Sources of Information ................................................................. 9
School Bulletin Boards ................................................................. 10
Mailboxes .................................................................................. 10
School Intranet and E-mail ............................................................ 10
FSU Apps ................................................................................... 11

The MFA Program In Dance ......................................................... 12
Description of the MFA Degree Program ....................................... 12
Admission, Audition and Screening ............................................... 12
Studio Practice ........................................................................... 12
The Final Creative Project (DAN 5972 - MFA Thesis) ..................... 13
MFA Project Proposal .................................................................. 13
MFA Project Proposal Format ....................................................... 14
The Comprehensive Examination ................................................... 15
MFA Three-Year Curriculum* ....................................................... 16
Master of Fine Arts in Dance Check Sheet ..................................... Last Updated 5/12/17 18

MA Program In Dance ................................................................. 22
Major in American Dance Studies ............................................... 22
Description of the MA in Dance (American Dance Studies) Degree Program ........................................... 22

Updated: 8/20/18
Admission.................................................................................................................. 22
Programs of Study ........................................................................................................ 22
  Thesis Option: ............................................................................................................. 22
  Master’s Thesis (DAN 5973 - Master’s Thesis in American Dance Studies) .......... 23
ADS Thesis Proposal ...................................................................................................... 23
ADS Thesis Proposal Format ......................................................................................... 24
  ADS Thesis Track: Required Courses ....................................................................... 25
  ADS Thesis Track: Possible Elective Courses ......................................................... 25
  ADS Capstone Experience (DAN 5905 – Directed Individual Study) .................. 26
ADS Capstone Proposal ................................................................................................. 27
ADS Course Intensive Proposal Format ....................................................................... 27
  ADS Course Intensive: Required Courses ............................................................... 29
  ADS Course Intensive: Possible Elective Courses .................................................. 29
School of Dance MA-ADS Course Map ........................................................................ 30
MA Program in Dance .................................................................................................. 32
Major in Studio and Related Studies ........................................................................... 32
  Description of the MA in Dance (Studio and Related Studies) Degree Program ...... 32
Admission, Audition, and Screening ........................................................................... 32
Program of Studies ....................................................................................................... 33
  SRS Capstone Experience (DAN 5905 – Directed Individual Study) ................. 33
SRS Capstone Proposal ................................................................................................. 33
SRS Capstone Proposal Format .................................................................................. 34
  Required Courses ...................................................................................................... 35
  Possible Elective Courses ......................................................................................... 35
School of Dance Immersive Curricular Programs ....................................................... 39
FSU in NYC ................................................................................................................... 39
  FSU Dance in Paris ................................................................................................... 39
School of Dance Graduate Assistantships ................................................................... 40
  Introduction ............................................................................................................... 40
  Florida Residency .................................................................................................... 40
  The General Studies Dance Program ...................................................................... 40
Apprenticeship Program ............................................................................................... 40
  Content of the Apprenticeship ............................................................................... 41
  Completion of the Apprenticeship .......................................................................... 41
The Teaching Assistantship ........................................................................................ 41
  Teaching Assignments ............................................................................................. 41
  Teaching Observations and Professional Workshops .......................................... 42
  Musical Resources and Accompaniment Support .............................................. 42
  Supervision ............................................................................................................. 42
  General Studies Classroom Policies .................................................................... 42
  Conclusion ............................................................................................................... 44
Financial Aid for Graduate Students ........................................................................... 44
School Policies and Procedures .................................................................................... 49
  Assessment .............................................................................................................. 49
    Yearly Assessment .................................................................................................. 49
    Midpoint Milestone Assessment ........................................................................ 50
  Performance Eligibility ............................................................................................. 50
  Commitment Policy .................................................................................................. 51
Security / Crisis Assistance.................................................................................................................................146
Bomb Threats............................................................................................................................................................146
Suspicious Packages..................................................................................................................................................147
Threats Made From Off Campus..............................................................................................................................148
Dangerous Person On Grounds, OUTSIDE of building.............................................................................................148
Dangerous Person IN Building – Threatening and/or Violent................................................................................148
Sexual or Physical Assault........................................................................................................................................149

Disaster / Severe Weather Emergencies..................................................................................................................142
Tornados........................................................................................................................................................................142
Warning System..........................................................................................................................................................142
Safety Zones..............................................................................................................................................................142
Suggested Procedure.................................................................................................................................................142
Hurricanes or Tropical Storms.................................................................................................................................145
Severe Thunder Storms.............................................................................................................................................145
Flooding .....................................................................................................................................................................145

Medical Emergencies..................................................................................................................................................140
Medical Emergency....................................................................................................................................................140
Other Medical Care Situations................................................................................................................................140
What to do.................................................................................................................................................................140
First Aid......................................................................................................................................................................140

Campus Alert Notification System...........................................................................................................................138
Primary Notification..................................................................................................................................................138
Secondary Notification............................................................................................................................................138
Tertiary Notification................................................................................................................................................138

Emergency Procedures Handbook..........................................................................................................................135
Montgomery Hall........................................................................................................................................................135

School of Dance - Production Meeting Report Form.................................................................................................126
Comp Ticket List.........................................................................................................................................................123
Concert Program.......................................................................................................................................................123
Promotional Video & Display Cases..........................................................................................................................120
Press Release..............................................................................................................................................................121
Ads.............................................................................................................................................................................121

Current Personnel.....................................................................................................................................................125

Publicity.......................................................................................................................................................................118
Reception.................................................................................................................................................................118
Poster/push card.......................................................................................................................................................119
Sidewalk signs:........................................................................................................................................................120

Termination of Employment.....................................................................................................................................122

Accessing the School Archives Online.....................................................................................................................118
Download for Editing Purposes................................................................................................................................118
Broadcasting...............................................................................................................................................................118

Suggested Procedure................................................................................................................................................146

Broadcasting...............................................................................................................................................................118

Comp Ticket List.........................................................................................................................................................123
Concert Program.......................................................................................................................................................123
Promotional Video & Display Cases..........................................................................................................................120
Press Release..............................................................................................................................................................121
Ads.............................................................................................................................................................................121

Updated: 8/20/18
Fire / Smoke ................................................................................................................................. 151
Identification Procedure ........................................................................................................... 151
General Evacuation .................................................................................................................. 151
Evacuation of Persons With Disabilities .................................................................................. 151
Open Flames and Fireworks ...................................................................................................... 152
Chemical Spills ........................................................................................................................ 152
Any Other Emergency ............................................................................................................... 152
Reporting Crimes ..................................................................................................................... 152
Building Maps ........................................................................................................................ 153
  Ground Floor / Basement ....................................................................................................... 153
  First Floor ............................................................................................................................... 153
  Second Floor .......................................................................................................................... 154
  Third Floor ............................................................................................................................. 155
  Fourth Floor ........................................................................................................................... 155
Apps ........................................................................................................................................ 157
Emergency Phone Numbers and Contacts ........................................................................... 158
  Florida State University Campus Numbers ........................................................................ 158
  Tallahassee Area Numbers .................................................................................................. 158
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
- 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

Updated: 8/20/18
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. These are available wherever you purchase the apps for your device.

- myFSU Mobile: campus news, maps, directories, calendars, and access for Canvas 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](#).
The MFA Program In Dance

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

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

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

Admission, Audition and Screening
The MFA degree candidate must audition for admission into the dance major program. Auditions are held at designated periods throughout the year. 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 School 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.

Studio Practice
The graduate student in the 3-year program is expected to maintain continuous participation at the appropriate level in ballet and contemporary dance technique classes in order to be eligible for
graduation. Any exception to this standard must be approved by the chairperson of Dance after consideration by the Dance Faculty.

**The Final Creative Project (DAN 5972 - MFA Thesis)**

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 Program Director in consultation with the graduate faculty.

The content of the MFA thesis project is to be proposed by the MFA candidate 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 committee is composed of a main thesis mentor and at least two other faculty members. 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 creative thesis.

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

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

MFA Project Proposal Format
The proposal text (not including bibliography) will contain separately titled sections on the following. Text should be double-spaced, single-sided typed pages 12-point font, with 1” margins. The text section should total between 5 and 6 pages in length, not including Inspirational Materials & Bibliography.

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

Abstract – ½ page
What is your concise, persuasive explanation of the project? This should clearly summarize the project and its purpose, as well as what format the research findings will assume (choreography, paper, documentary, experiment, etc.).

Research Questions – 1-2 pages
What are the specific questions, issues, and problems you hope to tackle? What preliminary research findings informed your perspective? What kinds of research materials will you draw from in creating your thesis?

Description of Project – 1 page
What format will your project take? What elements do you foresee contributing to the overall end result? For example, in a choreographic project, how many performers or sections do you envision? How do you imagine the arc of the work might develop? Etc. This is a detailed description of the project’s ideas/format.

Discussion of Process – 1 page
How will you engage in Research & Development (R&D) for the work? What process-oriented questions or models will you undertake in relation to the scope and type of project you are developing? What R&D elements are specific to your particular project (i.e. what is entailed in mounting a site specific work, a community engagement project, or an installation?)?
Anticipated Timeline – 1 page
What are your phases for building the work over the next few semesters? This is an outline of the project’s R&D stages, including anticipated deadlines (even if general).

Significance – ½ page
What contribution will this study make to your professional goals? Why is this research important to you at this stage in your career? What new point of view/discovery does this project offer you?

Media Archive of Inspirational Materials (as long as necessary)
This section presents materials of any form that are inspirational to the thesis, including an annotation that links the inspiration to the project. Materials may be posted to an online media archive, accessible by the student and faculty.

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

The Comprehensive Examination
The MFA student is required to successfully complete a final comprehensive examination consisting of two phases: written and oral. This final comprehensive examination is scheduled by the Graduate Program Director. The written portion takes place at the end of the student’s final term and the oral defenses are held during the exam week of the corresponding semester.

The student must enroll in DAN 5960 (Master’s Comprehensive Exam) for the term in which the exam will occur. DAN 5960 is a non-credit course.
MFA Three-Year Curriculum*
Effective Fall 2017

**MILESTONE EXPERIENCES**

<table>
<thead>
<tr>
<th>Milestone</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN5960 Master's Comprehensive Exam</td>
<td>0</td>
</tr>
<tr>
<td>DAN8976 Master's Thesis Defense</td>
<td>0</td>
</tr>
</tbody>
</table>

**CORE AREAS**

(required credit hours vary per area)

<table>
<thead>
<tr>
<th>Studio Practice/Studies</th>
<th>Design/Composition</th>
<th>Contextual Practice/Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA5118 Contemporary Dance and DAA5218 Ballet (12)</td>
<td>DAA5618 Choreography (3)</td>
<td>DAE5305 Science of Dance Training (3)</td>
</tr>
<tr>
<td>DAN5190 Theory &amp; Practice in Dance Technique (2)</td>
<td>DAA5648 Choreographic Projects (2)</td>
<td>DAN514X ADS Dance History (3)</td>
</tr>
<tr>
<td>DAA5688r Contemporary Dance Ensemble (1)</td>
<td>DAN5158 Theory of Dance Performance and Directing (3)</td>
<td>DAN5191 Seminar in Dance Research (3)</td>
</tr>
<tr>
<td>DAA5698r Dance Performance (1–2)</td>
<td>DAN5508 Visual Design for Choreography (3)</td>
<td>DAN5659 Music Praxes in Dance (2)</td>
</tr>
</tbody>
</table>
| DAE5940 Supervised Teaching in Studio Practice Courses (2) | DAN5590 Studies in Dance Technology (2) | **ELECTIVE AREAS**

(minimum of 4 credits per area)

<table>
<thead>
<tr>
<th>Studio Practice/Studies</th>
<th>Design/Composition</th>
<th>Contextual Practice/Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA5118r Contemporary Dance (2)</td>
<td>DAA5648 Choreographic Projects (2)</td>
<td>DAE5387 Dance History Pedagogy (3)</td>
</tr>
<tr>
<td>DAA5218r Ballet (2)</td>
<td>DAN5468 Documentation Techniques (3)</td>
<td>DAE5940 Supervised Teaching in Contextual Practice Courses (2)</td>
</tr>
<tr>
<td>DAA5688r Dance Ensemble (1)</td>
<td>DAN5591 Dance &amp; Video (3)</td>
<td>DAN 5126r Current Issues in Dance History, Theory, and Research (1-3)</td>
</tr>
<tr>
<td>DAA5698r Dance Performance (1–2)</td>
<td>DAN5596 Photography for Dance (2)</td>
<td>DAN5128 Theory of Dance (3)</td>
</tr>
<tr>
<td>DAE5940 Supervised Teaching in Studio Practice Courses (2)</td>
<td>DAN5905r Directed Individual Study (2–3)</td>
<td>DAN514x ADS Dance History (3 ea)</td>
</tr>
<tr>
<td>DAN5905r Directed Individual Study in Studio Practice (2–3)</td>
<td>DAN5930r Special Topics: Design/Composition (1–3)</td>
<td>DAN 5193 Hist. of African American Social Dance 20th Century (3)</td>
</tr>
<tr>
<td>DAN5930r Special Topics: Studio Practice (1–3)</td>
<td>DAN5972r MFA Thesis (up to 2 extra credits beyond required 6 hours)</td>
<td>DAN 5194 Dancing in the Movies (3)</td>
</tr>
<tr>
<td><strong>Total Credits = 14</strong></td>
<td><strong>Total Credits = 21</strong></td>
<td><strong>Total Credits = 11</strong></td>
</tr>
</tbody>
</table>

**Total Area Elective Credits = 20**

Degree Total = 66 credits

* Attendance at School of Dance Forums throughout the year is expected in addition to enrolled coursework. Each term a number of the forums will focus on particular topics pertinent to the graduate curriculum.

** Coursework in Musculo-Skeletal Anatomy is a prerequisite for the degree. Remedial work in Dance Kinesiology outside of the program map will be required if this condition has not been met by start of the program and will need to be completed prior to enrollment in DAE5305.

Updated: 8/20/18
School of Dance MFA Course Map

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

### Year 1

**Fall 1**
- DAA5118/5218 Technique: 2 hours
- DAN5650 Music Praxes in Dance: 2 hours
- DAA5648 Choreographic Project: 2 hours
- DAN 5149 Dance Studies*: 3 hours

**TOTAL:** 9 hours

**Spring 1**
- DAA5118/5218 Technique: 2 hours
- DAN5190 Theory & Practice in Dance Technique: 2 hours
- DAN5191 Seminar in Dance Research: 3 hours
- DAN5592 Screendance Composition: 2 hours

**TOTAL:** 9 hours

### Year 2

**Fall 2**
- DAA5118/5218 Technique: 2 hours
- DAN5158 Theory of Dance Performance and Directing: 3 hours
- DAA5618 Choreography: 3 hours
- DAE5305 Science of Dance Training: 3 hours
- Elective: 1 hour

**TOTAL:** 12 hours

**Spring 2**
- DAA5118/5218 Technique: 2 hours
- DAN5590 Studies in Dance Technology: 2 hours
- DAN5508 Visual Design for Choreography: 3 hours
- Electives: 5 hours

**TOTAL:** 12 hours

### Year 3

**Fall 3**
- DAA5118/5218 Technique: 2 hours
- DAN5972r. MFA Thesis: 3 hours
- Electives: 7 hours

**TOTAL:** 12 hours

**Spring 3**
- DAA5118/5218 Technique: 2 hours
- Electives: 7 hours
- DAN5972r. MFA Thesis: 3 hours
- DAN8976 Master’s Thesis Defense: 0 hours
- DAN5960 Master’s Comprehensive Exam: 0 hours

**TOTAL:** 12 hours

**TOTAL DEGREE HOURS: 66**
Name _____________________________________________ Student Number___________________

Email/Phone: __________________________________________________________________________

First Semester as MFA: ___________________          Anticipated Graduation Date__________________

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

DANCE TECHNIQUE (12 Hours)

<table>
<thead>
<tr>
<th>Ballet &amp;/or Contemporary Dance</th>
<th>Semester Taken</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA _______________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>____________________________</td>
<td>___</td>
<td>___</td>
</tr>
</tbody>
</table>

TOTAL TECHNIQUE ___

ACADEMIC STUDIES (11 Hours)

<table>
<thead>
<tr>
<th>ACADEMIC STUDIES</th>
<th>Semester Taken</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN 5650 – Music Praxes in Dance</td>
<td>___</td>
<td>2</td>
</tr>
<tr>
<td>DAN 5___ – Dance History/Studies</td>
<td>___</td>
<td>3</td>
</tr>
<tr>
<td>DAN 5191 – Seminar in Dance Research</td>
<td>___</td>
<td>3</td>
</tr>
<tr>
<td>DAE 5305 – Science of Dance Training</td>
<td>___</td>
<td>3</td>
</tr>
<tr>
<td>DAN 5960 – Masters Comprehensive Exam</td>
<td>___</td>
<td>0</td>
</tr>
</tbody>
</table>

TOTAL ACADEMIC STUDIES 11
<table>
<thead>
<tr>
<th>STUDIO STUDIES (23 Hours)</th>
<th>Semester Taken</th>
<th>Grade</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA 5648 – Choreographic Project</td>
<td>_____</td>
<td>_____</td>
<td>2</td>
</tr>
<tr>
<td>DAN 5190 – Theory &amp; Practice/Technique</td>
<td>_____</td>
<td>_____</td>
<td>2</td>
</tr>
<tr>
<td>DAN 5592 – Screendance Composition</td>
<td>_____</td>
<td>_____</td>
<td>2</td>
</tr>
<tr>
<td>DAN 5158 – Performance and Directing</td>
<td>_____</td>
<td>_____</td>
<td>3</td>
</tr>
<tr>
<td>DAN 5618 – Choreography</td>
<td>_____</td>
<td>_____</td>
<td>3</td>
</tr>
<tr>
<td>DAN 5590 – Studies in Dance Technology</td>
<td>_____</td>
<td>_____</td>
<td>2</td>
</tr>
<tr>
<td>DAN 5508 – Visual Design for Choreography</td>
<td>_____</td>
<td>_____</td>
<td>3</td>
</tr>
<tr>
<td>DAN 5972 – MFA Thesis (5972.1)</td>
<td>_____</td>
<td>_____</td>
<td>3</td>
</tr>
<tr>
<td>DAN 5972 – MFA Thesis (5972.2)</td>
<td>_____</td>
<td>_____</td>
<td>3</td>
</tr>
<tr>
<td>DAN 8976 – Master’s Thesis Defense</td>
<td>_____</td>
<td>_____</td>
<td>0</td>
</tr>
</tbody>
</table>

TOTAL STUDIO STUDIES 23

<table>
<thead>
<tr>
<th>ELECTIVES (20 Hours)</th>
<th>Semester Taken</th>
<th>Grade</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td></td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
</tbody>
</table>

TOTAL ELECTIVES ____

Updated: 8/20/18
MFA Returning Professional Criteria

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

1. Minimum of seven years in a national 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.

5. Students who are designated Returning Professionals by the faculty have significant latitude in shaping their curriculum with faculty approval.
# School of Dance MFA Course Map for Returning Professionals
## Accelerated Program

NOTE: This is a suggested plan.

### Fall 1
- Studio Practice* 2 hours
- DAN5650 Music Praxes in Dance 2 hours
- DAA5648 Choreographic Projects* 2 hours
- Dance Studies* 3 hours
- DAN5158 Theory of Dance Performance and Directing 3 hours
- DAA5618 Choreography 3 hours
- DAE5305 Science of Dance Training* 3 hours

**TOTAL: 12 hours**

### Spring 1
- Studio Practice* 2 hours
- DAN5190 Theory & Practice in Dance Technique* 2 hours
- DAN 5191 Seminar in Dance Research*** 3 hours
- DAN5592 Screendance Composition** 2 hours
- DAN5590 Studies in Dance Technology** 2 hours
- DAN5508 Visual Design for Choreography* 3 hours

**TOTAL: 12 hours**

### Summer 1
- Electives (20 credits required in total for degree)

### Year 2
#### Fall 2
- Studio Practice* 2 hours
- Required courses not taken in Fall Year 1 hours vary****
- Electives hours vary****

**TOTAL: 12 hours**

#### Spring 2
- Studio Practice* 2 hours
- Required courses not taken in Spring Year 1 hours vary****
- Electives hours vary****
- DAN5972r. Creative Thesis: Development & Production 3 hours
- DAN8976 Master’s Thesis Defense 0 hours
- DAN5960 Master’s Comprehensive Exam 0 hours

**TOTAL: 12 hours**

#### Summer 2
- Electives (20 credits required in total for degree)

**TOTAL DEGREE HOURS: 66**

* Recommended to take this semester unless there are special circumstances.
** Recommended to take this semester for students interested in Technology for their thesis projects.
*** Required this semester.
**** Credit hours vary due to your designed map.

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

*Updated: 8/20/18*
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 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 School standards. A probationary period may be established if a student is having difficulty and needs special attention. The amount of work required, in addition to the minimum dance curricular requirements and the minimum University-wide requirements, depends upon the student’s undergraduate preparation.

Programs of Study

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 Graduate Program Director. The student must also complete the university-wide requirement regarding foreign language proficiency. This requirement
may be met by one of the following: 1) Achieving a satisfactory performance on the Graduate School Foreign Language Test; 2) Labanotation or Laban Analysis (Effort Shape) coursework with a 3.0 (B) average; 3) Completion of twelve semester hours of college level foreign language; 4) Four years of a single language at the high school level. Credit for foreign language courses may not be counted toward elective requirements.

Normative time for degree completion is four semesters.

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

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

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

**ADS Thesis Proposal**

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

The proposal will consist of two parts:

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

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

The sequence of procedures:

- Before 12th week of second semester: Students must identify and confirm, in consultation with the Graduate Program Director, a main thesis mentor.
- Early in third semester: Students, in consultation with thesis mentor, identify and confirm full committee for proposal defense.
- Before 12th week of third semester: Submission of written proposal to committee. It is expected that the student and mentor will have worked through several drafts of the proposal prior to submission.
- Exam week of third semester: Proposal defenses.
*Note: Thesis track ADS students may defend their proposals at the beginning of semester two if ready, in consultation with their committee, and with the approval of the Graduate Program Director.

Proposals will be evaluated on the following criteria:

- Clarity and coherence of the proposed project
- Feasibility of the plan
- Appropriateness of the planning, approach, and procedures
- Adherence to the proposal format
- Sophistication of thought

**ADS Thesis Proposal Format**

The proposal text (not including bibliography) will contain separately titled sections on the following. Text should be double-spaced, single-sided typed pages 12-point font, with 1” margins. The text section should total between 5 and 6 pages in length, not including Inspirational Materials & Bibliography.

**Title Page**

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

**Abstract – ½ page**

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

**Research Questions – 1-2 pages**

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

**Description of Project – 1 page**

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

**Discussion of Process – 1 page**

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

**Anticipated Timeline – 1 page**

What are your phases for building the work over the next few semesters? This is an outline of the project’s R&D stages, included anticipated deadlines (even if general).
Significance – ½ page
What contribution will this study make to your professional goals? Why is this research important to you at this stage in your career? What new point of view/discovery does this project offer you?

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

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

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

ADS Thesis Track: Required Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN 5191</td>
<td>Seminar in Dance Research</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5147</td>
<td>Dance in the Global Gulf</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5148</td>
<td>Dance Migrations and Mobilities</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5149</td>
<td>Contemporary Stage &amp; Social Movements</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5128</td>
<td>Theory of Dance</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5930</td>
<td>Special Topics in Dance</td>
<td>03</td>
</tr>
<tr>
<td>DAN 5973</td>
<td>Master’s Thesis in American Dance Studies</td>
<td>06</td>
</tr>
<tr>
<td>DAN 8976</td>
<td>Master’s Thesis in Dance Defense</td>
<td>00</td>
</tr>
<tr>
<td></td>
<td>Elective Courses (see below)</td>
<td>12</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>36</strong></td>
</tr>
</tbody>
</table>

ADS Thesis Track: Possible Elective Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA 5118</td>
<td>Graduate Contemporary Dance (1-3)</td>
</tr>
<tr>
<td>DAA 5218</td>
<td>Graduate Ballet (1-3)</td>
</tr>
<tr>
<td>DAA 5618</td>
<td>Choreography (3)</td>
</tr>
<tr>
<td>DAA 5648</td>
<td>Choreographic Project (2-6) Repeatable to 10 hrs</td>
</tr>
<tr>
<td>DAA 5688</td>
<td>Dance Ensemble (1) Repeatable up to 3 hrs</td>
</tr>
<tr>
<td>DAA 5698</td>
<td>Dance Performance (1-2) Repeatable up to 10 hrs</td>
</tr>
<tr>
<td>DAE 5387</td>
<td>Dance History Pedagogy (3)</td>
</tr>
<tr>
<td>DAE 5980</td>
<td>Supervised Teaching (2) Max. of 3 cr. may apply to master’s degree</td>
</tr>
<tr>
<td>DAN 5158</td>
<td>Theory of Dance Performance &amp; Directing (3)</td>
</tr>
<tr>
<td>DAN 5190</td>
<td>Theory &amp; Practice in Dance Technique (3)</td>
</tr>
<tr>
<td>DAN 5191</td>
<td>Seminar in Dance Research (3) Repeatable to 6 hrs.</td>
</tr>
</tbody>
</table>

Updated: 8/20/18
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
Approved courses in departments of Theater, Art, History, Women’s Studies, and other Humanities

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 twenty-one (21) semester hours of required courses, including three (3) semester hours of a seminar in dance research, nine (9) semester hours in American dance history, three (3) semester hours in dance theory, three (3) semester hours in special topics in dance, and three (3) hours in a Directed Individual Study culminating in a Capstone Experience. Additionally, the student must earn eighteen (18) 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.

Normative time for degree completion is four semesters.

Comprehensive Examination
The ADS student pursuing the course intensive option 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 Program Director. The written portion takes place at the end of the student’s final term and the oral defenses are held during the exam week of the corresponding semester.

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.

ADS Capstone Experience (DAN 5905 – Directed Individual Study)
To fulfill graduation requirements, the successful completion of an ADS Capstone project (DAN 5905) is required. The capstone is a project that substantively synthesizes the student’s unique curricular experience. The project must meet the approval of the Graduate Program Director and the graduate faculty mentoring the candidate’s individual program.
The content of the ADS capstone project is to be proposed by the ADS candidate and approved in concept by the Capstone Project Committee by the candidate’s third term (See below for proposal information and format). The committee is composed of a main capstone mentor and at least two other faculty members. Capstone mentors serve as research and creative mentors and give advisement and final approval.

**ADS Capstone Proposal**

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

The proposal will consist of two parts:
- A written project proposal
- A presentation and defense of the proposal to the faculty thesis committee

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

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

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

**ADS Course Intensive Proposal Format**

The proposal text (not including bibliography) will contain separately titled sections on the following. Text should be double-spaced, single-sided typed pages 12-point font, with 1” margins. The text section should total between 5 and 6 pages in length, not including Inspirational Materials & Bibliography.

**Title Page**
Abstract – ½ page
What is your concise, persuasive explanation of the project? This should clearly summarize the project and its purpose, as well as what format the research findings will assume (choreography, paper, documentary, experiment, etc.).

Research Questions – 1-2 pages
What are the specific questions, issues, and problems you hope to tackle? What preliminary research findings informed your perspective? What kinds of research materials will you draw from in creating your thesis?

Description of Project – 1 page
What format will your project take? What elements do you foresee contributing to the overall end result? For example, in a choreographic project, how many performers or sections do you envision? How do you imagine the arc of the work might develop? Etc. This is a detailed description of the project’s ideas/format.

Discussion of Process – 1 page
How will you engage in Research & Development (R&D) for the work? What process-oriented questions or models will you undertake in relation to the scope and type of project you are developing? What R&D elements are specific to your particular project (i.e. what is entailed in mounting a site specific work, a community engagement project, or an installation?)?

Anticipated Timeline – 1 page
What are your phases for building the work over the next few semesters? This is an outline of the project’s R&D stages, included anticipated deadlines (even if general).

Significance – ½ page
What contribution will this study make to your professional goals? Why is this research important to you at this stage in your career? What new point of view/discovery does this project offer you?

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

Annotated Bibliography (as long as necessary)
- The bibliography should represent the variety and scope of sources available and a balance of types of sources appropriate to the study & formatted in the Chicago Manual of Style.
- Consult the online quick guide: http://www.chicagomanualofstyle.org/tools_citationguide.html
- Each entry should explain the core thesis or ideas of the sources, as well as the relevance of the source to the project.
ADS Course Intensive: Required Courses

DAN 5191  Seminar in Dance Research  03
DAN 5147  Dance in the Global Gulf  03
DAN 5148  Dance Migrations and Mobilities  03
DAN 5149  Contemporary Stage & Social Movements  03
DAN 5128  Theory of Dance  03
DAN 5930  Special Topics in Dance  03
DAN 5905  DIS: Capstone in American Dance Studies  03
DAN 5960  Master’s in Dance Comprehensive Exam  00
Elective Courses (see below)  18
Total: 39

ADS Course Intensive: Possible Elective Courses

DAA 5118  Graduate Contemporary Dance (1-3)
DAA 5218  Graduate Ballet (1-3)
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 5387  Dance History Pedagogy (3)
DAE 5980  Supervised Teaching (2) Max. of 3 cr. may apply to master’s degree
DAN 5158  Theory of Dance Performance & Directing (3)
DAN 5190  Theory & Practice in Dance Technique (3)
DAN 5191  Seminar in Dance Research (3) Repeatable 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
Approved courses in departments of Theater, Art, History, Women’s Studies, and other Humanities

Updated: 8/20/18
School of Dance MA-ADS Course Map

NOTE: This is a suggested course plan and varies according to the student’s individual focus, courses offered, the amount of work completed, and any remedial work required for the degree. Note: Dance Studies course numbers are DAN 5147, 5148, 5149 and vary per semester.

**Thesis Route**

**Term 1**
- DAN 5128 Theory of Dance 03
- DAN 5149 Dance Studies 03
- Movement Experience 03
- TOTAL 09

**Term 2**
- DAN 5191 Seminar in Dance Research 03
- Dance Studies 03
- Elective 03
- TOTAL 09

**Term 3**
- DAN 5973 Thesis 03
- Dance Studies 03
- Elective 03
- TOTAL 09

**Term 4**
- Elective 03
- DAN 5973 Thesis 03
- DAN 5930 Special Topics in Dance 03
- DAN8976 Master’s Thesis Defense 00
- TOTAL 09

**TOTAL DEGREE HOURS: 36**

**Course Intensive**

**Term 1**
- DAN 5128 Theory of Dance 03
- DAN 5149 Dance Studies 03
- Movement Experience 03
- TOTAL 09

**Term 2**
- DAN 5191 Seminar in Dance Research 03
- Dance Studies 03
- Elective 03
- TOTAL 09

**Summer I**
May elect to complete 1-3 elective hours via DAN5940: Dance Internship

**Term 3**
- Dance Studies 03
- Elective 03
- Electives 3-6*
- TOTAL 9-12

**Term 4**
- DAN 5905 Capstone 03
- DAN 5930 Special Topics in Dance 03
- DAN5960 Comprehensive Exams 00
- Electives 3-6*
- (taking degree to 39 hours)
- Total 9-12

**TOTAL DEGREE HOURS: 39**

Elective credits vary in Terms 3 and 4.
Master of Arts in American Dance Check Sheet

Name ___________________________________________ Anticipated Graduation ______________
Email/Phone:____________________________________

Special Program:    NYC ________    Paris ________    Valencia ________    TRACK:_________________

<table>
<thead>
<tr>
<th>CORE REQUIRED COURSES (18 Hours)</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN 5147 – Global Gulf</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 5148 – Migrations &amp; Mobilities</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 5149 – Contemp. Stage/Social Movements</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 5191 – Seminar in Dance Research</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 5128 – Theory of Dance</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 5930 – Special Topics in Dance</td>
<td></td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ELECTIVES (12 Hours)</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THESIS TRACK (6 Hours)</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAN 5973 – Master's Thesis (5973.1)</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 5973 – Master's Thesis (5973.2)</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 8976 – Master's Thesis Defense</td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COURSE INTENSIVE TRACK (9 Hours)</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elective: ___________________________</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Elective: ___________________________</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 5905 – Capstone Project (DIS)</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DAN 5960 – Master’s Comprehensive Exam</td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADDITIONAL REQUIREMENTS</th>
<th>HOW SATISFIED</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement Experience</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MA Program in Dance
Major in Studio and Related Studies

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

Admission, Audition, and Screening
The Master of Arts degree candidate with a major in studio and related studies must have 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 Graduate Program Director. Students are required to investigate possibilities for elective courses which relate to their areas of interest, deepen their understanding of dance studio studies, and provide a significant investigation into one or more related areas of study which will impact their particular contribution to the field of dance upon graduation. Individual programs are planned by the student with approval of the Graduate Program Director.

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 Program Director and the graduate faculty mentoring the candidate’s individual program.

Normative time for degree completion is four semesters.

SRS Capstone Experience (DAN 5905 – Directed Individual Study)

To fulfill graduation requirements, the successful completion of an SRS Capstone project (DAN 5905) is required. The capstone is a project that substantively synthesizes the student’s unique curricular experience and generally constitutes three (3) credit hours. The project must meet the approval of the Graduate Program Director and the graduate faculty mentoring the candidate’s individual program.

The content of the SRS capstone project is to be proposed by the SRS candidate and approved in concept by the Capstone Project Committee by the candidate’s third term (see below for proposal information and format). The committee is composed of a main capstone mentor and at least two other faculty members. Capstone mentors serve as research and creative mentors and give advisement and final approval.

SRS Capstone Proposal

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

The proposal will consist of two parts: a written project proposal; and a presentation and defense of the proposal to the faculty thesis committee.

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

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

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

SRS Capstone Proposal Format
The proposal text (not including bibliography) will contain separately titled sections on the following. Text should be double-spaced, single-sided typed pages 12-point font, with 1” margins. The text section should total between 5 and 6 pages in length, not including Inspirational Materials & Bibliography.

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

Abstract – ½ page
What is your concise, persuasive explanation of the project? This should clearly summarize the project and its purpose, as well as what format the research findings will assume (choreography, paper, documentary, experiment, etc.).

Research Questions – 1-2 pages
What are the specific questions, issues, and problems you hope to tackle? What preliminary research findings informed your perspective? What kinds of research materials will you draw from in creating your thesis?

Description of Project – 1 page
What format will your project take? What elements do you foresee contributing to the overall end result? For example, in a choreographic project, how many performers or sections do you envision? How do you imagine the arc of the work might develop? Etc. This is a detailed description of the project’s ideas/format.

Discussion of Process – 1 page
How will you engage in Research & Development (R&D) for the work? What process-oriented questions or models will you undertake in relation to the scope and type of project you are developing? What R&D elements are specific to your particular project (i.e. what is
entailed in mounting a site specific work, a community engagement project, or an installation?)?

Anticipated Timeline – 1 page
What are your phases for building the work over the next few semesters? This is an outline of the project’s R&D stages, included anticipated deadlines (even if general).

Significance – ½ page
What contribution will this study make to your professional goals? Why is this research important to you at this stage in your career? What new point of view/discovery does this project offer you?

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

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

Required Courses
DAA 5218  Ballet and/or DAA 5118 Contemporary  08
DAN 5191  Seminar in Dance Research  03
DAA 5618  Choreography  03
DAA 5648  Choreographic Project  02
DAN 5805  Directed Individual Studies (capstone experience)  03
Elective Courses (see below)  17
Total:  36

Possible Elective Courses
DAA 5118  Graduate Contemporary Dance (1-3)
DAA 5218  Graduate Ballet (1-3)
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 5387  Dance History Pedagogy (3)
DAE 5980  Supervised Teaching (2) Max. of 3 cr. may apply to master’s degree
DAN 5128  Theory of Dance (3)
DAN 5147  Dance in the Global Gulf
DAN 5148  Dance Migrations and Mobilities
DAN 5149  Contemporary Stage & Social Movements
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

School of Dance MA-Studio & Related Studies Course Map

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

**Term 1**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA 5118/5218</td>
<td>Contemporary/Ballet</td>
<td>02</td>
</tr>
<tr>
<td>DAA 5648</td>
<td>Choreographic Project</td>
<td>02</td>
</tr>
<tr>
<td></td>
<td>Electives</td>
<td>05</td>
</tr>
</tbody>
</table>
TOTAL 09

Term 2
DAA 5118/5218 Contemporary/Ballet 02
DAN 5191 Seminar in Dance Research 03
Electives 04
TOTAL 09

Term 3
DAA 5118/5218 Contemporary/Ballet 02
DAN 5618 Choreography 03
Electives 04
TOTAL 09

Term 4
DAA 5118/5218 Contemporary/Ballet 02
Electives 04
DAN 5905 Capstone Experience 03
TOTAL 09

TOTAL DEGREE HOURS: 36

Master of Arts in Dance Check Sheet

Last Updated 5/12/17

Name _____________________________________________  Student Number___________________

Email/Phone: _______________________________________________________________________

First Semester as SRS: _______________  Anticipated Graduation Date ________________

Special Program:  NYC ________  Paris ________  Valencia ________  Arts/Community ________
### REQUIRED CORE PROGRAM (21 Hours)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAA 5218 and/or DAA 5118</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BALLET OR CONTEMPORARY (8)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAN 5191 Seminar in Dance Research (3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAN 5618 Choreography (3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAN 5648 Choreographic Project (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAN 5905 Directed Individual Study</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3; Capstone Experience)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL REQUIRED COURSES**

### ELECTIVES (17 Hours)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
<th>Credit Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL ELECTIVES**

### CAPSTONE EXPERIENCE

- **Approved Project Title:**

- **Project Advisor:**
School of Dance Immersive Curricular Programs

The School of Dance offers two distinct programs throughout the year that enhance students’ on-campus graduate education. In addition to the two programs below, SOD faculty also regularly teach dance and culture courses as part of the summer FSU Valencia program. For a full listing of FSU’s international programs and study centers, visit: https://www.international.fsu.edu

FSU in NYC
A one-semester program, FSU in NYC is tailored to be a gateway to the dance world. Everything dovetails together—classes, experiential activities, performances, and internships—to provide meaningful information about how to analyze the workings of the “dance ecosystem” and think about how to best fit in. FSU in NYC is open to seniors and graduate students, and welcomes students from other arts disciplines, as well as other universities. Students learn the reality of arts administration (rather than theory), working in the trenches of arts organizations. Students learn practical business skills and fundraising strategies, along with how they are used by a company or in an organization. This has been especially beneficial for those who elect to remain or return to New York City.

The core FSU in NYC program is 12 semester hours (subject to change), all of which count towards graduate elective credit:
- DAN 5950-01: New York City: Arts & Resources I (3 cr)
- DAN 5950-02: New York City: Arts & Resources II (3 cr)
- DAN 5940: Dance Internship (3 cr)
- DAA 5618: Choreography (3 cr)

There are yearly informational sessions, usually held in late January/early February, before applications are due. For more information, consult: http://dance.fsu.edu/programs-2/fsu-in-nyc/

FSU Dance in Paris
Coordinated through FSU’s International Programs, two courses have been designed to immerse the dance enthusiast in a unique curriculum of study combining technique classes at various dance académies and conservatoires in Paris with dance history and cultural sites. Included in students’ experiences are visits to the Château de Versailles, Musée de l’Orangerie, and Musee d’Orsay, and opportunities to attend performances at the Palais Garnier, Théâtre National de Chaillot and other venues. Activities will serve to provide insights into European and cultural perspectives as they relate to Dance and Art.
School of Dance Graduate Assistantships

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

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

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

The general studies dance program offers courses in a variety of dance forms, to include but not limited to ballet and contemporary dance, 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 Anjali Austin. 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 Coordinator 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 Coordinator 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 Chair and the Coordinator 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.

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

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

**Teaching Observations and Professional Workshops**

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, 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 Coordinator of the General Studies Dance Program 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](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
ofacs@admin.fsu.edu
http://financialaid.fsu.edu/

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

Office of Graduate Fellowships and Awards
Strozier Library
116 Honors Way
Tallahassee, FL 32306
850.644.8132
Combined BFA/MA Degree

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

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

Requirements for admission include: an overall Grade Point Average (GPA) of 3.0; a GPA of 3.0 in all dance coursework, successful obtainment of proficiency in dance technique, as defined by the School of Dance; and a formal application to the Graduate School and School of Dance.

Undergraduate students engaged in the combined degree program may register for six (6) hours of graduate level coursework during each semester of their senior year, provided that students obtain approval of the Dean of the College of Fine Arts, School of Dance Chair, and the course instructor. Students may apply twelve (12) hours of graduate credit towards both their BFA and MA in Dance degrees. Undergraduate seniors enrolled in courses for graduate credit may not carry a semester load of more than fifteen (15) credit hours. Students must have eligibility of combined degree participation certified in the Office of the University Registrar before seeking Dean and instructor approval.

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

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

1. BFA + MA-American Dance Studies
   The MA with a focus on American Dance Studies (ADS) offers students the opportunity to immerse themselves in dance studies, including embodied research in the areas of history and theory and/or work in dance administration. ADS candidates may select from a written thesis track (36 hours) in preparation for PhD coursework or a course intensive track (39 hours) in preparation for professional placement in the field. The ADS curriculum supports critical thinking and scholarship as contexts for delving into history, theory, dramaturgy, ethnography, and other aspects of the dance field that add richness to intellectual art making. For more information, see: http://dance.fsu.edu/programs-2/academic-programs/ma-studio-and-related-studies/american-dance-studies/.

General MA-American Dance Studies Map

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Spring Semester</th>
</tr>
</thead>
</table>
### Senior Year

6 hours graduate coursework each semester in addition to remaining BFA degree requirements

- DAN5147: Dance History I (3 hours)
- Graduate Studio Practice (3 hours)

### Graduate Year

12 hours graduate coursework each semester

- DAN5149: Dance History III (3 hours)
- DAN5128: Dance Theory (3 hours)
- Dance Electives (3 hours)
- MA Thesis (3 hours)

- DAN5148: Dance History II (3 hours)
- Current Issues in Dance (3 hours)
- Dance Electives (6 hours)
- MA Thesis or Capstone (3 hours)

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

### 2. BFA + MA-Studio & Related Studies

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

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

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>Fall Semester</th>
<th>Spring Semester</th>
</tr>
</thead>
</table>
| 6 hours graduate coursework each semester in addition to remaining BFA degree requirements | • DAN5648: Choreography Projects (2 hours)  
• Dance Elective (4 hours) | • DAN5191: Seminar in Dance Research (3 hours)  
• Elective (3 hours) |
| Graduate Year                    | • Graduate Dance Technique (2 hours)   
• DAN5618: Choreography (3 hours)  
• Dance Electives (7 hours) | • Graduate Dance Technique (2 hours)  
• Dance Electives (7 hours)  
• DAN5905: Capstone (3 hours) |
List of Approved Graduate Courses available to Undergraduates:
Credits will be designated as applicable to the graduate program after the student receives the bachelor’s degree and matriculates.

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

The School of Dance assessment process is intended to help in the advisement of students toward their successful progress and completion of the dance program. It is an opportunity for students 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.

Criteria for Student Assessment

The following areas guide faculty assessment and frame committee oversight:

1) Citizenship
2) Academic Standing/GPA Requirements/Proficiency/Performance Eligibility
3) Attendance
4) Wellness
5) Rehearsal Commitments/Extra-Curricular Activities/Casting Opportunities
6) Production Hours
7) Other
Assessment Conference Categories and Timings

- **Student Request** (A student may request to meet with the committee at any of the four meeting times throughout the year.)

- **Committee Request** (The committee may request that any student sign up for an assessment conference, if it is deemed necessary by the faculty or committee. This may occur during any of the four meeting times throughout the year.)

- **New Student Milestone** (If needed, freshmen, 1st year grads, and new transfer students will attend an assessment conference at the end of fall semester. Students not scheduled for an assessment conference will be notified.)

- **Midpoint Milestone** (All sophomores will attend an assessment conference at the end of spring semester or at the halfway point of completing the BFA curriculum.)

- **Graduating Senior Milestone** (All graduating seniors will attend an assessment conference at the end of their graduating semester. This will also serve as an exit interview.)

Assessment Conferences for 2nd and 3rd year grads will not be mandatory (but may be requested) due to the extensive mentoring in the proposal process, thesis project, and comprehensive exam/oral defense.

Failure to sign up or attend an Assessment Conference may result in an additional absence for Ensemble (undergrads), which could require a make-up assignment.

**Midpoint Milestone 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 halfway point of completing the BFA 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 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 School of Dance performance organizations or clubs not sponsored by the School of Dance, i.e. Tallahassee Ballet, World Ballet, Golden Girls, Mahogany, 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 this 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.
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 Jeff Bray, Academic Program Manager who will register the student for the course.
- Signature of SOD chairperson secured.
- 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 holy days (for your religion)
- Travel in which you are an official representative of the university
- Documented illness
- Death and other documented crises 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. There is a Professional Development form on the School Intranet site that can be downloaded, filled out, and presented to faculty to request an excused absence for this type of professional development.
Dress Code for Dance Majors for Studio Technique Classes

Ballet

Level 1
• Women wear leotards (black or blue), with pink or flesh tone tights worn underneath the leotard, and ballet shoes (no socks). The color of the ballet shoes should match the tights. Ladies with pointe work experience are encouraged to wear pointe shoes for class. Hair should be secured up and away from the face. No pony tails please.

• Men wear full-length tights, T-shirts and ballet shoes. Ballet shoe color should match the tights, be skin toned or use white socks for white shoes.

Levels 2 & 3 and Graduate Ballet

* Instructors will inform students of their dress code preferences at the beginning of their rotations.

Contemporary Dance

All Levels
• Men & Women: close-fitting 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.

Course Evaluations

Each term, all students will be asked by faculty to fill out University evaluation forms online.

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 Studio, 404 and Blackbox. Undergraduates are granted access to all studios and labs from 7:30 am to 10:00 pm, Monday through Friday, except for the Tech Studio, 404 and Blackbox. On Saturdays undergraduates have access to all studios from 8:00 am until 5:00 pm and to labs only (except for those with access to the Tech Studio) until 10:00 pm. On Sundays undergrads have access to labs only (except for those with access to the Tech Studio) from 8:00 am until 10:00 pm. Instructors will request access for those students and graduate assistants who have taken or are currently participating in courses held in the Tech Studio.

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 Classroom (Room 119)

Computer Stations

The Computer Classroom 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 Classroom. Users will need to have funds available on their FSU card in order to use the printer.

Technology Equipment Available for Circulation

A list of available equipment for circulation may be found on the intranet. Available equipment may include prosumer cameras, tripods, dollies, lighting equipment, video monitors, projectors, audio recording equipment, and accessories. Some items have restricted access and are only available after having had specialized training.

When checking out equipment:

1. Reserve the equipment on the intranet site well in advance.
2. As part of the reservation process, you will be asked to identify when and where the equipment will be used. Please be considerate of the amount of time you will have the equipment in your possession. Only reserve the equipment for the time you need it and return it promptly after use.
3. All equipment in both the Computer Classroom and Tech Studio must be checked out and in with the assistance of the lab staff. Please see posted schedule of lab staff hours.
4. Work with lab staff to complete the appropriate forms upon check out.
5. When checking out any equipment, inventory the contents 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.
6. Equipment may not be left unattended at any time! Properly secure all equipment under lock and key to prevent theft.

When returning equipment:
1. Meet with the lab staff to inventory the items checked out to ensure that nothing is missing and complete the check in process. Once again, check the schedule for lab staff hours to ensure that someone will be available to complete check in.
2. Before leaving, have the lab staff confirm that all equipment and accessories were returned properly. Failure to comply with these checkout procedures may result in loss of equipment privileges.

**Computer Classroom 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 staff are allowed behind the lab counter and inside the lab closet.
- You are responsible for your own data. Files should be regularly backed up to a personal external hard drive. The School of Dance is not responsible for any data stored on lab computers or servers, and at times without notice may move or remove files to keep lab computers running properly. Please see lab staff if you need instruction on how to back up your data. This is especially important for video projects. When working with video, files should be stored on the local Workspace, 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 your personal or lab-provided headphones.
Neutralize the station when you finish working. At the end of each session, save all files, eject personal hard drives, log out, clean up our area, and push your chair in properly. If editing in Final Cut Pro X, please close all Libraries prior to logging out.

Lab Staff

Our lab staff are ready to assist in problem solving, and eager to learn through interaction. The staff is available to support your technological needs. Use them.

Large Screen 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.

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. Student interns and graduate assistants, under supervision of the lab staff or technology faculty, may also be assigned special projects that utilize this facility.

The Audio Lab (Room 118)

The Audio Lab is equipped with iMac computers for students and faculty to create and edit 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 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.
- At the end of each session, please neutralize the station by quitting all software and logging out.

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

All recording sessions must be scheduled with the coordinator. Generally, recording sessions should be scheduled at least 24 hours in advance.

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 Studio (Room 006)

Equipment and Screens

The Tech Studio is a designated space for use by technology faculty and staff, documentation crew, and students enrolled in technology and/or production courses.

Tech Studio Policies

Developed in 2011, the Tech Studio is a flexible space for hands-on training in dance technology applications. This studio is a dedicated space for teaching courses and Directed Individual Studies in areas such as videography, photography, lighting, and projection design. The space is also utilized for faculty research and creative activity involving technology. Undergraduate and graduate students who have had a course held in MON006 frequently use this studio to produce dance video and photography projects, as well as design projected media to accompany live performance.

- Shoes are not allowed on the white Marley floor.
- Food and drinks should be left near the studio door, or enjoyed outside the studio.
- The Tech Studio should only be used for technology projects by dance majors (and their dancers) who are currently enrolled, or have completed a course or DIS held in MON006, or have been authorized to utilize the space. This studio is not to be used as a general rehearsal space.
- Approved users must make studio reservations on the intranet (intranet.dance.fsu.edu) prior to use. Online requests should begin with the student’s last name in the Brief Description line and include a list of all individuals involved in the Full Description.
- A list of approved users, including course numbers for students currently or previously enrolled, will be updated at the beginning of each semester and provided to the production manager for swipe card access.
- Within the approved users, priority for reservations is given to dance majors currently enrolled in courses or a DIS. These students may place a reservation request on the intranet two weeks prior to use. Other approved users who have previously completed coursework in MON006 are given second priority. These students may reserve the studio one week prior to use.
- The studio should be returned to a neutralized state at the end of your online reservation. All personal items should be removed and all studio equipment should be returned to the closet, or appropriate location within the studio. Fabric backdrops should be properly rolled and placed in the rack.
- All studio equipment should remain in the studio at all times, unless the user has followed the appropriate procedures for equipment usage.
- Contact Jennie Petuch (jpetuch@fsu.edu) with video equipment and reservation questions. Contact Rachel S. Hunter (rshunter@fsu.edu) regarding security, lighting, or facilities questions.
- Lighting equipment should be plugged into the dimmer rack connected to the light board and should not be plugged into the wall outlets. Plugging into the wall outlets can cause problems with the circuit breaker.
- Camera and A/V equipment should NEVER be plugged into the dimmer rack. Please use wall outlets.
• Immediately inform lab staff of any damage to the studio or equipment, so repairs may be made in a timely manner. Also notify the appropriate production staff if any light bulbs are in need of replacement.
• Lighting equipment and projectors should be powered down when not in use to extend bulb life. Allow an appropriate amount of time for projector bulbs to cool down before fully powering down.
• The close proximity of lecture courses on the ground level hallway should be taken into consideration when setting audio levels.
• The key to the Tech Studio closet should remain in the lockbox. The access code for the lockbox will be made available to authorized users.
• The Tech Studio and equipment is for use in University, College, or School-related projects and may not be used for personal monetary gain.
• Take care of the Tech Studio, so future students may also benefit from this wonderful facility!

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 is 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 the photography instructors.

Lab Policies
• 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 photography instructors.

The Black Box Studio (Room 121)

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

Props and Sets

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

Stage Lighting

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

Safety

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

The Faculty Warm-up Studio

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

Technology Enhanced Classrooms

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

Please visit the Technology Enhanced Classroom site at http://condor.tecad.fsu.edu/ to:
  1. Register for a classroom computer account
  2. Acquire training or information on equipment
  3. Report problems

The School of Dance production, facilities and technology staff do not service these classrooms.
Please see the Academic Services Coordinator 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. Throw 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 GDC 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 chair 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 the lab staff. No materials may be removed from the archive without written permission and they may never leave Montgomery Hall.

Maintenance Issues
Please report all maintenance, and safety issues to the facilities 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 our 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,
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 Production Office (MON120), only the technology faculty/staff, production staff, documentation graduate assistants, and MANCC staff have keys and codes.

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 is Florida State University’s emergency notification system. If there is a condition that threatens the health and safety of persons on campus, university officials will warn the campus community using one or more of the following 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)
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 Listserve
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. LinkedIn
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
Look for emergency information pertinent to FSU on the FSU website.

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>Organization</th>
<th>Phone Numbers</th>
<th>Website/Information</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></td>
<td></td>
<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>
</tr>
<tr>
<td>FSU Counseling Center</td>
<td>850-644-2003</td>
<td>counseling.fsu.edu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Confidential, free, mental-health counseling and referrals for FSU students. Hosts survivor support groups.</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></td>
<td></td>
<td>Confidential, free, mental-health counseling, referrals, and other support services for employees.</td>
</tr>
<tr>
<td>Refuge House</td>
<td>850-681-2111</td>
<td>refugehouse.com</td>
</tr>
<tr>
<td></td>
<td></td>
<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>
</tr>
<tr>
<td>211 Big Bend</td>
<td>211</td>
<td>211bigbend.net</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Confidential, 24-hour crisis helpline and referral services for the Tallahassee community.</td>
</tr>
</tbody>
</table>

**On Campus Complaint Resolution**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Phone Numbers</th>
<th>Website/Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>FSU Police Department</td>
<td>850-644-1234 or 911</td>
<td>police.fsu.edu</td>
</tr>
<tr>
<td></td>
<td></td>
<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>
</tr>
<tr>
<td>Title IX Co-Coordinators</td>
<td></td>
<td>hr.fsu.edu/PDF/Forms/TitleIXStatement.pdf</td>
</tr>
<tr>
<td>Brandon Bowden</td>
<td>850-644-5590</td>
<td></td>
</tr>
<tr>
<td>Renisha Gibbs</td>
<td>(students)</td>
<td></td>
</tr>
</tbody>
</table>
Oversight of University Title IX compliance (including sex discrimination, sexual harassment, and sexual violence complaint supervision) and information about University policies and complaint procedures.

### Dean of Students Department
- **Phone:** 850-644-2428
- **Website:** deanofstudents.fsu.edu

Responsible for resolution of sexual misconduct complaints against students (including sexual violence and sexual harassment complaints).

### Equal Opportunity & Compliance
- **Phone:** 850-645-6519
- **Website:** compliance.hr.fsu.edu

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).

### FSU EthicsPoint Hotline
- **Phone:** 855-231-7511
- **Website:** fsu.ethicspoint.com

Anonymous discrimination and sexual misconduct (including sexual harassment & sexual violence) reporting hotline.

### Additional On Campus Resources

#### University Health Services
- **Phone:** 850-644-4567
- **Website:** healthcenter.fsu.edu/contactUs.html

Healthcare services for students (including emergency contraception through the Women’s Clinic).

#### Seminole Allies and SafeZones
- **Phone:** 850-644-2003
- **Website:** safezone.fsu.edu

Support network and resources for lesbian, gay, bisexual, and transgender students and employees.

#### FSU Measure Up
- **Website:** FSUmeasureup.com

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.

#### M.A.R.C. (Men Advocating Responsible Conduct)
- **Website:** sga.fsu.edu/marc/

Student group devoted to peer education regarding sexually responsible behavior.

### Additional Off Campus Services

#### Tallahassee Police Department
- **Phone:** 850-891-4200 or 911
- **Website:** talgov.com/tpd/tpdhome.aspx

Law enforcement authority for reporting and investigating crimes occurring off campus (in the city of Tallahassee).

#### Leon County Sherriff’s Office
- **Phone:** 850-922-300 or 911
- **Website:** leoncountyso.com

Law enforcement authority for reporting and investigating crimes occurring off campus (in Leon County).

#### Tallahassee Memorial Hospital
- **Phone:** 850-431-0911
- **Website:** tmh.org

Emergency room services and SAE sexual assault exams for evidence collection (“rape kit”).

#### Tallahassee Police Department Victim Advocacy
- **Phone:** 850-891-4432
- **Website:** talgov.com/tpd/tpd-victim.aspx

24-hour victim advocate services including: on scene assistance (crime scene, hospital etc.) crisis counseling, support during the legal process, and emergency legal assistance (obtaining protective injunctions).

#### Leon County Sherriff’s Office Victim Advocate
- **Phone:** 850-922-3300
- **Website:** leoncountyso.com/divisions/criminal-investigations/victim-advocate

850-644-8082 (non-students)
24-hour victim advocate services including: on scene assistance (crime scene, hospital etc.) crisis counseling, support during the legal process, and emergency legal assistance (obtaining protective injunctions).

<table>
<thead>
<tr>
<th>Service</th>
<th>Phone</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<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</td>
<td><a href="http://www.fcadv.org">www.fcadv.org</a></td>
</tr>
<tr>
<td>National Domestic Violence Hotline</td>
<td>1-800-799-7233 or TTY 800-787-3224</td>
<td><a href="http://www.thehotline.org">www.thehotline.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 as a reaction to overuse, weaknesses, or technical faults. Whatever the cause remember to:

RICE Your Injury Immediately

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

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

Seeking Treatment

If you have a medical emergency on or off campus, dial 911. If you are on campus, and there are others to stay 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.

Reporting Your Injury

Please complete a *University Dance Injury Report* (blank forms can be found in the wall bins outside the Dance Conditioning office, Montgomery 107) for any injury that compromises your ability to participate fully in classes, rehearsals or performances.

You are also required to fill out an Injured Dancer Protocol for Technique Class Participation Form. Return your completed injury form to the Conditioning Studio office. Once completed and approved, make copies for your faculty members and advisors. The information you provide will help us advise you on resolving your injury and reducing your risk of sustaining related injuries in the future.
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 or 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 physicians or PAs 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 Conditioning faculty and staff. If they are not available when you visit the Conditioning Office (inside 107 Montgomery), you will find their contact information posted on the office door. 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.

**Injury Protocol for Technique Class**

Please use the form on the following two pages when dealing with an injury in technique classes. For students with injuries preventing them from fully participating in technique classes, grading for technique class will be determined as follows:

If you are injured and participate in the Cross-Training course for less than 50% of your technique class sessions, you will stay enrolled in Technique and be given a grade by the Technique faculty. Your attendance in Cross-Training will factor into your attendance in your Technique course.

If you are injured and participate in the Cross-Training course for more than 50% of your Technique class sessions, you should drop your Technique class and enroll in Cross-Training (see your BFA advisor). You will be given a grade by the Cross-Training instructor for your work in that course. Your absences for the entire semester, Technique and Cross-Training, will be factored into your grade.

**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)
Injured Dancer Protocol for Technique Class Participation

Student Name:_______________________________________

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. You will be scheduled for a consultation with Physical Therapist Tyressa Judge on Wednesday from 12–1. If your need is urgent, you may request a dancer's consultation appointment at her clinic (2nd Floor of Wellness Center), but you may be asked to see one of the health care providers first.

Communicate your situation to your technique instructors as soon as possible. If the injury permits, you and the instructors can come up with modifications to allow you to still participate in class as much as you can until you get more information from a healthcare provider. Fill out the Technique Class Alternative Participation Section of this form in consultation with your instructors.

Depending on the severity of your injury and the recommendations of the PT and doctor, you may be asked to drop your technique class and enroll in the Dancer Cross-Training course. In this case you will need to fill out the Technique Course Modification section on page 2.

The signatures on the following page are required if you will be missing Technique class to work with the Conditioning staff during the Cross-Training time or if you need to drop Technique and switch to the Cross-Training course.

*Please fill out a new form if there are major changes in injury status*

Technique Class Alternative Participation

Until I receive more information about my injury I will remain in my Technique Course(s), working through the following modifications as appropriate:

Faculty Requests: [One column is used to indicate expectations for each class or faculty member.]

Check box below:

- Limiting my range of motion
- Working on conditioning/rehabilitation exercises during class
- Excluding only restricted movements
- Working from a pain-free position (parallel, first, etc.)
- Translating standing exercises to floor work to reduce weight-bearing
- Dancing while seated on a box, chair, or exercise ball
- Reducing the intensity of the movements by fully marking/mapping
- Utilizing Mental Practice of Movement (visualization)
- Taking only Barre or Warm-up and then working in Conditioning Studio
- Observing class and taking notes or completing an observation form provided by instructor
- Other:

Faculty should initial under corresponding column

Student Signature ___________________________ Date: ________
Technique Course Modification

Check the appropriate line below.

____ It has been recommended that I attend the Cross-Training course, but remain enrolled in my Technique Course(s). I must provide documentation of my attendance in Cross-Training to my technique instructors.

____ It has been recommended that I enroll in the Cross-Training course and drop my Technique Course(s),*

which is/are:__________________________________________

*Please complete the process for this option before Drop/Add is over if possible.

Signature of Physical Therapist ________________________________ Date: __________

Brief Assessment Notes and Recommendations:

Student Signature ____________________________________ Date: ______

Conditioning Staff Signature ________________________________ Date: ______

Signatures of all Technique Instructors whose class you will be missing

__________________________ Date: ______

__________________________ Date: ______

__________________________ Date: ______

__________________________ Date: ______

Additional Technique Faculty Requests:

Return this form to Academic Advisor to sign here: ____________________________ Date: ______

Please place a copy of this form in the mailbox of each of your technique faculty, in addition to your advisor.
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 programs, emphasizing adjudicated student choreography but also providing opportunity for faculty and guests.
- “Evening of Dance” is usually composed of one program of 4–5 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>Role</th>
<th>Work</th>
<th>Cellular</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Manager, Rehearsal</td>
<td>644-9973</td>
<td>804/337-2145</td>
</tr>
<tr>
<td>Coordinator, &amp; Security (Rachel S. Hunter)</td>
<td>644-9977</td>
<td></td>
</tr>
<tr>
<td>Costumer (Currie Leggoe)</td>
<td>644-9977</td>
<td></td>
</tr>
<tr>
<td>Technician (Greg Golden)</td>
<td>644-9973</td>
<td></td>
</tr>
<tr>
<td>Design &amp; Production (Russell Sandifer)</td>
<td></td>
<td>556-2896</td>
</tr>
<tr>
<td>Audio Coordinator (Daniel Smith)</td>
<td></td>
<td>428-0465</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 staff 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 make arrangements with the production staff for any necessary 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 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 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 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 the 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, 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 must be in AIFF or WAV format. 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.

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 in case 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 thirty minutes prior to curtain dressed in black or dark gray. Camera focus is scheduled at approximately fifteen minutes before the house opens. Additional details are provided by the documentation director and facilitator 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.

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.
Video Documentation of School Concerts

Great effort is taken to record high quality documentation, including multiple camera angles when possible. Video crews are composed of faculty, staff, and students and reflect a wide range of experience. School documentation efforts support the ability to promote and archive choreography and performance, 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. 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.

Concert Documentation Forms:
To help facilitate the documentation process, the three concert documentation forms below have been created. It is the choreographer’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, "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. Due to technical difficulties it may be necessary to include the second choice, rather than the first.

* A single copy of archival videos may be duplicated, with permission. These videos should not be shared, broadcast, or used for restaging purposes without the expressed written consent of the choreographer.

If you choose to edit with these clips, please be sure to follow the correct lab protocol for storing files within a clearly labeled folder (including last name) inside the local Workspace of a lab.
computer. Source files for editing should be stored on your personal external hard drive, and placed inside the Workspace 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 folder from the Workspace when finished. It is extremely important that you select File>Close Library at the end of each work session, otherwise other users will have access to your video Project(s). If you have questions about video file management, please consult the lab staff.

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

1. Log in to a computer in 119 or 118 using your FSU username and lab password.
2. Click the Video Archive icon that should be on the Desktop.
3. Find the year and semester.
4. Find your dance. (If you don’t see the files, the choreographer has not provided permission.)
5. Drag file(s) to your external drive. Wait for the copy process to be completed.
6. You are now ready to edit! Voila!

**Viewing the School of Dance Video Archive using Plex Home Theater:**

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

1. Log in to a computer in 119 or 118 Montgomery Hall using your FSU Dance ID and password.
2. You should see an icon in your Dock with a gold “greater than” symbol. Click it to open the Plex Home Theater viewing interface.
3. Once in Plex, you can only navigate with the keyboard.
4. Locate the video you would like to view by first using the up and down arrow to select the semester or menu item on the left, then using the right and left arrow to select the desired file on the right.
5. Press the Space Bar or Return to view or to pause.
6. To fast-forward and rewind, use the right and left arrow keys.
7. To exit the full-frame video, press the Escape key in the top left of the keyboard. If this does not return you to the main menu, you may continue to select Escape until you see the complete menu on the left. A full list of Keyboard Shortcuts for Plex may be found at: [https://support.plex.tv/hc/en-us/articles/201670487-Keyboard-Shortcuts](https://support.plex.tv/hc/en-us/articles/201670487-Keyboard-Shortcuts).
8. To quit Plex and return to your desktop, select Command+Q, or arrow left until you see the word Quit in the Plex menu. Choose Quit and press the Space Bar or Return.
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, must complete the required technology course(s) within your respective degree programs. Additional instruction and/or mentoring may also be required. The inclusion of media technologies in a public showing is subject to the approval of the production faculty and faculty mentors.

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 events produced by the school. Documentation of appropriate copyright permissions are required for use of all media content.

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.

FSU Dance Camcorder/Camera and Storage Recommendations

In order to support group instruction in technology courses, the School of Dance provides annual recommendations for the purchase of personal camcorders/cameras. All camcorders/cameras must be compatible with Final Cut Pro X, which is the video editing software currently used in the School. Visit Apple’s support site for a list of cameras/camcorders that are supported by Final Cut Pro X. Recommended DSLR cameras may be used for both video and photography courses.

Media storage recommendations are also provided for portable external hard drives, flash drives, memory cards, etc. It is suggested that you wait until the beginning of the required semester to purchase your camcorder/camera and storage device(s), in order to get the latest recommendations from the technology faculty and lab staff.
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:

Academic & Advising

- Advising, class registration and general academic assistance
  Jeff Bray (Academic Program Manager)
  jbray@fsu.edu
  Office 644-1023
  204 Montgomery

- BFA Program, Transfer Advising, Combined Degree, Undergraduate IDEA Grants
  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)
  Anjali Austin
  aaustin@fsu.edu
  137 Montgomery

- FSU in NYC program
  La Toya Davis-Craig
  ldavis3@fsu.edu
  146 Montgomery

- Paris Summer Study or Non-Majors Classes
  Anjali Austin
  aaustin@fsu.edu
  Office 645-2449
  137 Montgomery

Audio Lab

Dan Smith
djsmith2@fsu.edu
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
Cell 804/337-2145
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
  rshunter@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
  204 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
204 Montgomery
8:00 am – 5:00 pm

- For prop acquisition or further questions
  Greg Golden
ggolden@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
dsmith2@fsu.edu
  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
  120A Montgomery

  Tiffany Rhynard
trhynard@fsu.edu
  127 Montgomery

Publicity

General Publicity

- For information, please refer to the Faculty Handbook or MFA Production Packet.
- For further general questions:
  La Toya Davis-Craig
ldavis3@fsu.edu
  Office 645-2449
  146 Montgomery

Program Copy

  Rachel S. Hunter
rshunter@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
  Ansje Burdick
  aburdick@fsu.edu
  Office 645-2894
  206 Montgomery
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.

- When thesis projects sell tickets, MFA candidates are eligible for ten comps per candidate for their own thesis project. When thesis projects do not sell tickets, MFA candidates may reserve up to 10 seats per candidate for their own thesis project.

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

- Follow the instructions in the School of Dance Online Comp Ticket Demo. Comp tickets are only accessible online through [http://tickets.fsu.edu](http://tickets.fsu.edu).

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 is only open one hour before show time until fifteen minutes after the show begins.

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

Students may use this form to request excused absences from their instructors for professional development. 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 ACDA, 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.) 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?

Instructor's Signature: _________________________  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

<table>
<thead>
<tr>
<th>Dancer:</th>
<th>Date submitted:</th>
<th>Phone:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Rank:</td>
<td>Technique Level - Ballet:</td>
<td>Modern:</td>
</tr>
<tr>
<td>Credits enrolled:</td>
<td>Studio Classes:</td>
<td>Dance Academics:</td>
</tr>
</tbody>
</table>

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

<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>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<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>
</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 6, 2018 (fall semester) or January 11, 2018 (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>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Review by Tom Welsh or Kehinde Ishangi: Approve/deny: _______  Initials: _______  date: _______
Comments/conditions -

Review by Rachel S. Hunter: 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 July 30, 2018

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. 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.

A list of concerts/projects and commitment levels is listed at the end of this document.

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 1 - Sept 8: (MFA Intensives, Retreat Week & First two weeks of classes)

- Priorities:
  - 1st – MFA 1 & 2
  - 2nd – EOD
- Choreographers may request intensive weeks before classes start and rehearsals reflecting commitment level during first two weeks of classes via intranet.

Sept 10 - Nov 3: (Through MFA 1) DUE: Sept 7

- Priorities:
  - 1st – EOD
  - 2nd – MFA 1
  - 3rd – MFA 2 & 3
  - 4th – All others
- Choreographers may request rehearsals reflecting commitment level. Any requests not submitted by deadline will have to request space online via intranet after schedule for rehearsal period has posted.
- Schedule posted by 9/8.
• Other rehearsals may be requested via intranet starting 9/10.

Nov 5 - Dec 7
(Through end of fall semester, exam week, first two weeks spring semester including retreat)

Oct 25

• Priorities:
  o 1st – MFA 1, 2, 3
  o 2nd – ACDA
  o 3rd – DOD

• Choreographers may request rehearsals reflecting commitment level. Any requests not submitted by deadline will have to request space online via intranet after schedule for rehearsal period has posted.

• Schedule posted by Oct 29.

• Other rehearsals may be requested via intranet starting Oct 31.

Dec 9 – Jan 12:
(Winter break)

• Choreographers may request intensive weeks before classes start and rehearsals reflecting commitment level during first week of spring classes via intranet.

Jan 14 – Mar 2:
(Through)

DUE: Jan 11

Priorities:
  o 1st – MFA 1, 2, 3
  o 2nd – ACDA
  o 3rd – DOD

• Choreographers may request rehearsals reflecting commitment level. Any requests not submitted by deadline will have to request space online via intranet after schedule for rehearsal period has posted.

• Schedule posted by Jan 12.

• Other rehearsals may be requested via intranet starting Jan 14.

Mar 4 – Apr 27:
(Through DOD, end of spring semester)

DUE: Feb 21

• Priorities:
  o 1st – ACDA
  o 2nd – DOD

• Choreographers may request rehearsals reflecting commitment level. Any requests not submitted by deadline will have to request space online via intranet after schedule for rehearsal period has posted.

• Schedule posted by 25.

• Other rehearsals may be requested via intranet starting Feb 27.

Concert/Project Commitment Levels

<table>
<thead>
<tr>
<th>Project</th>
<th>Rehearsal Period(s)</th>
<th>Commitment Level / Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Evening of Dance</td>
<td>Sept 1 – Nov 3</td>
<td>1.5 commitments / 4.5 hrs per week*</td>
</tr>
</tbody>
</table>

MFA 1 (Amos)
Aug 1 – Jan 19  up to 2 commitments / 6 hrs per week

MFA 2 (Yayun Li, Kieron Sargeant)  
Aug 1 – Feb 2  up to 2 commitments / 6 hrs per week

MFA 3 (Bridget Close, Julie Opiel, Sarah Rose)  
Aug 1 – Mar 2  up to 2 commitments / 6 hrs per week

Days of Dance  
Sept 10 – Apr 27  1 commitment / 3 hrs per week

* Dancers will only be allowed to commit to two (2) EOD works. This cannot be petitioned.
**Dancers will only be allowed to commit to three (3) DOD works. This cannot be petitioned. The Spring Repertory class is considered a DOD commitment. If registered for this course, please include in your commitments.

Commitment levels for MFA projects are subject to change.
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

**DANCER SCHEDULE**

Please return completed form to your choreographer.

**NAME:** ____________________________  **PHONE #'s:** ___________________________  **EMAIL:** ______________________

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 to 9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 to 10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30 to 12:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00 to 12:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30 to 2:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 to 3:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30 to 5:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00 to 6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30 to 8:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00 to 9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Please cross out all times that you are **NOT** available by placing an “X” in those boxes. Even if you are unavailable for only part of a block, cross out the entire block. Use the Notes section to indicate any other information including dates that you will be out of town.

**Other commitments:**

- **Concert/project:** ____________________________  **Choreographer’s Name:** ____________________________  **Commitment level:** ____________________________

**Notes:**

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

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

Title: __________________________________________  Concert/Project: ________________________________
Choreographer: _______________________________________  Phone #: ________________________
Commitment level: ______________________________________________________________________________________

<table>
<thead>
<tr>
<th></th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes (please include any set pieces, props, use of shoes, or anything that could require a certain space):
________________________________________________________________________________________________________
________________________________________________________________________________________________________
________________________________________________________________________________________________________
________________________________________________________________________________________________________
________________________________________________________________________________________________________

Please indicate ALL times that you are NOT available by placing an "X" on the form below.

Commitment level: ______________________  Phone #: ______________________

Title: ________________________________  Cast: ______________________
                                                                                     ______________________
                                                                                     ______________________
                                                                                     ______________________
                                                                                     ______________________
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.

Costumes (especially color palette):

______________________________________________________________________________

______________________________________________________________________________

Scenery or props:

______________________________________________________________________________

______________________________________________________________________________

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

______________________________________________________________________________

______________________________________________________________________________

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

______________________________________________________________________________

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

______________________________________________________________________________

If it applies, when and where is this set?

______________________________________________________________________________

What is it that you would like the audience to take away from the work.
Preconceived needs (includes specials, certain cues, highlighting moments):

<table>
<thead>
<tr>
<th>Layout</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2018 - 2019 Guidelines for MFA Projects - Concerts
As of August 20, 2018

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 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 provided 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/](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 manager. 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

Photos

Photos are a necessary and vital part of your publicity campaign. The School of Dance does not contract a photographer for your non-project/publicity photos. This means you need to find and hire your own photographer. The School of Dance will provide a contracted photographer to document the MFA project itself.
Meagan Helman is available for your requests. She may charge you a reasonable fee, depending on what your needs will be. Before contacting a photographer, think about your project concept and how you’d like to present that concept through images. Are the shots full body, half body, or close up? What is the environment in the background (inside/outside)? How many dancers? How many shots?

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

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/
- 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). We need the different layers for when we make the cover for your program copy and sidewalk sign.
- First/Final Drafts sent to concert mentors and Publicity Supervisor (who will coordinate Dean’s office approval)
- Approved Copy emailed to Production Manager and Publicity Supervisor
**Poster / Push card distribution**

There are several STRONGLY suggested locations for posters and push cards. Some of these places prefer posters only; some prefer push cards. It really depends on who you talk to, so be prepared with both. We may be able to give posters to the various dance studios IF THE POSTERS ARRIVE BEFORE A FRIENDS OF DANCE MEETING (and you ask the Publicity Supervisor right away). Also, some of your classmates teach at various studios around town. Consider asking them for assistance.

There will be updated maps and lists available at the beginning of the season.

**Special Events:**
- First Friday at Railroad Square: great time to pass out push cards to the galleries and to people
- Market Wednesdays: Every Wednesday in Oglesby Union- have people set up a table and pass out push cards 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!

**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 Publicity Supervisor --> 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 two pages.
• Do not use any font smaller than 11.
• First/ Final drafts emailed to concert mentors.
• Approved copy emailed to Publicity Supervisor --> PR list and David

NOTES ON PRESS RELEASES
The information below was taken from http://leighwitchel.com/dancepress.html. To see the full article or view the sample press release visit the site. Below are the key points to remember. Above all, ask yourself, if I read this to the average person (my audience) would they know what they were coming to see and would they understand what was just said. If the answer is no, rewrite.

The final version of the Press Release need to be submitted at least 5 weeks in advance along with at least press photos (vertical and horizontal). See note below about photos.

A RELEASE IS NOT AN ARTIST'S STATEMENT

Don’t talk about what you want to do. Talk about what you do. Words like “intend” are a red flag in a press release. It’s only useful for writers to know about your artistic process as it relates directly to what’s onstage. Did you spend 14 months learning how to fly fighter planes in order to make this dance? That’s unusual and relevant. Do you intend to examine the fragile nature of relationships? Not so much. Talk about what’s on the stage, not your intentions.

An example: This example was taken from the body of a release from an actual show with identifying details changed or removed. It was a good piece, with a not-so-good release.

Landfall (2000/2012) is a personal look at the body (alternately medical, eroticized and/or aestheticized). Described as “philosophically poetic and exploratory,” the work invites audiences to examine contemporary notions of how we experience the body as both owners and spectators. With choreography and visual design by “Bessie” Award-winner X, the original premiered in 2000 with X and performers A, B and C. The
revisited and expanded version features performers D, E, F and G. In returning to this work, X has questioned how his approach to the material has shifted over time, how original intentions could be manifest with increased potency, and how changes that have occurred within his own body affect his frame of reference, understanding, and desires for expression within the work. The central goal of reigniting a certain tough freshness of the original gesture of the work has guided the process, which X has described as an unabashed utopian desire for a community of difference in togetherness that exists in a space beyond shame.

This paragraph is about artistic intentions and process, and that’s not the point of a release. There are no actual facts about what was onstage – which included two men who were naked the whole time. That has to be mentioned, not for morality’s sake, but because it’s the one of the most relevant aspects of the performance.

Here’s a start to an alternative release. It gives an idea of what information a listings editor or reviewer is looking for.

Landfall is about the body and how we perceive it - covered or exposed. Two women in simple dresses share the stage with two naked men for over an hour. Trading roles, dancing together and apart, sometimes with transparent inflatable cushions, the result is an enigmatic dance that becomes witty, spare or erotic as it molds itself to the viewer.

* 

The text of your release should answer two questions:

• Who are you?
• What are you doing?


Use visual language: Try and get a picture in the readers’ minds. If there’s a striking image you know will be in the dance - describe it. “Five women in rags inch their way down a blinding tunnel of light.”

Don’t use your grantwriting materials to fashion a release: Grantmakers are trying to use their money to do charitable work; this makes them interested in the intentions and goals of your work in a completely different way than a dance writer. Nothing will set off my bullshit detector faster than a release declaring that your work seeks to explore the otherness forced upon dancers by society’s distorted views of body imagery. Once again, a press release is not an artist’s statement. Don’t use your booking materials either.

Avoid jargon: Performative. Otherness. Queering. Words that are more concept than content. Tell me what you’re doing, not what you’re thinking, and use English instead.

Don’t claim what you can’t deliver: Reviewers judge you on a press release. I am impressed if what I see onstage is exactly what an artist said she was going to do. It means she is in control of her medium and intentions.

Try and describe what you’re doing accurately and briefly. It’s tempting to want to explain your work as well as describe it.

Additional Tips:
• Keep the formatting simple.
• The opening paragraph should have concrete details of works being shown.
• The next two paragraphs should describe the show in more detail.
• The fourth paragraph should include any exciting information about special guests, artists, other noteworthy offerings.
• The final paragraph can include follow-up and contact information and repeat of concert details (box office, ticket prices, contact person, etc)

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

Note about photos:
• Photos don’t have to be performance shots, but should convey the mood of what you’re going to show.
• Have a choice of photos ready, including some in vertical layout and others in horizontal.
• Include an image of the choreographer (it can be a headshot or some photo that represents you)
• Include caption information for your photos: people in the photo, name of photographer

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 or saved seats if tickets are not sold.

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>See calendar</td>
<td>Concert mentors*/</td>
<td>See calendar</td>
<td>Concert mentors*/</td>
<td>See calendar</td>
<td>Prod Manager/*</td>
<td>PS will send to</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Publicity Supervisor</td>
<td></td>
<td>Publicity Supervisor</td>
<td></td>
<td>Publicity Supervisor</td>
<td>Dean’s office</td>
</tr>
<tr>
<td>Press Release</td>
<td>See calendar</td>
<td>Concert mentors</td>
<td>See calendar</td>
<td>Concert mentors</td>
<td>See calendar</td>
<td>Publicity Supervisor</td>
<td></td>
</tr>
<tr>
<td>Lobby Video</td>
<td>See calendar</td>
<td>Concert mentors*</td>
<td>See calendar</td>
<td>Concert mentors*</td>
<td>See calendar</td>
<td>Technology Analyst</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.

<table>
<thead>
<tr>
<th>Publicity Photos</th>
<th>n/a</th>
<th>n/a</th>
<th>See calendar</th>
<th>Prod Manager</th>
<th>See calendar</th>
<th>Publicity Supervisor</th>
<th>PS will send for ads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lobby Displays</td>
<td>n/a</td>
<td>n/a</td>
<td>See calendar</td>
<td>n/a</td>
<td>See calendar</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

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

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

Publicity Supervisor
La Toya Davis-Craig
ldavis3@fsu.edu
645-2449 Office
146 Montgomery

Production Manager, Scheduling, Security, Building Manager
Rachel S. Hunter
rshunter@fsu.edu
644-9973 Office
804-337-2145 Cell
310 Montgomery

Technician
Greg Golden
ggolden@fsu.edu
644-9973 Office
310 Montgomery

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

Video Documentation and Technology Faculty
Tim Glenn
tglenn@fsu.edu
644-1024 Messages only
120A Montgomery

Tiffany Rhynard
trhynard@fsu.edu
644-1024 Messages only
127 Montgomery
School of Dance - Production Meeting Report Form

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

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

<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>
</tbody>
</table>

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.:
<table>
<thead>
<tr>
<th>Has licensing information been turned over to staff?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costume description:</td>
</tr>
<tr>
<td>Designers, collaborators?</td>
</tr>
<tr>
<td>Where are you in the process?</td>
</tr>
<tr>
<td>Technology description:</td>
</tr>
<tr>
<td>Designers, collaborators?</td>
</tr>
<tr>
<td>Where are you in the process?</td>
</tr>
<tr>
<td>Props/Sets description:</td>
</tr>
<tr>
<td>Designers, collaborators?</td>
</tr>
<tr>
<td>Where are you in the process?</td>
</tr>
<tr>
<td>Mic.:</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Title:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total anticipated duration:</td>
</tr>
<tr>
<td>Choreographer:</td>
</tr>
<tr>
<td>Cast:</td>
</tr>
<tr>
<td>Concept &amp; information:</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.:
FOR IMMEDIATE RELEASE
Contact: La Toya Davis-Craig
Publicity
FSU School of Dance
Tel: 850.644.2449
E-mail: lDavis3@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 La Toya Davis-Craig 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 Fine Arts at The Florida State University.

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

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

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

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

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

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

Susan Marshall’s Arms (1984) is a powerful duet that offers a disturbing glimpse into a rocky relationship. Set to a relentless sound score by Luis Resto, Arms characteristically delves into the dark complexity of human relationships. Marshall once wrote, "Arms operate like poems in terms of their economy, density and brevity."

Seen as a risk taker and vanguard of dance innovation Crystal Pite pushes the choreographic envelope in an excerpt from Dark Matters (2009). Canadian-born Pite has said, “Right from the early days, my
choreography tended to push against ballet, as much as I could while still immersed in it.”

In 2015, she garnered praise for the Pacific Northwest Ballet’s presentation of *Emergence* performed by 38 dancers.

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

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

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

Tickets can be purchased at: www.dance.uw.edu, www.ArtsUW.org and at 206-543-4880.
General Admission, $22
Faculty/Staff/UWAA, $20
Seniors $12
Students $10
An additional $2 per ticket is charged at the door.

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

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

###
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
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)
You are in room ______. The phone number is __________.
## Emergency Procedures Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campus Alert Notification System</td>
<td>138</td>
</tr>
<tr>
<td>Primary Notification</td>
<td>138</td>
</tr>
<tr>
<td>Secondary Notification</td>
<td>138</td>
</tr>
<tr>
<td>Tertiary Notification</td>
<td>138</td>
</tr>
<tr>
<td>Medical Emergencies</td>
<td>140</td>
</tr>
<tr>
<td>Medical Emergency</td>
<td>140</td>
</tr>
<tr>
<td>Other Medical Care Situations</td>
<td>140</td>
</tr>
<tr>
<td>What to do</td>
<td>140</td>
</tr>
<tr>
<td>First Aid</td>
<td>140</td>
</tr>
<tr>
<td>Disaster / Severe Weather Emergencies</td>
<td>142</td>
</tr>
<tr>
<td>Tornados</td>
<td>142</td>
</tr>
<tr>
<td>Warning System</td>
<td>142</td>
</tr>
<tr>
<td>Safety Zones</td>
<td>142</td>
</tr>
<tr>
<td>Suggested Procedure</td>
<td>142</td>
</tr>
<tr>
<td>Hurricanes or Tropical Storms</td>
<td>145</td>
</tr>
<tr>
<td>Severe Thunder Storms</td>
<td>145</td>
</tr>
<tr>
<td>Flooding</td>
<td>145</td>
</tr>
<tr>
<td>Security / Crisis Assistance</td>
<td>146</td>
</tr>
<tr>
<td>Emergency Speaker Phones &amp; Blue Light Stations</td>
<td>146</td>
</tr>
<tr>
<td>Bomb Threats</td>
<td>146</td>
</tr>
<tr>
<td>Suggested Procedure</td>
<td>146</td>
</tr>
<tr>
<td>Suspicious Packages</td>
<td>147</td>
</tr>
<tr>
<td>Suggested Procedure</td>
<td>147</td>
</tr>
<tr>
<td>Reporting False Threats</td>
<td>148</td>
</tr>
<tr>
<td>Threats Made From Off Campus</td>
<td>148</td>
</tr>
<tr>
<td>Procedure</td>
<td>148</td>
</tr>
<tr>
<td>Dangerous Person On Grounds, OUTSIDE of building</td>
<td>148</td>
</tr>
<tr>
<td>Procedure</td>
<td>148</td>
</tr>
<tr>
<td>Dangerous Person IN Building – Threatening and/or Violent</td>
<td>148</td>
</tr>
<tr>
<td>Procedure</td>
<td>148</td>
</tr>
<tr>
<td>Dangerous Person In Your Classroom</td>
<td>149</td>
</tr>
<tr>
<td>Sexual or Physical Assault</td>
<td>149</td>
</tr>
<tr>
<td>Fire / Smoke</td>
<td>151</td>
</tr>
<tr>
<td>Identification Procedure</td>
<td>151</td>
</tr>
<tr>
<td>General Evacuation</td>
<td>151</td>
</tr>
<tr>
<td>Evacuation of Persons With Disabilities</td>
<td>151</td>
</tr>
<tr>
<td>Open Flames and Fireworks</td>
<td>152</td>
</tr>
<tr>
<td>Chemical Spills</td>
<td>152</td>
</tr>
<tr>
<td>Any Other Emergency</td>
<td>152</td>
</tr>
<tr>
<td>Reporting Crimes</td>
<td>152</td>
</tr>
<tr>
<td>Building Maps</td>
<td>153</td>
</tr>
<tr>
<td>Ground Floor / Basement</td>
<td>153</td>
</tr>
<tr>
<td>First Floor</td>
<td>153</td>
</tr>
<tr>
<td>Second Floor</td>
<td>154</td>
</tr>
<tr>
<td>Third Floor</td>
<td>155</td>
</tr>
<tr>
<td>Fourth Floor</td>
<td>155</td>
</tr>
<tr>
<td>Building Maps</td>
<td>153</td>
</tr>
<tr>
<td>Ground Floor / Basement</td>
<td>153</td>
</tr>
<tr>
<td>First Floor</td>
<td>153</td>
</tr>
<tr>
<td>Second Floor</td>
<td>154</td>
</tr>
<tr>
<td>Third Floor</td>
<td>155</td>
</tr>
<tr>
<td>Fourth Floor</td>
<td>155</td>
</tr>
</tbody>
</table>
FSU ALERT is Florida State University's emergency notification system. If there is a condition that threatens the health and safety of persons on campus, university officials will warn the campus community using one or more of the following methods:

**Primary Notification**
- FSU Alerts Page: [alerts.fsu.edu](http://alerts.fsu.edu)
- FSU website: [www.fsu.edu](http://www.fsu.edu)
- Outdoor Sirens
- NOAA Weather Radios
- Text Messages
  - Sign up for alert messages here
    - Students: [emergency.fsu.edu/FSUAlertSMS-Students](http://emergency.fsu.edu/FSUAlertSMS-Students)
    - Employees: [emergency.fsu.edu/FSUAlertSMS-Employees](http://emergency.fsu.edu/FSUAlertSMS-Employees)
- E-mail
- SeminoleSAFE Mobile App
- Blue-Light Safety Phones. Located in each studio, locker room, and the green room.
- (850) 644-INFO (4636) University Status Hotline
- Reverse-Dialing
- Computer Network Pop-Up Windows

**Secondary Notification**
- My FSU Mobile App
- Facebook
  - FSU Alert page
  - KeepFSUSafe
- Twitter
  - FSUAlert
  - KeepFSUSafe
- Reddit
  - FSUAlert
  - KeepFSUSafe
- **Linkedin**
- RSS Feeds
  - Roller
  - Canvas
  - Siemens,
  - National Weather Service,
- Digital Displays
  - The University has the ability to post FSU ALERT emergency notification messages upon select digital displays (LED signage, closed-circuit TV systems, information kiosks, etc) on campus.

**Tertiary Notification**
- Network Login Portals
- Family Connection List Serve
- Two-way radios
- Vehicle Public Address Speakers
- Electronic Swipe Door Access
- Noah Weather Radios
- Television
- Radio
- Newspaper
- Online Media
- Traffic Message Boards
- Seminole Cablevision
- Tumblr
- YouTube
- Instagram
- Pinterest
- FSU Emergency People Locator
- Word of Mouth
Medical Emergency

- CALL 911. You can also contact help from the FSU Police via a blue light station or 644-1234.
- Perform any first aid needed – see below for first aid kit locations.
- Report the incident to your supervisor as soon as possible so he or she may write up an Accident Investigation Report.

Other Medical Care Situations

What to do

- Perform any first aid needed. – See below for first aid kit locations.
- Immediately contact your supervisor so he or she may write up an Accident Investigation Report.
- Seek medical attention if needed. For minor emergencies, University Health Services (UHS) is located in the Health and Wellness Center at 960 Learning Way

First Aid

First aid kits are located in the following areas:
- Backstage right in the audio/stage manager’s console,
- Main office above the mailboxes,
- Student Lounge
  - Ice is available at this location as well.
If you see any of the supplies in these kits are running low, please notify the conditioning faculty in room 138 so more may be ordered.  

The School also has an automatic emergency defibrillator (AED). It is located in the main office, on the wall next to the ticket window.
Tornados

Tornados can appear suddenly without warning. Be prepared to act quickly.

**Tornado watch** means a tornado is possible in your area. You should monitor the situation through weather radios and local radio and television news outlets for the latest information.

**Tornado warning** is when a tornado is actually occurring and you should take shelter immediately.

Warning System

Weather Radios – weather radios have been placed throughout Montgomery Hall and will automatically send out reports of severe weather. The radios have been placed in the following locations:

- Student lounge
- Faculty lounge
- Production office
- Main office
- Control booth

**Campus Alert System** – The FSU Emergency Management will utilize the previously listed alert systems.

Safety Zones

Should a tornado require you to take cover seek shelter in an area with no windows or glass. The following are designated safety zones in Montgomery Hall:

- Basement:
  - Hallway
- Floor 1
  - Interior hallway between the vending machines and exit hallway
  - Restrooms
  - Black Box Theatre

Suggested Procedure

**Classes / Regular Hours**

1. If the campus siren sounds, teachers should quickly organize their class and go to the nearest safety zone.
   a. Before leaving, teachers should be sure to bring with them a class list in order to take roll.

After Hours
1. Everyone should carry a cell phone if they have one and keep it on vibrate if it cannot ring in order to receive important text messages from FSU alert.
2. If the campus siren sounds, anyone in the building should move to the nearest safety zone.

During Performance or Special Event
1. Information on warning given to Stage Manager via alert system. Level or immediacy of danger is determined by Stage Manager based on FSU alert system.
2. If the show should be stopped
   a. Stage Manager then:
      i. Immediately switches over to work mode and cues concert audio and video to stop.
      ii. UNMUTE ALL AREAS FOR PAGING AND PROGRAM FEED AFTER THE TRANSITION TO WORK MODE IS COMPLETE.
   b. Assistant Stage Manager then:
      i. Closes curtain
   c. Student Stage Manager then:
      i. Informs dancers and stagehands to QUIETLY go immediately to the green room/dressing room hallway. Make sure everyone is accounted for.
   d. House Manager then:
      i. Opens theatre doors
      ii. Calmly explains the situation to the audience and has everyone move immediately to the Black Box in an orderly fashion.
      iii. Makes arrangements to have the black box open with swipe card by usher.
      iv. Last to enter after assuring everyone from audience is inside.
   e. Announcements are made:
      i. Assistant Stage Manager steps out from behind stage and reads the following statement:
         1. All ushers please immediately proceed to your stations. (PAUSE TO GIVE THEM TIME TO GET THEM TO WHERE THEY NEED TO BE)
         2. Ladies and Gentlemen, we apologize for the interruption. At this time a tornado warning has been issued for the Tallahassee area. PLEASE REMAIN CALM. For your safety we will move to a safe location. Please exit in an orderly fashion to the nearest exit. This may be behind you. Ushers are stationed to assist you to a designated safe area. DO NOT USE THE ELEVATORS. If you are in need of assistance please remain in your seat and someone will assist you. Please do not rush, move in an orderly manner and above all, remain calm.
      ii. Stage Manager pages the dressing room and green room area and read the following:
         1. Ladies and gentlemen, a tornado warning as been issued for the Tallahassee area. PLEASE REMAIN CALM. We do not know the exact location or direction of the tornado at this time. For your safety, please proceed calmly to the dressing room hallway and close all doors leading into this area including hallways, stairwells and dressing room doors. Stay away from all windows and remain in this area until an all clear is given. Again, please remain calm.
         2. Call FSU police to inform of evacuation and location of all audience and performers. Give any cell phone or work numbers where crew can be contacted if further information is needed.
f. House Manager and ushers guide audience to safety areas:
   i. Black box is the primary zone.
   ii. Interior hallway on first floor between green room and vending machines
       including rest rooms.
   iii. Ground floor hallway.
g. Building sweep
   i. Stage Manager
      1. Checks all studios in the following order
         a. 301
         b. 404
         c. 405
         d. 216
         e. 217
         f. Faculty offices
         g. Proceed to safety zone
   ii. Assistant Stage Manager
      1. Stays in theatre house until area is evacuated, helping those who require
         assistance.
      2. Close and lock theatre lobby if the situation allows.
   iii. Student Assistant Stage Manager
      1. Waits in backstage for performers and crew to go downstairs and then
         follows them down to the hallway, closing all doors behind them along the
         way.
      2. Do a room check of all the dressing and locker rooms to make sure they
         are clear and doors are closed.
      3. Remain on headset for further instruction.
   iv. House Manager
      1. Stand by Black Box door until full and close the door.
      2. Instruct any remaining people to spread out along the hallway between the
         vending area and the faculty warm-up studio.

3. While in safety zones
   a. Appointed people remain in contact via headsets and cell phones.
   b. Try to keep everyone calm.
   c. Attend to anyone who may need emergency first aide. Call 911 if you need immediate
      help. First aid kits are located backstage in the theatre, main office and in the student
      lounge.

4. When all clear is given by emergency crew, each person in charge of the designated area
   should say (unless instructed otherwise by emergency personnel):
   a. Ladies and gentlemen, an all clear has been given by authorities. We thank you for
      remaining calm during this event. Remember that severe conditions can create ongoing
      dangers such as downed power lines, debris and flooding.
   b. Production Manager opens auditorium and blocks open lobby doors. Do this regardless
      if performance is restarting. This allows patrons to pick up any items that may have
      been left in the theatre.
   c. Announce the decision on the performance if applicable.
Hurricanes or Tropical Storms

Should a hurricane or tropical storm threaten the Tallahassee area, visit alerts.fsu.edu for the latest updates and guides for hurricane preparedness. Everyone should create and maintain a "hurricane kit" of emergency supplies, food, and water.

Severe Thunder Storms

The National Weather Service (NWS) considers a thunderstorm severe if it produces hail at least three-quarters of an inch in diameter, has winds of 58 miles per hour or higher, or produces a tornado. When a severe thunderstorm WARNING is issued, review what actions to take under a tornado warning.

For the latest on weather on campus visit alerts.fsu.edu.

If you are outside and a thunderstorm is present, you should seek shelter immediately.
1. If you can hear thunder, you are at risk of being hit by lightening.
2. Avoid trees, power lines and other large objects that may attract lightening.
3. If you are in water, get out.

Flooding

You should always avoid flooded areas, including when walking or driving. Do not go around any barricades – they are there for your safety. When an area is flooded, you cannot tell how deep it is and risk getting caught in the flood.
Emergency Speaker Phones & Blue Light Stations

The station pictured to the right is an emergency speakerphone wired directly to the police dispatcher.

They are located in the following areas:
- Studio 215/Grande Studio
- Studio 301/Shoe Studio
- Studio 216
- Studio 217
- Studio 404
- Studio 405
- Black Box Studio
- Loading dock area below theatre
- Women’s locker room right inside the hallway door

Outside of Montgomery, and across campus, “Blue light stations” are equipped with the same emergency speakerphones. If you are threatened, see anything suspicious, or require any type of police assistance quickly just push the emergency button to be connected with the FSU Police dispatcher.

Bomb Threats

Suggested Procedure

1. Remain calm and if it is a caller, remain on the phone with them as long as possible.
2. Remain on the phone. Have someone else call 911 if possible while you are talking to them. If possible, have more than one person listen to the call.
3. Try to obtain the following information:
   a. When is the bomb going to explode?
   b. Where is the bomb right now?
   c. What does it look like?
   d. What kind of bomb is it?
   e. What will cause it to explode?
   f. Did you place the bomb?
   g. Why?
   h. What is your address?
   i. What is your name?
4. While on the call, try to remember information that may be helpful to authorities
   a. Caller’s Voice
      i. Male/female
      ii. Loud/soft
      iii. Old/young
      iv. Nasal
      v. Raspy
      vi. Angry
      vii. Crying
      viii. Rapid
ix. Normal  
x. Stutter  
xi. Deep  
xii. High/low pitched  
xiii. Laughter  
xiv. Deep breathing  
xv. Lisp  
xvi. Disguised  
xvii. Ragged  
xviii. Slurred  
xix. Cracked voice  
xx. Clearing voice  

b. Background sounds: 
   i. Street noises  
   ii. PA system  
   iii. Motor  
   iv. Machinery  
   v. Static  
   vi. Clear  
   vii. Music  
   viii. Voices  
   ix. Animal noises  
   x. Other  

c. Threat language  
   i. well-spoken  
   ii. foul  
   iii. irrational  
   iv. incoherent  
   v. taped  
   vi. message read by threat maker  
   vii. other  

5. If you have caller ID, take down the phone number, time received, length of call.  
6. Immediately call 911.  
7. Evacuate the building.  
8. DO NOT TRY TO ATTEMPT TO LOCATE AND MOVE THE BOMB YOURSELF.  

Suspicious Packages  

Suggested Procedure  

If you find or receive a package or one is delivered that looks unusual, out of place, lop sided, wires sticking out, strange odors or stains, abandoned, or in any other way suspicious follow the following steps.  
1. Do not try to open or move the parcel.  
2. Isolate the parcel.  
3. Evacuate the immediate area.  
4. Call 911.  

If you receive an Anthrax threat by mail:  
1. Do not handle the mail piece or package suspected of contamination.  
2. Wash your hands with soap and water.  
3. Call 911.  
4. Make sure suspicious package is isolated immediately.  
5. Have everyone who came in contact with the letter wash his or her hands with soap and water.  
6. List all persons who have touched the letter including contact information and have them wait in one room together.  
7. If the letter has been opened or powder spills out, DO NOT CLEAN IT UP. KEEP OTHERS AWAY FROM THE AREA.  
8. The appropriate authorities will give you further instructions as they arrive.
Reporting False Threats

If you think someone has made a false threat, report the incident to campus police by calling 850-644-1234. You may also report the incident anonymously online at www.police.fsu.edu.

Threats Made From Off Campus

Procedure

1. Alert Police – Call 911
2. Contact Dean of Students if suspect is a student
   a. (850) 644-2428
   b. University Center- Bldg A, Suite 4300
3. If in Montgomery Hall – Alert Chair.
4. Follow all directives from the above parties.

Dangerous Person On Grounds, OUTSIDE of building

Procedure

1. If the threat is outside of the building, let the police know this and ask them to lock all doors. Production staff may also be able to do this from their office or by calling the FSU Police.
2. Lock or barricade interior doors that may be near you.
3. Follow all directives from the above parties until help arrives.
4. When possible, contact Dean of Students if suspect is a student
   a. (850) 644-2428
   b. University Center- Bldg A, Suite 4300

Dangerous Person IN Building – Threatening and/or Violent

Procedure

If you are near a clear exit path,
1. Exit cautiously.

If unsure, or no path available,
1. Lock or barricade interior doors, then hide.
2. Call 911.
3. Shelter in place until police arrive. Turn off lights. Stay quiet and away from all windows and doors. Do not be visible from the doors or windows.
4. Silence all electronics (Turn off ringers, turn down phone volume, and turn off vibrate).
5. If you are found, if possible, hit the emergency call station button to alert police to your location and inform them of the situation. Emergency call
stations are red boxes and are located near the doors of each of the studios on Montgomery Hall.

6. Remain in your location until someone known to you or the campus alert system gives an all clear. Do not respond to voice commands until you can verify they are from a police officer.

7. Evacuate the building when ordered by police QUICKLY and QUIETLY.
   a. Take the quickest AND safest exit paths.
   b. Keep hands visible.
   c. Do not attempt to take anything with you.
   d. Follow the instructions of any police officers you may encounter.
   e. Notify police of the location of the suspect and anyone that may still be in the building.

Dangerous Person In Your Classroom

1. Remain calm
2. Dial 911 if possible. If you can’t speak, leave the phone on so the dispatcher can listen to the events taking place.
3. Negotiate with the person if possible.
4. Only attempt to overtake the person as a last resort after all other options have been exhausted.
5. If the person leaves the area, go immediately to a safer place and do not touch anything that was in the vicinity of the dangerous person.

Sexual or Physical Assault

If sexual assault has taken place, you should report the crime immediately for many important reasons, including the following:

- To keep the same person from assaulting others.
- To provide psychological closure for you.
- To be certain about your own health and have an examination to rule out medical problems related to the assault.

Report sexual assault to law enforcement as soon as possible. Although you may have many reasons for delay (such as fear, guilt, and confusion), any delay in reporting can and will be regarded as suspect and inevitably used to imply that you are making a false allegation.

Tell family and friends immediately, and inform law enforcement at the same time. Family and friends can be helpful during the most difficult early moments after an assault.

1. Use these steps in reporting sexual assault:
   I. When reporting sexual assault, document as many details as possible, as soon as possible. Accurate recall of events will fade quickly, and
documentation in sufficient detail soon after an incident is thought of as more reliable evidence in the legal proceedings that will follow.

II. Note the location and time of any events. Describe the number and characteristics of the assailant or assailants. Write down as much detail as possible about the circumstances surrounding the assault as soon as possible after the assault. Make an effort to recall each and every aspect of what occurred during the assault and turn over this information to law enforcement. Each of these details increases the chances that the suspect will be caught and successfully prosecuted.

III. Maintain as much evidence as possible in its intact state. Do not wipe away or throw away any secretions that can be identified. Do not wash or change clothing, bedding, furniture, or any fabric. Put these items into dry paper bags and seal them.

IV. Resist the strong urge to clean up by washing, showering, and douching. You will be given a special sexual assault examination by trained health professionals at a hospital, and specimens that will be collected are very important as evidence in a criminal case. Many of these specimens contain DNA evidence that can provide conclusive proof of the identity of the assailant.
Identification Procedure

1. Immediately activate the fire alarm, no matter the size of the fire, so the building can be evacuated. A fire can spread quickly.
2. Call 911.
3. Extinguish the fire if it is small and if it can be extinguished without exposing oneself to injury. Portable fire extinguishers are available for use. Otherwise, evacuate along with others and stand by to tell officials the exact location of the fire and other pertinent information.

General Evacuation

1. Evacuate the building as quickly as possible. Note the posted evacuation routes and follow to the nearest exit. DO NOT USE ELEVATORS.
   a. If you are behind a closed door
      i. Touch the door with the back of your hand to feel for heat. If it is HOT do NOT open.
      ii. Stuff towels, sheets to keep smoke out.
      iii. Open a window 6-8 inches to allow fresh air in.
      iv. Stay close to window.
      v. Hang a sheet or similar item to serve as a distress signal.
2. As you are leaving turn off any ventilating equipment
3. Leave lights on
4. Close doors behind you, especially stairwells, as these are safe zones for persons with disabilities.
5. Once outside the meeting spot for Montgomery Hall is by the main fountain on Landis Green. If you are a teacher, take roll call for everyone in your class.
6. Stay outside in a group until fire department officials advise you it is clear.
7. NEVER ATTEMPT TO RE-ENTER A BURNING BUILDING.

Evacuation of Persons With Disabilities

1. When alarm sounds, if you are unable to make your way outside, obtain assistance from others.
2. If no one is able to assist you, proceed to just outside the stairwell landing by the fire alarm, but do not block the doorway for others exiting the building.
3. Close all doors in the stairwell. This is your protection from the fire.
4. Inform others that pass that you need to be rescued, ask them to tell authorities of your location and ask them to activate the fire alarm on your floor to alert the fire team to your location.
5. While you are waiting, position your face as close to the floor as possible. Smoke invades upper space first.
6. If smoke becomes too dense to breathe cover your nose and mouth with a cloth.

Open Flames and Fireworks

Unapproved appliances which produce exposed elements or open flames such as Coleman stoves, fondue pots, candles, gas lanterns, hibachi grills, torches, oil lamps and fire works are disallowed on campus unless approved for use by the Department of Environmental Health and Safety.

Chemical Spills

Should there be a chemical spill in the Tallahassee area, stay inside the building. Close all windows and doors and if possible, turn off any ventilation system. Do not exit the building until an emergency worker or the Department Chair has given an all clear.

Any Other Emergency

If an emergency occurs that is not covered in this manual dial 911.

Reporting Crimes

If a crime is committed, inform police immediately by calling 644-1234 or 911. Any delay in reporting a crime can greatly reduce the chances of apprehending the offender.
Building Maps

Ground Floor / Basement

First Floor
Third Floor

Fourth Floor
Apps

SeminoleSAFE
Available from the Apple App Store or Google Play.

*SeminoleSAFE Key Features:

- **Get Help** - Whether it's a life-threatening emergency, a non-emergency concern, or a crime tip; on or off campus; we've given you several options to relay those concerns, including some anonymous ones.

- **FSU ALERT** - As if 36 methods of delivery from the FSU Alert Emergency Notification and Warning System weren't enough, we've added one more conveniently placed within this app. [Watch FSU Alert demo >>]

- **How to Respond** - What do you do when something bad happens? Don't worry, we have you covered. Tons of guides and tips on what to do before an emergency to prepare, during one to respond, and after to recover.

- **Weather** - Stay aware of forecast and current weather conditions throughout campus and community, all in one spot. Don't forget that umbrella! [Watch Weather demo >>]

- **Guardian / Friend Walk** - There are now two options to avoid walking or driving alone across campus or town. Whether using FSU Guardian or SeminoleSAFE’s Friend Walk, there's no excuse to go it alone. [Watch Friend Walk demo >>]

- **Maps & Directions** - Lost? It's OK. It happens... We've given you several maps to get you safely across campus. Find a blue light safety phone, an AED to aid a heart attack victim, a Seminole Express or StarMetro bus. You can even see current traffic conditions around campus with the built in Waze traffic map. [Watch Traffic & Directions demo >>]

- **Directories & Resources** - Don't know who to call? We do! Consider this your phone book to all our key campus, community, regional, state and federal partners who all play a part in keeping you safe. [Watch Directories & Resources demo >>]

- **Branch Campuses** - Did you think this was just another Tallahassee app? Nope. We've got all of our branch campuses programmed in with your local resources too.

- **Toolbox** - Need a light? Get some attention? Send someone your current location. Here's some helpful tools to help you out.

- **Game Day Guide** - Everything you need to know for home football games from where to park, what can / cannot be brought inside, to how to get help with a problem. [Watch Game Day demo >>]

- **Housing Move In Guide** - Moving into FSU Housing doesn't need to be stressful. We'll give you tips on how to make the move-in process smooth and painless. [Watch Housing Move In demo >>]
# Emergency Phone Numbers and Contacts

**EMERGENCY**

<table>
<thead>
<tr>
<th>Name or Agency</th>
<th>Phone</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DIAL 911</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FSU Police</td>
<td>644-1234</td>
<td></td>
</tr>
</tbody>
</table>

Check online for campus updates 24/7: alerts.fsu.edu

**Florida State University Campus Numbers**

<table>
<thead>
<tr>
<th>Name or Agency</th>
<th>Phone</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean of Students</td>
<td>850-644-2428</td>
<td>University Center A, Suite 4300</td>
</tr>
<tr>
<td>FSU Police</td>
<td>850-644-1234</td>
<td>Jefferson and Woodward</td>
</tr>
<tr>
<td>Victim's Advocate</td>
<td>850-644-7161</td>
<td>University Center A, A4327</td>
</tr>
</tbody>
</table>

**Tallahassee Area Numbers**

<table>
<thead>
<tr>
<th>Name or Agency</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leon County Sheriff’s Department</td>
<td></td>
</tr>
<tr>
<td>Non-Emergency</td>
<td>922-3300</td>
</tr>
<tr>
<td>Poison Information Center</td>
<td>800-282-3171</td>
</tr>
<tr>
<td>Refuge House</td>
<td>681-2111</td>
</tr>
<tr>
<td>Capital Regional Medical Center</td>
<td>656-5000</td>
</tr>
<tr>
<td>Tallahassee Fire Department</td>
<td></td>
</tr>
<tr>
<td>Non-Emergency</td>
<td>891-6600</td>
</tr>
<tr>
<td>Tallahassee Memorial Hospital</td>
<td>431-1155</td>
</tr>
<tr>
<td>Tallahassee Police Department</td>
<td></td>
</tr>
<tr>
<td>Non-Emergency</td>
<td>891-4200</td>
</tr>
<tr>
<td>Telephone Counseling and Referral Service</td>
<td>211 or 224-6333</td>
</tr>
</tbody>
</table>