

SKIDMORE COLLEGE

DANCE DEPARTMENT STUDENT HANDBOOK



2022-2023

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MISSION:

The mission of the Dance Department is to link critical thinking, historical perspective, and creative discovery with the distinct skills derived from physically-sound studio practice, performance, and research. Skidmore provides a rigorous four-year experience that enables students to pursue the major or minor in a way that effectively supports their personal goals and ambitions.

FACULTY/STAFF:

ASSOCIATE PROFESSORS:

Sarah DiPasquale, Chair
Jason Ohlberg, Associate Chair

VISITING ARTIST IN RESIDENCE:

Hettie Barnhill

VISITING ASSISTANT PROFESSOR:

Maya Kraus
Brian Lawson

SENIOR LECTURER:

Erika Pujic

PART-TIME LECTURERS:

David Otto
Andre Malo-Robles
Cristiane Santos
Frankie Soldevere
Christin Williams

MUSICAL DIRECTOR:

Carl Landa

DANCE MUSICIANS:

Carol Ann Elze
Patricia Hadfield

TECHNICAL DIRECTOR/ LIGHTING DESIGNER & MANAGER:

Lori Dawson

ADMINISTRATIVE ASSISTANT:

Ellen Grandy

COSTUME MANAGER/COSTUME DESIGNER

Samantha Garwood

COURSEWORK:

The Skidmore College Dance Department endeavors to make dance available to all students on campus through a variety of technique, performance, theory and appreciation courses. Any student, regardless of major, is welcome to study and perform with us.

COURSE DESCRIPTIONS:

I. Dance Technique Courses:

DB 111 - Ballet I: Elementary

Credits: 2 or 3

First course in the progressive series of training classes for the student with some experience in ballet. Students learn correct barre work, basic center work including simple jumps and turns, musicality, and terminology.

Prerequisites: DA 101 or one year previous ballet training.

Note(s): Not for liberal arts credit. May be repeated for credit.

(Fulfills arts requirement.)

DB 211 - Ballet II: Low Intermediate

Credits: 2 or 3

A technique class for experienced dancers. Students study fully detailed barre work, center work including pirouettes, adagio, petit allegro, simple grand allegro, terminology, musicality, and theory. Dancers are also encouraged to enroll in (women) DB 212 and (men) DB 353.

Prerequisites: Level placement determined by instructor.

Note(s): May be repeated for credit. Not for liberal arts credit. (Fulfills arts requirement.)

DB 212 - Intermediate Pointe

Credits: 1-2

A pointe technique class for women who are concurrently enrolled in DB 211 or DB 311. Students study specialized pointe exercises with a focus on coordination and strength. Dancers should have had at least one previous year of pointe study.

Prerequisites/ Corequisites : DB 211 or DB 311.

Note(s): Not for liberal arts credit. May be repeated for credit.

DB 311 - Ballet III: High Intermediate

Credits: 2 or 3

A technique class for accomplished dancers who are motivated to work at a more sophisticated level. Students study a full range of ballet technique, theory, and terminology as they begin to develop musical artistry and stamina. Pointe work and men's work are included *when appropriate*. Guest artists frequent this class. Dancers are also encouraged to enroll in DB 353 and (women) DB 212 and (men) DB 352.

Prerequisites: Level placement determined by instructor.

Note(s): May be repeated for credit. Not for liberal arts credit.

DB 320 - Contemporary Ballet III

Credits: 1

Intermediate-advanced level contemporary ballet technique class. Students should have the ability to execute intermediate vocabulary of ballet movement with technical accuracy. In addition, students will explore the ways in which previously learned movements can be contemporized through issues of off-centeredness, rhythmic variation, and changes in tempo. Each class will consist of barre work and center floor work that will continue the student's development of strength, flexibility, and coordination. This course is only for dancers capable of the III or IV level in Ballet and/or Modern dance.

Prerequisites: Level placement determined by instructor.

Note(s): Not for liberal arts credit. May be repeated for credit.

DB 351 - Ballet IV: Advanced

Credits: 2 or 3

A rigorous technique class for only the most accomplished ballet dancers who are motivated to work with consistent effort, concentration, and assimilation of details. Dancers work to develop dynamic musical phrasing and artistic expression. Advanced pointe work and men's work are included. Guest artists frequent this class. Dancers are also encouraged to enroll in DB 311, DB 353, DB 394, and (men) DB 352.

Prerequisites: Level placement determined by instructor.

Note(s): May be repeated for credit. Not for liberal arts credit.

DB 352 - Men's Ballet Technique: Advanced/Intermediate

Credits: 1

A course exclusively for men who are enrolled in DB 311 or DB 351, which focuses on developing the strength and power necessary for grand tours, beats, and specialized grand allegro.

Prerequisites/ Corequisites : DB 211 or DB 311.

Note(s): Not for liberal arts credit. May be repeated for credit.

DB 353 - Classical Pas De Deux: Advanced/Intermediate

Credits: 1

The study of classical ballet partnering for both men and women who work together as couples. Dancers learn skills for balance, turns, and lifts, as well as traditional classical deportment and contemporary style. Women must be capable of advanced pointe work.

Prerequisites/ Corequisites: Women DB 311 or higher; Men DB 211 or DM 211 *or higher*.

Note(s): Not for liberal arts credit. May be repeated for credit.

DM 111 - Modern I: Elementary

Credits: 2 or 3

A training class in elementary modern dance technique for the student with some experience in ballet or modern dance. Students will develop appropriate strength and full range of motion with proper body alignment and spatial awareness.

Prerequisites: DA 101 or one year previous training in ballet or modern dance.

Note(s): Not for liberal arts credit. May be repeated for credit.

(Fulfills arts requirement.)

DM 211 - Modern II: Low Intermediate

Credits: 2 or 3

A training class in low intermediate modern dance technique, aimed at improving technical skills, increasing strength and endurance, expanding movement vocabulary, and developing musical accuracy.

Prerequisites: Level placement determined by instructor.

Note(s): Not for liberal arts credit. May be repeated for credit. (Fulfills arts requirement.)

DM 212 - Modern Dance Partnering

Credits: 1 or 2

Exploration of modern dance partnering techniques. Students develop the core strength necessary to perform different styles of partnering, as well as develop the physical skills and awareness necessary to achieve complex lifting sequences. Not gender specific.

Prerequisites: Students must be at the 200 level of dance technique.

Note(s): Not for liberal arts credit. May be repeated for credit.

DM 311 - Modern III: High Intermediate

Credits: 2 or 3

Technique class at the high intermediate level, demanding clarity of movement, control, strength, stamina, and musicality. Strong focus and bodily awareness expected.

Prerequisites: Level placement determined by instructor.

Note(s): Not for liberal arts credit. May be repeated for credit.

DM 351 - Modern IV: Advanced

Credits: 2 or 3

Technique class for only the most advanced modern dancers. It is expected that students have a full command of modern dance technique and movement vocabulary. This is a highly physical and aerobic class that requires focused concentration and self-motivation.

Prerequisites: Level placement determined by instructor.

Note(s): Not for liberal arts credit. May be repeated for credit.

DA 101 - The Dance Experience

Credits: 2

Introduction to dance as a performing art. A combination of movement, lectures, and viewings expands the student's knowledge and appreciation of ballet and modern dance.

Note(s): Not for liberal arts credit. Does not count toward major or minor in Dance.

(Fulfills arts requirement.)

DA 212 - Jazz Dance I

Credits: 1, 2

An introduction to jazz technique and vocabulary. This class will be comprised of warm-ups, isolations, stretching, across-the-floor progressions, and introductory turns and leaps. Further emphasis will be placed on dance combinations designed to put a series of movements to music.

Note(s): Not for liberal arts credit. May be repeated for credit. (Fulfills arts requirement.)

DA 213 - Tap I

Credits: 1, 2

An introduction to tap technique and terminology. Students learn about rhythm, footwork, and coordination as they gain control and build confidence.

Note(s): Not for liberal arts credit. May be repeated for credit.

(Fulfills arts requirement.)

DA 215 - Character Dance I

Credits: 1, 2

An introduction to stylized theatrical folk dance. Students learn representative movements, music, and rhythms from various national dances, such as the Hungarian Czardas, Polish Mazurka, and Italian Tarantella.

Prerequisites: DB 211 or DM 211.

Note(s): Not for liberal arts credit. May be repeated for credit.

DA 217 - Dance Special

Credits: 1, 2

Technical or performance training at the low intermediate level.

Note(s): Not for liberal arts credit. May be repeated for credit.

DA 218 - Pilates I

Credits: 1, 2

Pilates mat work covering the basic, intermediate, and advanced levels. Students focus on the principles of the Pilates method and technical goals of each exercise with an emphasis on working at one's own pace. The "Magic Circle" and arm weights are often incorporated into the workout. No previous Pilates experience is necessary.

Prerequisites: DB 211 or DM 211 or permission of instructor.

Note(s): Not for liberal arts credit. May be repeated for credit.

DA 312 - Jazz Dance II

Credits: 1, 2

An intermediate level of jazz technique and vocabulary, with emphasis placed on strengthening all aspects of technical skills. Attention will also be paid to performance and presentation of choreographed combinations in various jazz styles.

Prerequisites: DA212, or ability to dance at the high-intermediate level. Level placement determined by the instructor.

Note(s): Not for liberal arts credit. May be repeated for credit.

DA 313 - Tap II

Credits: 1, 2

Intermediate tap technique and terminology. Students learn about complex rhythms in footwork such as various time steps, pull-backs, and wings. Dancers work for speed, clarity, and control.

Prerequisites: DA 213 or permission of instructor.

Note(s): Not for liberal arts credit. May be repeated for credit.

DA 315 - Character Dance II

Credits: 1, 2

A course in theatrical folk dance emphasizing complex rhythms, patterns, and a variety of musical styles. Students will work with props and learn classical mime and character development through movement.

Prerequisites: DB 311 or DM 311. Recommended: DA 215.

Note(s): Not for liberal arts credit. May be repeated for credit.

DA 317 - Dance Special II

Credits: 1, 2

Technical or performance training at the high intermediate level.

Note(s): Not for liberal arts credit. May be repeated for credit.

DA 318 - Pilates II

Credits: 1, 2

Advanced Pilates mat work. The class builds upon the foundation of the full advanced sequence.

Students work to perfect each exercise. The “Magic Circle” and arm weights will be incorporated into the workout.

Prerequisites: DA 218 or permission of instructor.

Note(s): Not for liberal arts credit. May be repeated for credit.

II. Workshop/Production Courses:

DA 276 - Dance Production

Credits: 2

A basic foundation in dance production, emphasizing the collaborative process among choreographers and designers/technicians. The course introduces students to the lighting design process and to the use of light as a medium for expression. Students learn basic lighting technology, sound operation, as well as stage management. Students will design the lighting for one or more dance pieces in the Choreography II class showing.

Note(s): Not for liberal arts credit.

DB 393 - Contemporary Ballet Performance Workshop

Credits: 1, 2 or 3

Dancers move from studio to stage as they participate in the creative act of constructing or learning a new work in preparation for performance. Students work toward developing skills necessary for a successful relationship with a choreographer: nimble mind and feet, receptivity, presence, boldness, and a sense of creative adventure.

Prerequisites: Students must be enrolled in at least one technique class. By audition and/or permission.

Note(s): Not for liberal arts credit. May be repeated for credit.

DB 394 - Ballet Performance Workshop

Credits: 1, 2 or 3

A performance course for the most advanced ballet dancers : women on pointe, men as accomplished partners. Dancers experience the rehearsal and coaching process as they prepare an excerpt from the classical repertoire or participate in the creation of an original contemporary ballet. Guest artists frequent this class.

Prerequisites: By audition and/or permission of the instructor.

Prerequisites/ Corequisites: DB 311 or DB 351.

Note(s): Not for liberal arts credit. May be repeated for credit.

DM 393 - Modern Performance Workshop

Credits: 1, 2 or 3

Movement workshop resulting in performance in the faculty concert. Students will learn and develop highly physical and partner-based choreography. Students will be expected to participate in a process that furthers their own musicality, stamina, creative awareness, and ability to collaborate within a group dynamic. This class is for intermediate and advanced dancers.

Prerequisites: by audition only.

Note(s): Not for liberal arts credit. May be repeated for credit.

DM 394 - Modern Performance Workshop

Credits: 1, 2 or 3

A process-oriented workshop culminating in performances in the Dance Department concerts. Students will gain choreographic insights and essential skills as they work closely with the choreographer in the development of a new work. Extra rehearsals to be arranged as needed.

Prerequisites: Students must be enrolled in at least one dance technique class to participate. By permission and/or audition.

Note(s): Not for liberal arts credit. May be repeated for credit.

DM 395 - Modern Reconstruction Workshop

Credits: 1, 2, or 3

The restaging, research, and performance of significant modern dance choreography to provide students with access to the legacy of American dance history (i.e., works by Isadora Duncan to José Limón).

Extra rehearsals to be arranged as needed.

Prerequisites: by audition and/or permission.

Note(s): Not for liberal arts credit. May be repeated for credit.

DM 396 - Modern Guest Artists Workshop

Credits: 1, 2 or 3

Visiting Guest Artists will restage or create new works to expose students to professional choreographers. Extra rehearsals to be arranged as needed.

Prerequisites: by audition and/or permission.

Note(s): Not for liberal arts credit. May be repeated for credit.

III. Dance Theory Courses:

DA 105 Dance Conditioning

Credits: 1

Instruction in the fundamental cross-training techniques essential to a healthy dance career. Students will learn evidence-based, integrative conditioning methods with an emphasis on mindfulness, placement, and injury prevention.

DA205: Anatomy and Kinesiology for Dancers

Credits: 4

An experiential introduction to the field of dance science. Students will increase their understanding about the human body, injury prevention, and dance performance. Emphasis will be placed on learning the basic anatomy essential for safe and effective dance practice (structure and function), movement analysis, and conditioning for dancers through lectures, lab sessions/reports, and group discussions.

Note(s): Not open to students who have taken EX 115. Fulfills natural sciences requirement.

DA209: Bridges to Skidmore

Credits: 1

A collaborative course between the students of Skidmore College and the clients of Saratoga Bridges, a local organization providing services to adults with developmental disabilities. Skidmore students will be matched with a small cohort of individuals from Saratoga Bridges to participate in a biweekly introductory dance class. Skidmore students will dance alongside members of their group, assisting as needed to meet their individual learning and/or mobility needs and learning from one another in the process.

DA 227 - Improvisation I

Credits: 2

Introduction to the art of dance improvisation. Improvisation teaches students to explore movement for a variety of outcomes without predetermined actions and invites students to discover and develop their own movement potential as they relate and respond to others. Students learn the spontaneous use of movement derived from movement concepts, imagery, props, and media sources.

Note(s): This course partially fulfills the writing requirement in Dance. Not for liberal arts credit. (Fulfills arts requirement.)

DA 228 - Choreography I

Credits: 3

Beginning choreographers develop a personal movement vocabulary by adopting various investigative methods and applying them to class assignments. Rigorous exercises touch on design, dynamics, rhythm training, phrase development, and other compositional tools. Through solo and group work, the choreographer will develop a sense of craft as it applies to the art of making dances. Final projects will be shown in the Dance Theater at semester's end.

Prerequisites: DA 227 or permission of instructor.

Note(s): This course partially fulfills the writing requirement in dance. Not for liberal arts credit.

DA 230: Dance & Society I: Movement in History & Culture

Credits: 3

Dance and Society I is a survey course covering various topics in the history of dance from theatrical, social, and cultural perspectives. Focusing on critical analysis of the development and evolution of various traditions, this course explores how cultural, philosophical, and political conditions have shaped the ways in which humans have expressed themselves through movement throughout the ages. This course features a weekly studio lab where students will have an embodied learning experience to promote physical literacy with various cross-cultural dance traditions. DA 230 is a writing intensive course.

Prerequisites: None.

Note(s): This course partially fulfills the writing requirement in dance. (Fulfills humanities requirement.)

J. Ohlberg

DA 274 - Special Studies in Dance Theory and Appreciation

Credits: 2 or 3

Studies in dance theory and appreciation designed to broaden student awareness and understanding of dance and its related disciplines. Examples of courses offered may include, but are not limited to: Anatomy for Dancers, Dance Conditioning, Integrative Wellness, Music for Dancers, Dance Music and Film, and Body Mind Centering.

Prerequisites: permission of instructor.

DA 277 - Performance Elements

Credits: 2

Designed for dance and theater students, the course provides training for stage performance. Based on the practice of yoga, the art and discipline of breathing (inhalation and exhalation) joined to physical postures deepens the ability of a dance or theater student to concentrate and control performance. The course develops strength, balance, and flexibility. Through repetition in the flow and sequence of each class, students acquire an understanding of the role of practice.

Prerequisites: permission of instructor.

Note(s): Not for liberal arts credit.

DA 278 - Dance for The Child

Credits: 3

Introduction to dance as a medium of learning and creative expression for children. The course is open to students interested in working with children, including those with special needs. Students examine the historical background of dance education, curricular developments influencing dance, and the use of movement, music, poetry, and art to enhance creative expression.

Note(s): Dance experience is not required. Recommended for education majors.

DA 279 - Music for Dancers/Choreographers

Credits: 1

Introduces students to ways of understanding and utilizing music and sound as part of the process of making and interpreting dance. Students study fundamental musical concepts (rhythm, phrasing, accents, time signatures, and dynamics) and their use by dancers, composers, and choreographers. Students explore musical styles and artists of many cultures and develop abilities to communicate musical problems and ideas clearly and knowledgeably to dancers, choreographers, musicians, and composers. Students will be introduced to computer-generated composition and will compose sound scores for movement.

Prerequisites: permission of instructor.

Note(s): Prior musical experience is not necessary.

DA 327 - Improvisation II

Credits: 2

Advanced study in the spontaneous use of movement derived from movement concepts, imagery, props, and media sources. The course develops speed and spontaneity in the creation of original movement and allows dancers to take further artistic risks in discovering their own movement vocabulary.

Prerequisites: DA 227 or permission of instructor.

Note(s): Not for liberal arts credit.

DA 328 - Choreography II

Credits: 3

Further development of the craft as it pertains to group work with increased emphasis on music, costume, and lighting design. Sophisticated inquiry into imagery, intention, and artistry challenges the student to move beyond compositional tools toward the creation of an artistic statement. The class will produce a concert of their work in collaboration with the dance production lighting designers.

Prerequisites: DA 228 and DA 276.

Note(s): Not for liberal arts credit.

DA332 - Dance for All: Power, Identity, and Disability

Credits: 3

A collaborative, experiential course that examines the embodied experience for people with developmental and intellectual disabilities in the contemporary United States and the inequalities of power and justice they face. Students will partner with community members from Saratoga Bridges, a local organization providing services to people with developmental and intellectual disabilities, to participate in weekly integrative dance classes. Skidmore students will dance alongside members from Saratoga Bridges learning from each other in a supportive, productive, and artistic environment. Students will also participate in weekly readings, discussions, and projects to deepen their knowledge of the issues experienced by people with developmental and intellectual disabilities and develop the skills needed to create a collaborative and safe integrative dance environment.

Note(s): Fulfills bridge experience.

DA 335 - Dance & Society II: Evolving Practices in the Twentieth Century

Credits: 3

A survey course covering topics in Western dance history from the twentieth century through the new millennium. This course explores how cultural, philosophical, and political conditions have shaped Western concert dance in the twentieth century and highlights epoch-defining figures, dances, and

movements. This course provides a broad overview of twentieth-century dance while simultaneously engaging students in deeper investigations through descriptive analysis work and research. Additionally, this course features a studio lab where students will have an embodied experience with various dance styles and works that have become emblematic of their time to promote physical literacy. DA 335 is a writing intensive course.

Prerequisites: DA 230

DA 371 - Independent Study

Credits: 3

Advanced research or technical study under the guidance of a faculty member.

Note(s): A student may or may not receive liberal arts credit at the discretion of both the chair of the Dance Department and the registrar (and, in exceptional instances, the Curriculum Committee of the college).

DA 375 - Senior Seminar

Credits: 3

A capstone course in which students will examine theoretical, philosophical, and practical application of their work in the major and consider directions for the future. Focusing on twenty-first-century considerations that have shaped the current artistic landscape, this course asks seniors, from both the Performance/Choreography and Dance Research Track, to reflect upon their personal, professional, and artistic identity as they prepare to enter the next phase of life.

Note(s): Required for all dance majors. This course partially fulfills the writing requirement in dance.

DA 376 - Senior Coda

Credits: 3

A performance course that leads to the Senior Dance Coda Concert. The research in DA 375 helps inform and guide the student throughout the creative process of either choreographing an original work or performing a solo staged with permission of the choreographer. Students are responsible for arranging every aspect of the concert, including music, lighting, costuming, program order, printed program, and publicity.

Prerequisites: DA 375 and recommendation of department.

Note(s): Required for dance majors seeking honors in dance.

DA 399 - Professional Internship in Dance

Credits: 3, 6, or 9

Professional experience at an advanced level for juniors and seniors with substantial academic and cocurricular experience in the major field. With faculty sponsorship and department approval, students may extend their educational experience into such areas as dance performance, technique, choreography, writing, and production.

Prerequisites: Students must have completed all intermediate level dance courses appropriate to the area of the internship and be recommended by an instructor in the chosen area of study.

Note(s): May or may not count for liberal arts credit.

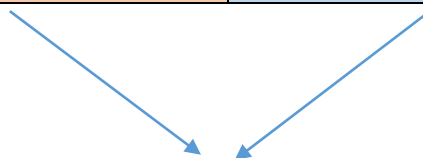
DANCE MAJOR REQUIREMENTS

CORE COURSES DANCE THEORY

DA227	Improv 1	2 credits
DA228	Choreo 1	3 credits
DA230	Dance & Society I: Movement in History & Culture	3 credits
DA 279	Music for Dancers/Choreographers	1 credit
<i>DA205 Recommended for All-College Scientific Inquiry Through Practice Requirement</i>	<i>Anatomy and Kinesiology for Dancers</i>	<i>4 credits</i>



CHOREOGRAPHY/PERFORMANCE	RESEARCH/PERFORMANCE
TECHNIQUE REQUIREMENTS: 21 hours of technique and/or workshops	TECHNIQUE REQUIREMENTS: 21 hours of technique and/or workshops
<u>DA276</u> <i>Dance Production</i> 2 credits	<i>Must complete <u>eight additional dance theory credits</u> that relate to your research and/or performance studies.</i> <i>Students in this track must work closely with their advisors to determine the best course of study to achieve their goals.</i>
<u>DA 328</u> <i>Choreo 2</i> 3 credits	
<u>DA335</u> Dance & Society II: Evolving Practices in the Twentieth Century 3 credits	



<u>DA375</u> Senior Seminar 3 credits Required for all dance majors
<u>DA 376</u> Senior Coda 3 credits Recommended for all dance majors. Required for honors. <i>*Please note that DA376 does not count toward the 20 required theory credits in the major</i> Your Coda project should reflect your emphasis and be a culmination of your work in the dance department.

Both Tracks require 21 credit hours of technique and/or Performance Workshop and 20 credit hours of dance theory.

** Departmental honors for senior dance majors are recommended on the basis of a distinguished academic career documented by a department GPA of 3.6 or higher in the major, faculty recommendation, and a high level of accomplishment on a department approved Senior Coda project.*

DANCE MINOR REQUIREMENTS

DANCE MINOR <i>20 credits total</i>
17 credit hours of technique, theory, workshop/production. (Two of the required courses in dance must be at a 300 level.)
<u>DA 230</u> Dance and Society I

FOR THE DANCE

MAJOR

LIFE IN THE DANCE DEPARTMENT

Each class has both majors and non-majors who study side-by-side. Dance professors determine the appropriate level for each student. ALL dancers are expected to work diligently to master the rigors of technique and to progress throughout the semester. All dance technique classes may be repeated for credit. *Dancers are allowed to audit up to 2 dance classes per semester, to enable them to train in the studio more often.*

Students also work toward proficiency in the major through a combined course of study, which includes dance history/criticism, dance injury prevention/management, dance theory, improvisation composition and workshop classes. As with any academic coursework at Skidmore, the highest level of integrity and discovery is expected in the pursuit of this knowledge and expansion of skills. The Skidmore Academic Honor Code must be upheld at all times. Dance majors and minors are encouraged to investigate related areas of study, and many of our majors combine the dance major with other areas of interest.

A typical day for a dance major might include 2 hrs ballet technique, 1 ½ hr history, 2 hrs modern technique, 2 hrs workshop.

COURSE SEQUENCE RECOMMENDATIONS

For the prospective Dance Major, this sequence of courses is recommended, along with appropriate technique & workshop:

Freshman Year	Sophomore Year	Junior Year	Senior Year
<u>DA 230</u> Dance and Society 1700-1960	<u>DA276</u> Dance Production	<u>DA 328</u> Choreo 2	<u>DA 375</u> Senior Seminar
<u>DA 227</u> Improv 1	<u>DA335</u> Dance and society 1960-present	<u>DA 279</u> Music for Dancers	* <u>DA 376</u> Senior Coda (recommended)
<u>DA 228</u> Choreo1	<u>DA274</u> Anatomy for Dancers		

COURSE AUDITS

The auditing privilege allows a student to enroll in up to two courses per semester without receiving credit or a grade. Dancers are allowed to audit dance classes with the permission of the instructor. An auditing dancer must participate fully and follow all requirements specified in the course outline.

GHOSTING CLASSES

‘Ghosting’ a class (attending a dance class without being registered for credit or audit) is not allowed for any reason within the dance department.

INDEPENDENT STUDIES:

Independent studies **culminating in performance** must be approved by the faculty through a written proposal process. Please download the independent study proposal template at the link below:

<https://docs.google.com/document/d/1DIwRcNg7r07rv9kgnfnL2HMIMAnPOFWmE-xSHYpskiA/edit?usp=sharing>

In addition to performative independent studies in dance, students may also elect to engage in independent study research projects to investigate a question, topic, or thesis of their choice. Students may also be selected to participate in faculty led research labs and/or summer collaborative research experiences. For more information on research based independent studies in dance, please contact Prof. Ohlberg (johlberg@skidmore.edu) or Prof. DiPasquale (sdipasqu@skidmore.edu).

COURSE SUBSTITUTIONS

In rare instances, students may petition the faculty to substitute a required course in the dance major with a course/intensive/workshop taken outside of Skidmore. To petition a course substitution please fill out the petition form at the link below and submit to the department chair. Petitions will be assessed on an individual basis and accepted at the discretion of the faculty.

<https://docs.google.com/document/d/1UyOAsia0wtmqC3-MsYcBoD1rgRc4fKTXQr4BaCys80/edit?usp=sharing>

TAKING COURSES OUT OF SEQUENCE

In rare instances, students may petition the faculty to take a required course in the dance major out of sequence. To petition a course substitution please fill out the petition form at the link below and submit to the department chair. Petitions will be assessed on an individual basis and accepted at the discretion of the faculty.

https://docs.google.com/document/d/1-HF_fP-rKDhd1ilULKdycF0x2mZd-tXhaOG1n4cdwEc/edit?usp=sharing

COURSE OFFERINGS BY SEMESTER:

(subject to change at the discretion of the department)

Fall	Spring
Choreography 2	Choreography 1
Improvisation 1	Improvisation 1 or 2
Dance Production	Senior Coda
Senior Seminar	Dance & Society II: Evolving Practices in the Twentieth Century
Dance & Society I: Movement in History & Culture	
Anatomy for Dancers	

JUNIOR INTERVIEWS

After you declare your dance major, you will be required to participate in a Junior Interview with the dance faculty. The Junior interview process is a unique aspect of the Skidmore Dance experience and is a time to come together with the faculty to reflect upon your work, discuss your academic/career goals, and plan a trajectory for the remainder of your undergraduate tenure.

Prior to your interview, you will be asked to complete a reflection sheet to allow you to think about your goals for this conversation with the faculty. **Your reflection sheet must be posted on the Spring a minimum of 1 week prior to your interview date. If you do not complete a reflection sheet, you will not be allowed to attend your interview.** Following your interview, you will complete a post-interview reflection within two weeks that summarizes the conversation and any action items that were discussed.

We hope that your Junior Interview is a rewarding experience that helps you to grow into your full potential and meet your goals during and after your time in the Dance Department.

STUDY ABROAD

OFF-CAMPUS STUDY ABROAD

The traditional time for students to go abroad for study is the spring of Junior year, although some choose to travel in the fall. Dance majors who want to continue rigorous dance training should consider these questions before deciding on leaving campus and studying abroad:

1. Have I completed enough of the required dance courses, especially those offered only in the spring/fall semester?
2. Will I be able to dance at a high level in the city/program I have chosen?
3. Is there a particular upcoming dance project or guest artist coming to campus that I do not want to miss?
4. Will going abroad still allow me to be ready and prepared for my Senior year and the Senior Dance Coda?
5. Is going abroad in the Junior year important to me, or would it be better to travel after graduation?

APPROVED PROGRAMS FOR DANCE MAJORS

There are several Skidmore approved programs that include dance training. The majority of these programs focus on modern/contemporary dance, but some include ballet as well. This list is updated frequently so dancers should always investigate their options. Speak with the experts in the office of Off-Campus Study, the Chair of Dance and with the appropriate dance faculty member who handles study abroad information for the department. Students who have traveled to the city you are interested in can give you excellent practical information. Remember, learning regional traditional dance is a wonderful way to learn about a culture.

Approved/Suggested Programs for Dancers, as of 2016

CIEE Cape Town, South Africa: (Modern/Contemporary Dance and Ballet)

<https://www.ciee.org/study-abroad/south-africa/cape-town/arts-sciences/>

You can find a list of dance offerings in the handbook page 104:

http://www.uct.ac.za/usr/downloads/uct.ac.za/apply/handbooks/Handbook9A_HumanitiesUndergraduate_2016.pdf

IES Auckland, New Zealand: (Modern/Contemporary Dance)

<http://www.iesabroad.org/study-abroad/programs/auckland-direct-enrollment-university-auckland>

You can find dance offerings in their course catalog:

http://www.student.guest.auckland.ac.nz/psp/ps/EMPLOYEE/HRMS/c/COMMUNITY_ACCESS.SSS_BROWSE_CATALOG.GBL?languageCd=ENG

IFSA Butler – Laban, London: (Modern/Contemporary Dance)

<http://www.ifsa-butler.org/labandance.html>

SIT Delhi, India: National Identity and the Arts, (Classical Indian Dance forms)

<http://studyabroad.sit.edu/sn/programs/semester/fall-2016/inr/>

Skidmore in Paris (Modern/Contemporary Dance and Ballet at Paris Marais Dance School)

<http://www.skidmore.edu/ocse/paris/lalb/index.php>

With recent changes in this program, we will have to look at what Dance options are available to our students. Our new partner in Paris, IES Abroad, does work with this dance school: <http://www.paris-marais-dance-school.org/en/>

Institute of the Arts, Barcelona, Spain (Contemporary Dance and Ballet)

<http://www.iabarcelona.com/programmes/study-abroad-semester/>

Accademia del Arte, Arezzo, Italy (Tuscany) (Contemporary Dance and Ballet)

<http://www.dell-arte.org/location.php?sub=353&sec=358>

In some major cities, such as Madrid, Rome, Copenhagen students seek out independent dance schools. Study at such schools does not necessarily give you college credits. Always clarify details before committing to this option.

PATH TO SENIOR CODA

Senior Coda is a course allowing you to create a project or performance as a culmination of your education in the dance department. Your Coda experience must reflect your area of study and as performer/choreographer/researcher.

Senior Coda projects must be approved by the faculty through a written proposal process which will be assigned in DA 375.

DEPARTMENT AWARDS

THE OLEG MOSTON AWARD

The Oleg Moston Award carries the CV building weight/honor of departmental recognition for excellence and outstanding citizenship with the added benefit of providing access to an opportunity that would otherwise be beyond the student's reach. It is geared to helping the graduating student with support in the transition into the post-college dance world. Examples could be that the recipient could study with a respected choreographer, gain performance rights to a performance piece or to assist with travel to study a dance form that may further the student's scholarship.

THE MARGARET PAULDING AWARD

Established in memory of Margaret Paulding, professor of physical education and dance, 1937–73, and chair of the department, 1958–68, to recognize outstanding student leadership, performance, choreography, and/or research in dance. The Paulding award exemplifies exceptional student leadership in the field.

THE KATHY & CHARLIE DISANTO MEMORIAL STUDENT OPPORTUNITY FUND

These awards are offered on a competitive basis to support Skidmore students for dance projects outside of course curriculum requirements but may include independent studies. Projects that have a community-based research or service component will be given preference. Projects that help a student discover new connections across disciplines will be strongly considered. These opportunities might include but are not limited to creative projects, internships, dance education and research studies.

STUDIO ETIQUETTE FOR ALL DANCERS

DRESS CODE FOR BALLET CLASSES (updated fall 2018): Solid color leotard, unitard or form fitting t-shirt with black, flesh color, or pink tights. Ballet shoes matching the color of the tights are required at every class. Ballet skirts for point classes may be allowed at the discretion of the instructor. No patterns/ornamentation/text etc. on attire will be permitted in ballet classes.

DRESS CODE FOR MODERN CLASSES (updated fall 2018):

Students are expected to wear proper dance attire for all classes. This constitutes a leotard, tights, unitard, or form fitting tank tops/exercise pants. Street cloths and baggy/loose fitting attire are not permitted

Your dance professors and dance musicians are accomplished professionals with a tremendous amount of knowledge to offer you. Treat them with respect and appreciation.

Dancers must be in the studio and ready to begin at class time. If you are late, wait at the door until given permission to enter the studio. Professor decides whether tardy dancer may participate or must observe.

Dancers must adhere to the stated dress code as above.

Absolutely no food in the studios; water is allowed

Dance students do not “hang on the barre” in class. Stand & listen respectfully. Dancers NEVER sit down during class, unless injured. Observation is reserved for illness or injury. Once you sit out, you are out for the remainder of the class.

Dance Majors and upper-class dancers are role models for younger or less experienced students. Majors should model healthy behavior and an exemplary work ethic both in and outside the studio. Examples of ‘healthy behavior’ could include (but is not limited to): respectful verbal and non-verbal communication with faculty/peers/guests, appropriate and direct conflict resolution when needed (no gossip), a professional outlook and attitude towards the department overall, and abstaining from drug and alcohol use.

DANCE WORKSHOP ETIQUETTE

In the creation of a professional and productive atmosphere, the following is expected:

- You will arrive on time to all rehearsals; warm and ready to work
- You will keep the studio as a professional space; all casual and social conversations will take place outside of the studio
- You will be responsible for all movement material and come prepared to all rehearsals
- Rehearsal time is **not** for remembering movement; that is your responsibility outside of rehearsal
- You will engage with any and all compositional and collaborative assignments to the best of your ability
- You will maintain an engaged and curious work ethic; including personal motivation for excellence in your work
- You will foster a supportive working environment
- In a creative process the atmosphere can often be intense; the demand high. You will do your best to keep perspective and work to the best of your ability
- You will make every effort to not take things personally. This experience is about the process and not about satisfying personal ego

- Department dress code is expected to be observed in rehearsal

The following is expected as part of professional theatre conduct:

- You will arrive at least five minutes before all technical rehearsals, classes, or posted call times. **Showing up on time is late**; walking into warmup class as it begins is distracting, un-professional, and un-acceptable
- Casual conversation is distracting to everyone in the room. You will use the time before class to focus your mind and prepare your body for class. No social conversation will take place before or during class
- You will conduct yourself professionally in the dressing rooms and backstage areas
- You are sharing the space with other dancers from different casts. Stay aware of those around you and the needs of others
- You will take all notes given by the choreographer, technical director, or producer without argument. If you don't understand the note, ask. It will be your responsibility to assimilate the note immediately
- You will perform with a professional focus. Keep in mind that various elements may not go as planned. You will do your best to continue the performance and execute the piece as choreographed to the best of your ability
- Enjoy your time onstage. We spend the majority of our time in process. Give generously of your dancing and performance.

WORKSHOPS and AUDITIONS

There are many performance opportunities each year, and all dancers are encouraged to audition. The Workshops are credit-bearing courses led by dance faculty or guest artists. Dancers are cast through an audition process and rehearse during scheduled class times. The pieces prepared in the various workshops are performed in the Dance Theater during the Winter Dance Concert and the Spring Dance Concert.

Dance Workshops may occasionally be performed in other venues both on and off campus. EX: The Contemporary Ballet Workshop frequently performs original works in the Tang Museum and Zankel Music Center; the Classical Ballet Workshop collaborates with the Skidmore Orchestra for large scale performances in the Zankel Music Center; and various workshops have traveled to out of town destinations both domestically and abroad.

Students will be limited to three workshops per semester. However, students may petition to enroll in a fourth. Please see petition template link below. Completed petitions must be submitted to the department chair via email the Friday of the first week of class each semester by 10am. In the case of guest artist residencies that audition later in the semester, petitions must be completed and approved one week **before** the guest artist audition. No exceptions.

https://docs.google.com/document/d/1jLo95Aim9Uwm7bnZr20SBzD88GLxDKcOVI6L_eF2Ryw/edit?usp=sharing

****A professional demeanor is expected of all participants. This includes mandated attendance at all scheduled rehearsals; timely arrival; proper warmup; dedication and respect to process, instructor, peers; outside practice / review of material. NO EXCEPTIONS. Unsatisfactory adherence to any expectations may result in your replacement in the work and subsequent inability to perform.**

****Workshop auditions are held on the first class meeting of the semester. Please look for postings on the bulletin board for additional information.**

The Choreography I and II, Independent Studies and Senior Dance Coda

courses also audition for dancers. Dancer participation is voluntary and not for credit; dancers must honor their commitment to these student choreographers. Information on upcoming audition opportunities is posted on the board and listed on the Dance Facebook page.

INJURY POLICY

Unfortunately, injury is often an aspect of a dancers' life and training. Managing injuries in a safe and productive way is essential to both your success as student and ensuring your long-term health. If you obtain an injury during your time at Skidmore, it is our aim as a department to help you manage the injury in the best way possible while still maintaining a good academic standing in your coursework. The following policies have been developed to help guide you to effective injury management and safe return-to-dance practice.

(These policies have been adapted from guideline from the International Association of Dance Medicine and Science and the Texas A&M University Dance Program)

CONCUSSIONS: If a student-dancer sustains a concussion (or suspected concussion) due to head injury in or outside of the studio, they must retain a written medical release to return to any physical dance participation. If the injury occurred during the academic year, it is expected that the student will work closely with Skidmore Health Services and that the medical release will come directly from that office. Students with a diagnosed or suspected concussion will not be allowed to participate in any physical manner (including marking, modifying choreography, etc.) until this written release is obtained and approved by the department chair. Once cleared for participation, students are expected to work closely with their professors to determine an appropriate plan to safely return to full participation in dance courses. If upon returning to dance, concussion symptoms return, students should immediately report these symptoms to health services and return for follow up evaluation.

For additional concussion management and return to dance protocol, please refer to the Dance USA Task force on Dance Health Concussion Statement through the link below.

https://dance-usa.s3.amazonaws.com/page_uploads/Concussion.10.26.15.pdf

1. **Participation:** You must participate fully in class for at least 80% of the time to receive a grade in the course. If you are unable to participate because of long-term illness or injury for more than 20% of the class, you will have to withdraw from the class or take an incomplete. Depending on the semester 20% is the equivalent of 5-6 class periods.
2. **Observations:** Observations may or may not be consecutive. An observation day is defined as any day that you are not participating (dancing) in class. An observation day may be taken due to illness or injury. For example: if you are sick the second week of class and take one observation day and later in the semester and need to observe again, you will have taken two observation days.
3. **Observation Expectations:** You are expected to attend each class period even if you are unable to participate fully, unless you are too ill (or contagious) to attend class. It is expected that you email your professor as a courtesy to inform them of your absence prior to the class meeting time.

Each professor will have their own policies regarding observations in their course. It is important to recognize that class observation should not be a passive experience for you. Journaling, taking notes, or even performing rehabilitation exercises for your injury are examples of active ways you can continue to learn within the class while you observe. Please discuss with your professor their expectations for your observations. *Open communication about your injury is essential to finding the most productive and safe return-to-dance strategy for your specific circumstance.*

4. **Additional Projects:** Your professor may ask you to complete an additional assignment in lieu of your physical participation. It is expected that you will have a note from a Doctor or Physical Therapist in

this situation to assure you are managing your injury under appropriate medical supervision. Please work with your professor and find something that is both meaningful and rewarding for you to create in your project. We welcome your thoughts and ideas!

Performance with an injury: Injuries occurring while a student is performing in a faculty/guest/student workshop can be stressful for both the dancer and choreographer. Students sustaining an injury during a workshop experience are encouraged to discuss their injury with the faculty member supervising/choreographing the piece. While every effort will be made to help facilitate a student to participate successfully in a workshop experience, the dance faculty reserves the right to stop a student's participation in rehearsal and/or performance due to issues regarding health or injury. Each case will be reviewed individually by the dance faculty and will be assessed on a case by case basis with the student's overall health and wellbeing as the primary goal.

HEALTH AND WELLNESS RESOURCES

ORTHOPEDIC PHYSICIANS

Ortho NY Urgent Care:

5 Care Lane
518-587-0845

Dr. Rosas (foot/ankle)
Dr. O'Connor (general) *HIPS*
Dr. Fein (general) *KNEES*
Dr. Silver (shoulder)

Saratoga Bone and Joint Center

92 East Ave
518-584-0295

PHYSICAL THERAPY

Saratoga Hospital Regional Therapy Center

The Springs, Weible Ave.
518-583-8383

Dr. Dominick Marchesiello PT, DPT (ankle, foot, shoulder injuries)
Paula Hill MSPT (back/spinal injuries)
Heather Tarkos MSPT (back/spinal injuries)

Goodemote Physical Therapy

3 Maple Dell, Saratoga Springs, NY 12866
518-306-6894

Matthew Goodemote, PT

Thomas Nicolla Physical Therapy

711 Troy Schenectady Rd
518-690-2882

Kim Teter PT – Dance rehabilitation specialist

MASSAGE THERAPY

Saratoga Garden Therapeutic Services
434 Church Street
518-281-7547
Susan Jagoda – Dance Specialist

CHIROPRACTIC CARE

Vincent Scicutella Chiropractic Care
7 Wells St. Suite 105
518-587-0993
Dr. Vincent Scicutella DC

Saratoga Springs Chiropractic
3303 Route 9
518-587-2064
Dr. Matt Smith - Chiropractor

ACUPUNCTURE

Ageless Acupuncture
47 Franklin Street
518-557-1183
Bridgette Shea – Licensed Acupuncturist

One Roof: A Holistic Health Center
58 Henry Street
518-581-3180

MYOFASCIAL RELEASE

MELT method; Bloom Saratoga
153 Regent Street, Suite 1000
518-222-9036
Carrie Whitelaw

Adirondack Myofascial Release
62 Beekman Street
518-225-1440
M'elle Pirri-Lee PT

SARATOGA MINERAL BATHS

(great way to relax sore muscles!)
Roosevelt Baths and Spa
The Gideon Putnam
24 Gideon Putnam Rd
518-925-0622

HEALTH FOOD STORES

Four Seasons
120 Henry Street
518-584-4670
Hours M-Sun 8am-8pm

Healthy Living Market

Wilton Mall - 3065 Rt. 50

518-306-4900

Hours M-Sun 8am- 9pm

Saratoga Farmers Market

November – April: 65 South Broadway. Inside Lincoln Baths. Saturday 9-1pm.

May-October: Downtown on High Rock Ave. Wednesday 3-6pm; Saturday 9-1pm

STUDENT LED CLUBS

Many Skidmore dancers find participating in student led clubs to be a rewarding experience. Below is a link to the clubs available on campus:

<http://www.skidmore.edu/sga/clubs/index.php>

TRAVEL TO PRESENT

Skidmore College will support the travel expenses (meals, travel, lodging) of students presenting their academic research at a professional conference. Students may additionally seek support from the Dance Department to cover the cost of the conference fees. To be eligible for this support, a student must be presenting data/findings/creative work that was completed through a credit bearing research project in the Dance Department. Support for conference fees may not exceed \$300 and partial support may be given. Applications will be assessed on the rigor of the project, the quality of the conference attended, and the academic status of the applicant. Awards are given at the discretion of the faculty and may be limited by annual budgetary constraints.

To apply for travel to present funding through the school please see the following link:

<https://www.skidmore.edu/advising/funds/travel/>

Following acceptance of travel expenses through the school, students may then submit that same application to the department (to the department chair or associate chair) for support of conference fees. Please remember to include:

- Your letter of acceptance for the Travel to Present award through Skidmore
- Your letter of acceptance from the conference
- IRB approval letter (if applicable)
- The application and narrative that you submitted for the Travel to Present through the school

Dance Center EMS Instructions – revised 1.7.22

For students enrolled in dance classes

Please be certain to review and follow the Studio Terms of Agreement below and the [EMS Instructions](#) on the Dance Website under Student Information – Scheduling Studios.

Go to: [Skidmore Scheduling Office](#) web page to make a reservation and for detailed instructions. The [General Overview](#) is short and helpful.

The Technical Director approves space requests for DSI, DSII, conference room and the Dance Theater. The Multipurpose room and the IM Gym are managed by the Athletic Department.

PLAN AHEAD: *All requests must be entered at least 24 hours in advance and by Thursday at noon for a studio needed on Saturday or Sunday.*

EMS Pointers for students enrolled in dance classes:

- Contact the Scheduling Office with questions/problems with the EMS system.
- “Space Request” is the template used for all campus requests including for technique classes, student club needs, etc. Your request for a room will need to be approved for you.
- The "Dance Center Student" template is only for students in Choreo II, Senior Coda II, and approved Independent Studies. Studio and Dance Theater reservations are automatically booked without needing approval.
- If you are unable to see the “Dance Center Student” choice, notify the Technical Director promptly so the Scheduling Office can be notified to get you into the system.
- May not be activated depending on COVID status: Touch the screen located outside of the studios and theater to see when the space is reserved and for who/what. If the space is open (green), one can touch the green **RESERVE** button to book the space for current time only.

Dance Studio - Terms of Agreement - *Revised 4-23-22*

1. When entering requests, follow the "Scheduling Studios" EMS instructions on the Dance Dept. web site under "Student Information".
2. **Students utilizing the studios** must follow all health and safety guidelines provided by the College and the Dance department.
3. No food or beverages permitted; water bottles with caps permitted
4. **No street shoes inside the studios** – leave them in the hallway bins. No tap, Irish step or other hard soled shoes; only dance slippers, jazz shoes and clean, soft-soled, non-marring sneakers are permitted.
5. No incense, perfume or candles or flames are permitted.
6. **No tape may be placed on the floor, walls or ballet barres.**
7. **Pianos** are strictly off limits.
8. Keeping HVAC system set to "auto" will switch from "heat" to "cool".
9. Shut the door to the studio when finished.
10. Report problems with equipment or facilities or send special requests to: Lori Dawson, lddawson.

Students enrolled in Dance Department Classes

- Given ID card access to studios automatically
- Limit requests to ONLY the amount of time you need
- Cancel requests that are not needed
- Coda II & Choreo II students MAY ONLY use the Dance Center Student EMS template to reserve space for their Coda & Choreo course needs
- **Event Name = "class name-your name"; Event Type = "Course Related"**
- **Group = Student**

Clubs and Students Requesting Space for Non-Dance Dept. Classes

- **Must arrange to be given ID card access to studios**
- Dance Dept. student requests/needs are filled first; Student Clubs can be bumped out of studio space at any time for Dance Department needs
- **Requests need to be submitted weekly**
- May request no more than 2 hours for one evening per week
- May request one weekend day for no more than 2 hours at a time
- **Event Name = "club name" OR "Outside Class Name-Your name"**
- **Group = Club Name or Student (if for non-dance dept. class)**

Skidmore Dance Theater Guidelines

Lighting Levels/Tech/Dress through Performances

- Keep the aisle leading to the control booth and design table clear of personal items.
- Costumes should be worn to the lighting level set. If unavailable, it is helpful for dancers to wear clothing with colors and styles that are similar to the costumes.
- Please inform the back stage crew, Stage Manager or the Technical Director of any problems with the floor or facilities which you may encounter.
- Please respond by saying "thank you" after information or warning times are given.
- Familiarize yourself with the *Emergency Procedure* posted in the dressing rooms.
- No food or drinks allowed in the theater. Water bottles are permitted.
- Do not touch the cyc (white back drop), or legs/traveler (black curtains).

Dressing Rooms

- Talking in the dressing rooms should be kept to a minimum so that the crew can hear commands in the control booth.
- No music in the dressing rooms.
- No food or drinks allowed in the dressing rooms. Water bottles are permitted.
- Follow costume policies in student handbook.
- At the end of each rehearsal, please place trash and recyclables in the proper lobby containers.
- Remove all personal items each night. Check the theater, warm-up room, back stage areas, and dressing rooms before leaving. A "lost and found" box is kept in the 1st floor tech room or see the Technical Director/Stage Manager for lost valuables.

Back Stage Sightlines

- When waiting in the wings for an entrance, stay as far down stage as possible, and as close to the down stage edge of the legs as possible. If you can see the audience, the audience can see you.
- Dancers should refrain from going back stage until the main curtain has closed after the bow of the previous piece.

COSTUME POLICIES

Remember: COSTUME COMES LAST

No nail polish or personal jewelry; Remove all visible piercings and cover all visible tattoos.

Make-up, hair style, bathroom, shoes – all before you dress

Change immediately after your piece is over

You must return every part of your costume to the table/hanger when done; hang pieces properly.

Do not leave any costumes in the small dressing rooms.

No sitting, eating, drinking, smoking in costume!

Report any costume problems immediately to your choreographer or to wardrobe personnel.

Quick change: organize before performance and be responsible for returning ALL PARTS afterward.

Keep personal belongings separate from costumes.

THEATER EMERGENCY PROCEDURES

The Stage Manager makes the ultimate call to stop a performance, and determines if 5566 (campus safety) should be called. Everyone exits the building via the closest exit, and meets in the child care parking lot so that we can be certain that everyone is out of the building.

Wait for the fire department or other emergency personnel. NO ONE may return to the building until either a faculty/staff member or the fire department has given clearance. If it is determined that the problem has been resolved, and the situation is safe, the performance may resume when all are safely back in the building.

BOOTH OPERATORS & STAGE MANAGER - *Note the location of all exits*

1. Sound (if on) is faded out.
2. House lights & work lights begin to fade up slowly, and the stage lights are faded out.
3. Sound operator exits through dressing rooms C & D and light board operator exits through dressing rooms A & B announcing emergency while passing through.
4. Stage Manager exits through the dressing rooms to turn off any electrical equipment such as irons, steamers, etc.

PERFORMERS - *Note the location of all exits*

1. Exit via the nearest exit: DSL through the shop following the yellow path; USL & USR through the gym; House right; House left to the lobby exit doors; down the stairs straight outside; and down the stairs through the lobby to the exit doors.

FACULTY, HOUSE MANAGER and/or USHERS

1. Open auditorium door until it latches onto magnet or *hold door open*
2. Turn on lobby lights
3. Check restrooms
3. Assist audience members requiring assistance

BACKSTAGE – **Make emergency announcement to audience**

1. SR back stage person turns on works on wall UR, and closes the SR x-over door
2. SL back stage person turns on works on wall DL, and closes the SL x-over door

EMERGENCY ANNOUNCEMENT *Please memorize:*

Ladies and gentlemen, we are having a problem backstage. We don't think it is serious, but for your safety and our peace of mind we'd like to clear the theater at this time. Please use the exits (point them out to the audience) to your right and left. We will begin the performance again as soon as possible.

ABOVE ALL REMAIN CALM