Brenau University
Department of Dance
Handbook

“Dance Matters”

B.A. Dance
(Advanced Dance Concentration)
(Dance Pedagogy Concentration)
Dance Minor

Fall 2015

(All information contained in this document is subject to change)
Welcome to the Brenau University Department of Dance. Along with your fellow dancers, you are part of a challenging and exciting program. The program is designed to incorporate solid and demanding dance training with a liberal arts education. Along with technique, dance composition, and other subjects related to your major field, you will be on your way to becoming a well-rounded person through your liberal arts studies.

Webster’s dictionary defines *gold standard* as something that is considered to be the best and that is used to judge the quality or level of other, similar things. Webster’s defines *excellence* as the quality of being superior or first-class. The definition of the root word “excel” gives a better understanding: to surpass in accomplishment or achievement. Webster’s defines *extraordinary* as going beyond what is usual, regular, or customary. This handbook will help your understanding of the dance program as you pursue the gold standard of excellence in an extraordinary life!

**Department of Dance Purpose Statement**

The Department of Dance at Brenau University educates the individual as a dance practitioner, scholar and artist in a creative, supportive and challenging environment. The department provides a solid foundation in classical ballet and modern dance, supported by jazz technique, with a well-designed program plan. Students are encouraged to explore their values while creating a personal philosophy as an artist with responsibility and integrity.

**Dance Major Program**

Command of a broad range of movement idioms coupled with depth in at least two areas of technique are essential accomplishments of our B.A. students. In addition, courses in choreography, production, pedagogy, dance history, repertory and courses related to the major give a foundation and depth to students’ knowledge of the art form. Performing gives the students the background and experience to begin making works of their own.

- **The B.A. Dance** degree is designed to allow our students to nurture and explore her/his interest in dance to discover her/his potential as a dance technician while allowing academic flexibility to investigate the broad range of a liberal arts curriculum and to explore the relationship of dance to other fields of study. Prepare for success as a creative artist, a skilled technician and performer, and an independent thinker.

After acceptance into the above major track, students who may be unsure about the major which s/he has chosen, should remember three things: first, it is possible to perform and/or teach in a studio with a dance degree. Secondly, it is okay to change one’s major if s/he discovers that it is not the right place for her/him. Lastly, the degree requirements are the *minimum* number of courses students must take for the degree; students may add additional elective courses, pursue an advanced dance or pedagogy concentration, or minor in a supporting area of interest. Students will also graduate prepared to pursue a Masters degree if one so desires.

For detailed requirements of the B.A. Dance degree, students should consult the Brenau University Catalog or talk with their major advisor.
Expectations of dance majors

- Dance!
- Make dancing and related activities your priority.
- Be involved in department activities – it is alive because of you.
- Communicate directly with faculty via Brenau email or office phone.
- You must take initiative in your own lives.
- Be responsible – do not say, “It’s not my fault.”
- Figure out solutions, don’t just identify problems.
- Communicate with each other in a timely manner via phone conversation or email – a last minute text is not communication. Reserve texting for emergencies only.
- Have excellent classroom conduct in all of your classes. You represent the Brenau University Department of Dance wherever you are, on or off campus.
- Dress properly for class – it shows respect for the teacher and the art form.
- Cover up between classes – do not travel around in just your tights and leotard.
- Work hard, but intelligently.
- Be open-minded about learning the new.
- Receive constructive criticism with humbleness and appreciation.
- Take creative and technical risks.
- Show respect to everyone.

Department of Dance Outcomes

Brenau University’s Liberal Education Curriculum is divided into four main learning “Portals”. These Portals are: World Understanding; Scientific & Analytic Curiosity; Artistic & Creative Imagination; and Communications & Language Fluency. During a student’s academic career at Brenau University, s/he will pass through each portal, gaining knowledge and experience to meet the expectations and learning outcomes specific to each portal, as well as one’s chosen major.

Department of Dance outcomes include university-wide liberal education outcomes and those specific to the particular major. All required courses in the major are tied to outcomes, including liberal education outcomes. Each course syllabus must also list specific objectives by which the particular outcome will be met.

Expected Learning Outcomes (B.A. Dance):
Upon successful completion of the degree in the Dance program, students should be able to:
1. Demonstrate technical proficiency of concert dance forms appropriate to major.
2. Demonstrate an understanding of movement for personal expression and communication.
3. Demonstrate an understanding of the historical and current role of dance.
4. Demonstrate an understanding of the application of dance pedagogy in a studio setting.
5. Know and demonstrate the roles of performers and technicians in concert dance.
6. Practice professional habits and conduct in concert dance.
7. Demonstrate effective oral and written communication skills.
8. Know and practice safe anatomical principles.
9. Demonstrate the ability to choreograph group and solo dances.
10. Demonstrate the knowledge to produce a dance concert.

**Enrollment in the Department of Dance**

Students do not need to audition for initial acceptance as a dance major. All students enter under the B. A. Dance program to begin their college dance training and will be advised based on the student’s degree goals. All students receive written notification of the status of their technique placement levels. All dance companies and some repertoire pieces will require a live audition. (Starting fall 2015, an audition will be required for admission into all dance major programs.)

Students entering as dance majors may audition for a dance scholarship. Auditions are held three times a year. Students receiving dance scholarships will receive a contract of expectations including the expectation to register for repertory credit every semester with participation in faculty and/or guest choreography and/or participation as a company member of the Gainesville Ballet Company. Dance scholarship students must also register for and participate in at least three credits of dance technique class each semester. Dance scholarships are part of the total aid package offered by the university Office of Financial Aid.

**Department of Dance Faculty and University Staff**

Dance faculty are housed in the Fitness Center. One shared faculty office is located at the Brenau East Campus. Office and telephone numbers are listed below as well as on the syllabus for each class. When calling from an on-campus location, dial only the last four digits of the phone number listed below. Unless instructed otherwise, address dance instructors and guest artists at Brenau by honorifics and surnames just as you would your English or history professors (examples: Dr. Birch; Miss or Prof Long; Ms. or Prof. Cooper; Miss Diane; Mr. Swan, etc.).

Ms. Jolie Long,  
Professor of Dance  
ACDA Contact  
Fitness Center 109E  
770-534-4757  
jlong@brenau.edu

Ms. Madia Cooper-Ashirifi  
Visiting Assistant Professor of Dance  
Fitness Center 109C  
770-534-6249  
mcooper3@brenau.edu

Ms. Diane Callahan, Artistic Director of the Gainesville Ballet Company  
Fitness Center 106  
770-534-6282  
dcallahan@brenau.edu

In loving honor and memory...  
Mrs. Carol Smiarowski  
Associate Professor of Dance  
Director of Dance 1994-2005
Adjunct Instructors
Ms. Theresa (Terri) Becker
Ms. Autumn Morgenstern
Ms. Rachael Shaw
Mr. John Streit
Mr. Peter Swan

Dr. Andrea Birch, Dean
College of Fine Arts and Humanities
Office Location: Pearce Bldg.
770-538-6235
abirch@brenau.edu

Mr. Darrell Morris
Director of Multi-Media and Theater Services
Office Location: Overton Hall
770-534-6246
dmorris@brenau.edu

Support Staff
Nichole Budd
Administrative Assistant to the Dean
College of Fine Arts and Humanities
770-538-4764
770-538-4796 (FC 109B)
nbudd@brenau.edu

Brenau University Center for Health & Well-Being:
Sheryl Olson
University Nurse
770-534-6135 office
solson3@brenau.edu

Rev. Donald Harrison
University Chaplain
770-534-6159
dharrison@brenau.edu

Gay Baldwin, LPC
University Counselor
770-534-6121 office
gbaldwin@brenau.edu

For Counseling Services Contact:
Health & Counseling Services
770-534-6135
healthservices@brenau.edu

Web: https://intranet.brenau.edu/student-services/center-for-health-well-being/

Student Responsibilities

Campus Mailboxes. Each student, both residential and commuter, is assigned a campus mailbox through the Brenau University Post Office. Students are responsible for checking their mailboxes each day for messages, notices, and requests.

Email Accounts. Each Brenau University student is assigned a Brenau email account (“Tiger Mail”) free of charge through Academic and Instructional Computer Services (AICS.) Students are responsible for checking their email each day for messages, notices, and requests. Brenau E-mail is the official means of communication for the University; therefore all Brenau students are required to utilize the Brenau e-mail system for the dissemination of information by the
administration. Your Brenau e-mail account will also be an official means of communication for the Department of Dance. Students are responsible for all information distributed in this manner.

**Lost and Found.** Lost or misplaced articles are usually turned in to the reception desk at the Fitness Center. Lost and found items may be brought to the attention of a dance faculty member when over at the Brenau East studios. The Gainesville School of Ballet also maintains a lost and found in their office (FC 106). Personal possessions should be taken by the student into the dance studio at all times or be left in the dressing rooms at the Brenau East studios.

**Bulletin Boards.** Students should check the dance bulletin boards daily. Information about master classes, production schedules, advising, meetings, etc., will be posted on the bulletin boards. The dance bulletin boards are located in the hallway between Fitness Center studios 104 and 108 and some information may also be posted on the bulletin board opposite the women’s restroom in the Fitness Center. Students should check these bulletin boards regularly, even while not attending classes in the Fitness Center. Some information may also be posted at the Brenau East studios.

**Dance Major Meetings.** Attendance is mandatory at all dance major meetings held periodically throughout the academic year. Meeting dates are distributed at the start of each fall semester.

**Outside Dance Employment.** Students may be employed as teachers or dancers off-campus during the regular academic semester. However, dance faculty encourage students to realize that they are representing Brenau University and the dance department at all times and to conduct themselves in a professional manner. Repertory dancers, members of the Gainesville Ballet Company and student dancers obligated under contract or otherwise to faculty, guest or student choreographers are reminded that they are expected to honor their commitment to their respective company/choreographer first, before work or social schedules. Approval must be obtained from your company director, faculty choreographer(s) and/or student choreographer(s) prior to committing to any other on or off campus employment or dance-related activity (this includes dancing in other student choreography projects, campus clubs [ex. - Tau Sigma; Step Team, Dance Team], campus events, and/or organizations, commercial video or film work, etc.).

**Honor Code.** The Honor Code is an integral part of academic and personal integrity. All Brenau University students are under the jurisdiction of the Honor Code.

**Brenau University Honor Code**
I promise to uphold the Brenau University honor code by refraining from every form of dishonesty and cheating in university life, and will strive to create a spirit of honesty and honor. Failure to do so is considered a breach of trust toward the faculty and student body. I accept this commitment as a personal responsibility to refrain from and to report all forms of dishonesty and cheating.

**Academic Honesty:**
Brenau University (and the Dance faculty) is committed to promoting intellectual growth while stimulating and encouraging standards of academic and intellectual integrity. Instructors support the Academic Honesty Policy stated in the catalog and enforce the Brenau University Honor
Code. They reserve the right to utilize electronic means (such as *TurnItIn* via Canvas) to help prevent plagiarism. By taking courses in the dance program, students agree that all assignments are subject to submission for textual similarity review.

**Equipment and Facilities**

Studios and classrooms used by the dance department and dance faculty offices are housed in the Fitness Center and at Brenau’s East Campus.

Studios located at the main campus, include four with vinyl dance floors; one of these vinyl floors (Rm. 104) being suitable for tap. All have one wall of mirrors, barres attached to the walls, and sound systems with CD players (some with mp3/iPod/iPad or cassette capability). Studios may be reserved for personal use through the Fitness Center receptionist; students who wish to reserve a studio must determine if the studio is available. (Consult the online calendar at http://calendar.brenau.edu. Click on “Scheduled Events”; look for the “Filter” icon toward upper right corner; submit your date, facility and room information. Then review the calendar to see if a studio is free.) Students can then complete a space reservation form available from the Front Desk of the Fitness Center. Studios are heavily in use from approximately 9:30 a.m. until 9:30 p.m. weekdays, although usage does vary from day to day.

The Fitness Center also has an athletic training room with an athletic trainer available to dance majors.

Two spacious studios are located at Brenau’s East Campus (1 mile east on E.E. Butler – prior to I-985 on the right-hand side.) These studios are equipped with mounted barres, portable barres, mounted mirrors, portable mirrors, sound systems for CD/iPods/iPads and one studio is equipped with a large screen TV for video/DVD viewings and computer projections. A Mondo Pad is located in Rm. 201 and may be used for lectures and Dept. of Dance meetings. Studios at Brenau East may be reserved through contacting Prof. Long at jlong@brenau.edu. These studios are reserved on a first come, first served basis for students.

*Please note:* dance faculty have priority in reserving and utilizing any of the studio spaces. Students may be asked to reschedule a rehearsal if dance faculty need to utilize the dance space at the same time.

A Pilates studio is located at Brenau East, Rm. 201. The Pilates apparatus includes: a convertible Cadillac/Reformer unit; a convertible Tower/Reformer unit; a ladder barrel; convertible high/low chair; a Wunda Chair; in-step barrel system; ped-o-pull and accessories. Students are not to handle or utilize the equipment, for any reason, without direct faculty supervision. No Pilates items accessories are to be removed from Rm. 201.

Classroom 107, in the Fitness Center, includes tables, chairs, dry-erase board, and usually houses a TV/VCR/DVD unit and a Mondo pad. Classrooms are usually used for “lecture” classes such as dance history, dance appreciation and teaching methods and may also be reserved through the Fitness Center receptionist.
Performance spaces include:

- **Fitness Center Studio 108**, a large studio used for informal presentations such as showings during Family Weekend and/or Winter Weekend.
- **The Little Theatre**, commonly known as the Black Box, adjacent to Pearce Auditorium in Bailey Hall and used for informal presentations such as works-in-progress and Dance Composition I final project presentations.
- **The Brenau Downtown Center** is an event facility operated by Brenau University and is perched on the edge of Gainesville’s bustling downtown square. The venue features Theatre on the Square, a 300-seat performing arts theatre, which completes the facility with its elegant setting for plays, pageants, and dance performances.
- **The Hosch Theater** in the John S. Burd Center for the Performing Arts, a proscenium theater with a 350 seat house used for formal presentations such as *Brenau Dance Faculty Concert*, and Senior Thesis concerts… student choreography concerts.
- **Pearce Auditorium**, a proscenium theater with a 730 seat house, is used by the Brenau dance department to present *An Evening of Dance*, a formal student choreography dance concert. The Gainesville Ballet Company usually uses Pearce Auditorium for its performances.
- **Brenau’s Amphitheater**, located just off the front of the Fitness Center parking lot, is utilized for outdoor concerts and student events. The Gainesville Ballet Company uses the amphitheater on occasion for springtime presentations.

Dance office space in the Fitness Center (Suite 109) includes individual offices for dance faculty and adjuncts, as well as outer office space used by work-study students. An office for the department’s administrative assistant is located in FC 109B. A Dance Resource Room is located in 109D and houses books, videos, music, etc. The outer office area can be utilized as a gathering spot for dance students. TV/DVD/Video player, books, magazines, music CDs, videotapes and DVD’s are also housed in this area for student use. These items may be borrowed but are not to be taken out of the Fitness Center. Students borrowing items must use the sign out/in form in the dance office with faculty or staff signed approval.

The costume closet is kept locked at all times. It is only accessible with the accompaniment of a faculty member. Students may borrow costumes belonging to the dance department by signing them out through the dance faculty member in charge. Costumes must be returned clean (dry cleaned if necessary at student’s expense) and in good condition. Students must follow Costume Closet Usage Policies found in Appendix A and sign a pledge to abide by these Usage Policies (copy of pledge also found in Appendix A) before items may be signed-out and removed from Costume Closet.

### Academic Policies

**Registration and Advisement.** All freshmen are assigned a faculty advisor according to their major, if declared. Freshmen dance majors are advised by a member of the Dance faculty who assist them with registration. Dance faculty advisors assist students in scheduling classes to meet graduation requirements. But note… “Each student will confer with her advisor to obtain approval for her proposed course of study or to make needed adjustments in her program. However, it should be noted that while all possible assistance is given by the faculty advisor, it nevertheless remains the duty of each student to accept full responsibility for the completion and satisfaction of the selected course of study.” In an effort to help the student
exercise and fulfill this responsibility, approval by the faculty advisor of the first semester’s registration schedule is mandatory prior to completion of the registration process.” (Brenau University 2015-2016 Undergraduate/Women’s catalog).

**Grading.** The grading scales used for the dance department are consistent with Brenau University policies. Students must maintain an overall 2.0 GPA with a minimum 2.5 GPA in major courses in order to graduate. The grading scale and other information related to grading are included in the syllabus for each course. Brenau University Grading Guidelines, clarifying what constitutes a specific grade, can be found in Appendix B. How these grading guidelines are utilized by the dance faculty to determine technical improvement grades can also be found in Appendix B, along with the Criteria for Technique Placement and a Class Performance Scale for each dance genre.

**Student Assessment.** In addition to grades received each semester, each student has a yearly assessment meeting, usually scheduled in February, with a panel of dance faculty. This assessment meeting is an informal discussion designed to track the student’s progress and help the student identify goals. Additionally, a more in-depth assessment will occur at the end of the sophomore year, at which time recommendations will be made by the faculty regarding the student’s continuance in the program.

**Assessment Day.** Assessment Day, held each spring, is a time for the students to give feedback to Brenau’s faculty about the dance department. This day is also an opportunity for the administration of Brenau to get back information on how the students feel about the overall experience of the university. The assessment is done through a variety of different means. The opinions of the students are then taken into great consideration by the administration and the faculty and used to improve Brenau’s system.

**Course Evaluations.** All courses at Brenau are evaluated by students. Students are requested to complete an evaluation near the end of a course each semester. These evaluation forms are available online and must be completed prior to a student being able to view her/his final course grade online. All evaluations are anonymous to the faculty. After grades have been reported, the computerized results and comments are made available for viewing to respective faculty members. Student comments are used to assess and improve the course; therefore students are strongly encouraged to make constructive comments.

**Class Attendance**

**Attendance Policies.** Department of Dance class attendance policies are in compliance with the Brenau University class attendance policies found in the Brenau University Catalog. Attendance policies may vary from course to course and are listed in the syllabus for each course. Students are responsible for knowing and understanding the attendance policy for each of their courses. A copy of the “Make-Up Class Form” utilized in dance technique classes for excused absences only can be found in Appendix B.
Attendance Policy for Technique Classes:
All classes are mandatory. Students need to be in class in order to progress!!! Students may not enter class after the completion of the first warm-up exercise and still expect to physically participate. A student can miss one week of class without it affecting his/her final grade.

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<thead>
<tr>
<th>Class Meetings:</th>
<th>Allowed absences w/out penalty:</th>
<th>Grade Scale for more absences:</th>
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<tbody>
<tr>
<td>2 times per week</td>
<td>Total of 2 absences per semester</td>
<td>3 absences, final grade drops 1 letter</td>
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<td></td>
<td></td>
<td>4 absences, final grade drops 2 letters</td>
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<td></td>
<td></td>
<td>5 absences, final grade drops 3 letters</td>
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<td></td>
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<td>6 absences, Automatic “F” for course</td>
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<tr>
<td>3 times per week</td>
<td>Total of 3 absences per semester</td>
<td>4 absences, final grade drops 1 letter</td>
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<td>5 absences, final grade drops 2 letters</td>
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<td>6 absences, final grade drops 3 letters</td>
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<td>7 absences, Automatic “F” for course</td>
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<tr>
<td>4 times per week</td>
<td>Total of 4 absences per semester</td>
<td>5 absences, final grade drops 1 letter</td>
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<td>6 absences, final grade drops 2 letters</td>
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<td>7 absences, final grade drops 3 letters</td>
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<td></td>
<td></td>
<td>8 absences, Automatic “F” for course</td>
</tr>
</tbody>
</table>

EXCUSED vs. UNEXCUSED Absences: An UNEXCUSED absence is an absence that is not excused by the faculty member of a given course, or does not fall under the “acceptable and excusable reasons for missing class” as stated in the Brenau University Class Attendance and Participation Policy of the Undergraduate Catalog; and therefore MAY NOT BE MADE-UP! Make-up class for an “excused” absence must be taken within two weeks of the absence date. More specifics about technique attendance policies can be found in each course syllabus. Make certain you understand these attendance policies or speak with your class instructor.

Production Week Attendance. Students cast to perform (including understudies) in university related productions are required to attend at least one (possibly two) daily technique class(es) for which they are registered, if they intend/wish to perform that same day. If a student so chooses, if enrolled in more than one technique class per day, s/he may “opt-out” of attending one of these classes on a dress rehearsal or performance day. If enrolled in three technique classes during one semester, a student may still only opt-out of one of these classes. Students registered for more than one technique class must consult with their instructors a minimum of 24 hours in advance to determine in which technique class to participate. This “opt-out” option does not apply to days of scheduled technical rehearsals. “Opting-out” is limited to days of dress rehearsals and performances. This “opt-out” policy does not apply to students who are technical crew or support staff for rehearsals and/or performances. [SHOWCASE or studio showings, in the fall or spring, are not considered full-fledged productions and therefore the “opt-out” policy does not apply. Students will not be allowed to take the “opt-out” option for a technique class, therefore (technically) not being in class, but then really do take class and want to count it as a “Make-Up” class.] Students dancing in university related performances that conflict with scheduled technique classes will be excused for that class period with no “make up class” required. This does not apply to technical crew or support staff of same performances.
Injury Policy. In the case of injuries that interfere with consistency of studio training, students may be advised to drop the course or to request a grade of “Incomplete” for the course. Students are responsible for reporting all injuries or illnesses that may interfere with class attendance and grading procedures to the course instructor. Students who are unable to participate physically in class for a time exceeding two consecutive weeks will be advised to withdraw from the class.

Dance Class Etiquette

Respect. Students are expected to arrive before class and be ready to work when class begins; to show respect to the instructor and the dance technique/subject they are studying. Students are expected to remain in class for the full duration – no stepping into the dressing room, no bathroom breaks (this should be done prior to class), no leaving for water. If a student has an emergency situation, the student must ask permission to leave class. If a student leaves class without permission, the student may be asked to sit-out the remainder of the class. Students should express appreciation to the instructor in an appropriate manner at the end of each class.

Class Attire. The dress code is listed below and on the syllabus for each course and must be adhered to or the student may be dismissed from class with an absence. Students are responsible for knowing and complying with the stated dress code without reminder by the instructor. This includes appropriate grooming, such as hairstyles and personal hygiene. A list of appropriate items to carry in one’s dance bag (and stage make-up kit) can be found in Appendix G.

Ballet
- Women must wear pink-footed tights and ballet slippers and a solid black leotard. (No visible rips, runs or holes allowed.) Tights should be rolled all the way down the leg and worn inside the ballet shoe.
- If class involves pointe work, student should have a second, prepared pair of pointe shoes available.
- Men must wear a solid color T-shirt and white, gray, or black tights and white or black ballet slippers. (No visible rips, runs or holes allowed.)
- Hair must be secured off face prior to the start of class and worn in a neat bun or twist. (Use a hair net; use hairspray or gel; no wispy or flyaway hair; no ponytails.)
- Small earrings are permitted in class; other jewelry should not be worn.
- Leg warmers, skirts, or other additions to the above-described costume are not to be worn without the expressed permission of the instructor.

Modern
- Students must wear traditional dance clothing (i.e. tights/leggings, leotard, unitard) of solid colors and bare feet. (No visible rips, runs or holes allowed.)
- Form-fitting apparel designed for dance/movement is allowed, including tight fitting jazz pants. Men may wear form-fitting, solid color T-shirts or tank tops.
- Dance wear may be layered, but only one, neat outside layer should be visible.
- Hair must be neatly secured off the face prior to the start of class. (A neat bun or twist is required for longer hair; use a hair net; use hairspray or gel; no wispy or flyaway hair; no ponytails.)
• Large or dangling jewelry is not to be worn.
• T-shirts, sweat shirts, sweat pants, leg warmers, shorts, skirts, socks or other additions to the above-described attire are not to be worn without the expressed permission of the instructor. No stripes/patterns/writing/graphics/logos (with the exception of small trademarks or emblems) are to appear on any dance wear.
• No bare midriffs

**Jazz**

• Students are expected to wear traditional dance clothing (i.e. tights/leggings that are ankle-length, leotard, unitard) of solid colors. (Tasteful dance shorts may be allowed by the instructor in warmer weather.)
• Form-fitting apparel designed for dance/movement is allowed, including tight fitting jazz pants.
• Soft-soled jazz shoes are required for this course. Jazz sneakers and Character heels (certain days specified by instructor) are allowed at the discretion of the instructor. (No shoes that leave marks on the floors are allowed in the studios.)
• Hair must be neatly secured off the face (a neat bun, twist, or ponytail is required for longer hair) prior to the start of class.
• Large or dangling jewelry is not to be worn and should be removed prior to the start of class.
• T-shirts, sweat shirts, sweat pants, leg warmers, dance shorts, socks or other additions to the above-described attire may be worn during warm-up only with the expressed permission of the instructor.
• No bare midriffs.

**Repertory (rehearsals)**

**Ballet** –

• Women must wear pink-footed tights and ballet slippers and a solid black leotard. (No visible rips, runs or holes allowed.)
• Men must wear a solid color T-shirt and white, gray, or black tights and ballet slippers. (No visible rips, runs or holes allowed.)
• Hair must be secured off face and worn in a bun or neat twist. Same stipulations as class.
• If rehearsal involves pointe work, student should have a second, prepared pair of pointe shoes available.
• Small earrings are permitted in rehearsals; other jewelry should not be worn.
• Warm-up clothing (layers) may be worn over the above attire with the choreographer’s/rehearsal director’s permission.

**Modern & Jazz** –

• Students must wear traditional dance clothing (i.e. tights/leggings, leotard, unitard) of solid colors. (No visible rips, runs or holes allowed.)
• Form-fitting apparel designed for dance/movement is allowed, including tight fitting jazz pants.
• Hair must be neatly secured off the face prior to the start of rehearsal. (A neat bun or twist is required for longer hair; use a hairnet; use hairspray or gel; no wispy or flyaway hair; no ponytails – unless requested by the choreographer/rehearsal director.)
• Bare feet or appropriate footwear will be directed by the choreographer/rehearsal director.
• Large or dangling jewelry is not to be worn.
• T-shirts, sweat shirts, sweat pants, leg warmers, shorts, skirts, socks or other additions to the above-described attire are not to be worn without the expressed permission of the instructor.
• No stripes/patterns/writing/graphics/logos (with the exception of small trademarks or emblems) are to appear on any dance wear.
• No bare midriffs

General – special costumes, items or equipment may be specified by the choreographer/rehearsal director dependent upon the dance being rehearsed.

Class Attitude. In the dance studio, dedication and self-discipline are the norm. Students are expected to give full attention to what is being said in class, not allowing outside life to intrude. Students should address questions to the instructor, not their neighbors, and should follow instructor requests promptly and with enthusiasm. Students should avoid correcting one another. Students who are observing class should do just that. To do otherwise is discourteous and distracting. Taking notes of corrections in class and elements that can be applied to one’s own work is highly recommended. How students present themselves in class is how others (students, teachers, and observers) will perceive them. How students take class establishes the habit of how they dance. Students are encouraged to ask “What can I do?” rather than “what do I have to do?”

Attentiveness. Students are expected to be alert and ready to follow instructor expectations in class.

Facility Restrictions. Smoking, food, and beverages other than bottled water are strictly prohibited in studios. Food and beverages may be allowed in hallways, dressing rooms and lecture classes; students should consult with the course instructor before bringing food or beverages to a lecture class. Brenau University is a smoke-free facility. Students who wish to smoke must do so outside in designated smoking areas.

Enrollment. Students may not attend classes for which they are not enrolled as either regular or auditing students without expressed permission of the course instructor.

Academic Probation, Suspension, and Dismissal. See the Brenau University Catalog.

Expectations of Student Progress

Technical and Artistic Advancement. Students are expected to consistently demonstrate advancement. Satisfactory progress is defined as promotion to higher levels of performance technique. This can be achieved through clear, steady, and sufficient progress toward advanced placement in at least one dance style and timely recovery from injuries that impede full participation in dance classes. Students need to consult with their advisor prior to registering for
a technique class each semester. Advancement of level is not automatic once a particular level class has been completed.

Placement and Progression in Technique Classes. All students must audition before placement into DA prefix technique courses (ballet, modern, jazz). A Criteria for Technique Placement chart describing expectations for each level and a Class Performance Scale utilized by faculty to determine progress and technique course grades can be found in Appendix B. A faculty “Placement Jury” will be conducted for all dance majors at the start of each academic year to determine technique placement level for the current or following semester.

Physique. The dance department does not have a weight requirement. However, students should be aware that companies and schools will not hire an overweight dancer or dance teacher. Therefore, students are encouraged to maintain healthy eating and exercise habits. Membership in the Gainesville Ballet Company and participation in the Faculty Dance Concert, as well as Evening of Dance and Senior Thesis concerts, may be affected by weight: both overweight and underweight dancers have limitations that may affect company membership and/or performance opportunities.

Injuries. Faculty recommend that students who suffer injuries of such severity that physical participation in technique classes is deemed unsafe concentrate on academic study for a semester. Usually, two weeks is the maximum amount of class work that a student may miss due to any combination of accident, injury, or illness. If enrolled in technique classes at the time of the incapacity, the student will receive a grade of “I” or “W” according to University rules. A letter grade will be left to the discretion of the instructor if injury occurs during the last three weeks of the semester, provided the student’s class attendance and progress have been maintained a satisfactory level. A medical statement from the student’s physician is required as evidence of medical release before re-admittance to technique classes. Students are responsible for reporting all injuries or illnesses that may interfere with class attendance and grading procedures to the course instructor. Students who are unable to participate physically in class for a time exceeding two consecutive weeks will be advised to withdraw from the class.

Scholarships. Dance talent scholarships may be awarded at any time during the student’s residence at Brenau. These talent scholarships are small amounts that are intended to be part of the student’s total financial aid package. Scholarship recommendations are made after an audition before the dance faculty and are based on technical proficiency, potential, performance qualities, physique, and attitude/work habits. After the audition, the Office of Financial Aid must approve recommendations made by the dance faculty. Students receiving dance scholarships will receive a contract of expectations including the expectation to register for repertory credit every semester and participation in faculty and/or guest choreography and/or participation as a company member of the Gainesville Ballet Company. By accepting a dance scholarship, students agree to declare dance as a major, to maintain a 2.5 GPA in dance major courses, to attend master classes, rehearsals, performances, and audition classes, to adhere to guidelines of syllabi for all classes, and to fulfill all other obligations as outlined in the Dance Scholarship Contract which includes registering for and participating in at least one dance technique class each semester (see SAMPLE in Appendix C). Students receiving scholarships must reapply at the end of each academic year through the Chair of Dance. (A sample copy of
this application may be viewed in Appendix C.) Students are re-evaluated by the dance faculty for addition or increase of scholarships annually. Failure to comply with any of these stipulations will result in a review of the scholarship and a possible cancellation of the award.

The Department of Dance also maintains a limited “Discretionary Scholarship” for student(s) seeking to further her/his training through outside workshops or educational seminars. This scholarship may be awarded to rising junior or senior dance majors. (A sample copy of the application form for this scholarship may be viewed in Appendix C.) A blank application may be obtained from the Chair of Dance.

Performance Policies

All dance major and dance minor students are required to perform in at least one formal and/or informal concert to fulfill graduation requirements. It is the student’s responsibility to know and follow the requirements for participation in performance activities (i.e., the audition, rehearsal schedule, production assignments, and calendar mandates.)

Performance Requirement. All dance major and dance minor students must have at least one credit of DA 225-Performance Lab or DA 226/326/426- Dance Repertory depending on her/his program plan (some majors require more). Requirements for performance credits may be met through participation as a performer in faculty, guest or student choreography presented in Dept. of Dance productions, or company membership in the Gainesville Ballet Company. DA 225 credit may also be earned through participation as a performer in Gainesville Theatre Alliance (GTA) productions, and/or Brenau Music Program productions. Students enrolled in DA 225 will receive a grade for that semester’s work. Enrollment in DA 225 is limited to one credit per semester, regardless of the number of productions in which a student may be cast.

Auditions and Casting. Membership in the Gainesville Ballet Company is through yearly audition. The Faculty Dance Concert in cast by audition/invitation only. Student choreographers may conduct auditions for cast members or may simply invite cast members to join; this will depend on the particular course in which the student choreographer may be enrolled. GTA and music program productions are usually cast through audition. All students cast in a work or company through audition are required to initial the posted cast listings (if available) which give the audition results. Students may also be required to sign a contract committing to the piece/company to which s/he has been cast.

Gainesville Ballet Company. The Gainesville Ballet Company is housed at Brenau and is composed of qualified Brenau students and Gainesville area dancers. Auditions for this company are held in the spring; some Brenau students may be accepted at the time of their scholarship audition for the Brenau program. Annually GBC performs The Nutcracker in December, a spring story ballet, and a bi-annual late spring repertoire concert. Brenau students who are accepted into GBC are usually drawn from the 400 level ballet class. GBC requires approximately $650 annually for a mandatory summer program and general membership requirements. Additionally, there are company dues of $280 (payable in 2 installments). GBC members cannot miss rehearsal for any reason one month prior to performances. Rehearsals are
usually Monday, Tuesday and Thursday evenings and three Sundays per month; additional Friday rehearsals may be called. A sample GBC contract can be found in Appendix C.

**Faculty Dance Concert.** A spring concert is choreographed by faculty, guest artists, and guest alumnae. Dancers will be chosen by faculty choreographers by audition and/or invitation only. Guest choreographers cast by audition. Preliminary casting will be established during the spring semester and solidified in the fall when faculty then post casting and rehearsal schedules. If a student declines an invitation to join a faculty member’s cast, s/he may not accept and join any other faculty casting. Dancers must make themselves available to meet the rehearsal schedule of the individual faculty member(s) and/or guest choreographers in whose piece(s) they have been cast. These rehearsals will generally be held during the DA 226/326/426 Repertory Class time. Guest choreographers may hold auditions on a TBA basis. Dancers invited/auditioning for a guest choreographer’s piece must be able to meet rehearsal obligations for that piece. A sample of the Faculty Dance Concert Contract can be found in Appendix C.

**Student Choreography.** Two student concerts are produced each academic year. Students in DA 319 Dance Composition II present work on the *Evening of Dance* concert during the fall semester of each year. The choreographers for this concert cast by invitation. Students in DA 420 Choreography & Production present work in the *Senior Thesis Concert* during the spring semester of each year. These choreographers hold auditions and post rehearsal schedules at the beginning of the spring semester each year. Dancers auditioning for the *Senior Thesis Concert* must be able to meet the rehearsal obligations of the choreographer(s) for the piece(s) for which they are chosen. Sample contracts of the *Evening of Dance* and *Senior Thesis* student choreography concerts can be viewed in Appendix C.

**Rehearsal Expectations.** All students are required to be prompt, warmed up, and ready to rehearse with all necessary clothing and equipment. Choreographers may require their dancers to perform a set warm-up routine prior to the start time of each rehearsal. All dancers should be respectful of their choreographers. Students are responsible for keeping themselves informed of schedule changes and other information regarding rehearsal commitments. Adherence to rehearsal requirements will be considered in the DA 225 and DA 226/326/426 grade.

**Failure to Attend Rehearsals or Technique Classes.** A student may be removed from faculty, guest or student choreography due to missed rehearsals or lack of attendance in technique classes. Students dismissed from a cast for these reasons will not be allowed to perform the following semester in any choreography. Students must prove themselves again by demonstrating renewed commitment to dancing through regular technique class attendance. Students may then be considered for use in casting the 2nd semester following the dismissal. If dropped from choreography again for above stated reasons, then all performance privileges may be revoked from that student during her/his tenure at Brenau University.

**Sign-In.** All cast members (dancers and crew) are required to initial sign-in sheets for stage rehearsals and performances and for specified studio performances. Do this immediately upon arrival to the theater or studio.
Cell Phone usage during Production/Performance Week - Whether a crew member, dancer or student choreographer, a student will be given a final opportunity to check for and answer phone messages, texts, Tweets, Facebook &/or postings to other social media, etc. at the end of warm-up prior to a rehearsal/performance. Then s/he is to promptly turn off (not to silent or vibrate modes) her/his cell phone (including clock alarms) for the duration of the rehearsal/performance for that day/evening unless otherwise given permission by the Faculty Supervisor for the production. This ensures total focus and concentration will be given to technical needs, choreography, safety and to fellow dancers, choreographers and crew members involved in the success of the event.

Availability to the Stage. All cast members, including alternates and understudies, are to be available to the stage at all times after sign-in. Cast members may not leave the production area after sign-in without permission from the Stage Manager and the Rehearsal Director.

Warm-Up. Participation in all warm-ups is mandatory for all cast members and understudies and is expected of all cast members and understudies in order to perform. Once warm-up has begun, dancers are not permitted to leave the warm-up space for bathroom breaks, phone use, etc. unless there is an emergency. Dancers who are late for, or found not fully participating in the entire warm-up, may not be allowed to dance in that day’s/evening’s rehearsal/performance at the prerogative of the choreographer and/or company director. [For technical rehearsals, a warm-up may or may not be given by the choreographer. For dress rehearsals and performances, scheduled warm-ups are included in stage preparation.]

Costumes and Attire. Only approved costume, hair, and make-up will be allowed on the stage. Jewelry and other personal items not approved must not be worn. Once a company or a work has been cast, any changes in the personal appearance of a cast member, including but not limited to haircuts, hair coloring or highlights, hair weaves and extensions, body piercings, tattoos, and tans, must be approved in advance by the choreographer(s) and the Artistic Director. Eating, drinking, and smoking are not allowed while in costume. Do not use excessive amounts of lotions, body oils or body powder as they rub off onto the marley flooring and create dangerous slick spots for dancers.

Class Attendance during Performance Week. Students cast to perform (including understudies) in university related productions are required to attend at least one (possibly two) daily technique class(es) for which they are registered, if they intend/wish to perform that same day. If a student so chooses, if enrolled in more than one technique class per day, s/he may “opt-out” of attending one of these classes on a dress rehearsal or performance day. If enrolled in three technique classes during one semester, a student may still only opt-out of one of these classes. Students registered for more than one technique class must consult with their instructors a minimum of 24 hours in advance to determine in which technique class to participate. This “opt-out” option does not apply to days of scheduled technical rehearsals. “Opting-out” is limited to days of dress rehearsals and performances. This “opt-out” policy does not apply to students who are technical crew or support staff for rehearsals and/or performances. [SHOWCASE or studio showings, in the fall or spring, are not considered full-fledged productions and therefore the “opt-out” policy does not apply. Students will not be allowed to take the “opt-out” option for a technique class, therefore (technically) not being in class, but then really do take class and want to count it as a “Make-Up” class.] Students dancing in university
related performances that conflict with scheduled technique classes will be excused for that class period with no “make up class” required. This does not apply to technical crew or support staff of same performances.

**Injuries/Illness.** It is the student’s responsibility to report all injuries or illnesses that may interfere with rehearsal, performance, or studio class participation to their instructors, their rehearsal director, and the artistic director. If an illness or injury renders a student unable to attend and participate in studio technique classes, that student is considered unable to take part in rehearsals or performances as well.

**Strike Policy.** All students who participate in a dance production, whether as dancers, choreographers, or technical crew, are required to attend and participate in Strike. Lack of participation will adversely affect: grades for DA 225 Performance Lab; DA 226/326/426 Repertory; DA 116 Dance Production; future casting decisions; and consideration for scholarship renewal/increase.

**Complimentary Ticket Information.** All performers and crew members receive two complimentary tickets per production (not per show). Dance program productions are free for all Brenau students, faculty, and staff; students are therefore encouraged to use complimentary tickets for family members and off-campus friends. A sign-up list for complimentary tickets will be posted in the dressing room area or by the Sign-In Sheet during tech week and will be removed to the ticket office about 1 hour prior to the first performance of the production.

**Videotape/DVD Copies.** All dance program productions are recorded for archival purposes. Students wishing to obtain a copy of any production or part of a production choreographed by someone else must consult the records of written consent given by the choreographer or the choreographer’s legal representative to check allowable permission(s) in order to copy the piece(s). Completed “Consent of Choreographer” forms are housed in the Dance Office for reference. Students must provide a blank videotape or DVD for the copy within two weeks of the original production. A copy of the “Consent of Choreographer” form can be found in Appendix D.

**Other Production Information** can be found in Appendix D. Students are responsible for knowing, understanding, and complying with all Brenau University dance production and performance policies and expectations.

**Policies for Non-Graded Student Choreography and Productions.** Students wishing to present choreography for non-graded purposes must discuss ideas with the dance faculty and upon approval may start rehearsals. The project must be shown to the dance faculty periodically and must receive final approval prior to presenting/producing the choreography. Students participating in student choreography and productions must adhere to all previously outlined **Performance Policies.** Opportunity to present choreography will be available in conjunction with the *Evening of Dance* concert in the fall semester, or other possible venues.
Dance Concerts, Festivals, Conferences and Summer Intensives

Students are encouraged to attend dance festivals, concerts, conferences and summer intensives but are responsible for all costs pertaining to those events. Consult dance faculty for advice and recommendations. Some dance courses require attendance at dance concerts: a variety of concerts are available in the Atlanta area, often at very reasonable prices. The Brenau Dept. of Dance participates annually in the American College Dance Association’s (ACDA) regional conference (formerly “ACDFA”). Conferences are usually held in the spring and include master classes, seminars and concerts. Students may express their interest to attend a conference to the ACDA faculty contact. Final decision as to which students will attend ACDA as well as those who may wish to adjudicate choreography will be determined by the dance faculty. Students’ agenda at ACDA will be determined by faculty. [Students interested in submitting choreography for adjudication at the conference should see Appendix E for more information.] Costs for ACDA average around $350 per person per year, including registration fees, housing, transportation, and food.

ACDA Mission Statement The American College Dance Association exists to support and affirm dance in higher education through regional conferences, the adjudication process, and national festivals. The educational mission of the Association is to foster creative potential, to honor multiple approaches to scholarly and creative research and activity, to promote excellence in choreography and/or performance, and to give presence and value to diversity in dance. The Association acts as a national membership service organization to strengthen the educational network for students and faculty within the academic dance community.

Source: www.acda.dance (2015)

What Conference participants say about their conference experiences…

The American College Dance Festival as one of the best experiences I’ve had in my four years at college. Despite the energy I put into taking four classes a day, I left the weekend feeling completely rejuvenated. The faculty was amazing and being able to see so many schools and professionals perform was inspiring… I am currently auditioning for professional dance companies, and this weekend has both prepared me and heightened my excitement for the future.

(ACDFA student)

“The weekend we spent at the conference was pure heaven: taking four dance classes a day, watching at least four hours of performances, getting closer to each other as we relaxed at dinner and in the hotel, preparing for our own performance, and learning so much from the expertise of the dance teachers. I was inspired and impressed by the other dancers and the student choreography.”

(ACDFA student)

Source: www.acdfa.org

YouTube also has a short documentary film about the 2012 ACDFA West region conference. It can be viewed by going to www.youtube.com and in the search field type in “ACDF West 2012”. There is also an ACDFA 40th Anniversary short film. Type in “ACDFA 40th Anniversary”. This film gives a wonderful brief history of the organization. [Go to 5:45min if you’d just like to hear what students like you say about the conferences!]

Awards

Awards listed below are presented at the Honors Convocation during the last week of classes in the spring semester. Other awards are presented as deemed suitable by the dance faculty.
**Outstanding Freshman in Dance.** Criteria for the award include grade point average, attendance and participation in dance program activities/events, improvement in technique, and, most importantly, attitude. Dance faculty nominate and vote on the recipient.

**Carol Smiarowski Scholarship.** This $500 scholarship is given in honor of Carol Smiarowski, long-time Director of Dance (1994-2005), who gave direction to, grew and brought prestige to the Brenau Dance Program. Under her tenure, the Brenau Dance Program became accredited by the National Association of Schools of Dance, hosted the southeast region ACDFA conference in 2000, hosted well-known guest artists and dance companies, and developed the dance education major… only to name a few of her accomplishments. Professor Smiarowski passed away in 2007 after a courageous battle with brain cancer. The scholarship was established at her request. Dance faculty nominate and vote on the recipient.

**Outstanding Senior in Dance.** Criteria for the award include grade point average, attendance and participation in dance program activities/events, consistent dedication to improving one’s dance technique, involvement in performances, an attitude which demonstrates respect for the art form of dance, and most importantly a college tenure at Brenau which has both demonstrated and fostered outstanding service and leadership within the Dept. of Dance. Dance faculty nominate and vote on the recipient.

**Lestina Stanley Webb Performing Arts Award.** This award is in honor of Lestina Stanley Webb, alumnae of Brenau, and is presented to the most talented graduating senior in the Performing Arts. Early in the spring semester, the Chairs of Dance, Music and Theater select a nominee from each performing arts program. The Chairs view the performances of all those selected before casting deciding votes. The award is monetary, with the amount dependant each year upon the stock market.

**Organizations/Publications**

Students are encouraged to join one or more dance organizations or subscribe to dance periodicals. It is important to stay current in the field and the support of other professionals is extremely helpful to new and experienced artists alike. Most organizations hold at least annual national and sometimes regional meetings. Many of these organizations and publications have web sites; some publications give discounts for ordering over the Internet. A partial list of dance publications and organizations is listed in Appendix F. List is subject to updating.

**Related Campus Organizations**

**Tau Sigma:** Tau Sigma, a national dance fraternity, works to promote interest in dance and create an opportunity for performance in the art of dance. Tau Sigma is known on campus for its creative and energetic performances at events such as the annual Brenau Ideal Scholarship Competition, MKL Jr. Convocation, or even their own stage presentations. Tau Sigma membership is open to any Brenau University student who meets the technical requirements demonstrated on a try-out basis.
**Brenau Step Team (BST):** The purpose of the Brenau Step Team is to provide another means of artistic expression for the Brenau community. The BST teaches clinics, performs in step shows, competes in step competitions, as well as offers community service in Hall County. BST is open for membership to any matriculated student who meets the technical requirements demonstrated on a try-out basis.

**GTA:** Gainesville Theatre Alliance (GTA) is a creative collaboration of University of North Georgia (UNG), Brenau University, Theatre Wings and the Northeast Georgia Community, and Theatre Professionals. Dance majors/minors may audition for GTA productions and if chosen to perform may receive DA 225 credit.

**Brenau Music Program:** The Brenau Music Program offers performance opportunities in various opera productions. Dance majors/minors may audition for these productions, and if chosen to perform, may receive DA 225 credit.

**Questions/Problems**

Questions about the Department of Dance should be addressed to a dance faculty member. Refer to the Brenau University Undergraduate and Graduate Catalog and/or the Student Handbook of the Brenau University Women’s College and/or the Brenau webpage for rules, regulations, Student Life staff, etc., and other matters pertaining to the University. Students experiencing academic problems or difficulties should contact their course instructor or their advisor. The Student Life Office and the University Counselor are available to assist students with personal problems.
Appendix A
(Costume Closet Policies and Pledge)

1) Procedures

2) Expectations & Policies

3) Pledge
COSTUME CLOSET USAGE POLICIES

Much time and dedication is given to the organization, cleaning, and general care of Brenau University’s Department of Dance costume inventory. In order to maintain the integrity of the costumes (proper cleaning, manner and placement of storage, etc.) and the system of organization, the following policies have been put into effect and must be adhered to for a student to maintain one’s privilege to use the costume closet and borrow any of its contents.

Procedures:

1) An appointment must be made, at a time that is convenient, with the faculty member in charge to review the costume inventory book/list to find and locate suitable costume item(s) for use.

2) User will then accompany the faculty member, at a time that is convenient to the faculty member, to access the costume closet and locate desired/specifed item(s).

3) Item(s) must be removed from storage container(s) or dress bag(s).

4) User will sign-out, on the official “Sign-Out Sheet” (found on the Work Study desk in the dance office), any and all items removed from the costume closet (under faculty supervision), giving number and description of item(s) as listed in the costume closet inventory book/list, and date of removal. A faculty or staff member must also initial. **When signing-out an item, user agrees to be financially responsible for the replacement cost of said item, if item is returned damaged or if it is failed to be returned at all.

5) When user is finished with costume item(s), it is his/her responsibility to properly clean [see below: Expectations and Policies] and return item(s) by due date (1 week after use).

6) Upon returning item(s), user must have a faculty member sign-in the item(s) to verify the return of borrowed item(s). User must make an appointment, during designated weekly hours, with the faculty member in charge to return item(s) to original storage place in costume closet.

7) Hanging item(s) must be returned on the original hanger(s). Folded item(s) must be done so neatly and as they were originally found.

8) Failure to return any item(s), or comply with procedures as outlined in these policies, may result in user being responsible for replacement costs, as specified in #4 above, and/or loss of privileges to borrow from the costume closet in the future.

Expectations and Policies:

- It is expected that any item borrowed from the Dept. of Dance costume inventory will be treated respectfully and handled with care.
• No alterations or changes to costume items may be made without prior approval by a faculty member.

• Costume items are to be returned promptly (no later than one week) after the purpose for its use is complete (i.e. – concert run; church event; home recital, theater activity, etc.).

• Cleaning:
  For items that are deemed ‘washable’, the user is responsible for such washing, before returning item(s). Items must be fully dried (tumble or line dried) prior to return. If there is a question as to how to properly wash or dry an item, please consult a dance faculty member.

  For item(s) requiring ‘dry-cleaning’ (such as tutus, bodices, certain dance dresses, or decorated items), the Dance Dept. will assume these costs if the item(s) has been used for a Brenau Dance Dept. related event (i.e. – Showcase, Evening of Dance, etc.). If user has borrowed such an item for personal use (i.e. – pageants, church event, costume party, home recital, etc.), then user is responsible for having item(s) dry-cleaned, covering the cost, and presenting proof of cleaning.

• Dress Bags and/or Plastic Storage Containers – are not to be removed from the costume closet. [It is suggested to bring a tote bag of some sort and ample size in which to carry items that are signed-out.]

• Tutus (classical or romantic length) – are hung in a particular manner to best maintain their size and shape; please be conscientious in noticing how they are hung before you remove them from hangers … and then replace them in the same fashion in which they were found.

• Dance Dresses – as with the tutus, dance dresses (or any hanging costumes) are hung in a manner to best maintain their size and shape; please be conscientious in noticing how they are hung … and then replacing them in the same fashion in which they were found.

• Leotards / Unitards / Jumpsuits / Pants / Tights / Legwear / Bloomers / Shoes / Etc. – These types of items are stored in plastic storage bins that are labeled with its contents. The costume items are meticulously sorted by style, color and sizes (larger sizes on the bottom … smaller on top). As one searches through these boxes for a correct size or color, one must be careful to maintain the integrity of the storage system (meaning neatness, style, color and size organization). It will make it easier for all who use the costume closet to find a particular item in the future!

• Costume Accessories (Hair pieces / Jewelry / Masks / Hats / Small Props / Etc.) – These items, stored in plastic storage bins that are labeled, may also be stored in individual zip-lock baggies. Each baggie is labeled with type and number of contents. Items borrowed must be returned to the baggie and box from which it was removed. [If an entire baggie of contents is signed-out, then that labeled baggie must be returned to the correct plastic container.]
• **Scrap Fabric** – Pieces of fabric, which are found in the fabric boxes, generally may be cut, sewn or otherwise utilized in any fashion to create/meet costuming needs for a student’s work. If there is question as to what may or may not be done, please consult with faculty.

• **Consumable/Dispensable Items** – Items in storage such as sewing supplies (threads), elastic, buttons, ribbon, trim, feathers, dyes, fabric paints, colored hair sprays, etc. (categorized as consumable goods) do not have to be replaced/returned by the borrower/user.

• **Props** – Students are welcome to sign-out and use available props (consult inventory list). As with any costume item, it is expected that any prop borrowed from the Brenau Dept. of Dance costume closet will be treated respectfully, handled with care, and returned within one week’s time of its use in original condition.
PLEDGE TO ABIDE BY COSTUME CLOSET
POLICIES AS STATED IN THE
2015-2016 DEPARTMENT OF DANCE HANDBOOK – APPENDIX A

By my signature below, I declare on my honor, that I have read (in its entirety) Appendix A of the Department of Dance Handbook and agree to abide by the rules and policies established for usage of the Brenau Dept. of Dance Costume Closet and any and all items within. I understand that failure to comply with stated rules and policies will: 1) either make me financially responsible for replacement of item(s) which I have signed-out; and/or 2) will result in loss of my privilege to use the Costume Closet or any items within.

Please sign your name and the date:

1) ____________________________ 15) ____________________________
2) ____________________________ 16) ____________________________
3) ____________________________ 17) ____________________________
4) ____________________________ 18) ____________________________
5) ____________________________ 19) ____________________________
6) ____________________________ 20) ____________________________
7) ____________________________ 21) ____________________________
8) ____________________________ 22) ____________________________
9) ____________________________ 23) ____________________________
10) ____________________________ 24) ____________________________
11) ____________________________ 25) ____________________________
12) ____________________________ 26) ____________________________
13) ____________________________ 27) ____________________________
14) ____________________________ 28) ____________________________
Appendix B
(Grading Guidelines)

1) Brenau University Grading Guidelines
2) Dept. of Dance Grading Guidelines for Technical Improvement
3) Point Scale for Class Performance Scale
4) Criteria for Ballet Technique Placement
5) Ballet Technique Class Performance Scale
6) Criteria for Pointe Technique Placement
7) Pointe Technique Class Performance Scale
8) Criteria for Modern Dance Technique Placement
9) Modern Dance Technique Class Performance Scale
10) Criteria for Jazz Dance Technique Placement
11) Jazz Dance Technique Class Performance Scale
12) Make-Up Class Form - Sample
Brenau University Grading Guidelines:

A = 100-90  An “A” signifies an exceptional, clear, and creative grasp of the concepts of the course with demonstrated ability to apply this knowledge to specific problem situations. It also means that the student has actively participated in class activities and has completed all material in a neat and timely manner. The material indicates that the student spent extra time, personal energy, and critical reflection in an effort to demonstrate exceptional work.

B = 89-80  A “B” signifies a solid understanding of the major concepts of the course and the ability to apply those concepts. It also means that the student’s effort and class participation have exceeded the minimal basic requirements for the course. All assignments were judged to be solid in content and were completed in a timely manner.

C = 79-70  A “C” signifies a satisfactory understanding and application of the concepts of the course as well as minimal participation in class activities. It also indicates that the student completed the appropriate assignments that satisfied the basic course requirements.

D = 69-60  A “D” signifies a below average demonstration and application of the concepts of the course and/or inadequate preparation in class activities. It may also indicate that assignments were not completed in a satisfactory or timely manner.

F = 59 or below  An “F” signifies that the student has not demonstrated adequate understanding or application of the course material. It may also indicate that the student has not met the attendance or assignment requirements.

Brenau Department of Dance Grading Guidelines for Technical Improvement:

Technical improvement grades will be assigned to students based on the University Grading Guidelines using the Criteria for Technique Placement and the Class Performance Scale. Students are expected to maintain their current level of technique. The baseline criteria for new students are assigned either at time of audition into the program, during the first week of class or at a placement audition. The baseline criteria for continuing students have been determined at the end of the previous technique class. A student who has already achieved advanced marks in all criteria will work independently with the instructor to establish goals for technique grading.

A (90 – 100) = An overall increase in criteria totaling 3 full points signifies an exceptional, clear, and creative grasp of the concepts of the course with demonstrated ability to apply this knowledge to specific problem situations. It also means that the student has actively participated in class activities and has completed all material in a neat and timely manner. The material indicates that the student spent extra time, personal energy, and critical reflection in an effort to demonstrate exceptional work.

B (80 – 89) = An overall increase in criteria totaling 2 full points signifies a solid understanding of the major concepts of the course and the ability to apply those concepts. It also means that the student’s effort and class participation have exceeded the minimal basic requirements of the course.
C (70 – 79) = Maintaining technical criteria or an overall increase in criteria totaling 1 full point signifies a satisfactory understanding and application of the concepts of the course as well as minimal participation in class activities.

D (60 – 69) = An overall decrease in criteria totaling 1 full point signifies a below average demonstration and application of the concepts of the course and/or inadequate preparation in class activities.

F (59 or below) = An overall decrease in criteria totaling 2 full points or more signifies that the student has not demonstrated adequate understanding or application of the course material.

The terms “overall increase” and “overall decrease” reflect the subtraction of points of criteria decreased from the number of points of criteria increased. “Overall increase” denotes a positive number while “overall decrease” denotes a negative number.

**Point Scale for Class Performance Scale:**

<table>
<thead>
<tr>
<th>Points</th>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>+4</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>+3 ¾</td>
<td>97.5</td>
<td>A+</td>
</tr>
<tr>
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<td>+3 ¼</td>
<td>92.5</td>
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<td>+2 ½</td>
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<td>+1</td>
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<td>D-</td>
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Etc.
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<tr>
<th>Area of Evaluation</th>
<th>100 – Ballet</th>
<th>200 – Ballet</th>
<th>300 – Ballet</th>
<th>400 – Ballet</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alignment</strong></td>
<td>Pelvis tipped, protruding ribs, sickled feet, arms incorrectly positioned</td>
<td>May have tipped pelvis or protruding ribs; feet not sickled in general although may need work in specific positions</td>
<td>Basically good; pelvis and ribs generally under control, feet not sickled; arms may not always be placed correctly</td>
<td>Alignment consistently correct</td>
</tr>
<tr>
<td><strong>Control:</strong> power to direct or regulate</td>
<td>Unable to control</td>
<td>Generally basic steps performed on command</td>
<td>Basic steps performed on command; advanced steps may vary in amount of control</td>
<td>Consistently able to perform as commanded on command</td>
</tr>
<tr>
<td><strong>Coordination:</strong> appropriate combination, interaction, and relationship of various body parts in motion</td>
<td>Isolates coordination of joint actions in one extremity at a time, or two extremities in synchronization (such as port de bra). Moving upper and lower extremities simultaneously results in jarring, uncoordinated motion.</td>
<td>Coordinates joint actions in two or more extremities simultaneously, but lacks proper synchronization of time when coordinating upper and lower limbs. Unable to coordinate fluid movement.</td>
<td>Coordinates joint actions in two or more extremities simultaneously, most often with proper synchronization of time. Coordinates some fluid movement.</td>
<td>Coordinates joint actions in three or more extremities simultaneously, with proper synchronization of time. Always creates fluid movement when coordinating upper and lower extremities.</td>
</tr>
<tr>
<td><strong>Flexibility</strong> – range of movement; muscular strength around the joints</td>
<td>Either lacks stretch/length in muscles (lacks knowledge of how to stretch properly) and/or openness in joints for freedom of movement</td>
<td>Needs to build strength in muscles and attachments to either add control to very loose/open joint areas, or use strength to maximize limited range of motion which may be inherent in some joints</td>
<td>Possesses increased knowledge of body mechanics and better alignment, so as to be capable of increased/greater flexibility, joint strength and mobility</td>
<td>Possesses adequate (or exceeds) range of flexibility necessary to perform demands of advanced combinations; takes self-initiative to employ methods to increase current capabilities</td>
</tr>
<tr>
<td>Area of Evaluation</td>
<td>100 – Ballet</td>
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<td>300 – Ballet</td>
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<tr>
<td>------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>**Strength – muscular</td>
<td>Unable to maintain or move through basic aligned positions without muscle</td>
<td>Difficulty in consistently maintaining or moving through basic positions</td>
<td>Possesses ability to maintain and/or move through more advanced positions</td>
<td>Consistently capable of holding and/or effectively moving through difficult positions numerous times with ease, and without muscle fatigue</td>
</tr>
<tr>
<td>endurance &amp; power</td>
<td>fatigue</td>
<td>utilizing proper alignment; muscles fatigue quickly with repetition</td>
<td>effectively; muscle fatigue apparent after several repetitions</td>
<td></td>
</tr>
<tr>
<td><strong>Remembering sequences</strong></td>
<td>Unable to demonstrate simple/basic combinations after 2-3</td>
<td>May need repetition or speed lowered; remembers previous combinations</td>
<td>“Picks up” with few repetitions; remembers previous combinations</td>
<td>Consistently “picks up” immediately</td>
</tr>
<tr>
<td>**Musicality – relating to</td>
<td>Unable to follow beat or stay on time with music</td>
<td>Generally follows beat and is on time with music</td>
<td>Follows beat and is on time with music consistently</td>
<td>Consistently responsive to phrasing and quality</td>
</tr>
<tr>
<td>music**</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Performance qualities</strong></td>
<td>Unable to control</td>
<td>Able to add performance to mastered steps</td>
<td>Able to add performance to mastered steps</td>
<td>Consistently able to perform on command</td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
<td>Unable to execute basic movements</td>
<td>See chart</td>
<td>See chart</td>
<td>See chart</td>
</tr>
<tr>
<td>**Risk – level of self-</td>
<td>None to little: recognizes the benefits/progress obtained when trying harder</td>
<td>Little (elementary): wants to be told and shown exactly what and how to do</td>
<td>Some / Fair: discovering ability to make personal choices; occasionally goes</td>
<td>High: always pushes limits of body’s capabilities and spirit’s willingness to</td>
</tr>
<tr>
<td>challenge**</td>
<td></td>
<td>steps/combositions; wants to stay within own comfort zone</td>
<td>‘out on a limb’ to move bigger, jump higher, add a turn or beat, etc;</td>
<td>the point of progress and self-discovery</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>explores outside of comfort zone</td>
<td></td>
</tr>
<tr>
<td><strong>Range of movement</strong></td>
<td>Unable to demonstrate range of size or speed in basic movements</td>
<td>Demonstrates range of size in basic movements</td>
<td>Demonstrates range of speed and size in basic movements</td>
<td>Consistently able to demonstrate a wide range of movement</td>
</tr>
<tr>
<td>**Facility – the quality of</td>
<td>Movement is strained</td>
<td>Movements may look strained at times</td>
<td>Generally good, some tension may be apparent</td>
<td>No tension apparent</td>
</tr>
<tr>
<td>being easily performed**</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Area of Evaluation</td>
<td>100 – Ballet</td>
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<tr>
<td>------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Follows directions and makes corrections</td>
<td>Cannot respond to simple directions</td>
<td>May take several repetitions for response to be apparent</td>
<td>Generally able to respond quickly</td>
<td>Consistently able to respond instantly</td>
</tr>
<tr>
<td>Rhythm – rise and fall in the flow</td>
<td>Poor for locomotor or basic steps</td>
<td>Correct for basic locomotor movements; generally correct for basic steps</td>
<td>Generally correct; ability to “find” rhythm of unfamiliar steps</td>
<td>Consistently correct for all movements; ability to “find” rhythm of unfamiliar steps</td>
</tr>
<tr>
<td>Cleanliness – purity</td>
<td>Movements performed without clear definition</td>
<td>Basic movements are defined</td>
<td>Generally efficient and defined in movement</td>
<td>Consistently clean in movements: efficient and absolute definition</td>
</tr>
</tbody>
</table>
Ballet Technique - Class Performance Scale  
Brenau University – Department of Dance

Student: ____________________________  Date:_______________________

Non-Dance Major / Musical Theater

Current Placement Level:  101  102      151  152   201   202      301   302      401   402

Faculty Evaluator(s):______________________        ____________________________

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<td>1/2</td>
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<td>3/4</td>
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<td>3/4</td>
<td>1</td>
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<td>Strength</td>
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<td>1/2</td>
<td>3/4</td>
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<tr>
<td>Remembering Sequences</td>
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<td>3/4</td>
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<tr>
<td>Risk</td>
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<td>1/2</td>
<td>3/4</td>
<td>1</td>
</tr>
<tr>
<td>Range of Movement</td>
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<td>1/2</td>
<td>3/4</td>
<td>1</td>
</tr>
<tr>
<td>Facility</td>
<td>1/4</td>
<td>1/2</td>
<td>3/4</td>
<td>1</td>
</tr>
<tr>
<td>Follows directions/ Makes corrections</td>
<td>1/4</td>
<td>1/2</td>
<td>3/4</td>
<td>1</td>
</tr>
<tr>
<td>Rhythm</td>
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<td>1/2</td>
<td>3/4</td>
<td>1</td>
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<tr>
<td>Cleanliness</td>
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<td>1/2</td>
<td>3/4</td>
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</table>

Recommended placement level__________ for semester __________ and year _________ .  

09/15
Brenau University
Department of Dance
Criteria for Pointe Technique Placement

ALIGNMENT:
1-1 ¾ = Student not aligned over platform of shoes. May be balancing on edge of box/pleats complicating ability to balance and stabilize en pointe. May have bent or relaxed knees and loose length in sides of body.

2-2 ¾ = Student reaching platform of shoe en pointe, but may be pronated or supinated toward 1st or 5th toe. Knees generally straight, but, may have difficulty getting onto pointe or dancing en point while maintaining alignment of 200 level ballet as indicated in “Criteria for Ballet Technique Placement”.

3-3 ¾ = Student well aligned over platform, generally standing with weight centered over the second toe. Alignment on and off pointe typically maintained at 300 level as indicated in “Criteria for Ballet Technique Placement”.

CONTROL:
1-1 ¾ = Student lowers from the extension of pointe by “dropping” off of highest point without resistance and suspension. Unable to maintain rotation through this action.

2-2 ¾ = Student lowers from the extension of pointe by “dropping” off of the highest point with little resistance and suspension. Some rotation is maintained through this action.

3-3 ¾ = Student lowers from the extension of pointe with some resistance and suspension. Rotation is generally maintained during this action.

STRENGTH:
1-1 ¾ = Student unable to élevé through shoes up into their fullest extension en pointes, or may quickly fatigue with only a few repetitions. Unable to maintain rotation of legs and length through the body in this action.

2-2 ¾ = Student able to élevé onto fullest extension en pointes, but tires with a few repetitions. Able to maintain some rotation of legs and length through body in this action, but, inconsistent.

3-3 ¾ = Student able to élevé and abaissé using fullest extension en pointes with several repetitions; student has enough strength to complete this action on a single leg and maintains adequate rotation and length through the body while executing.

RISK:
(See “Criteria for Ballet Technique Placement”)

FACILITY:
(See “Criteria for Ballet Technique Placement”)

FOLLOWING DIRECTIONS/MAKING CORRECTIONS:
(See “Criteria for Ballet Technique Placement”)

33
# Pointe Technique
## Class Performance Scale
### Brenau University – Department of Dance

Student: ____________________________  Date:_______________________

       Non-Dance Major / Musical Theater

Current Placement Level:     DA 241     DA 242

Faculty Evaluator(s):______________________        ____________________________

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<th>Factor</th>
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<td>Alignment</td>
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<td>Control</td>
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<td>½</td>
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<tr>
<td>Strength</td>
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<td>¼</td>
<td>½</td>
</tr>
<tr>
<td>Risk</td>
<td>1</td>
<td>¼</td>
<td>½</td>
</tr>
<tr>
<td>Facility</td>
<td>1</td>
<td>¼</td>
<td>½</td>
</tr>
<tr>
<td>Follows directions/Makes corrections:</td>
<td>1</td>
<td>¼</td>
<td>½</td>
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Recommended placement level___________ for semester _________ and year _________.

09/15
### Brenau University
Department of Dance
Criteria for Modern Dance Technique Placement

<table>
<thead>
<tr>
<th>Area of Evaluation</th>
<th>100 – Modern</th>
<th>200 – Modern</th>
<th>300 – Modern</th>
<th>400 – Modern</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alignment</strong> – in stasis</td>
<td>Pelvis tipped, protruding ribs, sickled feet, arms incorrectly positioned</td>
<td>May have tipped pelvis or protruding ribs; feet not sickled in general although may need work in specific positions</td>
<td>Basically good; pelvis and ribs generally under control, feet not sickled; arms may not always be placed correctly</td>
<td>Alignment consistently correct</td>
</tr>
<tr>
<td><strong>Alignment</strong> – in motion</td>
<td>Same as – 'in stasis’</td>
<td>Lacks control and strength to maintain established alignment</td>
<td>Has occasional difficulty controlling and stabilizing alignment in motion</td>
<td>Possesses capability to maintain correct alignment when in motion</td>
</tr>
<tr>
<td><strong>Control / Balance</strong> – how well movements are directed</td>
<td>Little if any ability to direct movements successfully or be on balance</td>
<td>Generally, basic steps are regulated and smooth transitions executed between steps &amp; positions; becoming aware of sense of center for balancing</td>
<td>Possesses ability to initiate, direct, sustain and/or release motion with muscular accuracy &amp; stability; can balance on center with effort</td>
<td>Can perform advanced combinations with ease – not having to think about mechanics of motion, but delivers with fluidity and/or sharpness as needed; capable of balancing in both on and off-center positions</td>
</tr>
<tr>
<td><strong>Flexibility</strong> – range of movement; muscular strength around the joints</td>
<td>Either lacks stretch/length in muscles (lacks knowledge of how to stretch properly) and/or openness in joints for freedom of movement</td>
<td>Needs to build strength in muscles and attachments to either add control to very loose/open joint areas, or use strength to maximize limited range of motion which may be inherent in some joints</td>
<td>Possesses increased knowledge of body mechanics and better alignment, so as to be capable of increased/greater flexibility, joint strength and mobility</td>
<td>Possesses adequate (or exceeds) range of flexibility necessary to perform demands of advanced combinations; takes self-initiative to employ methods to increase current capabilities</td>
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<td>Area of Evaluation</td>
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</tr>
<tr>
<td><strong>Strength</strong> – muscular endurance &amp; power</td>
<td>Unable to maintain or move through basic aligned positions without muscle fatigue</td>
<td>Difficulty in consistently maintaining or moving through basic positions utilizing proper alignment; muscles fatigue quickly with repetition</td>
<td>Possesses ability to maintain and/or move through more advanced positions effectively; muscle fatigue apparent after several repetitions</td>
<td>Consistently capable of holding and/or effectively moving through difficult positions numerous times with ease, and without muscle fatigue</td>
</tr>
<tr>
<td><strong>Sequencing</strong> – ability to observe, absorb, apply &amp; retain linked movement sequences</td>
<td>Minimum: only able to recall and repeat a short sequence of one or two linked steps; several repetitions of demonstration required</td>
<td>Limited: capable of connecting and reproducing brief sequences of movement after only a couple of repetitions of demonstration</td>
<td>Expanding: “Picks up” quickly and able to recall and reproduce expanding versions of combinations as introduced at 200 level</td>
<td>Extended: usually able to absorb, apply and reproduce lengthy combinations with little or no repetition of demonstration; sees overall framework and details of a given exercise or combination</td>
</tr>
<tr>
<td><strong>Musicality</strong> – continuity of movement &amp; relation to accompaniment</td>
<td>Learning to count beats and musical phrases; then tries to execute given steps with assigned counts</td>
<td>Possesses basic ability to relate movement to music; elementary understanding of variances in rhythms and tempo</td>
<td>Capable of expressing through movement the qualitative differences, accents, and traditional and non-traditional meter found in accompaniment choices</td>
<td>Able to perform sequences with attention to nuance in phrasing; stays within timing restraints, yet can lengthen or quicken a moment to add dynamics and excitement to the performance</td>
</tr>
<tr>
<td><strong>Performance Quality</strong> – focus, expression and communication skills</td>
<td>None; concentrating on physicality of steps</td>
<td>Little if any; rather, focuses on correct execution of steps</td>
<td>Apparent; may drop in and out when difficulty of exercise increases</td>
<td>High; able to immediately apply and maintain throughout combinations</td>
</tr>
<tr>
<td>Area of Evaluation</td>
<td>100 – Modern</td>
<td>200 – Modern</td>
<td>300 – Modern</td>
<td>400 – Modern</td>
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<td>--------------------</td>
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<td>--------------</td>
<td>--------------</td>
</tr>
<tr>
<td><strong>Vocabulary</strong> – knowledge of movement</td>
<td>Possesses little or no knowledge of dance steps, nor terminology</td>
<td>Possesses some knowledge/understanding of basic positions, directions, sequences and can identify by name</td>
<td>Possesses sufficient knowledge of a broader range of modern vocabulary (steps &amp; terms) with ability to recognize, apply and execute</td>
<td>Possesses sufficient knowledge with ability to expand, in order to apply &amp; execute a full range of modern dance movement vocabulary</td>
</tr>
<tr>
<td><strong>Risk</strong> – level of self-challenge</td>
<td>None to little: recognizes the benefits/progress obtained when trying harder</td>
<td>Little (elementary): wants to be told and shown exactly what and how to do steps/ combinations; wants to stay within own comfort zone</td>
<td>Some / Fair: discovering ability to make personal choices; occasionally goes ‘out on a limb’ to be bigger, wider, deeper, higher, off balance, defy the upright …; explores outside of comfort zone</td>
<td>High level of risk: always pushes limits of body’s capabilities and spirit’s willingness to the point of self-discovery; finds places of being out of / non-control and reaching beyond</td>
</tr>
<tr>
<td><strong>Dynamic Range</strong></td>
<td>Reproduces movement in pedantic/elementary manner without attention to dynamics</td>
<td>Needs introduction to concept of dynamics behind steps/movement and their resulting effects on the quality and performance of movement when applied</td>
<td>When coaxed, is able to apply more/less intent to dynamics of individual moves; willing to try to experiment with changes in quality</td>
<td>Sees and understands the subtleties and variety of qualities within a movement phrase; capable of playing the full range of dynamics by varying timing, force and/or qualities used</td>
</tr>
<tr>
<td><strong>Spatial Awareness</strong></td>
<td>Little if any; focused on self, personal space and reflection in mirror</td>
<td>Learning to respect dancing space of others; developing sense of body’s own tangibility in space; experiencing how movement phrases can fill &amp;/or empty space</td>
<td>Discovering the space and openness to move within; developing a hunger to eat into wide open space, or can sense compactness of small shapes &amp; spaces</td>
<td>Possesses ability to move with or against the flow of others at will; can adjust spacing to fulfill movement phrasing issues, as well as adapt to others moving in same space</td>
</tr>
<tr>
<td>Area of Evaluation</td>
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<tr>
<td>----------------------</td>
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</tr>
<tr>
<td>Improvisation Skills</td>
<td>N/A</td>
<td>Hesitant to the idea of improvisation; may exhibit self-consciousness; able to replicate movement, and can: change facing, vary speed, vary level, and otherwise alter basic elements</td>
<td>Responds well to instructed suggestions; takes command of decision making role; not only manipulates basic elements... but will: add on, delete, repeat, stop, go, find origins and endings to phrases, can relate to &amp; with others</td>
<td>Welcomes opportunity; pushes the range of given movement into new realms... creating own phrases; improvises with &amp; against others and can explore partner-contact improv work</td>
</tr>
<tr>
<td>Kinesthetic Sense – knowledge of the feeling of properly executing a movement; incorporating muscle memory</td>
<td>Undeveloped</td>
<td>Developing ability to distinguish between the feeling of doing a movement correctly, as opposed to incorrectly</td>
<td>Aware of feeling of being correct or incorrect; therefore, able to adjust and make own corrections</td>
<td>Aware of and able to rely upon kinesthetic sense for greater part of technique ... therefore, able to &quot;perform&quot; in class</td>
</tr>
</tbody>
</table>
Modern Dance Technique - Class Performance Scale  
Brenau University – Department of Dance

Student: ____________________________  Date:_______________________

Non-Dance Major / Musical Theater

Current Placement Level:  105  106      155  156    205   206    305   306    405   406

Faculty Evaluator(s):______________________        ____________________________

| Alignment – in stasis:     | 1 ½ ⅓ ⅔ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Control/Balance:           | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Flexibility:               | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Strength:                  | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Sequencing:                | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Musicality:                | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Performance Qualities:     | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Vocabulary:                | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Risk:                      | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Dynamic Range:             | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Spatial Awareness:         | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Improvisation Skills:      | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |
| Kinesthetic Sense:         | 1 ½ ⅓ ⅓ | 2 ⅔ ½ ⅓ | 3 ⅔ ½ ⅓ | 4 ⅓ ½ ⅓ |

Recommended placement level__________ for semester _________ and year _________.
## Criteria for Jazz Dance Technique Placement

<table>
<thead>
<tr>
<th>Area of Evaluation</th>
<th>100 – Jazz</th>
<th>200 – Jazz</th>
<th>300 – Jazz</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alignment – in stasis</strong></td>
<td>Pelvis tipped, protruding ribs, sickled feet, arms incorrectly positioned or supported; no sense of ‘center’</td>
<td>May have tipped pelvis or protruding ribs; feet not sickled in general although may need work in specific positions; gaining arm/back strength</td>
<td>Good and more consistently correct; pelvis and ribs generally under control; feet not sickled; good arm &amp; upper body strength and placement</td>
</tr>
<tr>
<td><strong>Alignment – in motion</strong></td>
<td>Unable to differentiate poor vs. good alignment and where/when to initiate a movement or deviate from “proper” alignment</td>
<td>Works to possess ability to release and re-obtain “proper” alignment; recognizes where/when to initiate a move and deviate from ‘proper’ alignment, but with occasional difficulty</td>
<td>Possesses ability to maintain and/or exaggerate being in or away from “proper” alignment when in motion</td>
</tr>
<tr>
<td><strong>Control / Balance – how well movements are directed</strong></td>
<td>Little if any ability to direct movements successfully or be on balance</td>
<td>Generally, basic steps are regulated and smooth transitions executed between steps &amp; positions; becoming aware of sense of center for balancing</td>
<td>Possesses ability to initiate, direct, sustain and/or release motion with muscular accuracy &amp; stability; delivers with fluidity and/or sharpness; balances both on and off center with effort</td>
</tr>
<tr>
<td><strong>Flexibility – range of movement; muscular strength around the joints</strong></td>
<td>Lacks stretch/length in muscles and/or openness in joints for freedom of movement; Needs to build strength in muscles and attachments to add control to loose/open joint areas, or use strength to maximize limited range of motion which may be inherent in some joints</td>
<td>Possesses increased knowledge of body mechanics and better alignment, so as to be capable of increased/greater flexibility, joint strength and mobility</td>
<td>Possesses adequate (or exceeds) range of flexibility necessary to perform demands of high intermediate combinations; takes self-initiative to employ methods to increase current capabilities</td>
</tr>
<tr>
<td><strong>Strength – muscular endurance &amp; power</strong></td>
<td>Unable to maintain or move through basic aligned positions without muscle fatigue</td>
<td>Difficulty in consistently maintaining or moving through basic positions utilizing proper alignment; muscles fatigue quickly with repetition</td>
<td>Possesses ability to maintain and/or move through more advanced positions effectively; muscle fatigue apparent after several repetitions</td>
</tr>
<tr>
<td>Area of Evaluation</td>
<td>100 – Jazz</td>
<td>200 – Jazz</td>
<td>300 – Jazz</td>
</tr>
<tr>
<td>--------------------</td>
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</tr>
<tr>
<td><strong>Sequencing</strong> – ability to observe, absorb, apply &amp; retain linked movement sequences</td>
<td>Minimum: only able to recall and repeat a short sequence of one or two linked steps; several repetitions of demonstration required</td>
<td>Limited: capable of connecting and reproducing brief sequences of movement after only a couple of repetitions of demonstration</td>
<td>Expanding: “Picks up” quickly and able to recall and reproduce expanding and/or more difficult versions of combinations</td>
</tr>
<tr>
<td><strong>Musicality</strong> – continuity of movement &amp; relation to accompaniment (counts/rhythm/style)</td>
<td>Learning to count beats and musical phrases; tries to execute simple movements or locomotive patterns to assigned counts</td>
<td>Possesses ability to relate movement to music; capable of varying tempos / rhythms of combinations</td>
<td>Capable of expressing through movement the qualitative differences, accents, and stylistic variances of the music, adding dynamics and excitement to performance</td>
</tr>
<tr>
<td><strong>Performance Quality/Interpretation</strong> – focus, expression and communication skills</td>
<td>None; concentrating on physicality of steps</td>
<td>Little or somewhat apparent; focuses on correct execution of steps; may drop in and out when difficulty of exercise or combination increases</td>
<td>Definitely apparent; able to immediately apply and maintain throughout combinations</td>
</tr>
<tr>
<td><strong>Vocabulary</strong> – knowledge of movement and terminology</td>
<td>Possesses little or no knowledge of jazz dance steps, nor terminology; unable to execute basic steps</td>
<td>Possesses general knowledge of jazz dance vocabulary including warm-up, isolations, locomotive and basic turns, slides and jumps</td>
<td>Possesses extensive knowledge of jazz dance vocabulary; capable of including more advanced turns, floor and aerial work</td>
</tr>
<tr>
<td><strong>Risk</strong> – level of self- challenge</td>
<td>None to little: recognizes the benefits/progress obtained when trying harder</td>
<td>Some (elementary): wants to be told and shown exactly what and how to do steps/ combinations; wants to stay within own comfort zone</td>
<td>Fair to Good: discovering ability to make personal choices; pushes body toward limitations; goes ‘out on a limb’ to be bigger, deeper, higher, sharper, more ‘out there!’; explores outside of comfort zone</td>
</tr>
<tr>
<td><strong>Cleanliness</strong> – purity of line; crisp accents; sharp directions</td>
<td>No clear definition; searching for “where to be when”</td>
<td>Increased accuracy; basic design of position and/or combination in tact</td>
<td>Definition and clarity of movements is easily attained or absolute</td>
</tr>
<tr>
<td>Area of Evaluation</td>
<td>100 – Jazz</td>
<td>200 – Jazz</td>
<td>300 – Jazz</td>
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</tr>
<tr>
<td><strong>Coordination/Isolation</strong> – ability to move body parts (head, shoulders, ribcage, hips) independently through complete range of positions</td>
<td>Learning muscle control and range of possible positions for each body part (* def. from “Jump into Jazz”) with several repetitions</td>
<td>Able to vary tempo of isolation combinations, as well as: increase vocabulary of patterns; combine two or more body parts in opposing isolations; include isolations in locomotive movement</td>
<td>Capable of combining multiple body parts in opposing isolations with varying rhythms; can seemingly incorporate isolations into given combinations</td>
</tr>
<tr>
<td><strong>Turns / Spins</strong> – stationary and locomotive</td>
<td>Learning / practicing concept of ‘spotting’; finding placement and balance without and with revolution; learns to execute simple turns such as: 3-step, pdb turn, châné and single pirouette</td>
<td>Capable of spotting; possesses placement and balance to execute multiple turns; increased vocabulary of turns</td>
<td>Ability to execute multiple turns (stationary and locomotive); can manage quick changes of direction or support for turns; can vary level of turns; can manage off-center turns</td>
</tr>
<tr>
<td><strong>Aerial Movement</strong> – hops, jumps, leaps</td>
<td>Basic/Simple hops, jumps and leaps such as: passé hop, straight jump or grand jeté</td>
<td>Increased strength and willingness to expand vocabulary to expand (but not limited to): passé hop with tuck, straddle toe touch, hitchkick, stag or double attitude leap</td>
<td>Possesses ability and risk level to execute more advanced aerial moves incorporating turns or directional changes such as (but not limited to): Barrel Leap, Axial, Switch Leap</td>
</tr>
</tbody>
</table>
Jazz Dance Technique - Class Performance Scale
Brenau University – Department of Dance

Student: ____________________________  Date:_______________________

        Non-Dance Major / Musical Theater

Current Placement Level:   108  109  158  159  208  209  314  315

Faculty Evaluator(s):______________________        ____________________________

Alignment – in stasis:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Alignment – in motion
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Control/Balance:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Flexibility:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Strength:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Sequencing:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Musicality:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Performance Quality/ Interpretation:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Vocabulary:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Risk:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Cleanliness:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Coordination/Isolation:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Turns/Spins:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Aerial Movement:
1 ¼ ½ ¾  2 ¼ ½ ¾  3 ¼ ½ ¾

Recommended placement level__________ for semester __________ and year __________. 09/15
“Make-Up Class” Form for EXCUSED ABSENCES ONLY

For Course #:

from
DA 101, 102, 151, 152, 201, 202, 301, 302, 401, 402 – Ballet Technique
DA 105, 106, 155, 156, 205, 206, 305, 306, 405, 406 – Modern Technique
DA 108, 109, 158, 159, 208, 209, 314, 315 – Jazz Technique

This is to verify that ___________________________ (student’s name) attended the following PRE-APPROVED technique class(es) as a “make-up” class for an EXCUSED ABSENCE from one of the above listed courses.

<table>
<thead>
<tr>
<th>DAY of Make-Up</th>
<th>DATE of Make-Up</th>
<th>“Make-Up Class” Taken (Course # and description)</th>
<th>Original Class Missed (Course # and Date Absent)</th>
<th>“Make-Up” Instructor’s Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Oct. 12, ’15</td>
<td>DA 301 – Ballet</td>
<td>DA 405-Modern; 9/30/15</td>
<td>P. Swan</td>
</tr>
</tbody>
</table>

This record is the responsibility of each student to maintain, update and submit to the Brenau dance faculty member for Course # indicated above, on or before the last day of classes for the semester, in order to receive credit for Make-Up classes. NO EXCEPTIONS WILL BE MADE TO THIS POLICY. Failure to meet these criteria may result in a drop of student’s grade as specified in the Attendance Policy portion of each course syllabus.

What counts as a PRE-APPROVED technique class?

- Any dance technique class offered by Brenau University (with the exception of Tap); student may take a technique class one level above or below her/his current placement. (Example: DA 201-Ballet may take DA 301-Ballet; DA 305-Modern may take DA 205-Modern; DA 301-Ballet could take DA 208-Jazz)
- Any classes offered at ACDA, SERBA, SETC or other conferences attended by Brenau Dance or Theater Programs (with pre-approval from course instructor).
- Brenau Dept. of Dance Audition classes as assigned by faculty (scheduled dates are: Oct. 25; Jan. 30; Apr. 9 - for 2015-16 Academic Year)
- Dance classes taken at other locations with PRIOR APPROVAL of the Brenau faculty member whose class was missed.

EXCUSED vs. UNEXCUSED Absences:
An UNEXCUSED absence is an absence that is not excused by the faculty member of a given course, and therefore – MAY NOT BE MADE-UP!

Updated 08/21/15
Appendix C
(Scholarship Applications & Contracts; Company Contracts; Faculty and Student Choreography Contracts)

1) Dept. of Dance Scholarship Contract – Sample
2) Dept. of Dance Scholarship Application – Sample
3) Discretionary Scholarship Application – Sample
4) Gainesville Ballet Co. – BU Dance Majors Agreement – Sample
5) Gainesville Ballet Co. – Co. I / Trainee Agreement – Sample
6) Faculty Dance Concert / Repertory Contract – Sample
7) DA 420 Dance Concert / Spring 2016 Contract – Sample
8) DA 319: Evening of Dance / Fall 2015 Contract - Sample
Brenau University
Dance Scholarship Contract

The Brenau University Dance Program is pleased to offer you a talent-based scholarship for the academic year of 2015 – 2016. The Scholarship will be applied to your tuition and fees. If you are living on campus any remainder will be applied to your room and board. This scholarship will be considered as part of your complete financial aid package.

This scholarship is being offered to you based on your displayed talent in dance. The Dept. of Dance has requirements that must be met by the recipient of this talent-based scholarship to maintain this scholarship. The minimum requirements are:

1) You must declare and remain a dance major at Brenau University. Your scholarship may require you to remain in the program of study assigned to you by the department. Always check with the department chair prior to changing your major.

2) You must fully participate in at least three (3) of the following concerts/groups during the academic year – Evening of Dance, Nutcracker (GBC), Spring Ballet (GBC), Faculty Concert/Senior Thesis Concert. Full participation is considered:
   a) Performing in one (1) repertory dance of the Spring Ballet, Faculty Concert or Senior Thesis Concert or performing in two (2) dances of Nutcracker or Evening of Dance plus all additional scheduled performances of the piece(s). All performers are required to work on load-in and strike for the concert in which they are performing.
   b) Working as a stage crew member for the complete load-in, technical rehearsals, performance and strike of a concert. You may be assigned to an additional concert based on the needs of the Dept. of Dance.
   c) Working the complete run of a concert in the front of house crew. You may only use this option one (1) time per academic year.
   d) Participating as a choreographer as an enrolled member of DA 319 or choreographing two (2) dances or choreographing one (1) dance and performing in one (1) additional dance in Evening of Dance.
   e) Participating as a choreographer in Senior Thesis Concert as an enrolled member of DA 420.
   f) Signing and following all terms set forth in company and/or concert contracts. This includes working with faculty, guest artists and/or students.
   g) All scheduled rehearsals are mandatory. Unexcused absences will be considered in violation of this contract.
   h) Students entering fall 2015 as freshmen will enroll in DA 116 - Dance Production in the spring semester.
3) **You must participate** in all master classes and workshops sponsored by the Dept. of Dance. (Only dancers with a Brenau University class scheduled concurrently are excused.)

4) Dancers requested to dance in faculty choreography as a dancer or understudy are obliged to perform with that faculty member prior to making other commitments.

5) **You must participate** in auditions for all guest choreographers of the Brenau University Dept. of Dance, unless otherwise stipulated. Students who are current full company members of the Gainesville Ballet Company are not obligated to attend guest artist auditions outside of the company. If cast as a dancer or understudy, you will learn, rehearse and perform the guest choreographer’s piece for the entirety of the concert series and any additional scheduled performances.

6) Most (but not all) master classes, auditions, and rehearsals required by this contract will take place prior to 8:30 p.m. While the dance program realizes that many students must maintain employment outside of Brenau University, students must realize that **job flexibility** is key to maintaining your talent-based scholarship. Employment conflicts are not sufficient reason for non-participation in faculty or guest artist rehearsals, master classes, auditions or performances.

7) **You must participate** in auditions for all senior thesis choreographers of the Brenau University Dept. of Dance. Students who are current full company members of the Gainesville Ballet Company are not obligated to attend auditions that are scheduled during company rehearsals. You are not obligated to accept a position in the concert if you are cast. If you accept the role as a dancer or understudy, you will learn, rehearse and perform the choreographer’s piece for the entirety of the concert series and any additional scheduled performances.

8) You must make yourself available to participate in dance department scholarship/placement auditions and Day-of-Dance when requested by the dance faculty.

9) You must become familiar with and abide by the **Department of Dance Handbook**.

10) **You must enroll** in at least 3 credits of technique (ballet, modern, jazz, or tap) class and dance repertory class (DA 226, 326, or 426) each semester. If you are placed in 100 level technique classes you must enroll in at least one technique class per semester and should not enroll in DA 226, 326, 426 unless directed to by the dance faculty. Dance Education majors may choose not to enroll in technique class during the semester of student teaching.

11) **You must attend** all called dance major meetings, functions and assessment events. If you are working or participating in your student teaching you **must** make plans as you are required to attend these events.

12) You must attend one showing of all Dept. of Dance productions as an audience member if you are not involved in the production.

13) All in-theater call times are mandatory for dancers, stage crew, and front of house crew. Tardiness will be considered a violation of this contract.
14) All dancers cast in performances must work load-in and strike. Students improperly prepared/dressed for load-in or strike will not be allowed to participate and will be considered in violation of this contract.

15) You may be required to work as stage crew or front of house crew for concerts additional to the previous three as part of your service to the Department of Dance. All students improperly prepared/dressed for their assignment will be considered in violation of this contract.

16) You will be required to provide service work for the Department of Dance (i.e. setting up and cleaning up for major meetings, taping studio floors, working on special projects, assisting with recruitment and other dance events…).

17) You must maintain a cumulative G.P.A. of 2.5 or above to maintain your scholarship.

18) All additional contracts with the Brenau University Dept. of Dance (Repertory, ACDA, DA 420, Performance, Crew, Dancer…) or company contracts with the Gainesville Ballet Company must be followed. Any non-compliance will be considered breaking this contract. If you are removed from a contracted dance due to non-compliance (missing rehearsals, being consistently tardy…), your scholarship may be revoked at that time. If you do not complete your contracted duties, your scholarship may be revoked.

You must meet these minimum requirements to maintain your dance talent-based scholarship. Please remember this means that you must consult your calendar regularly to reschedule any conflicts so that you do not jeopardize your dance talent scholarship.

By signing below you are accepting the talent-based dance scholarship. Accepting this scholarship signifies that your dancing and your education are paramount to your attendance at Brenau University and that you will give these endeavors your highest priority. By signing below you are agreeing to the terms of this contract and realize that non-compliance will result in the withdrawal of the talent-based dance scholarship.

I have read this complete contract and agree to the terms set forth by the Brenau University Dept. of Dance and accept the talent-based dance scholarship.

_________________________             _____________________________        ______/______/_2015__
(Print name)               (Sign name)                (Date)
Department of Dance Scholarship Renewal Application 2015-2016
(returning student)

Name: ______________________________   Date: _________________

Circle one:  Renewal / New

What is the amount of your current talent-based dance scholarship? _________________

Name the concerts/production you have worked on this academic year and specify if you were a
performer, front of house crew, stage crew or performed another service for the
concert/production.

Describe the benefits and services you have provided to the Dept. of Dance this academic year.

What services, benefits and performances are you planning on providing next academic year to
the dance program?

Additional statement.
Department of Dance
Discretionary Scholarship Application

This scholarship may be awarded to rising junior or rising senior dance majors at Brenau University for extended study in their major field (i.e. education, performance, pedagogy, dance management). Please complete this form and return it to the Chair of the Dept. of Dance at Brenau University.

Name: _______________________
Major: _______________________ Year in school: ____________________
School Address: _____________________________________________________________
Home Address: ______________________________________________________________
School phone: _________________________ Home phone: ______________________
Program attending: ____________________________
Dates of attendance: ______________________________
Cost of attendance:
  Tuition: $_______________ Fees: $________________
  Room & Board: $____________ Other (Specify): $____________________
Contact name and phone of program representative: ___________________________________
How much money are you requesting to attend this program? _________________
If you do not receive this money, will you still be able to attend the program?    Y   N
Are there any matching scholarships from the program?    Y   N
If yes to above, how much? _________________
Are you receiving any other aid to attend the program?    Y   N
If yes to above, how much? _________________
Are you receiving payment for services while attending (i.e. stipend, reduced tuition or fees, room & board, etc.)?  Y  N

If yes to above, how much? ______________

Please explain how this program will benefit yourself as it pertains to your major program of study. You may also detail any special circumstances in this section.

* Please note that funds for this scholarship are extremely limited and will be awarded at the discretion of the dance faculty.
I sign this agreement accepting the responsibilities required for membership as a dancer with the Gainesville Ballet Company (GBC), for the period beginning Monday, June 8, 2015 (Summer Intensive June 8-19, no Saturday or Sunday) until the end of GBC obligations on Sunday, May 15, 2016.

1. I have chosen to give GBC top priority, and I will not involve myself in any activities without the permission of the Artistic Director. If I am required to participate in a Brenau University, Brenau Dance Department, or sorority function I will notify the artistic director verbally and via email at dcallahan@brenau.edu with an acknowledged receipt at least two weeks in advance of the function.

2. I will keep my dance technique up to the high standard required by GBC and continually strive to raise the standard.

3. I will maintain the athletic and trim physique required of a GBC dancer. If I allow myself to become overweight, I understand that I may not be cast in ballets and that I may be removed from those in which I am already cast.

4. I understand I must maintain a 2.0 GPA or above to dance in the Company.

5. ATTENDANCE - I will arrive on time for and apply myself diligently in all classes, rehearsals and performances and obey all attendance regulations as set forth below.
   a. CLASSES – Per the DA 401/402 schedule, dancers must attend class on Mondays, Tuesdays, and Thursdays. Sunday classes are always recommended, but required when a rehearsal is scheduled. Wednesdays will provide an opportunity for a two-hour pointe and variations class with GBC.
   b. REHEARSALS - Rehearsals are typically scheduled on Mondays, Tuesdays, Thursdays and Sundays, but may be called at other times. As a GBC dancer, I understand frequent Sunday rehearsals are the mainstay of a performing company; and I should expect to take class and rehearse three Sundays each month, the days and dates to be determined by the Artistic Director.
   c. UNEXCUSED ABSENCES - Each Company I member is allowed two (2) unexcused absences from rehearsal during the term of this agreement. An unexcused absence is one taken for reasons other than illness or family emergencies. If I plan to use an unexcused absence, I will provide the director with a minimum of two weeks’ notice. If I do not provide the required notice and miss a rehearsal(s) for a piece(s), I recognize I may be permanently removed from the piece(s).

   No unexcused absences beginning:
   • Saturday, November 7, 2015 through the completion of The Nutcracker on Sunday, December 6, 2015, and
Saturday, February 27, 2016 through the completion of the 2016 spring concert on Sunday, March 20, 2016.

D. EXCUSED ABSENCES – An excused absence is an absence due to personal illness a family emergency. In the event of such an absence, I will call and leave a message for Miss Diane, **AND**, either leave a message on the ballet school phone, or email Miss Diane as soon as it is feasible.

No absence will be deemed excused without the Artistic Director’s authorization.

- Miss Diane 404-317-9703, dcallahan@brenau.edu
- Ballet School 770-534-6282, tstevenson1@brenau.edu

**e. PERFORMANCE CALENDAR** – GBC’s 2015-2016 performance calendar is as follows:

- **Brenau University’s Day of Dance** - Sunday, October 25, 2015
- **Brenau University’s Evening of Dance**: Sunday, Nov. 1 – Saturday, Nov. 7, 2015
  *There is a possibility we may dance in BU’s Evening of Dance.*
- **The Nutcracker** – Thurs., December 3, 2015 through Sunday, December 6, 2015
  We go into the theatre the Sunday after Thanksgiving, November 29. Rehearsals will be held every evening, Sunday through Wednesday; followed by the performances, Thursday through Sunday. Participation in The Nutcracker requires company members to miss two full school days, Thursday and Friday, for the children’s matinees. **No unexcused absences beginning Saturday, November 7, 2015 through Sunday, December 6, 2015.**
- **Spring Concert** - Thursday, March 17, 2016 through Sunday, March 20, 2016.
  We go into the theatre on Sunday, March 13, 2016. Rehearsals are held every evening, Sunday through Wednesday; followed by the performances, Thursday through Sunday. Participation in the Spring concert requires company members to miss two full school days, Thursday and Friday, for the children’s matinees. **No unexcused absences beginning Saturday, February 27, 2016 through Sunday, March 20, 2016.**
- **Brenau University’s Faculty Concert**: Sat., March 26 – Sunday, April 10, 2016
  *There is a possibility we may dance in BU’s Faculty Concert*

6. **DRESS CODE** - I will be well groomed and on time for classes, rehearsals, and performances at all times. In addition, I will adhere to the GBC dress code as listed below:
   a. Hair must be worn in a neat and tidy classical bun.
   b. No jewelry, except for simple post earrings – this includes watches, rings, and bracelets.
   c. On Mondays, Thursdays, and Sundays, dancers must wear a black leotard, pink tights, and pink ballet or pointe shoes. No shorts, skirts, t-shirts.
   d. On Tuesdays, dancers may wear a colored leotard and pink tights.
7. **PRODUCTION FEES** - Each GBC member must pay a $280 production fee per season. Checks are payable to Gainesville Ballet Company. $140 is due no later than June 1, 2015, and the remaining $140 is due by September 1, 2015.

I understand that failure to comply with any of the articles in this contract may result in disciplinary action (including expulsion from GBC) and will affect my grade if I am on a talent-based scholarship or registered in DA 225, 226, 326 or 426.
PLEASE SIGN AND RETURN THIS PORTION OF THE CONTRACT TO:
(Deadline: May 15!)

Ms. Diane Callahan
5490 Azalea Crest Lane
Sugar Hill, GA 30518

KEEP THE ABOVE LETTER OF AGREEMENT FOR YOUR RECORDS.

BRENAU UNIVERSITY DANCE MAJORS LETTER OF AGREEMENT
with the Gainesville Ballet Company for the 2015-2016 Season

I have read, understand, and accept the responsibilities as specified in the Gainesville Ballet Company’s dancer contract for the 2015-2016 season.

STUDENT NAME: __________________________________________ (Please Print)

STUDENT SIGNATURE: _____________________________________ Date ____________
GAINESVILLE BALLET
COMPANY I – Trainee
DANCER RESPONSIBILITIES AGREEMENT

To be a member of the Gainesville Ballet Company (GBC) from Monday, August 16th, 2010 until the end of Company obligations in May 2011, I sign this agreement accepting the responsibilities required for membership. I have read the rules carefully and promise to obey them cheerfully and without resentment, with the full realization that no one forced me to sign this agreement.

8. I will not involve myself in any activities that will conflict with the Gainesville Ballet, since I have decided to give the Company top priority.

9. I will keep my dance technique up to the high standard required by GBC.

10. I will maintain the weight required for a GBC dancer. If I allow myself to become overweight, I understand that I may not be cast in ballets.

11. I will arrive on time for and apply myself diligently in all classes, rehearsals and performances. I will obey all regulations for attendance as set forth below.

   a. Five classes (four days – Monday, Tuesday, Thursday, Sunday and an optional Wednesday) and four to five rehearsals (four days – Monday, Tuesday, Thursday, and Sunday) per week are required. I understand that frequent Saturday rehearsals are the mainstay of a performing company and that I should expect to take class and rehearse at least three out of four Saturdays each month, the days and dates to be determined by the Artistic Director.

   b. No one may be excused at any time one-month prior to a public performance.

   c. NO ABSENCE IS EXCUSED without a private consultation with the Artistic Director. Each company member is allowed two (2) unexcused absences from rehearsal during the term of this agreement. An unexcused absence is one taken for reasons other than illness or family emergencies. If I plan to use an unexcused absence, I will provide the Director with a minimum of two weeks notice, recognizing that if I fail to provide the required notice, I will be permanently removed from the piece(s) for which rehearsal(s) I missed. If I am unable to attend a rehearsal due to illness or a family emergency, I will call and leave a message on Miss Diane’s cell phone AND the ballet school phone (770) 534-6282 as soon as it is feasible.

d. The GBC 2010-2011 performance calendar is as follows:

   - Thursday, December 2nd through Sunday, December 5th – The Nutcracker (This includes two full school days)
   - Thursday, March 10th through Sunday, March 13th – Story Ballet & Repertory (This includes two full school days)
   - Saturday, May 7th or Sunday May, 8th – The Garden Party
12. At all times, I will be well groomed for classes and on time for all classes, rehearsals, and performances.

**PLEASE SIGN AND RETURN THIS PORTION OF THE CONTRACT ONLY. PLEASE KEEP THE LETTER OF AGREEMENT FOR YOUR RECORDS.**

I have read, understand, and accept the responsibilities of this contract.

DANCER’S NAME ___________________________________________ Date _____________

DANCER’S SIGNATURE _____________________________________ Date _____________

PARENT RESPONSIBILITIES AGREEMENT

1. Each member must pay a $270 non-refundable production fee per season. Checks are payable to the Gainesville Ballet Company. $135 is due no later than July 1st and $135 is due by September 1st.

2. The Gainesville Ballet Company is a small regional company. To help make the work of the Company possible, each family agrees to contribute at least 20 volunteer hours during the season. Volunteer assistance ranges from poster distribution to box office assistance. Specific needs and opportunities for volunteering will be outlined at the summer parents’ meeting on Tuesday, July 24th at 6:15pm.

We look forward to working with you!

PARENT’S NAME __________________________________________________(Please Print)

PARENT’S SIGNATURE ________________________________ DATE _____________

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Faculty Concert Contract - DA 226/326/426 Repertory  
Fall 2015 - Spring 2016

This contract between ____________________________, (dancer) and ___________________, (choreographer), is for the contract period beginning on ________ and ending after strike after the last performance of Faculty/DA 420 Concert on April 10, 2016. By his/her signature below, dancer agrees to abide by the rules set forth on this document during the contract period.

1. I will attend and participate fully in all required rehearsals and choreographic showings.
   a. A general rehearsal schedule will be made available prior to commitment with a specific schedule made available weekly.
   b. Additional rehearsal(s) may be required with one-week notice.
   c. **NO ABSENCE IS EXCUSED** without prior notification and permission by the choreographer. In cases of emergency, notification should be given via face-to-face conversation, through email giving full explanation of reason(s) you are unable to be present, or through a phone conversation. Texting or the use of social media is not appropriate and will not be accepted as having given notification of absence.
   d. Absence from rehearsal or choreographic showing may result in expulsion from the dance.
   e. Dancers must arrive on time and be ready to rehearse at the start time of rehearsal.

2. I will attend and participate fully in all required performances, dress and tech rehearsals.
   No absences from rehearsals will be allowed two weeks prior to Production Weeks and Performances. (Therefore, no absences allowed after March 13, 2016)

3. Participation in load-in before and strike after the concert is required of all dancers.

4. I have read, understand, and agree to abide by all Production Elements as stated in Appendix D (pgs. 61-72) and the Performance Policies beginning on page fourteen (14) in the 2015-2016 Brenau University Department of Dance Handbook. The handbook is available online through a link on the BUDD website.

5. I understand I must first seek permission from my DA 226/326/426 choreographer, faculty choreographer or company director to whom I am already committed, prior to agreeing to dance for, or continue dancing for, any other off campus choreographer/event (i.e. – DA 490 project; Brenau Step Team; Tau Sigma; Brenau Dance Team; competition for home studio; workshop, church, etc.). DA 226/326/426 – Faculty Concert now takes priority over these extra-curricular commitments.

6. I understand that Jolie Long is the supervising professor of this concert. As such, Prof. Long will be observing rehearsals and performances. If stated rehearsal and performance criteria are not met and maintained by myself as a student dancer, I understand that it may affect my DA 226/326/426 grade, scholarship standing (if applicable) and my ‘good standing’ reputation with the Brenau University Department of Dance.

7. I understand that the choreographer and/or Prof. Long or Prof. Cooper have full discretion to cancel this contract and my participation in Faculty/DA 420 Concert if I do not adhere to the above conditions, or if my dance technique (due to lack of attendance in technique classes) and/or work ethics become unsatisfactory.

I have read, understand and agree to the conditions of this contract.

_______________________________________  _______________________
Dancer’s Signature                      Date

_______________________________________  _______________________
Choreographer’s Signature                  Date

_______________________________________  _______________________
Professor’s Signature                      Date
DA 420 Concert
Spring 2016 - Contract

This contract between ____________________________, (dancer) and ___________________, (choreographer), is for the contract period beginning on January (?), 2016 and ending after strike after the last performance of Faculty/DA 420 Concert on Sunday, April 10, 2016. By his/her signature below, dancer agrees to abide by the rules set forth on this document during the contract period.

1. I will attend and participate fully in all required rehearsals and choreographic showings (2/10 & 3/16 @ 5:30pm).
   a. A general rehearsal schedule will be made available prior to commitment with a specific schedule made available weekly.
   b. Additional rehearsal(s) may be required with one-week notice.
   c. NO ABSENCE IS EXCUSED without prior notification and permission by the choreographer. In cases of emergency, notification should be given via face-to-face conversation, through email giving full explanation of reason(s) you are unable to be present, or through a phone conversation. Texting or the use of social media is not appropriate and will not be accepted as having given notification of absence.
   d. Absence from rehearsal or choreographic showing may result in expulsion from the dance.
   e. Dancers must arrive on time and be ready to rehearse.

2. I will attend and participate fully in all required performances, dress and tech rehearsals and be fully prepared with all necessary props, shoes, costume items, etc. as specified and required by the choreographer.
   No absences from rehearsals will be allowed two weeks prior to Production Weeks and Performances. (Therefore, no absences allowed after March 13, 2016)

3. Participation in load-in before and strike after the concert is required of all dancers.

4. I have read, understand, and agree to abide by all Production Elements as stated in Appendix D (pgs. 61-72) and the Performance Policies beginning on page fourteen (14) in the 2015-2016 Brenau University Department of Dance Handbook. The online handbook may be found at the following website:
   http://www.brenau.edu/fineartshumanities/dance-department/dance-handbook/

5. I understand I must first seek permission from my DA 420 choreographer, faculty choreographer or company director to whom I am already committed, prior to agreeing to dance for, or continue dancing for, any other on/off campus choreographer/event (i.e. – DA 490 project; Brenau Step Team; Tau Sigma; Brenau Dance Team; competition for home studio; workshop, etc.). DA 420 Dance Concert now takes priority over these extra-curricular commitments.

6. I understand that Jolie Long is the supervising professor of this concert. As such, Prof. Long will be observing rehearsals and performances. If stated rehearsal and performance criteria are not met and maintained by both dancers and choreographers, I understand that it may affect my DA 225 grade (if applicable), scholarship standing (if applicable) and my ‘good standing’ reputation with the Brenau University Department of Dance.

7. I understand that the choreographer and/or Prof. Long have full discretion to cancel this contract and my participation in Faculty/DA 420 Concert if I do not adhere to the above conditions, or if my dance technique (due to lack of attendance in technique classes) and/or work ethics become unsatisfactory.

I have read, understand and agree to the conditions of this contract.

_______________________________________  _______________________
Dancer’s Signature  Date

_______________________________________  _______________________
Choreographer’s Signature  Date

_______________________________________  _______________________
Professor’s Signature  Date
Evening of Dance Contract

This contract between ________________________ (dancer) and ______________________ (choreographer) is for the contract period beginning on ____________ and ends after strike at the end of the last performance of Evening of Dance on Nov. 7, 2015. By her/his signature below, the dancer agrees to abide by the rules set forth on this document and contained in the 2015-2016 Brenau University Department of Dance Handbook.

1. I will attend and participate fully in all required rehearsals.
   a. A general rehearsal schedule will be made available prior to commitment with a specific schedule made available weekly.
   b. Additional rehearsals may be required with a one week notice.
   c. **No absence is excused** without prior notification and permission by the choreographer. In cases of emergency, notification should be given via face-to-face conversation, through email giving full explanation of reason(s) you are unable to be present, or through a phone conversation. Texting or the use of social media is not appropriate and will not be accepted as having given notification of absence.
   d. Absence from rehearsal may result in expulsion from the dance.
   e. Dancers must arrive on time and ready to rehearse.
   f. Dancers must follow dress code if established by the choreographer.

2. I will attend and participate fully in all required performances, dress and technical rehearsals.
   **No absence will be allowed two weeks prior to the Production Week and Performances.**
   *(Therefore, no absences allowed after October 18, 2015)*
   Consistent training in technique classes is necessary for strong technique and performance on stage. Therefore, regular attendance in technique classes is required. Dancers with 5 or more unexcused or un-made-up absences in a technique class will be dropped from the concert.

3. I will participate in load-in prior to the performance and strike after the performance.
   a. I will perform all assigned duties and help others when I have finished my assigned duties.
   b. I understand that I am not excused from the theater during strike until dismissed by the choreographer and the stage manager.
   c. I understand that I am responsible for my costumes and must return them to the choreographer during strike.

4. I understand that Ms. Madia Cooper is the supervising professor of this concert and rehearsal process. As such, Ms. Cooper will be observing rehearsals and performances. If stated rehearsal and performance criteria are not met, I understand that it may affect my DA 225 grade (if applicable) and/or dance scholarship (if applicable).

5. I understand the choreographer and/or Ms. Cooper has full discretion to cancel this contract and my participation in Evening of Dance if I do not adhere to the above conditions, or if my dance technique and/or work ethics become unsatisfactory.

I have read, understand and agree to the conditions of this contract.

___________________________________  _____________________
(Dancer’s signature)                  (Date)

___________________________________  _____________________
(Choreographer’s signature)            (Date)

___________________________________  _____________________
(Supervising Professor’s signature)     (Date)
Appendix D
(Production Elements)

1) Consent of Choreographer Form - Sample

2) Production Elements
   Terminology
   General Expectations of a Performer
   Procedural Expectations for Performers
   General & Procedural Expectations of Stage Crew

3) Sample Production Schedule

4) Do’s and Don’ts in the Theatre

5) Front of House Crew - Responsibilities for Performances
Consent of Choreographer  

to allow  

Videotape (or other means of) Reproduction  

The consent indicated on this document is in reference to the Brenau Dept. of Dance production, if it was recorded for archival purposes, as indicated here (check one):

**Fall Semester (Academic Year: 2015):**  
- Day of Dance Studio Showing  
- Evening of Dance  
- Other (specify):  
- Other (specify):  

**Spring Semester (Academic Year: 2016):**  
- Winter Weekend Studio Showing  
- Faculty Dance Concert  
- DA 420 Concert  
- A;  
-B  
- Spring Showcase  
- Other (specify):  

* Those seeking a copy of any Gainesville Ballet Company productions must consult with Diane Callahan, Artistic Director of GBC.

(Choreographer’s name) allows consent (in the manner indicated below) to the following individuals (as indicated below) to make a personal videotape copy (or other means of reproduction) of requested choreographic work(s). Consent to copy (by videotape, DVD or other means) in no way gives or implies consent to use choreography in full or in part for any restaging or performing (public or private) without choreographer’s expressed permission.

[Check all that apply.]  
- I give consent to **anyone** requesting a copy of my work.  
- I give consent to **any dancer in the specified production** requesting a copy of my work.  
- I give consent only to dancers who were in my piece(s) requesting a copy of my work.  
- I give consent to any of the other choreographers involved in the specified production(s) requesting a copy of my work.  
- I do not give consent to **anyone** to make a copy (videotape or otherwise) of my work.  
- **Other** (please specify):  

__________________________________________  

Signature of Choreographer  

Date

__________________________________________  

Signature of Faculty Witness  

Date

Print Name of Choreographer

Signature of Faculty Witness  

Date

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PRODUCTION ELEMENTS

It is to the benefit of every dancer and crew member who is involved in any Brenau University Department of Dance production to thoroughly read this information. It will introduce you to the expectations and procedures utilized during production runs, and give you insight into your responsibilities as a participant in creating a smooth and successful running concert.

Some useful terminology …

People to Know:

*Production Director* – person in charge of the entire production (i.e. – DA 319 faculty instructor is responsible for the production of the fall *Evening of Dance*; Artistic Director of Gainesville Ballet Company is ‘Production Director’ for *The Nutcracker*; DA 420 student choreographers, under faculty supervision, are ‘Co-Production Directors’ for the *DA 420 Concert*).

*Technical Director* – is responsible for the theater and/or all technical aspects of the show; sets the rules of procedure within the theater and is responsible for the maintenance of equipment and the working conditions of the crew; has the last word on what can and cannot be done in the theater; technical director may also assume all responsibilities of lighting, set designers and stage manager.

*Artistic Director* – person directly responsible for the dancers, and the overall artistic integrity of the performance; communicates concerns of the dancers to the Stage Manager, and works in conjunction with the Stage Manager to maintain communication, organization and productive working conditions; may be same person as Production Director.

*Stage Manager (SM)* – is responsible for running of the show. He/She must know all the parts of the show. SM “runs the show” by calling every technical cue. SM is in charge of all dancers and crew from the start of load-in until the end of strike; alerts the dancers to be in the proper place at the proper time (may serve as ‘page’ to dressing rooms); concerned with safety within the theater; provides main line of communication between the dancers and the technical crew, and between the “backstage” and front of house; decides when the show will start, in conjunction with the house manager. (The stage manager is “God”.)

*Assistant Stage Manager (ASM)* – generally the Stage Manager’s ‘second in command’; trouble-shooter; provides communication link to opposite side of stage (from stage manager) and/or to the technical booth.

*Choreographer* – the artistic creator of a dance work; in charge of his/her specific piece(s) and cast(s) of dancers; including: costuming; obtaining musicians or music rights; sets or props if any; communicating ideas for lighting design, etc.

*Lighting Designer* – (sometimes same person as Technical Director); a creative artist who intuitively sees what needs to be highlighted, underplayed and molded; a good lighting designer will know what effects will work and how to achieve them far better than most choreographers; they produce the light plots, instrument schedules, cue schedules, and special effects.

*Master Electrician* – is responsible for the hanging, and maintaining of the Lighting Designer’s light plot.
**Lightboard Operator** – is responsible for the running of the lightboard during the show. (This person is quite often also the Master Electrician)

**Sound Technician/Sound Op.** – person in charge of cueing and playing music, sound effects, etc. at appropriate times (when Stage Manager calls the cue) during productions.

**Stage Crew (Fly Rail Op; Prop Master; Costume Dresser, Page, etc.)** – the backstage personnel working under the direction of the Stage Manager. All crew members are considered as part of the dance company.

**Stagehand** – a crew member responsible for anything that goes on in their area of the stage.

**Flyman** – Person who is responsible for anything that is flown in or out on the fly system. Their voice overrules every other, including the Technical Director, when on stage.

**Spot Operator** – is the person who runs the follow spot, which is a big light that can move around following a person. The original moving light.

**House Manager** – coordinates the work of the ticket window, ticket takers, ushers and other staff responsible for upkeep of the auditorium and lobby of the theater.

**Dancer** – the choreographer’s pawn; individuals trained and rehearsed to perform specific choreography during a production; answers to the Stage Manager during all in-theater rehearsals and performances.

**Understudy** – a dancer cast to study or know a particular part(s) so as to be able to replace a regular performer if injury, illness or emergency prevent them from fulfilling their performance obligation. Understudies are invaluable to choreographers as they are the “insurance policy” that assures the show will go on! Being an understudy is an important role and an opportunity to learn from other dancers and choreographers.

**Technical Terms:**

**Apron** – part of the stage floor extending beyond the prosценium arch into the auditorium; forestage.

**Backstage area** – open space to off stage left and right; also the cross-over space behind a cyc.

**Boom** – a vertical pipe screwed into a very heavy steel base, commonly positioned in the wings, used to hang instruments for medium- and low-angle side lights. Also called a tree or floor stand.

**Cyclorama (Cyc)** – stage backdrop, sometimes U-shaped; neutral or light color, used for sky effects. (Generally various colors or gobo patterns are projected onto the cyc.)

**Dressing Rooms** – preparation area for dancers to apply make-up, arrange hair style(s), groom and dress in costume; dressing rooms are usually equipped with adequate counter space, mirrors, substantial lighting, chairs, wardrobe racks and a bathroom.

**Electrics** – the horizontal booms suspended over the stage space on which the lighting instruments are hung.

**Green Room** – generally a comfortable ‘waiting room’ for performers before and during a show.

**Glow Tape** – spike tape that glows in the dark; has a sticky film on backside to adhere to props, floor, cables, etc.; helpful for dancers to recognize backstage dangers in the dark.

**Gobo** – square piece of tin (or foil) fitted in front of a lighting instrument to project a pattern (tree, stars, window, etc.) into the dancing space (i.e. – onto the floor or cyc).

**House** – area of the theater where the audience is seated.

**Legs & Wings** – Legs are a set of draperies used to mask the backstage area from the audience; Wings are the space outside the performing area (and in between the legs) at the right and left of the stage.
Lobby - the front entrance and public areas of a theater where tickets are purchased and patrons congregate before or after a show, or during intermission(s).

*Proscenium Arch* - frame around the opening of the stage

*Scrim* – a finely woven netting with a rectangular weave through which light may or may not be seen, depending on how it is lit. May be hung as a backdrop or as a curtain between audience and performers.

*Spike Mark* – to mark the position of a set piece or person on the stage floor, usually with colored tape.

‘Tech’ Booth – “command central” where the light board and sound operators and equipment for a show are housed; Stage Manager may also call a show from the Tech. Booth.

**Traveler Curtain** - a curtain/drapery system, opening and closing horizontally, which can be suspended in front of the cyclorama, or “travel” to be hung further downstage.

**What is it?:**

**Call Time** – the designated *required* time of arrival at a theater, established for dancers and crew.

**Calls – 30, 15, 10, 5 minute & “Places”** – ‘warning’ announcements (usually given to performers and crew by a page, ASM or Stage Manager) indicating how many minutes are left until ‘Curtain’.

**Complimentary (‘Comp”) Ticket** – a ticket given to a performer, at no cost, to be shared with friends or family to attend a show; usually 2 tickets per performance run are allowed.

**Cool-Down** – slow stretching, gentle massage and deep breathing are recommended techniques for dancers to ‘unwind’ and return body temperature and respiration back to normal after a full performance; helps prevent muscle soreness.

**Cue-to-Cue** – a rehearsal for the *technical crew* to set light and sound levels; may involve dancers being onstage in costume and advance from one segment of a dance to another in order for crew members to establish familiarity with visual and sound cues, and a running sequence.

**Curtain** – scheduled time for the performance to begin.

**Dance Notes** – Specific notes given to dancers by the choreographer, artistic director or production director in reference to the choreography (i.e. – spacing, timing, adjusting a particular lift or step, etc.); it is the dancer’s responsibility to practice any given corrections before the next rehearsal or performance; notes are given for the betterment (and sometimes safety) of the entire dance and production and should not be taken personally.

**Dress Rehearsal** – first opportunity (and sometimes only) to incorporate all technical and artistic elements of a show: ‘Calls’ are given; costume, make-up and hair is worn *as for performance*; cues are called; sets and props utilized; lighting and/or special effects utilized; etc. *Dress Rehearsal(s) should run exactly as the show will run.* There should be no stops and intermissions should be timed accurately.

**‘Lights-Up’ Videotaping** – (full stage view) videotaping of a dance without special stage lights; this enables the choreographer to capture the choreography for archival purposes.

**Load-In** – Specified time to move-in to the theater space: lights are hung; marley flooring taped down; costumes sorted and hung; ‘Sign-In’ sheet is posted; dressing rooms assigned; generally, space is readied for upcoming production.

**Personal Stage Time** – time allotted by the Production Director during the production schedule for dancers to review and practice problem steps, phrases, lifts, or given dance notes on stage.
**Program Order** – the sequence in which the dances in a concert will be performed; usually decided by the Artistic Director.

**Program Run/Run-Thru** – a run-through or rehearsal of the entire program order.

**Sign-In** – a system of ‘check-in’ in which each dancer/crew member is required to sign her/his name or initials on a ‘Sign-In’ sheet upon arrival at a theater or any performance venue; this allows the Stage Manager and Artistic Director to know who is/is not on time and present, and who needs to be located quickly.

**Spacing/Blocking** – a procedure in which a choreographer establishes appropriate placement, spacing, entrances and exits for dancers for a particular piece of choreography. Spacing will always need adjusting when performing on different stages/venues.

**Stage Make-Up (Full vs. ‘Heavy Street’)** – ‘Full’ Stage Make-up entails the use of false eyelashes, extended eye lines, exaggerated contouring and highlights with base make-up, and ‘real’ red lipstick; Full Stage Make-up is utilized in theaters with a large stage space and house; ‘Heavy Street’ Make-up generally is just a darkening of one’s everyday make-up (i.e.- face powder, eye liner, soft eye shadow, mascara, blush, some lip color); utilized in more informal performance settings (studio, etc.).

**Strike** – to clear the stage; remove scenery and props, etc. (pull up marley dance floor; break down side light booms; untie & fold a scrim, etc.); also includes cleaning dressing rooms, sorting and returning costuming items, retrieving music CD’s and videotape and equipment, etc.; leaving the theater in better condition than before Load-In.

**Technical Notes** – Specific notes given to the technical crew by the production or artistic director (or choreographers) pertaining to particular instances which may not have run smoothly: where a cue was mis-called; prop change was not quiet; light cue too fast, light is mis-focused, etc. It is the crew member’s responsibility to correct any given note before the next rehearsal or performance; notes are given for the betterment (and sometimes safety) of the entire production and should not be taken personally.

**Technical Rehearsal (“Tech”)** – a rehearsal at which the technical aspects of the production are integrated. (i.e. – light cues, sound cues, fog, spiking props, etc.)

**Warm-Up** – a consolidated dance class designed for the specific needs of the repertory to be performed (i.e. – ballet barre and modern dance centre work for a concert which incorporates these dance styles). *Warm-up is required of all performers* and is usually given by the Artistic Director.

= indicates definitions which are fully, or in part, taken from: *Dance: The Art of Production*, Joan Schlaich and Betty DuPont, Editors. 3rd Ed.

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**General Expectations of a Performer:**

As a dancer, when you are cast for a particular company or piece, it is usually because you have the technical ability to successfully perform the choreography … as well as, you fit a certain profile, look or appearance as desired by the choreographer. With that in mind, once you commit to working for this company/choreographer (faculty, guest, or student) you are expected to maintain your current appearance for the duration of the commitment. Therefore, the following guidelines are to be adhered to:
• No change in hair style or color (including perms, highlights, the addition of/ removal of hair weaves/extensions) without company director’s/choreographer’s expressed consent.
• No sunbathing which will create visible tan lines or substantially change skin tone (darken, redden, blister or peel skin color) prior to any performances.
• No adding visible body piercings or tattoos.
• Avoidance of substantial fluctuations in physique (i.e. – gaining weight hindering one’s appearance in an aesthetic sense; extensive weight loss endangering one’s health.)

In addition, dancers cast to perform a choreographer’s work, whether wholly constructed by the choreographer or including dancers’ input arranged by the choreographer, may not (at will) change the choreography during performance. The dancer is responsible for knowing when improvisation may be allowed as part of the overall structure of a piece. To do otherwise is to hinder and in other ways alter the choreographer’s artistic vision and intent. Dancers found doing so may be subject to actions as deemed appropriate by the dance faculty.

**Procedural Expectations for Performers:**

• Know your call times – make the necessary arrangements (i.e. – food & transportation!) to be at the theatre and signed-in promptly on or before time. It is a common saying, “If you are not 10 minutes early… you are late!”
• For dress rehearsals and all performances, a warm-up class is given and all dancers are expected to participate fully in the entire warm-up. For studio rehearsals and technical rehearsals, a “set” warm-up might be learned by all dancers (as taught by your choreographer) and required to be executed on own, or as a cast, prior to these rehearsal times. Special warm-up needs – such as tap or pointe work – if not included in the general warm-up, may be addressed individually during the allotted ‘personal stage time’. Dancers who are late for, or found not fully participating in warm-up, may not be allowed to dance in that day’s/evening’s rehearsal/ performance at the prerogative of the choreographer and/or company director.
• Technical rehearsals are most importantly for the technical crew. On many occasions, this may be the crew’s first time observing a piece and they must become familiar with its structure, and establish cues in a very brief amount of time. Dancers assist this process by being prompt and cooperative in responding to the choreographer’s various requests; *talking is to be kept to a minimum, and at a low volume.*
• When given a directive or safety warning by any technical crew member, dancers should respond immediately with an audible “Thank You!” This assures your crew members you have heard them and will comply accordingly in a swift and safe manner.
• During tech (and dress) rehearsals, once called to the stage, dancers are not to leave the stage area unless given permission by the Stage Manager or choreographer.
• Dancers should use the tech time to establish the spacing for a dance. (i.e. – entrances and exits, blocking movement on stage, reviewing bows, etc.)
• Dancers will be dismissed from the stage area when a piece has completed its tech process.

Technical rehearsals may be proceeded by a ‘Lights-Up’ videotaping of each piece (for choreographic/archival purposes), followed by setting of light and sound cues and levels, followed by a run-through of each piece. *For technical rehearsals, a costume fitting* (for
alterations, repairs, additions, deletions, undergarments, etc.) will occur prior to tech time on stage. Hair must be prepared accordingly as you would for performances! [Speak with the appropriate choreographer in reference to hairstyles and any special make-up needs.] Full stage makeup will be required for all Dress Rehearsals. You may wish to bring dance warm-ups and socks to keep yourself warm between pieces – and most certainly bring schoolwork to study while you are not dancing! We do our best to stay on schedule for all the rehearsals, but know unforeseen circumstances may arise and can change things on a moment’s notice . . . be prepared for anything!

Please: obey your Stage Manager; be courteous to your stage crew; quiet and cooperative both on and off stage; good caretakers of your costume items; and neat inhabitants of the dressing room areas. With patience, support and love for what we do . . . production weeks can be a most successful, productive and enjoyable time!

General and Procedural Expectations of the Stage Crew:
All crew members are also part of the dance company, and as such should be dressed appropriately:

- During load-ins and techs, crew should wear a normal length T-shirt with sleeves; containing no profanity or nudity; jeans with pockets; work boot or tennis shoe type shoes; and no long earrings or jewelry you care about.
- During Dress Rehearsal and Shows, all the above-mentioned clothing should be a solid black with no logos. Shoes should be soft soled, closed toed, and solid black.
- Long fingernails are not recommended.

-Each member should have their own flashlight with blue gel, a pocket knife and “C” wrench.
- Upon arrival to the theater, each crew member must sign-in on the same sign-in sheet as the dancers. Once signed-in, you may not leave the theater without the permission of the Stage Manager.
- All cell phones must be set to vibrate after signing-in. No one is to be on the phone except in the case of an emergency once the house opens.
- No computers or homework are allowed on or backstage during dress rehearsals or shows. Crew will be given a dressing room assignment with the dancers in which to put their belongings.
- All running crew take their cues from the Stage Manager. If the Stage Manager doesn’t tell you to do it during a show, you DO NOT do it.

Aside from duties assigned by the Stage Manager and Technical Director, a stagehand should always be ready to do the following:

- Keep stage and backstage areas clean and free of unnecessary items.
- Help Dancers on and off stage during blackouts
- Assist any Dancer or crew who need help of any sort.
- Watch out for doors, loud backstage speakers, and dancers standing in front of the Booms.

All the rules in this handbook that apply to the Dancers also apply to the Crew.
**SAMPLE Production Schedule:**
(Such schedules may and do vary from production to production, and company to company.)

**Saturday – LOAD-IN**
Shifts are: 9am-1pm; 2pm-6pm; 7pm-11pm (TD-8am, SM 8:30am)
- Crew must work all shifts. Student Dancers must work at least one shift. Choreographers with set pieces must attend 1st shift with the knowledge that they will work until their set pieces have been completely dealt with.

**Sunday - OFF**

**Monday-Wednesday – Sample Tech Day:**
(Costume and Hair required for Dancers)
- 6:00pm Tech Crew Call (SM 5:45pm)
- 6:00-7pm Crew prep stage for Tech
- 6:00pm Slot 1 Dancers’ Call/Sign-In on Bulletin Board in Hallway
- 6:00-6:30pm Dancers warm-up in Blackbox or Bobbit
- 6:30-7pm Costume fitting; preparation for stage time
- 7:00-8pm Spacing/Technical Rehearsal Slot 1
- 7:00pm Slot 2 Dancers’ Call/Sign-In on Bulletin Board in Hallway
- 7:00-7:30pm Dancers warm-up in Blackbox or Bobbit
- 7:30-8pm Costume fitting; preparation for stage time
- 8pm-9pm Spacing/Technical Rehearsal Slot 2
- 8:00pm Slot 3 Dancers’ Call/Sign-In on Bulletin Board in Hallway
- 8:00-8:30pm Dancers warm-up in Blackbox or Bobbit
- 8:30-9pm Costume fitting; preparation for stage time
- 9pm-10pm Spacing/Technical Rehearsal Slot 3
  (10pm is an approximate completion time)

*Dance and Technical Notes to follow each piece . . .
do not leave the theater until notes are finished and you are dismissed.

**Thursday – Sample Dress Rehearsal Day:**
- 6:00pm Tech Crew Call (SM 5:45pm)
- 6:00-7pm Crew prep stage for Dress
- 5:45pm Dancers’ Call/Sign-In on Bulletin Board in Hallway
- 6:00-6:45 Warm-up class in Blackbox or Bobbit; 6:45-Turn off cell phone!
- 6:45-7:30 Personal Stage Time/Prepare Hair, Make-up, Costumes, etc.
- 7:00pm “House” Opens
- 7:30pm Curtain – Dress Rehearsal Starts

- There will be no stopping during the run-thru. Afterwards, Crew will be given a 5 minute break. Notes for crew and dancers will be given on stage and then anything that needs to be rerun will happen. Dancers may not leave the theater until they are dismissed by their choreographer(s) AND finally the Stage Manager.
- If photos are to be taken, action shots without a flash may be taken during this run.
  After the show run and notes are over, other photos may be taken with or without a flash.
Friday/Saturday – Sample Show Day – 7:30pm:
6:00pm  Tech Crew Call (SM 5:45pm)
6:00-7pm  Crew prep stage for Show
5:45pm  Dancers’ Call/Sign-In on Bulletin Board in Hallway
6:00-6:45  Warm-up class in Blackbox or Bobbit; 6:45-Turn off cell phone!
6:45-7:30  Personal Stage Time/Prepare Hair, Make-up, Costumes, etc.
7:00pm  “House” Opens
7:30pm  Curtain – Show Starts

After show – Personal Cool-Down time … spend time in Blackbox or Bobbit stretching & massaging tender areas, and returning heart rate & body temperature to normal … protect yourself from injury and muscle soreness.

CLOSING PERFORMANCE IS FOLLOWED BY STRIKE
REQUIRED OF ALL DANCERS AND CREW!!!
WEAR PROTECTIVE, CLOSED-TOE FOOTWEAR FOR STRIKE.
Student dancers and crew may not leave the theater until they have completed their assigned tasks and are dismissed by the Stage Manager.
All family and visitors must wait in the lobby area.

**Do’s and Don’ts in the Theatre**
(Compiled by Jolie Long, Professor of Dance)

**Do** - Prior to departing for theatre, double-check that you have all personal items needed for the rehearsal/performance. (i.e.- camisole leotard; tights; ballet slippers; hair brush; make-up remover, towel, etc.) Make a list and check it twice!!

**Do** - ‘Sign-In’ upon arrival at the theater.

**Don’t** - Be late for Call Times; arrive (10 Minutes) early to settle–in.

**Do** - Turn off your cell phone after warm-up class for rehearsals and performances and leave it turned off until dismissed from theatre by your SM.

**Don’t** - Leave the theatre without permission from your Stage Manager.

**Don’t** - Leave the theatre before, during or after rehearsals or performances while still wearing costume or stage make-up! [It is very unprofessional!!]

**Don’t** - Sit in the audience prior to, during, or at intermission time of any performances (in or out of costume and/or stage make-up); nor should you be visible in the house or lobby areas prior to, during, or at intermission time of any performances (in or out of costume and/or stage make-up).

**Do** - Remain in backstage area, Green Room, dressing rooms and backstage hallways prior to, during and at intermission time of all performances.

**Do** - Watch the technical rehearsal from the house, but only with the expressed permission of the Production/Artistic Director and the Stage Manager.

**Don’t** - Watch dress rehearsals from the house. A dress rehearsal should run exactly as a performance. Therefore, dancers should remain in the dressing rooms or backstage areas in order to be properly prepared for stage.
Do Not - Invite friends or “outsiders” to technical or dress rehearsals without the expressed permission of the Production/Artistic Director. These rehearsals are private and generally closed to the viewing public.

Don’t - Allow friends or family in the backstage area before, during, at intermission time, or after any performances.

Don’t - TALK IN THE WINGS!!! OR ON STAGE (unless specified for choreographic purposes)!!!

Do - Bring clean leotards, tights and proper dance warm-ups as attire for warm-up class.
Do Not- Wear dance attire for warm-up class which is to be used as part of your costuming; and don’t wear pajamas or T-shirts or shorts as warm-up attire!!! (Present yourself with pride and respect for your art form.)

Do - Be good custodians of your costumes; hang them carefully as you found them!
Don’t - Eat, drink or sit while wearing a costume!!!
Don’t - Have food or drink in the dressing rooms, with the exception of water. There is usually an area (The Green Room) for food with a refrigerator and microwave.

Do - Respond with a polite “Thank You!” when given your 30, 15, 10, 5 minute and “Places” Calls.

Do - Bring with you:
- Homework (utilize your time responsibly during technical rehearsals)
- Stage Make-Up (consult Department of Dance Handbook for complete list)
- Make-Up Remover (soap & wash cloth; cloth facial cleansers, etc.)
- A towel to wipe/clean dirty bare feet
- False eyelashes and eyelash glue
- Own jewelry – but ONLY if used for a costume accessory
- A hand mirror
- All appropriate hair styling tools and accessories (brush, comb, pins, nets, hair spray, gel, etc.); only use pony-tail holders or non-shiny clips which match your own hair color.
- Personal hygiene products or medicinal products as needed (New Skin, Band-Aids, Ace bandages/wraps, tampons, etc.)
- True RED, RED, RED lipstick!!!
- Necessary undergarments for various costumes (if needed)
- Nail polish remover and cotton balls if needed to remove toe or fingernail polish

Don’t - Bring valuables (money, nice jewelry, etc.) to the theatre.

Do - Cover pink pointe shoes with calomine lotion (consult with choreographer)
Do - Secure tied ribbons on your pointe shoes by either sewing, taping, gluing, etc.
Don’t - Allow pointe shoe ribbons to come unraveled on stage!!!

Do - Cover tattoos.
Do - Remove all jewelry which is not specifically assigned as part of a costume. This includes all body piercings so as not to snag costuming, or worse… your own skin.
Do - Your own Cool–Down after each performance!

Do - Wear protective, closed-toe footwear for Strike.
Do - Bring a “C” wrench and heavy gloves for Strike.

Do - Enjoy yourselves as a company, a performer, a dancer, a crew member!!! 09/15
FRONT OF HOUSE CREW – RESPONSIBILITIES FOR PERFORMANCES

The front of house staff are the first people patrons will encounter when coming to a production. It is important that each house staff member be presentable and polite. Required attire for all front of house personnel is a white top with a black bottom. Also remember… the patron is always right!

No patrons are allowed on the stage before, during, or after the show. Patrons, friends and family members should be directed to wait at the appropriate backstage entrance for their performer.

**House Manager:**  (Report for duty one hour prior to curtain)
Responsible for everything that happens in front of the curtain (“house”).
1. Find Stage Manager upon arrival and touch base about any holds, changes, etc.
2. Oversee ushers and coordinate with Box Office Manager.
3. Post any necessary signs to help instruct patrons.
4. Determine need to hold curtain by consulting with the Stage Manager.
5. Indicate show is about to start and indicate end of intermission by flashing lobby lights; communicate with Stage Manager.
6. Complete ticket sales account with Box Office Manager.
7. Check house after concert for lost & found, etc.
8. Has authority to remind patrons of “no recording devices” policy.
9. Help assist with any emergency situations which might arise.

**Box Office Manager & Staff:** (Report for duty one hour prior to curtain)
Responsible for selling tickets and overseeing other Box Office staff.
Box Office should be open for patrons at least 45 minutes prior to curtain.
1. Brenau students/faculty/staff – free.
2. Senior citizens, other students (including school-aged children) – $5.
4. Check complimentary ticket list – retrieve from bulletin board in hallway outside of dressing rooms prior to each show.
5. Cash accepted and checks made out to “Brenau University”.
6. It is far better to give away tickets than to anger your public!
7. After 1st piece finishes, close ticket office. Complete ticket sales account with House Manager. Return moneybox and completed ticket sales account to appropriate faculty member at intermission (or consult faculty for other instructions).

**Ushers:**  (Report for duty no later than 45 minutes prior to curtain)
Responsible for greeting patrons. Check house for trash and other items that do not belong.
Should carry a small flashlight.
1. Check tickets – collect ticket stubs, or make sure patron has a program as his/her ticket.
2. Give out programs if necessary.
3. Give directions/answer questions as needed (restrooms, handicap seating, etc.)
4. Dim lights in alcove area.
5. Hold late-comers in lobby and seat late-comers only during appropriate intervals.
6. Close and open doors as appropriate (start of show, intermission, end of show, etc.)
7. Has authority to remind patrons of “no recording devices” policy.
8. Bring any problems to attention of House Manager.
10. Walk house after audience has emptied to collect and dispose of all trash, lost & found items, etc.
Appendix E
American College Dance Association (ACDA)

Policies & Guidelines to Adjudicate Choreography at ACDA
- Requirements of Brenau Dept. of Dance
- ACDA Eligibility Requirements
POLICIES AND GUIDELINES TO ADJUDICATE CHOREOGRAPHY AT AMERICAN COLLEGE DANCE ASSOCIATION CONFERENCE

The following policies and guidelines have been established by the Brenau Dance faculty, in accordance with the guidelines established by the American College Dance Association (ACDA), to better inform and prepare students for the expectations involved when committing to adjudicate a piece of student choreography for professional feedback at any of the regional ACDA conferences.

If a student expresses interest in having a piece of her/his choreography presented for adjudication at any of the regional American College Dance Association conferences, s/he must first understand the extensive commitment involved and agree to abide by the following regulations:

Brenau University Department of Dance requires:

- *Eligible* student choreographer(s) and *eligible* potential cast member(s) must express interest and commitment during the fall semester when ACDA information first becomes available to the student body.

- Each interested student choreographer will be required to pay the adjudication fee (required by ACDA) of $150. If the student choreographer follows through with her/his commitment, producing a quality piece presented at ACDA, then the Brenau Dance Department will reimburse the student for the original fee; if the student choreographer fails to follow-through with her/his commitment, or the work is not approved, then s/he forfeits the adjudication fee.

- Students interested in adjudication must submit their $150 adjudication fee by the specified date (to be determined each year).

- Student choreographers will have their works ‘juried’ by the Brenau Dance faculty to assure quality of craft and readiness for presentation, before being allowed to present at ACDA.

- A maximum of two student works (from any one institution) is allowed adjudication at any conference. If more than two student choreographers are interested in submitting a piece, the Brenau Dance faculty, through the jury process, will select which two pieces (if any) will be sent to the conference.

- If a student’s work is not selected for presentation, the Brenau Dance Department will reimburse the student for the original fee.

- Student choreographer(s) agrees to establish a regular rehearsal schedule and plan times with a faculty supervisor for showings of work-in-progress, to help ensure consistent development and improvement of work.
• Student choreographer(s) agrees to complete, with assistance from faculty supervisor, all registration, program information, lighting/music/technical information, etc. forms that are required by ACDA.

• Student choreographer(s) assumes any cost that may be incurred by purchase of costume or prop items not already available from the Brenau Dept. of Dance.

• Student agrees that s/he will be available (along with entire cast, including understudies) for all spacing, technical rehearsals and performances as required at the specified time, date and location of ACDA.

• Student choreographer agrees that s/he will be available (along with entire cast, including understudies) for the feedback session with adjudicators at time/date specified by ACDA.

• Student agrees that s/he (along with entire cast, including understudies), if selected to appear in a conference’s Gala Performance, will be present for full technical/dress rehearsals and performance(s) as specified by ACDA.

ACDA Eligibility Requirements:

Adjudication Policies For Participating Schools

1. Only ACDA Institutional Members in good standing are eligible for adjudication. Membership dues are payable to ACDA and sent to the National Office. See current Membership Information on the ACDA web site (www.ACDA.dance) or contact the ACDA National Office at (240) 428-1736 or info@acda.dance.

2. No more than two works from any institution may be adjudicated in a fiscal year. An adjudication fee will be charged for each piece. Once a work has been adjudicated, it cannot be submitted for adjudication at any other Conference during the same fiscal year. Adjudicated works that are not accepted for the Gala Concert in one fiscal year may be reworked for adjudication in subsequent fiscal years. However, once a work has been accepted for a Gala Concert performance, it may not be resubmitted for adjudication by the same institution.

3. A student, faculty member, or guest artist may choreograph a work presented for adjudication in any idiom; however, only students may perform. Anyone seen by the audience is a performer.

Definition of a student:
A student is one who is officially declared by the Institutional Member as meeting one of the following criteria during the academic year in which the work is adjudicated:
• A candidate seeking a degree, diploma, or certificate, full or part-time, or if not seeking a degree, diploma, or certificate, having an equivalent focus and track of study as determined by the institution is considered a student.
• If an individual had student status in the semester prior to a Conference, that person may be considered a student at the Conference.
A high school student registered and paying for college classes and considered by an institution to be participating in its program may perform in an Adjudication Concert.

4. Students may only register and perform with one institution per conference, except in the case of institutions that share an official administrative structure.

5. If two works are submitted for adjudication, a student must have choreographed at least one of the works.

6. The maximum time for each work presented for adjudication is 12 minutes.
   - The burden of meeting the time requirement rests with the choreographer. ACDA recommends that the choreographer allow a time margin within the 12-minute limit for technical errors or individual theater peculiarities.
   - The work will be timed in performance and judged to begin when any one of the perceived elements of choreographic choice (lights, sound, movement) is visible or audible to the audience. This includes the rising of the curtain on a pre-lit stage. A curtain rising with no perceptible light, sound, or movement does not trigger the start of timing.
   - The work ends when all perceived elements of choreographic choice have been diminished (no lights, no sound, no movement).
   - Bows are not included in the 12-minute time limit unless they are required as part of the work by the choreographer.
   - Adjudication Concerts generally do not include bows. If there is no Gala Concert, bows during Adjudication Concerts are at the discretion of the Host Institution.
   - The production crew may alert a school if a work is running close to or over 12 minutes during tech rehearsal. In no circumstance will the production crew be responsible for keeping the work within 12 minutes.
   - If a work goes over 12 minutes, it is ineligible for the gala and consequently ineligible for the National Festival. It will, however, continue through the adjudication process with feedback from the adjudicators.
   - It is the responsibility of the ACDA Executive Committee representative to enforce the time limit and to communicate with the faculty or staff member from the presenting institution as to the ineligibility of any particular work.
   - The 12-minute time limit will be observed even if there is no Gala Concert scheduled during a non-National Festival year.

7. It is the responsibility of each school to obtain and secure all appropriate and necessary licenses and permissions prior to bringing any works to Regional Conferences and National Festivals for performance.

8. Institutions that will not be available to participate in the Gala Concert (e.g., leaving the Conference early, dancer injury, etc.) will receive adjudication feedback but are not eligible for consideration for Gala selection. Institutions in this situation must notify the Conference Coordinator and ACDA Executive Committee representative prior to the Gala selection. The ACDA Executive Committee representative will inform the adjudicators of the titles of any works not to be considered for the Gala.

9. If an institution chooses to bring a work choreographed by a Conference adjudicator, that work may not be considered for the Gala Concert. Feedback will be given only for performance. The Conference Coordinator, upon receiving the program information from the Institutional Members, will notify any Institution planning on bringing an adjudicator-choreographed work to the Conference of this policy immediately. Should the Institution still choose to bring the aforementioned work, the Conference Coordinator will inform the Executive Committee representative attending the
Conference as soon as possible. The ACDA Executive Committee representative will assure that all adjudicators are informed of this policy prior to the Adjudication Concert.

10. A faculty or staff member must accompany the students throughout the adjudication process.

11. No attempt is made either during the adjudication process or in the selection of works for the Gala Concert to classify or equate college dance programs. All works presented for adjudication will be evaluated in terms of performance and choreography.

12. All dances will be given the same amount of time for technical rehearsals. The minimum amount of time is 15 minutes, while some conference schedules allow for a few extra minutes. The technical rehearsals for these concerts are always very tightly scheduled. Schools are expected to arrive 30 minutes prior to their scheduled time to receive instruction about how the rehearsal will proceed as well as other pertinent information particular to the Host Institution. Schools that miss their technical rehearsal must contact the Conference Coordinator immediately; the Conference Coordinator will contact the Executive Committee representative. Tech directors and their crews do not have the authority or obligation to re-schedule technical rehearsals. The Conference Coordinator and Technical Director are under no obligation to provide an alternate technical rehearsal or performance time to accommodate Institutions from who miss their scheduled technical rehearsal. Schools that miss their technical rehearsal should expect only lights up and lights down cues for their performance, or their previously loaded cues if they were sent in advance.

13. Please check the conference website for stage dimensions and rehearse within those limitations so as to avoid injury to dancers and/or damage to the theater.

14. Conference participants (faculty and students) shall not attempt to engage adjudicators in any conversation pertaining to Conference participants, choreography or attending institutions. Questions concerning the adjudication process must be directed to the Conference Coordinator, Regional Director and/or ACDA Executive Committee representative.

15. A sound recording (when applicable) of concert quality to accompany the dance will be provided by the choreographer for the performance in the format specified by the Conference Coordinator. Should the music or sound score be performed live, only student musicians may be visible to the audience (i.e., non-student musicians must be offstage or in a lowered orchestra pit).

16. All Conference participants must be prepared to work within the technological capabilities and all other limitations stated by the Host Institution. If acceptable to the Conference Coordinator, video or other technology or scenic elements may be used, but all works presented for adjudication must contain a live dance performance element.

17. Each participating Institution is responsible for submitting required technical information. Some Host Institutions prefer to pre-set the lighting cues. Institutions that do not submit the required technical information or contact the Host Institution’s Technical Director by the posted deadline are not guaranteed that all lighting cues will be ready for the attending institution’s designated technical rehearsal. Attending institutions in this situation can opt to select a general warm or cool look or, provided the TD has been contacted and approves, use their technical rehearsal to develop additional cues. In this case, attending institutions may not have time to run their dances fully.

18. Each participating institution is responsible for submitting required program information in a timely manner. Institutions that do not submit program information by the posted deadline may expect their program information to read: "Information not submitted."

19. All Conference participants must be officially registered at the Conference and are encouraged
to participate fully in Conference events.

20. The ACDA Executive Committee representative must approve cast replacements for works accepted for the Gala Concert and the adjudicators must be informed prior to the Gala performance.

21. Gala Concerts are recorded for archival purposes, documentation and programming for the American College Dance Association National Festivals. The recordings are housed in the ACDA archives at the University of Maryland, College Park. Neither ACDA nor the Host Institution is required to duplicate the archival videos for individuals or institutions. It is highly recommended that each choreographer document her/his dance prior to the Regional Conferences.

22. Members are not restricted to participation exclusively or solely in their own geographic area and may participate in one or more Regional Conferences each year. While members may participate in more than one Conference, only two (2) dances per school may be adjudicated in any single fiscal year, at least one of which must be choreographed by a student.

Revised: July 1, 2015

*Above adjudication policies as distributed by ACDA 2016 Southeast Conference website as of September 2015.*
Appendix F
(Publications and Organizations)
(Costs & websites subject to updating)
(Last updated 8/22/14)
<table>
<thead>
<tr>
<th>Name of Pub/Org</th>
<th>Website</th>
<th>Mission statement or description of publication/organization</th>
<th>Cost per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Magazine</td>
<td><a href="http://www.dancemagazine.com">www.dancemagazine.com</a></td>
<td></td>
<td>$19.95</td>
</tr>
<tr>
<td>Dance Teacher Magazine</td>
<td><a href="http://www.dance-teacher.com">www.dance-teacher.com</a></td>
<td></td>
<td>$19.95</td>
</tr>
<tr>
<td>Dance Spirit</td>
<td><a href="http://www.dancespirit.com">www.dancespirit.com</a></td>
<td></td>
<td>$12.95</td>
</tr>
<tr>
<td>Journal of Dance Medicine &amp; Science</td>
<td><a href="http://www.iadms.org/jdms-ad.html">www.iadms.org/jdms-ad.html</a></td>
<td>Current results of clinical and experimental research. Articles drawn from anatomy, dance education, psychology, and many others.</td>
<td>$118; or free for IADMS members</td>
</tr>
<tr>
<td>Pointe Magazine</td>
<td><a href="http://www.pointemagazine.com">www.pointemagazine.com</a></td>
<td></td>
<td>$12.95</td>
</tr>
<tr>
<td>American Dance Therapy Association</td>
<td><a href="http://www.adta.org">www.adta.org</a></td>
<td>The American Dance Therapy Association works to establish and maintain high standards of professional education and competence in the field of dance/movement therapy</td>
<td>Undergraduate rate is $50. Articles purchased online</td>
</tr>
<tr>
<td>SHAPE America Society of Health and Physical Educators</td>
<td><a href="http://www.shapeamerica.org">www.shapeamerica.org</a> <a href="http://www.shapeamerica.org/exploreDance.cfm">http://www.shapeamerica.org/exploreDance.cfm</a></td>
<td>SHAPE America’s mission is to advance professional practice and promote research related to health and physical education, physical activity, dance, and sport.</td>
<td>??? rate for student membership; then receive publications free</td>
</tr>
<tr>
<td>Corps de Ballet International</td>
<td><a href="http://www.corps-de-ballet.org">www.corps-de-ballet.org</a></td>
<td>The CORPS de Ballet International is a professional organization dedicated to the development, exploration, and advancement of ballet in higher education</td>
<td>Grad Student - $25; Associate-$50; Professional - $75</td>
</tr>
<tr>
<td>Dance Educators of Georgia Association (DEGA)</td>
<td><a href="http://www.danceeducatorsofgeorgia.com">www.danceeducatorsofgeorgia.com</a> (?)</td>
<td>DEGA is the only statewide service for the advancement of dance education as a basic and integral component of education in all public and private academic institutions.</td>
<td>$20 (?)</td>
</tr>
<tr>
<td><strong>International Association for Dance Medicine &amp; Science (IADMS).</strong></td>
<td><a href="http://www.iadms.org">www.iadms.org</a></td>
<td>The International Association for Dance Medicine and Science was created to serve as a forum for education, promotion of research, and public service in the field of dance medicine and science. The organization is committed to providing continuing education for the dance medical communities as well as the public regarding efficient training for dance, correctly physical conditioning to prevent illness and injury resulting from dance activity, proper nutrition for the dancer, and appropriate treatment and rehabilitation for dance related injuries. The education is in the form of meetings, publications, audio-visual resources and other media. Communication and co-operation between dancers and those persons concerned with their physical and psychological welfare in the fields of medicine, science and education is encouraged and developed. IADMS works to enhance the visibility of dance medicine/science specialists within the dance community and the general public.</td>
<td>Students $90 for IADMS membership</td>
</tr>
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<tr>
<td><strong>National Association of Schools of Dance</strong></td>
<td><a href="http://www.nasd.accredit.org/">www.nasd.accredit.org/</a></td>
<td>NASD is an organization of schools, college, and universities that offer dance studies. Founded in 1981 it has 76 institutional members. It established threshold standards for undergraduate and graduate degrees and other credentials. Institution membership is obtained and continued through the peer-review process of accreditation. NASD provides statistical information, professional development, and policy analysis services. It also makes available for purchase many helpful publications, including a listing of accredited institutions.</td>
<td>Individual membership $75</td>
</tr>
<tr>
<td><strong>National Dance Education Organization (JODE)</strong></td>
<td><a href="http://www.ndeo.org">www.ndeo.org</a></td>
<td>The National Dance Education Organization (NDEO) is an autonomous non-profit organization dedicated to promoting standards of excellence in dance education. NDEO provides the dance artist, educator and administrator a network of resources and support, a base for advocacy, and access to programs and projects that focus on the importance of dance in the human experience.</td>
<td>$40 Student Membership JODE = $25 in addition to membership</td>
</tr>
<tr>
<td><strong>Pilates Method Alliance (PMA)</strong></td>
<td><a href="http://www.pilatesmethodalliance.org">www.pilatesmethodalliance.org</a></td>
<td>The Pilates Method Alliance® (PMA®) is the international, not-for-profit, professional association and certifying agency dedicated to the teachings of Joseph H. and Clara Pilates. Our mission is to foster community, integrity, and respect for diversity; establish certification and continuing education standards; and promote the Pilates method of exercise.</td>
<td>Student Membership = $50 to join; $125 to renew</td>
</tr>
<tr>
<td><strong>Society of Dance History Scholars (SDHS).</strong></td>
<td><a href="http://www.sdhs.org">www.sdhs.org</a></td>
<td>SDHS advances the field of dance studies through research, publication, performance, and outreach to audiences across the arts, humanities, and social sciences. As a constituent member of the American Council of Learned Societies, SDHS holds wide-ranging annual conferences; publishes new scholarship through its proceedings and book series; collaborates regularly with peer organizations in the U.S. and abroad; and presents yearly awards for exemplary scholarship, including the de la Torre Bueno Prize®.</td>
<td>$50 Student Membership</td>
</tr>
</tbody>
</table>
Appendix G

(Other items of importance and interest)

1) Format for All Papers & Sample Title Page
2) The Art of Criticism
3) Items for your Dance Bag and Stage Make-Up Kit
4) Looking for Performing Work (a “How To” packet)
5) Sample Résumé
Brenau University  
College of Fine Arts and Humanities  
Department of Dance  

Format for All Papers

I. Papers are to be:
   A. typewritten
   B. double-spaced
   C. 1 inch top, bottom, left, and right margins
   D. on 8½ x 11 inch typing paper
   E. grammatically correct

II. Title pages must be used:
   A. title of paper on the 20th line (approximately 1/3 page length)
   B. the word “by” followed by your name on the 40th line  
   (approximately 2/3 page length)
   C. course title on the 41st line
   D. date paper is submitted on the 42nd line

III. Citations must be fully documented:
   A. all materials, whether quoted, paraphrased, or summarized, taken from other  
      sources, both published and unpublished, must be acknowledged. Failure to do so  
      is plagiarism.
   B. footnotes or endnotes and bibliographies must be correctly documented and  
      formatted. MLA style should be used. A source for MLA style is The Write Stuff:  
      Strategies for Effective Writing and Speaking by Debra Dobkins & Kathryn  
      Locey and is available at the Brenau Trustee Library. Or, connect to the “OWL”  
      (Online Writing Lab) through the Brenau Writing Center webpage. This resource  
      offers examples of how to format and properly document a research paper in the  
      MLA format. Here is a direct link: Online Writing Lab (OWL)

[See following page for a sample of a “Title Page”]
Critique of Dance Theatre of Harlem

by Jolie Long
DA 100 – Dance Appreciation
May 10, 2011
The Art of Criticism

Often, you hear people say of something they have seen, “I liked it,” or “I didn’t like it.” This is the beginning of criticism. Unfortunately, most people never go beyond these statements to analyze why they “liked” or “didn’t like” what they saw.

You may or may not like the performance, but you should be able to understand the choreographer’s ideas and to appreciate the way the ideas were created and developed. If you didn’t like it, ask yourself first if you came with a preconception of what dance is supposed to be, and this company didn’t live up to your idea. If you want to develop your critical abilities and sensibilities, you have to be open to new ideas and new approaches in dance…. You don’t have to accept as “great” everything you see, but you should know why you consider something great, mediocre, or merely pleasing.

Listed below are several questions you may ask yourself to help with your analysis of a performance.

1. Did the dance have a theme or message? Did the title, costumes, music, and program notes (if any) help you understand the theme? How did the movements promote or explain the theme?

2. Dance composition uses the elements of space, time, and energy. Did the spatial patterns, use of timing and rhythms, and range of dynamics add to your perception of the dance?

3. Was there an outstanding moment you can recall?

4. Were you challenged to think in new ways, whether about the theme, style of movement, space, or time?

5. Did you think the dance “worked”? Would you like to see it again? If you were the choreographer, what would you do differently?

ITEMS FOR YOUR DANCE BAG
The following list is a *minimum* of the items that should be in your dance bag! You should never have less than these items. The best motto for a dancer is that of the Boy Scouts: **BE PREPARED!**

**Essentials**
- Deodorant
- Feminine products (women only)
- Breath freshener

**First Aid**
- Antibiotic (Neosporin)
- Prescribed medicines/Inhaler (if applicable)
- Band-Aids

**Hair**
- Bobby pins
- Comb/brush
- Hair bands
- Hair clips
- Hair pins
- Hair net
- Hair spray/gel
- Hand Mirror

**Sewing**
- Clear nail polish
- Dental Floss
- Elastic/ribbon
- Thread
- Needles
- Scissors
- Safety pins
- Thimble

**Clothes**
- Ballet Slippers (pink women, black or white for men)
- Jazz Shoes
- Athletic shoes (studio use only, not to be worn outside)
- Pointe padding
- Pointe Shoes - only if dancing en pointe (2 pairs)
- Leotards: correct colors and styles for class or performance, extras
- Tights (women) – pink and black (2 un-opened pairs of pink tights additionally)
- Tights (men) – black (2 un-opened pairs of tights additionally)
- T-shirts (men) – close fitting, white
- Alignment belt
- Dance belt (men only)

**Suggested Dance Supplies**
- Acetaminophen/Asprin, etc. or similar (check with doctor)
- Ace bandage
- Aspercreme
- Duct tape and medical tape
- Nu-Skin/burns
- Toe nail clippers
- Insurance card
- Ballet Dictionary
- Water bottle
- Class music
- Debit/credit card
- List of emergency contacts
- Razor
- Socks
- Tennis ball
- Tissues
- Towel
- iPod/Earbuds/Connect Cable
- Skirts, leg warmers, and other form-fitting warm-up apparel designed for dance
ITEMS FOR YOUR STAGE MAKE-UP KIT

The following list is a minimum of the items that should be in your stage make-up kit! As time goes by, you may include more items, but should never have less than these items. Again, the best motto for a dancer is: BE PREPARED!

Needed Cosmetic/Hair Accessories:
Hand Mirror
Foundation (at least two shades)
Make-up sponges and applicators and something to hold water
Face Powder
Soft eye make-up pencil – black or brown (may be used for eyeliner or brows)
Eye shadow – (shades of) brown, white, mauve, lavender (see list below)
Mascara – black
False eyelashes
Eyelash glue
Blush – deep tone (see list below)
Red lipstick
Lip liner
Several make-up brushes (different sizes)
Tissues
Q-tips
Make-up remover (petroleum jelly, soap, facial cleansing cloths such as Olay or Biore)
Wash cloth and towel
Headband
Hairspray (Rave 3 recommended) or hair gel
Brush, comb, hairpins, hair bands, hair nets, non-shiny hair clips (varying sizes) to match hair color

Required Make-Up Selections:
Foundation - L’Oreal True Match Super-Blendable Compact Make-up;
(in your skin tone) - or- Covergirl AquaSmooth Compact Foundation
Face Powder - Covergirl Simply Powder Foundation;
(in your skin tone) [A loose powder could be applied over this to ‘set’ foundation]
Blush - Covergirl Cheekers #145 = Rock ‘n Rose (mauve-ish tone)
(use best color for your skin tone) Wet & Wild #832E = Heather Silk (pink-ish tone)
Wet & Wild #833E = Mellow Wine (peachy – tone)
Eye Shadow - For light-toned skin = Covergirl 260; Coffee Shop
For dark-toned skin = L’Oreal HiP Studio Secrets Professional Bright Shadow Duos #404; Flare
For everyone = Wet & Wild 250A; Sugar
Eyeliner - Maybelline 950–Eye Studio Lasting Drama Gel Eyeliner; Blackest Black - or - Cover Girl Liquid pencil eye liner; Black

Mascara - Maybelline 291-Volum’ Express Falsies Mascara; Very Black

False Lashes - Andrea Modlash #33; Black
(& Eyelash glue)

Red Lipstick - Lipstick Needs to be yellow-based RED rather than blue-based (more orange, less pink). When your lips are under the lights, the blue-based red usually looks purple and unattractive.

Good reds to choose from:
L’Oreal Lipstick: Target Red –exclusively sold at Target
Rimmel Lipstick: Fireball #106
Revlon 725; Love that Red!
Nars: Cruella

Lip Liner - L’Oreal Colour Riche Lip Liner; Always Red

* The above make-up items were available at Walgreens by Sherwood Plaza across from the Wendy’s. If you are having difficulty finding a particular item listed, consult with the Senior Beauty Advisor. Usually a very friendly and helpful person who would love to assist you! 😊
Looking for Performing Work

Initial Questions:
I don’t even know where to start…

Where do you want to be geographically? – If you are committed to a specific location, then you’ve already narrowed your search. This can be freeing or limiting.

Are you willing to go anywhere? - If the world is your playground and you’re ready to explore, go for it and drop me an email once in a while.

Which are your favorite companies that you would like to dance in? – Find out about your favorites and start at the top of your list. Give them a call!

What companies are similar to your favorites? – Maybe your favorite is not in your chosen geographic region or you haven’t been hired by them, yet. Well do something similar and you may love it just as much.

Does your dance style and body type fit these companies? – Take a serious look at your physique and your style of dancing. You may love jazz but if it isn’t your style don’t put yourself through the pain. If you are not tall and trim, don’t spend time mooning around the Rockettes. Look at the companies that you want to dance in – do any of their dancers look and move like you? If yes, get going because they don’t know how much they want you until they see you.

Networking
“It’s not what you know, it’s who you know.”

Yep, it’s true. Many opportunities come about because you know the right people and they have a good opinion of you! Meet the people who are doing what you want to be doing, hang out with them, listen to them, take class with them and be reliable in all that you do with them. Let them know what you want to do so they can help you when the opportunity arises.

Go to all kinds of concerts - You will meet many different people at concerts, several of them will have connections. You will be seen and eventually recognized. Be gregarious and talk to those around you at intermission.

Auditions – Go to all auditions! Each one is a learning opportunity and you just might get the job. You will make some new friends and connections. This can get you “plugged-in” to the dance community.

Important!!! Follow all instructions given for attendance: if you cannot follow these simple guidelines then you won’t follow company guidelines so they will not want to work with you.

Taking class – Search out where people you want to work with are teaching and taking class.
➢ Arrive early to warm up – This shows that you are punctual and prepared to dance.
➢ Dress appropriately for that class – Sloppy attire says sloppy dancer. Dress to show yourself. Big and baggy means don’t look at me. Rebecca Wright says that a little glamour doesn’t hurt.
➢ Pay attention and do not talk about outside matters – An attentive dancer will learn faster and demonstrates an interest in dancing.
➢ Work hard & take risks – Show how seriously you take your dancing by focusing on your work. Risking demonstrates that you are ready to push your boundaries and improve.
➢ Be polite – Good classroom etiquette shows that you are someone easy to work with. Say “excuse me”, “I’m sorry”, “please” and “thank you” to show that you are a great dancer and person.
➢ Warm down and schmooze.

**Workshops** – Taking a workshop from choreographers, dance companies or at festivals is a great way to be seen, check out other peoples’ work, make new friends, see what the latest trends are in the dance world.

➢ American Dance Festival
➢ Jacob’s Pillow
➢ Bates Dance Festival
➢ Boulder Jazz Dance Workshop
➢ Paul Taylor
➢ Mark Morris
➢ Alvin Ailey
➢ River North Chicago

Where to look

*Who’s looking for me?*

**Stern’s Performing Arts Directory** – lists companies by state with information about each company

**The Grey House Performing Arts Directory 2011/2012** - Brenau Library (lists dance companies, theatres, arts management opportunities, agents, contacts and internet links, etc.).

**Media** – *Village Voice: NYC; Creative Loafing: Atlanta*

**Internet search:**

http://www.atlantaperforms.com/
Atlanta area auditions, performances, other art jobs, discount tickets…

http://www.answers4dancers.com/?src=overture
Pay site

http://danceeurope.net/content/auditions-and-jobs
European auditions

http://www.backstage.com/backstage/casting/index.jsp
Pay site casting notices – not just dance

http://www.dancenyc.org
Advocacy and Auditions in NYC

90
http://www.danceusa.org
Various dance related jobs in U.S.

http://www.baydance.com/
Dance info about San Francisco & area

http://www.criticaldance.com/links/#
Links to a lot of dance information

http://www.cruiseshipentertainment.com/positions.htm
Cruise ships

http://www.dance.net/dancejobs.html
All kinds of posted dance related jobs – performing, choreographing, and judging

http://www.danceart.com
Web dance community with message boards and shout-outs

http://www.stilettoentertainment.com/
Gives phone # to call. Cruise ships and more

Helpers
Help! I need somebody...

Agents – A good agent will get you work for a cut of your pay. You will need to get your own pictures most of the time but don’t pay the agent for anything. A good agent will know if there is good potential for you to get work and will work for you to get you auditions and casting information. She should come to see you in class or performance so that she knows how you dance.

Other dancers – They know people in other places. A friend of a friend is better than no connection at all.

Teachers – Once you have an idea, they may have connections to help you along. Listen to them, they may be giving you hints as to what they think you are ready to do.

Presentation
First impressions matter!

Pictures – Get a professionally done set of pictures. Head shot and full body in 1st Arabesque.
Audition clothes – Keep something nice for auditions. You should keep a good pair of pink tights, black tights, that leotard that flatters the heck out of you, jazz pants and a cool pair of dance pants. Make sure you’ve got ballet slippers, pointe shoes, jazz oxfords, dance sneakers and tap shoes in good condition available. Remember to do your hair neatly (not overdone) and wear a touch of make-up. Do not wear perfume.

Résumé:
Résumés should be clear, easy to read and short. They do not get looked at for very long and if they are too difficult to look at and read then they will be tossed out.

- Name
- Address
- Phone Numbers
- Email
- Height/Weight/Hair Color/Eye Color (all optional)
- Previous Dance Work
- Training – Start with the style that you want them to see first (Modern, Ballet, Jazz, Tap, Hip-Hop…)
- How long you have been training and with whom you have been training.
- Education
- Master Classes (optional)
- Awards
Aurora LaJuene  
1717 Faux Pas Way  
Callous, TX 56012  
(000) 555-5555 hm  
(111) 555-5555 cell  
dreamdance@lib.brenau.edu  

Height - 5’7”; Weight – 116 lbs; Hair – Light Auburn; Eyes – Green

**Experience**

- John Jasperse Company 2004 – 2005  
- Ririe-Woodbury Dance Company 2003 – 2004  
- Brenau Dance Ensemble 1999 – 2003  
- Festival Ballet Company 1995 – 1999

**Training**

**Modern** 6 years:  
John Jasperse, Shirley Ririe, Joan Woodbury, Charlotte Boye-Christiansen, Jolie Long, Vincas Greene, Milly Dupont

**Ballet** 18 years:  
Maggie Black, Bruce Caldwell, Diane Callahan, Carol Smiarowski, Nicolas Pacana, Gregory Aaron, Tiffany Wright, Giselle DiBlasi

**Jazz** 4 years:  
Frank Hatchett, Jolie Long, Lisa Toups

**Education**

- B.A. Dance  
  Brenau University (GA) 2003
- Ririe-Woodbury Summer Dance  
  Salt Lake City (UT) 2003
- American College Dance Festival  
  South East Region 1999 - 2003
- American Dance Festival  
  Duke University (NC) 2001 & 2002

**Awards**

- Full Scholarship  
  Ririe-Woodbury Summer Dance (UT) 2003
- American Dance Festival  
  Outstanding Performer (AL) 2002
- Dance Scholarship  
  Brenau University (GA) 1999 – 2003

[“Looking for Performing Work” and Aurora LaJuene’s Résumé compiled by Vincas Greene.]
Appendix H
(2015-2016 Program Plans)

B.A. – Dance
(Advanced Concentration in Dance)
(Concentration in Pedagogy)
Dance Minor
Liberal Education:

The Liberal Education program is divided into four portals: Communication & Language Fluency, Artistic & Creative Imagination, Scientific and Analytic Curiosity and, World Understanding. Please see the Brenau University catalog or the Brenau University web site for a list of applicable courses for each requirement. Some majors have more than one course that can satisfy a LE requirement. In those cases, only one of those courses will list on the LE portion of the plan, however, all the courses will be noted on the reverse side of this plan. If the student earned a previous degree (must be A.A., A.S., or Bachelor’s Degree) from a regionally accredited institution, the Liberal Education section of the student’s program is considered complete.

<table>
<thead>
<tr>
<th>World Understanding</th>
<th>Term</th>
<th>Grade</th>
<th>Course Number &amp; Title</th>
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<tbody>
<tr>
<td>Historical Perspective (3 hrs)</td>
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<td>Global Awareness (3 hrs)</td>
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<tr>
<td>Civic Engagement (3 hrs)</td>
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<thead>
<tr>
<th>Scientific &amp; Analytic Curiosity</th>
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<tbody>
<tr>
<td>Mathematics (3 hrs)</td>
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<tr>
<td>Science (7-8 hrs)</td>
<td>BY 209 Anatomy and Physiology I (satisfied through major course)</td>
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<tr>
<td>Reasoning (3-4 hrs)</td>
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<thead>
<tr>
<th>Artistic &amp; Creative Imagination</th>
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<tr>
<td>Fine Arts (3 hrs)</td>
<td>DA 100 Dance Appreciation (satisfied through major course)</td>
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<tr>
<td>Literature (3 hrs)</td>
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<tr>
<td>Lifetime Fitness (3 hrs)</td>
<td>WH Title: LS/I LF (satisfied through major technique) course</td>
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<tr>
<td>Modern Language (0-3 hrs)</td>
<td>CHIN/FH or SH 102/or 115 (or higher)</td>
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<tr>
<th>Communication &amp; Language Fluency</th>
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<tr>
<td>Writing (6 hrs)</td>
<td>EH 101 Written Communication EH 102 Reading &amp; Research Writing</td>
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<tr>
<td>Speaking (3 hrs)</td>
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</table>

| Modern Language (0-3 hrs) | CHIN/FH or SH 102/or 115 (or higher) |

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<tr>
<th>Communication (3 hrs)</th>
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Comments: ____________________________ Program Plan Revised by: ____________________________ Date: ____________________________

Revised 06/2015
B.A. Degree – 2015/2016
Major: Dance

Additional Program Requirements:
- MS 101 College Algebra
- Arts Appreciation non-dance (1-3)
- BY 209 Anatomy and Physiology (1-3)
- PH 240 Philosophy of Art (1-3)
- or Art 417 Aesthetics and Criticism (3)

Grade of C or better required for all major classes.

Dance Major Requirements:

**Technique:** LE
Student must take a minimum total of 15 hours Dance Technique at 150 level or above. Students must be enrolled in at least one technique class per semester. Prior to graduation, students must attain and maintain a 3.00 grade point average in all technique classes. Students need complete a minimum of 2 credits each of ballet, modern, jazz dance. 

Please grade on the books below for each hour of dance completed toward the major requirement. A grade of C or better is required for each technique course.

<table>
<thead>
<tr>
<th>Ballet</th>
<th>Modern</th>
<th>Jazz</th>
<th>Any Technique</th>
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**Technique:(see box above)**
- DA 100 Dance Appreciation LE (3)
- DA 103 Improvisation (1)
- DA 116 Dance Production (2)
- DA 121 or 122 Pilates Conditioning LE (1)
- DA 199 Dance: Prep. & Prof. (1)
- DA 219 Using Music for Dance (2)
- DA 221 or 222 Intern. Pilates Cond. LE (1)
- DA 220 Dance Composition I (3)
- DA 225 Performance Laboratory (1)
- DA 299 Sophomore Practicum (1)
- BY 300A, Applied Kinesiology (4)
- DA 303 Dance History I (3)
- DA 304 Dance History II (3)
- DA 308 Teaching Methods Laboratory (1)
- DA 309 Teaching Methods Laboratory (1)
- DA 320 Dance Pedagogy (3)
- DA 319 Dance Composition II (3)
- DA 395 Junior Practicum (1)
- DA 420 Choreography & Production (3)
- DA 490 Senior Thesis (1)

Restricted Electives:
Take four hours of additional dance classes. Students may choose any dance course not already applied in the major, or additional technique hours, or a combination of the above.

<table>
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<tr>
<th>Term</th>
<th>G:rd</th>
<th>Crs. #</th>
<th>Hours</th>
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Minor or Concentration Courses:
Student must complete one of the following:
- A minor as outlined in the catalog. The minor the student chooses must be followed as stated in the catalog. When required by the catalog, the minor department must approve the minor. Several minors suggested by the dance department are: Entertainment Management, Psychology and Small Business Management.
- A concentration of Pre-DD (Occupational Therapy) Pre-DD (Physical Therapy).
- An additional Dance or Dance Pedagogy concentration outlined below.
- A concentration of a minimum of 18 hours in a subject of their choosing.

Please note that minors must on official transcripts (with the degree and major) while concentrations do not.

See note when planning the minor that some of the minor or concentration courses may satisfy Liberal Education requirements.

<table>
<thead>
<tr>
<th>Term</th>
<th>G:rd</th>
<th>Crs. #</th>
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Pre-DD Concentration:
- Take the following in addition above:
- WS 200 Health and Wellness
- WS 301 Intro to Psychology
- PY 222 Human Growth & Dev
- PY 231 Research Methods
- PY 306 lifespan Anatomy
- PY 308 lifespan Physiology
- PS 121 Gen Coll Physics 1
- PS 122 Gen Coll Physics 2
- PS 123 Gen Coll Physics 3

Advanced Dance:
- DA 300 or 400 level ballet – 4 hours
- DA 300 or 400 level modern – 4 hours
- DA 300 or 400 level jazz – 4 hours
- DA 300 or 400 level contemporary – 4 hours
- DA 300 or 400 level hip hop – 1 hour
- DA 300 or 400 level hip hop – 1 hour
- DA 300 or 400 level contemporary – 1 hour
- DA 300 or 400 level hip hop – 1 hour

Dance Pedagogy:
- DA 400 or 400 level ballet – 4 hours
- DA 400 or 400 level modern – 4 hours
- DA 400 or 400 level contemporary – 4 hours
- DA 400 or 400 level hip hop – 2 hours
- DA 400 or 400 level musical theatre – 2 hours

LE = Liberal Education course. All LE courses are not listed on the plan whether satisfying a LE requirement or not.

Electives: Electives are not listed on the plan by the Admission Office, however all courses are listed on the student’s transcript. Electives needed for graduation can be calculated by:

Adding:
- The total number of hours on the student’s transcript (available in CampusED)
- credit hours earned for courses taken at the developmental level
- courses currently registered for
- courses still outstanding

A minimum of 62 semester hours is required to graduate from Barna University. After completing general education and major requirements, if the total number of hours on the student’s transcript is not at least 122, then the student must take enough general elective hours to reach a cumulative total of 122 hours. If a course is repeated, it is the student’s responsibility to contact the Registrar’s Office to adjust the earned hours on their transcript so that they are not short hours at graduation. Due to placements a student may graduate with more than 122 semester hours.

Students must earn a cumulative grade point average of 2.0 and a major grade point average of 2.50.

Residency requirement:
- A residency requirement of 30 semester hours is required to graduate from Barna University. This includes a major residency of 21 semester hours.

Note: Financial aid recipients cannot receive aid for courses repeated unnecessarily or for courses not specifically required for their degree.

Note: This program plan is not an official document. It is a tool to assist the student and advisor to schedule planning.

This program plan was prepared by the Registrar’s Office. Revised 06/26/15
Brenau University
Minor Program Sheet
2015-2016 catalog

The general outline for a minor is:
1) Complete 18 semester hours in a subject outside the student’s basic discipline. Brenau must offer a major in the subject in order to obtain a minor (unless outlined on this program sheet). For example: A biology minor would consist of a minimum of 18 hours of biology courses.
2) Maintain a minimum grade point average of 2.5 in the minor.

### Outline for Standard Minor:

<table>
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<tr>
<th>Term</th>
<th>Grade</th>
<th>Course Number and Title</th>
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**Must be taken at the upper division (300/400) level.**

**Hours counted toward a minor cannot be counted as major requirements. If a minor is not included on this sheet, then the student may minor in any major that does not require admission to the major.**

The remaining minors requiring specific courses are outlined below and on the opposite side of this sheet. They are listed alphabetically.

**Business Administration:** Complete six courses from the Common Business Core, with the advice and consent of the department chair. Women’s College students have the option to take LP 207 Leadership Practice and Theory toward the requirements for a business minor.

**Conflict Resolution and Legal Studies:**

<table>
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<tr>
<th>Term</th>
<th>Grade</th>
<th>Course Number and Title</th>
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<tr>
<td></td>
<td></td>
<td>LE 200 Legal Research and Writing</td>
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<td>LE 300 Conflict Resolution</td>
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<td>LE 400 Advanced Conflict Resolution</td>
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</table>

* Minor Electives: Choose from the 300 and/or 400 level courses listed within the Conflict Resolution and Legal Studies major.

**Dance:**

- **Technique:** (12 hours of technique required)
  - DA 100 Dance Appreciation (3 hrs)
  - DA 103 Improvisation (1 hr)
  - DA 220 Dance Composition I (3 hrs)
  - DA 303 Special Topics (3 hr)
  - DA 304 Dance History I (3 hrs)
  - Ballet Technique (1 hr)
  - Modern Technique (1 hr)
  - Jazz (1 hr)


**Education:**

- ED 206 Developmental Psychology
- ED 208 School and Society
- ED 250 Intro to Multicultural Education
- ED 301 Instructional Technology
- ED 342 Children’s Literature
- SE 300 Tching Learners w/Spec Needs

**English:** Choose one 200 level survey course, three 300/400 level English courses and two other English courses.

**Entertainment Management:**

- MM 101 Intro to Mass Communication
- MM 205 Careers in the Entertainment Industry
- MM 370 Public Rel. Campaigns & Writing
- MM 375 Entertainment Management
- MM 425 Event Planning
- MM 450 Communication Law

**Fashion Design:**

- FD 171/171L Apparel Construction/Lab
- FD 172/172L Pattern & Draping Lab
- FD 271/271L Fast Des. Prac Prac wLab

**Minor Electives:** Choose two from: FD 200, FM 242, FM 265 (or FM 316), FD 371/1.

**Fashion Merchandising:**

- FM 101 Fashion Industry
- FM 219 Retailing
- FM 242 Fashion Textiles

**Minor Electives:** Choose three from: FM 305 (or FM 316), FM 308, MK 215, FM 320, FM 390.