conflict exists with scheduled meetings.

Aug 8 - Sept 6: (MFA Intensives, Retreat Week & First week of classes)
- MFA 1 & 2 take first priority. MFA 3 takes second priority. Choreographers may request intensive weeks before classes start and up to 2 slots per week during first two weeks of classes via intranet.

Sept 7 - Nov 7: (Through EOD)
- EOD takes first priority. Requests accepted until 8/31. Each choreographer may request up to 2 rehearsal slots per week.
- MFA 2 & 3 take second priority. Requests accepted until 8/31. Each choreographer can request up to 2 rehearsal slots per week.
- DOD takes third priority. Requests accepted until 8/31. Each choreographer can request up to 2 rehearsal slots per week.
- Schedule posted by 9/2.
- Other rehearsals may be requested via intranet starting 9/3.

Nov 9 - Dec 11, Jan 4-15: (Through end of fall semester, exam week, first two weeks spring semester including retreat)
- MFA 1 & 2 take first priority. Requests accepted until 10/26. Each choreographer may request up to 2 slots per week.
• MFA 3 takes second priority. Requests accepted until 10/26. Each choreographer may request up to 2 slots per week per work.
• DOD takes third priority. Requests accepted until 10/26. Each choreographer can request up to 2 rehearsal slots per week.
• Schedule posted by 10/29.
• Other rehearsals may be requested via intranet starting 10/30.

Jan 18 – Feb 6: (Through MFA 2)
• MFA 1 & 2 take first priority. Requests accepted until 1/12. Each choreographer may request up to 2 rehearsals/week.
• MFA 3 takes second priority. Requests accepted until 1/12. Each choreographer may request up to 2 rehearsals/week.
• Schedule posted 1/15.
• DOD and other rehearsals may be requested via intranet after 1/16.

Feb 8 – Apr 22: (Through MFA 3, DOD, end of spring semester)
• MFA 3 takes first priority. Requests accepted until 1/25. Each choreographer may request up to 2 slots per week per work.
• DOD takes second priority. Requests accepted until 1/25. Each choreographer can request up to 2 rehearsal slots per week.
• ACDA takes third priority. Requests accepted until 1/25. Each choreographer can request up to 1 rehearsal slot per week.
• Schedule posted by 1/28.
• Other rehearsals may be requested via intranet after 1/29.

The following number of rehearsals is available per work for the following concerts:
• Evening of Dance
  o 16 rehearsals (up to 3 hours/week)
  o Less lost rehearsals during other concerts or holidays.
• MFA Concert 1
  o 30 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less lost rehearsals during other concerts or holidays.
• MFA Concert 2
  o 34 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less any rehearsals lost during other concerts or holidays.
• MFA Concert 3
  o 46 rehearsals (up to 3 hours/week)
  o Plus any rehearsals before the first week of classes and retreat week.
  o Less any rehearsals lost during other concerts or holidays.
• Days of Dance
  o 20 rehearsals (up to 3 hours/week)
  o Less lost rehearsals during other concerts or holidays.
How to use Intranet Rehearsal Scheduling

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

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

2. Select “Studios”

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

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

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

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

9. Click “Save”

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

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

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

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

**How to Cancel a Rehearsal**

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

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

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

If you have any questions regarding the rehearsal schedule, please email the rehearsal coordinator, Rachel S. Hunter at rshunter@fsu.edu.
Please indicate if you are NOT available on the form below. Use the Notes section to indicate any other information including dates that you will be out of town.

Please return completed form to your choreographer.

NAME:

PHONE #:

DANCER SCHEDULE

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
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<td>8:00-8:30</td>
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<td>5:00-5:30</td>
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<td>5:30-6:00</td>
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<td>6:00-6:30</td>
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</table>
Choreographer's Rehearsal Request Form

Please indicate ALL times that you are NOT available by placing an "X" on the form below. Also note if you need a specific studio (i.e.: 

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
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<tbody>
<tr>
<td>8:00 AM</td>
<td>9:00 AM</td>
<td>10:00 AM</td>
<td>11:00 AM</td>
<td>12:00 PM</td>
<td>1:00 PM</td>
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<tr>
<td>1:30 PM</td>
<td>2:00 PM</td>
<td>3:00 PM</td>
<td>4:00 PM</td>
<td>5:00 PM</td>
<td>6:00 PM</td>
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<tr>
<td>7:00 PM</td>
<td>8:00 PM</td>
<td>9:00 PM</td>
<td>10:00 PM</td>
<td>11:00 PM</td>
<td>12:00 AM</td>
</tr>
</tbody>
</table>

Tuesdays currently rehearsing: ____________________________

Title: ____________________________

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

Choreographer's Rehearsal Request Form
Choreographer's Lighting Information Form

This form is for you to communicate the basic premise, 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 have to make something up. They will take whatever information you provide and 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 (which ever is last), not just the length of the music.

Number, types, and location of other types of performers:
______________________________________________________________________________
______________________________________________________________________________

Costumes (especially color palette):
______________________________________________________________________________
______________________________________________________________________________

Scenery or props:
______________________________________________________________________________
______________________________________________________________________________

What is the work about 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:
FSU Dance Camcorder Recommendation (Fall 2015)

Undergraduates (BFA)*:
Camcorder required for DAN4418 Survey of Dance Technologies
Camera required for DAN4421 Photography for Dance

Graduates (MFA & MA)*:
Camcorder required for DAN5590 Studies in Dance Technology
Camera required for DAN5596 Photography for Dance

*It is suggested that you wait until the beginning of the required semester to purchase your camcorder/camera, in order to get the latest information/recommendations.

In order to support group instruction in technology courses, the School of Dance provides annual recommendations for personal camcorders/cameras. Please review the information below in preparation for purchasing your own equipment.

All camcorders/cameras must be compatible with Final Cut Pro X, which is the video editing software used in the School. Visit this link (https://support.apple.com/en-us/HT204203), or visit apple.com and enter “Cameras supported by Final Cut Pro X” in the search bar to confirm that the camera you intend to use for class is compatible. From this list provided by Apple, we recommend the following brands: Canon, JVC, Panasonic, Sony (and Nikon, which could be used for photography courses and video, if compatible).

The charts below include three Canon video camcorders and two Nikon still cameras (with video capabilities) that have worked well in class. Please click on the model numbers to view the full list of specifications for each camcorder/camera. The prices on Canon’s website are the estimated retail price. See the chart below for more accurate prices as of July 2015.

**Canon Camcorders** (for courses including video)

<table>
<thead>
<tr>
<th>Camcorder</th>
<th>Media Type</th>
<th>Price (as listed by B&amp;H)</th>
<th>HD</th>
<th>Recording Format</th>
<th>Internal Flash Memory</th>
<th>Data Rate</th>
<th>Image Sensor</th>
<th>Mic. Input</th>
<th>Tripod Mount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canon Vixia HF R500 Full HD*</td>
<td>Removable (SD/SDHC/SDXC) Memory card not included.</td>
<td>$249</td>
<td>Yes</td>
<td>AVCHD (MP4) 1080p</td>
<td>n/a</td>
<td>MP4 (35Mbps) AVCHD (28Mbps)</td>
<td>3.28 Megapixel 1/4.85&quot; Full HD CMOS</td>
<td>Yes</td>
<td>1/4&quot;</td>
</tr>
<tr>
<td>Canon Vixia HF R600 Full HD*</td>
<td>Removable (SD/SDHC/SDXC) Memory card not included.</td>
<td>$250</td>
<td>Yes</td>
<td>AVCHD (MP4) 1080p fast &amp; slow motion</td>
<td>n/a</td>
<td>Same as above</td>
<td>Same as above</td>
<td>Yes</td>
<td>1/4&quot;</td>
</tr>
<tr>
<td>Canon 8GB Vixia HF R50 Full HD*</td>
<td>Dual Flash Memory (8Gb Internal Flash Memory and SD/SDHC/SDXC Up to 64GB)</td>
<td>$259</td>
<td>Yes</td>
<td>AVCHD (MPEG4) 1080p</td>
<td>8 GB</td>
<td>Same as above</td>
<td>Same as above</td>
<td>Yes</td>
<td>1/4&quot;</td>
</tr>
</tbody>
</table>
Nikon Cameras with Video Capabilities (for courses including photography and video)

<table>
<thead>
<tr>
<th>Camera</th>
<th>Media Type</th>
<th>Price (as listed by B&amp;H)</th>
<th>HD</th>
<th>Recording Format</th>
<th>Internal Flash Memory</th>
<th>Image Sensor</th>
<th>Mic. Input</th>
<th>Tripod Mount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nikon D3300*</td>
<td>SD, SDHC, SDXC (16GB Ultra UHS-I SDHC memory card included)</td>
<td>$497–647</td>
<td>Yes</td>
<td>NTSC/PAL 60fps</td>
<td>n/a</td>
<td>CMOS, 23.2 x 15.4 mm</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Nikon D3200*</td>
<td>Same as above</td>
<td>$447–527</td>
<td>Yes</td>
<td>NTSC/PAL MOV, MPEG-4 AVC/H.264 30fps</td>
<td>n/a</td>
<td>Same as above</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>

* See additional specs online. Additional lenses and materials may be needed for photography courses.

After doing some research (including a look at Apple’s compatibility site), contact David Atkins (danceadmin/fsu.edu) or Tim Glenn (tglenn/fsu.edu) if you have questions about camcorders. Contact Rick McCullough (kemccull/fsu.edu) with questions about still cameras for photography. To facilitate prompt feedback, please email a link to the camcorder/camera you are considering.

If you already have a camcorder/camera, test its compatibility with Final Cut Pro X by connecting the camcorder to a computer in the 119 lab, powering up the camcorder, then opening Final Cut Pro X to see if it is recognized as a camera. If your camcorder/camera records onto SD cards, you may also conduct a test by recording footage on your card and inserting it into the rear of the computer. Please ask for assistance, if needed.

Many camcorders record video in MPEG2 format. Final Cut Pro X may not officially support MPEG2 format. If you already have a camcorder that records MPEG2, you might have to go through extra steps (prior to class) to import footage into Final Cut Pro X. A camcorder that records in AVCHD is recommended.

Other requirements for the camcorder/camera: ability to mount on a tripod, manual zoom, manual focus, manual exposure, and manual white balance.

Tapeless camcorders may require a cable of some sort, typically USB, for connecting the camcorder to the computer. These cables should be included with the camcorder upon purchase. Please refer to the individual needs of each camcorder model. Video files may be easily transferred from SD cards, depending on the capabilities of your camcorder/camera. A copy of the user manual is also required. This can be in hardcopy or digital format. Please secure a copy of your manual and become familiar with the features of your camcorder.
The iMac computers (Fall 2013) do not have Firewire ports. They are USB 3 and Thunderbolt compatible. Please do not attempt to insert a cable into the computer unless you are sure it is compatible.

Glossary of Terms:

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

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

**Standard-definition Television (SDTV)**
SDTV refers to digital television broadcast in 4:3 aspect ratio, the same aspect ratio as NTSC signals.
- **480i** (NTSC uses an analog system of 486i split into two **interlaced** fields of 243 lines)

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

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

**Data Rate (or bit rate)**
Digital camcorders transform moving images into digital data. This video data, called bits, is saved to a storage media like a flash memory card, DVD or hard disk drive. The amount of data recorded at any given second is called a **bit rate**, and for camcorders it’s measured in megabits (one million bits) per second, or Mbps. The more data you’re recording, the better the quality of your video. 24Mbps = higher video quality than 17Mbps.
Storage Recommendations – 2015-2016

General Recommendations:
- USB 3
- 1TB, or larger

Portable External Hard Drives

Silicon Power Rugged Armor A80 2.5-Inch USB 3.0 Military Grade Portable External Hard Drive

2TB ≈ $120
1TB ≈ $80
http://www.amazon.com/gp/product/B005EWTL7C

or

LaCie Rugged USB 3.0 Thunderbolt Series 1TB External Hard Drive (Thunderbolt cable included)

1TB ≈ $200
http://www.amazon.com/gp/product/B00KTGGQLM

Flash Drive

SanDisk Extreme 64GB USB 3.0 Flash Drive

64GB ≈ $50
32GB ≈ $30
http://www.amazon.com/gp/product/B00KT7DXIU

SD Card

SanDisk Extreme Plus 32GB SD card

32GB ≈ $38
http://www.amazon.com/gp/product/B00D6Y0U8E
2015 - 2016 Guidelines for MFA Projects - Concerts
As of April 20, 2015

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

Each candidate will create no less than twenty and no more than twenty-five minutes of dance work for a thesis project.

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. 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

Mentors are here to serve as advisors, and to guide and assist the candidates through the project process. They also are the representatives of the school and are tasked with ensuring that our standards of quality and safety are upheld. MFA candidates sharing a project choose two faculty members from the School of Dance faculty, usually one each, with the chairperson’s approval. Candidates may also choose one non-School of Dance faculty member with chairperson’s approval.

If you are using projections, video or similar elements in your work, you will automatically need to consult and work with Professor Tim Glenn as your mentor on the technological aspects of your work.

• Before First Mentor Run
  ○ Both mentors 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 the candidates in consultation with their mentors 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. Mentors will provide feedback after each mentor run and after the program run as needed.

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 school will provide a lighting designer, unless the candidate wishes to provide their own. The school does not usually provide costume or scenic designers. If the candidate wishes to work with a costume designer, please see the school 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 school 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 school 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 Studies in Dance Technology 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. 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 school. At the time of the printing of this document, the candidate has limited control over an allotted $400 for materials and or services. Funding only controlled by the school is also usually provided for the printing of 50 posters, 2000 push cards, and appropriate newspaper ads. Although unlikely, the funding amounts and the way they may be spent, may change at anytime. You may only use these funds towards the support of the actual production and you may not use this money for food, drink/alcohol, or gifts. For those projects where funds cannot be raised by selling tickets to an audience, the candidate and the school chairperson or their representative will have to discuss funding possibilities.

The University prefers us to use purchasing cards when ever 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 important 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!

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. Cash advances are not available.

Don’t 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 school 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 & Costumes

If you are in need of scenery, props, or costumes, it is up to you, the candidate, to construct, acquire or to have them constructed or acquired. The school does not 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.

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 Doug Corbin.

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. The music specialist must be the ones to make the license request. It is a fairly simple, but a 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 have to know if you are you 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 school will provide a stage manager and house manager. The production manager will 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 production manager will determine exactly how many and what type of personnel are needed. The minimum crew required is as follows:

- Lighting and sound operator(s)
- Assistant stage manager
- (2) Stage hands
- Wardrobe

The special events coordinator 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 insure 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. Great effort is taken to record high quality documentation, including multiple camera angles. Video crews are composed of faculty, staff, and students and reflect a wide range of experience. School documentation efforts support the candidate’s ability to promote and archive their work, as well as provide a hands-on learning environment for dance videographers. 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 you're your self 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 onto the Intranet: http://intranet.dance.fsu.edu/
2. Under the "Files" tab, click on "General"
3. Scroll all the way down and click the link that says "Concert Documentation Forms"
4. There you will find the Permission to Duplicate, Pre-concert Documentation, and Post-concert Documentation Forms.

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 the intranet's Media>Video Duplication Permissions link. 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 Archives Online
Once processed, the video documentation of school 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 editing files within a sparse bundle on the local workspace of a lab computer. Source files for editing should be stored on your personal external hard drive, and placed inside the Sparse Bundle only during editing. Video files should not be placed on the desktop or in your account's movies folder. Please back up your work on an external drive and delete the sparse bundle from the workspace when finished. If you have questions about video file management, please consult with technology faculty and staff, or any student enrolled in a technology course within the previous year.

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 the responsibility of the candidates. Please discuss the location desired with the special events coordinator. Reserve any tables, chairs, or trash cans with the production 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. Please see the special events
coordinator for this information. You must have a mentor or faculty member stay until clean up is complete if alcohol is present. Receptions are not required.

Publicity

Poster/push card

It is the candidate's responsibility to provide the artwork and layout for the poster and the push card. These files must be provided with all layers unlocked. All materials should have a uniform look and feel. Be sure to reference guidelines and templates given to you by the publicity assistant to make sure you are in compliance with all of the FSU requirements. The school will take care of getting quotes. The school will pay for 50 color posters, and 2,000 color push cards.

- Your poster must be 11 x 17”, CMYK, 300 dpi. Your push card should be 4.25 x 5.5”, 300 dpi. You can start by creating a blank document or simply use the ones already set up with the proper specifications.
- Refer to the visual systems website for specifics on university coloring. While there is flexibility in terms of your color scheme, if you choose to use a color like the university garnet or gold, make sure you get the appropriate CMYK from this website. [http://visualsystem.fsu.edu/](http://visualsystem.fsu.edu/)
- The seal should be .75 inch squared at least; don’t make it any larger than 1.5 in squared.
- In the past there has been some question as to whether or not and how to use the word “presents” as in “School of Dance presents…. MFA concert.” Don’t use the word “presents” or any other word for that matter, as we don’t use it for any of the other concerts.
- “In partial fulfillment of the Master of Fine Arts degree in Dance” Use that exact phrasing and capitalization
- You will need to leave at least 1/8” of space between any images/text and the edge of the poster.
- If you don’t want a white border around your poster you need to specify that when you submit your final draft. Or, if you happen to know what a “bleed” is or are using an outside designer, tell them the document needs to have a 1/8” bleed.
- Make sure you include the year in your concert date.
- If you choose to do a horizontal (landscape) poster, you must also design a vertical one for purposes of printing the sidewalk sign (portrait).
- Your push card should be one quarter of a page- 4.25 x 5.5”. It takes some readjusting to get them to that size; if you merely shrink your poster design it will be somewhat distorted. The push card has all of the same information that the poster has. It will be double sided, but I will supply the content for the back of the card. (it’s a map and directions to the building).
- Submit your final poster and push cards as psd files with all of the layers by the date specified in your production calendar. (The push card will likely be flattened, which is fine). I need the different layers for when I make the cover for your program copy.
- First/Final Drafts sent to concert mentors
- Approved Copy emailed to Production Manager ----> Printer (Graphateria, Joyce to approve proof)
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. Joyce may be able to give posters to the various dance studios IF THE POSTERS ARRIVE BEFORE A FRIENDS OF DANCE MEETING (and you ask her 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 in August. Here is our current list:

- All Saints Cafe
- Black Dog
- Clusters and Hops
- Crawfordville Dance Academy
- College of Music (HMU and KMU) (9 posters; leave stack of push cards on the window sills)
- Dance Electric Dance Academy (both)
- The Dance Studio
- Dance Tallahassee
- Dancing with Miss Denise
- Fat Sandwich
- Fermentation Lounge (push cards might work better)
- Fine Arts Ticket Office (2 posters, big stacks of push cards)
- Gumby’s
- Head Over Heels (2)
- Hopkins Eatery (3 locations- one at Lake Ella Publix Plaza, one across from Sonny’s BBQ on Capital Circle, and one in the Market Street Shops plaza (off of Thomasville by I-10)
- Mockingbird (take a stack of push cards as well)
- New Leaf Market
- Performing Arts Center of Tallahassee (PACT) (2)
- Pitaria
- Railroad Square Galleries (leave stacks of push cards at all galleries)
- Red Eye
- The Root Cellar (on Miccosukee by TMH)
- Quarter Moon Imports (push cards only)
- School of Theatre
- South Georgia Ballet
- Southern Academy of Ballet Arts
- Starbucks (Strozier)
- Sweet Pea
- Tallahassee Ballet
- Tallahassee Little Theatre
- Various boards around campus- one in front of Strozier, Oglesby Union (need to ask permission to put up posters in the Union)
- Wildwood Ballet
- World Dance
• Young Actors Theatre (off of Thomasville)

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 with a bowl of candy (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!

Web banner

The web banner will be made from photos/poster material you provide to the production manager.

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 3 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.
- Approved copy emailed to production manager.
- Once approved, we suggest posting your promotional video on Facebook.

Ads

The school will provide ads and promote the concert from materials provided by the candidate. Please note that although all of the SOD printing is in color, your newspaper ad will be black and white. Choose appropriate photos and make sure you send them before the deadline. Candidates must submit 4-6 photos to the production manager ---->Tallahassee Democrat, etc.

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 provided by the candidate should accompany this release.
- Required information is included in the template. It must be followed.
- Length of release is no more than one page.
- Do not use any font smaller than 11.
- First/Final drafts emailed to concert mentors.
- Approved copy emailed to Joyce----> PR list and David

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 publicity assistant 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 doesn't 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 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.

**Publicity Approval Table**

<table>
<thead>
<tr>
<th>Item Due</th>
<th>1st draft due</th>
<th>1st draft sent to</th>
<th>Final draft due</th>
<th>Final draft sent to</th>
<th>Approved date</th>
<th>Approved draft sent to</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poster/pushcard</td>
<td>TBA</td>
<td>Concert mentors*</td>
<td>TBA</td>
<td>Concert mentors*</td>
<td>TBA</td>
<td>Prod Manager</td>
<td>PM will send to Dean’s office</td>
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<tr>
<td>Press Release</td>
<td>TBA</td>
<td>Concert mentors</td>
<td>TBA</td>
<td>Concert mentors</td>
<td>TBA</td>
<td>Publicity Supervisor</td>
<td></td>
</tr>
<tr>
<td>Lobby Video</td>
<td>TBA</td>
<td>Concert mentors*</td>
<td>TBA</td>
<td>Concert mentors*</td>
<td>TBA</td>
<td>Prod Manager</td>
<td></td>
</tr>
<tr>
<td>Publicity Photos</td>
<td>n/a</td>
<td>n/a</td>
<td>TBA</td>
<td>Prod Manager</td>
<td>TBA</td>
<td>Prod Manager</td>
<td>PM will send for ads</td>
</tr>
<tr>
<td>Lobby Displays</td>
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<td>n/a</td>
<td>TBA</td>
<td>n/a</td>
<td>TBA</td>
<td>Prod Manager</td>
<td></td>
</tr>
</tbody>
</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.
# Current Personnel

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Email</th>
<th>Office Phone</th>
<th>Office/Cell</th>
<th>Office Building</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costumer</td>
<td>Currie Leggoe</td>
<td><a href="mailto:cleggoe@fsu.edu">cleggoe@fsu.edu</a></td>
<td>644-9977</td>
<td>Office 002 Montgomery</td>
<td>7:30 – 4:30 pm</td>
<td></td>
</tr>
<tr>
<td>Production Faculty</td>
<td>Russell Sandifer</td>
<td><a href="mailto:rsandifer@fsu.edu">rsandifer@fsu.edu</a></td>
<td>556-2896</td>
<td>Cell 203 Montgomery</td>
<td>8:00 am – 5:00 pm</td>
<td></td>
</tr>
<tr>
<td>Publicity Supervisor</td>
<td>Joyce Fausone</td>
<td><a href="mailto:jfausone@fsu.edu">jfausone@fsu.edu</a></td>
<td>645-2449</td>
<td>Office 146 Montgomery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Manager, Scheduling, Security, Building Manager</td>
<td>Rachel S. Hunter</td>
<td><a href="mailto:rshunter@fsu.edu">rshunter@fsu.edu</a></td>
<td>644-9973</td>
<td>Office 146 Montgomery</td>
<td>8:00 am – 5:00 pm</td>
<td></td>
</tr>
<tr>
<td>Technician</td>
<td>Scott Parks</td>
<td><a href="mailto:sparks@fsu.edu">sparks@fsu.edu</a></td>
<td>644-9973</td>
<td>Office 310 Montgomery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound Engineer, Audio Coordinator</td>
<td>Dan Smith</td>
<td><a href="mailto:djsmith2@fsu.edu">djsmith2@fsu.edu</a></td>
<td>645-0476</td>
<td>Office 118B Montgomery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Video Documentation and Technology Faculty</td>
<td>Tim Glenn</td>
<td><a href="mailto:tglenn@fsu.edu">tglenn@fsu.edu</a></td>
<td>644-1024</td>
<td>Messages only 120A Montgomery</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 eight copies of this form to your production meetings.

From MFA Candidate:  
Concert Partner(s):  
Concert Mentor(s):  
Anything out of the ordinary in terms of concert structure:

<table>
<thead>
<tr>
<th>Title:</th>
<th>Total anticipated duration:</th>
<th>Total Completed:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choreographer:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cast:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept &amp; information:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.:
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.: 

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:
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Technology description:
Designers, collaborators?
Where are you in the process?

Props/Sets description:
Designers, collaborators?
Where are you in the process?

Mic.: 

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.:
Designers, collaborators?
Where are you in the process?

Mic.:
Production:
Artistic Directors: Brittany Grimm, Lauren Smith
Faculty Mentors: Gerri Houlihan, Rick McCullough
Concert Assistant:
Lighting Design & Production: J. Russell Sandifer
Costumer: Currie Leggeor
Production Coordinator: Russ Marsh
Stage Manager: [ask Russ]
Assistant Stage Manager: [ask Russ]
Stagehands: [ask Russ]
Lighting Operator: [ask Russ]
Sound/Video Operator: [ask Russ]
Wardrobe Crew: [ask Russ]
Recording Engineer & Coordinator:
Daniel Smith
House Manager: [ask Russ]
Documentation Director: Tim Glenn
Documentation Coordinators & Editors:
Harper Addison, Mary Schindler
Documentation Crew: Tim Glenn, Emily Perry, Gwen Perry, Liz Saluke
Company Clerk: Loren Davidson

Publicity:
Faculty Coordinator: Joyce Faucon
Poster Design:
Playbill Design: Liz Saluke
Lobby Display: Brittany Grimm, Lauren Smith, and artwork by
Samantha Puzzo (so probably your names and anyone else you'd like to credit)
Lobby Video: Brittany Grimm
Photography: Jon Nalon (and was there another photographer, someone that took headshots or photos used in your poster?)

Please help us by recycling your programs as you exit. We hope you enjoyed today’s performance!

Please visit dance.fsu.edu.
Join us on Facebook at FSU Dance.
Send an e-mail to info@dance.fsu.edu to be added to our mailing list!

Upcoming Events:

An Evening of Dance
November 30 & December 1, 2012

MFA Concert
Harper Addison
Jenna Del Monte
February 1 & 2, 2013

Suzanne Farrell
Workshop for Young Dancers
(Ages 10-18)
February 7, 2013

MFA Concert
Paige Melvin
Mary Schindler
Jade Treadwell
March 1 & 2, 2013

FSU Dance in Sarasota!
March 22 & 23, 2013

Days of Dance
2 Weekends!
April 19 & 20; 26 & 27, 2013

Summer Intensive Dance Workshop
June 17-30, 2013

Friends of Dance new and renewed members since the October painting:

[make sure you get these names from Joyce; if your concert is in the Fall, you probably won't need to add this; if you have a Spring concert, there will almost certainly be FOD members to add]
**- PROGRAM -**

**P.S.**
Choreography: Loren Davidson  
Music: *Postpone* by James Blake  
Costumes: Loren Davidson  
Lighting: J. Russell Sandifer  
Dancers: Brittany Grimm and Lauren Smith

**Keep Me There**
Choreography: Lauren Smith  
Music: *Scene 1* by Michael Galasso  
Costume: Currie Leggoe  
Lighting: J. Russell Sandifer  
Dancer: Amanda Porter

**Figure of (Im)perfection**
Choreography: Brittany Grimm  
Music: *I’m Going to Make a Cake* by Philip Glass; *Chaconne* by Michael Galasso  
Costumes: Brittany Grimm  
Lighting: Rachel S. Hunter  
Dancers: Megan Callaghan, Christine Jordan, Katie McCreary, Danielle Pata, Gabby Shaul, Emily Wolfe  
a special thanks to Carly Lozo, Katie Lupke, Bethany Miller, and Kiya Schnorr for their participation in the beginning stages of this creative process

**Before the Silence**
Choreography: Jessica Mayhew  
Music: *Aria* by Balanescu Quartet  
Costume: Courtesy of Houlihan and Dancers  
Lighting: J. Russell Sandifer  
Dancer: Lauren Smith

**Restricted Grace**
Choreography: Brittany Grimm  
Music: *Double Drum Drum Solo* by Djinn  
Costumes: Brittany Grimm  
Lighting: J. Russell Sandifer  
Dancers: Harper Addison, Jenna Del Monte, Mary Schindler  
Understudy: Kim Diepold

**- INTERMISSION -**

**Aurora**
Choreography: Lauren Smith  
Music: *Again Every* and *Sleep Lights* by Alex Luquet  
Projections: Lauren Smith  
Costumes: Lauren Smith, Amanda Porter  
Lighting: J. Russell Sandifer  
Dancers: Joanna Blake, Megan Callaghan, Emily Iva Floyd, Katie McCreary, Paige Melvin, Amanda Porter, Kiya Schnorr, Gabby Shaul

**The Dreadful Wind and Rain**
Choreography: Gerri Houlihan  
Music: *The Only Tune Pt. 1: The Two Sisters* by Nico Muhly  
Costumes: Courtesy of Houlihan and Dancers  
Lighting: J. Russell Sandifer  
Dancers: Brittany Grimm and Lauren Smith

**Of Curved Things**
Choreography: Lauren Smith  
Music: *Slow Mo* by Peter Jones  
Set Design and Construction: David Stellhorn  
Costumes: Lauren Smith  
Lighting: Luther Frank  
Dancers: Harper Addison, McKenzie Baird (2/11), Kaitlyn Christensen, Francesca Granell, Erica Lessner, Mary Schindler, Brooke White (2/10)

**Knee High by the Fourth of July**
Choreography: Brittany Grimm  
Music: *Go Out and Love Someone* by Pogo  
Projections: Brittany Grimm  
Projection Photos: Brittany Grimm  
Costumes: Brittany Grimm  
Lighting: J. Russell Sandifer  
Dancer: Brittany Grimm

**A Wild and Distant Shore**
Choreography: Brittany Grimm  
Music: *A Wild and Distant Shore* by Michael Nyman  
Costumes: Brittany Grimm  
Lighting: Rachel S. Hunter  
Dancers: Kristen Bernier, Megan Callaghan, Savannah Heineken, Amanda Jonaitis, Bethany Miller, Tara Pyle, Alexa Sanabria, Thryn Saxon, Gabby Shaul  
Understudy: Jesse Daub  
a special thanks to Allyson Becker and Jordan Yoli for their participation in the beginning stages of this creative process
Examples of push card & banner
FOR IMMEDIATE RELEASE
Contact: Joyce Straub
Publicity
FSU School of Dance
Tel: 850.644.2449
E-mail: jbstraub@fsu.edu
Website: dance.fsu.edu

Title in Bold

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

See, this is a new paragraph. No indentation!

Press Releases are printed/emailed on FSU Letterhead.

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

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

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

The Sum of Its Parts

Tallahassee, FL – January 23, 2012. MFA candidates, Brittany Grimm and Lauren Smith, will present The Sum of Its Parts, in partial fulfillment of the Master of Fine Arts Degree in Dance, on February 10-11, 2012 at 8:00 p.m. in the Nancy Smith Fichter Dance Theatre in Montgomery Hall, located on FSU’s campus.

In addition to choreography by MFA candidates and concert partners Brittany Grimm and Lauren Smith, choreography is also provided by fellow MFA Candidate, Loren Davidson, alumna Jessica Mayhew and esteemed School of Dance faculty member, Gerri Houlihan.

Figure of (Im)perfection, a piece presented by Brittany Grimm, is set to the music of Philip Glass and Michael Galasso, and was inspired by the text of Nathaniel Hawthorne’s novel, The Scarlet Letter. The work features striking uniformity by the dancers. With its premier happening last spring in Grimm’s home state, at the Indiana Dance Festival, Restricted Grace, purely focuses on the athleticism of its dancers. Minimally costumed and set to percussive music, the work explores both the smallest and largest of movements.

In Lauren Smith’s Aurora, inspired by the aurora borealis, the audience will be immersed in a total theatre experience through the use of projections and awe-inspiring movement set on a cast of eight dancers. With the use of two barres the audience will see dancers slide and jump through this unique stage set in Smith’s work, Of Curved Things.

Alongside their own choreography, concert partners Brittany Grimm and Lauren Smith will also be performing together in works choreographed by Loren Davidson and Gerri Houlihan. The first duet, choreographed by Davidson, provides the audience with a glimpse into Brittany and Lauren’s relationship through casual, yet athletic choreography. The second duet, choreographed by Houlihan, further explores the friendship and light-hearted personalities of Brittany and Lauren with the use of both partnering and unison. Come prepared for an exciting night of dancing to be enjoyed by all!

Tickets for the performance are $8 general admission and $5 for FSU Students with a valid FSU ID. For ticket information, contact the Fine Arts Ticket Office at 850-644-6500, or online at www.tickets.fsu.edu.

For more information contact Joyce Fausone at 850.644.2449 or via email at jfausone@fsu.edu, or online at dance.fsu.edu. The School of Dance is part of the College of Visual Arts, Theatre & Dance at The Florida State University.

###
Typical MFA Concert Tech Schedule

as of March 23, 2009 – NOT FOR DISTRIBUTION

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

Tuesday of concert week
5:00 pm - 10:00 pm
LIGHTING TECH FOR MFA
5:00 pm Building open & crew call
   Dancers call for
5:15 pm Tech
5:45 pm Dancer call for
6:15 pm Tech

Wednesday of concert week
5:00 pm - 10:00 pm
LIGHTING TECH FOR MFA
5:00 pm Building open & crew call
   Dancers call for
5:15 pm Tech
5:45 pm Dancer call for
6:15 pm Tech

Thursday of concert week
5:00 pm - 10:00 pm
*DRESS REHEARSAL FOR MFA*
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
<table>
<thead>
<tr>
<th>Title</th>
<th>Choreographer</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTERMISSION</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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)
__ 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)