University of Michigan
School of Music, Theatre & Dance

Department of Dance
Undergraduate Student Handbook
2009-2010
Department of Dance Faculty and Staff  
2009-2010

<table>
<thead>
<tr>
<th>Name</th>
<th>Uniqname</th>
<th>Indi Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Angela Kane, Professor</td>
<td>atkane</td>
</tr>
<tr>
<td>Faculty</td>
<td>Melissa Beck-Matjias, Lecturer</td>
<td>mlbeck</td>
</tr>
<tr>
<td></td>
<td>Amy Chavasse, Assistant Professor</td>
<td>chavasse</td>
</tr>
<tr>
<td></td>
<td>Mary Cole, Lecturer</td>
<td>mcole</td>
</tr>
<tr>
<td></td>
<td>Bill DeYoung, Professor</td>
<td>bdyj</td>
</tr>
<tr>
<td></td>
<td>Jessica Fogel, Professor</td>
<td>jfogel</td>
</tr>
<tr>
<td></td>
<td>Beth Genné, Professor</td>
<td>genne</td>
</tr>
<tr>
<td></td>
<td>Christian Matjias, Associate Professor</td>
<td>matjiasc</td>
</tr>
<tr>
<td></td>
<td>Judy Rice, Associate Professor</td>
<td>jrrice</td>
</tr>
<tr>
<td></td>
<td>Stephen Rush, Professor</td>
<td>srush</td>
</tr>
<tr>
<td></td>
<td>Biza Sompa, Lecturer</td>
<td>bizajb</td>
</tr>
<tr>
<td></td>
<td>Peter Sparling, Professor</td>
<td>petespar</td>
</tr>
<tr>
<td></td>
<td>Sandra Torijano DeYoung, Associate Professor</td>
<td>torid</td>
</tr>
<tr>
<td></td>
<td>Robin Wilson, Associate Professor</td>
<td>robinwil</td>
</tr>
<tr>
<td>Staff</td>
<td>Samantha Strayer, Administrative Coordinator</td>
<td>sstrayer</td>
</tr>
</tbody>
</table>
Table of Contents

Department of Dance Mission Statement ............................................................... 1
Department of Dance Code of Ethics .................................................................... 2
Dance Student Assembly Mission Statement ....................................................... 2
Dress Code for Studio Courses ........................................................................... 3
Attendance Policy ................................................................................................. 3
  Religious Holidays ............................................................................................... 4
Year Advisor ......................................................................................................... 4
Injury Policy & Prevention .................................................................................... 5
  Prevention ............................................................................................................. 5
  Injuries .................................................................................................................. 5
  More Information ................................................................................................. 6
  Resources ............................................................................................................. 6
Grading Policy ....................................................................................................... 7
  Definition of Grades ............................................................................................ 7
Course Schedule & Registration .......................................................................... 11
  Registration Process ............................................................................................ 11
Letters of Recommendation .................................................................................. 13
Bachelor of Fine Arts Requirements ................................................................... 14
  Daily Technique Requirement .......................................................................... 14
  Technique Placement ......................................................................................... 14
Department of Dance Undergraduate Course Listing ....................................... 15
Course Descriptions – Undergraduate ................................................................. 16
  Inclusive Courses Across All Class Levels ....................................................... 16
  Freshman Courses ............................................................................................... 16
  Sophomore Courses ........................................................................................... 17
  Junior Courses .................................................................................................... 18
  Senior Courses .................................................................................................. 19
Dance Curriculum Notes ...................................................................................... 22
Suggested Music Courses for Dance Majors ...................................................... 24
Production Policies & Performances ................................................................. 25
  Production Crew Work for Department of Dance Productions ....................... 25
  Production Crew Work for University Productions (UProd) ............................. 25
  Repertory Credit ................................................................................................ 25
  University Dancers ............................................................................................. 25
  Rehearsal Space ................................................................................................ 25
  Outside Performances ....................................................................................... 26
Senior Concert ...................................................................................................... 27
  Work-in-Progress (formerly “Showing”) .......................................................... 28
Department of Dance Mission Statement

The University of Michigan’s Department of Dance is committed to excellence, innovation, learning in action, and entrepreneurship. Our mission is to bridge dance practice and scholarship, and to foster interdisciplinary inquiry. As an internationally renowned faculty, we bring a challenging range of perspectives to our teaching and research, and we continually re-examine our curriculum in order to prepare both young and mature dancers for careers in an ever-evolving field.
Department of Dance Code of Ethics

The Department of Dance strives to sustain a lively community of artists/scholars who value self-expression, independent thinking, and a diversity of creative responses to their academic and professional endeavors. This dynamic environment brings with it the responsibilities for mutual respect and a code of ethics. Policies for attendance, dress code, grading, and student/faculty evaluation are outlined herein. A Dance Student Assembly (DSA) acts as a liaison to faculty and the Chair to address issues and grievances, and as an important means of communication back to the student body.

As part of its educational mission, the Department supports a system of clearly stated contractual agreements that establish relationships, obligations, and protocols for fair and effective behaviors in the classroom, studio, rehearsal hall and on stage. These rules of conduct are modeled on professional standardized practices in the field to better prepare students for their lives and careers after university. For example, each student signs a contract for each repertory work, which articulates expectations and commitment of both student and choreographer.

The School of Music, Theatre & Dance Student Handbook lists its policies including: Academic Code of Conduct; Alcohol and Other Drugs Policy; Conflict Resolution; Electronic Documentation & Recording; Grades and Scholastic Standing; Non-Academic Conduct; and Student Grievance Procedure. In congruence with these policies, the Department of Dance is particularly sensitive to the extraordinary nature of a dancer’s commitment to his or her art form. In order to protect and sustain this environment, a positive, supportive and equitable climate—one that supports the student physically, emotionally, intellectually and spiritually—is essential. The Department asks of its faculty and students that they participate actively in building and maintaining a community with equal opportunity and responsibility for all, celebrating difference and the particular demands of the artistic pursuit on uniquely individual human beings.

The Department is accredited by the National Association of Schools of Dance (NASD). You may also want to access NASD’s website at http://nasd.arts-accredit.org.

Dance Student Assembly Mission Statement

The Dance Student Assembly (DSA) is committed to a nourishing and supportive learning environment by representing undergraduate and graduate students’ interests, concerns, and issues relating to policies in the Department of Dance. DSA comprises one volunteer representative from each of the undergraduate and graduate classes, in addition to the President and Vice President. Members report to and collaborate with the Chair of the Department on a regular basis allowing for DSA to act as both a formal and informal liaison between students and the faculty. Moreover, DSA organizes student activities, keeps them informed of events occurring in the Department, provides an open forum for students to voice their opinions and always strives to collaborate with other Departments in the School of Music, Theatre & Dance. DSA strongly encourages active student participation in Department activities led by students, faculty and guests.
Dress Code for Studio Courses

You are expected to wear leotard and tights or a unitard to technique classes, with hair off the neck. Close fitting warm-ups are welcome for the beginning of class and then should be removed. Please do not wear biker shorts, calf-length tights, shorts over tights, or sweat pants. Please do not wear sweatshirts or t-shirts over your leotard. Clothing should be without holes, rips or stains.

Attendance Policy

It is critical that you attend classes from beginning to the end of the term. You are expected to attend all scheduled sessions and to take as much advantage as possible of master classes, guest lectures, and other special events. The dynamics of a class and the ability to learn from a class are directly related to participation, which requires regular attendance. Since courses in the Department have a variety of structures, instructors in the first week of class will indicate in writing the specific attendance/participation requirements for each course. When the instructor considers the number of absences excessive, that is, when a student’s absence from a course endangers that student’s satisfactory academic progress, the instructor may submit a written report at mid-term to the year advisor and the office of the Associate Dean of Academic Affairs. In no case can a student expect to earn a passing grade without consistent attendance and class participation. Simply attending classes, no matter their quality, at mid-semester or at the end of the term, will not result in a passing grade.

When you are absent from class on behalf of the University of Michigan, it is the expectation that you will make alternative arrangements for fulfilling class assignments. The alternative arrangement should not unduly inconvenience either faculty members or the other students. It is your obligation, if you expect to miss classes, examinations, or other assignments as a consequence of representing the University to provide your Year Advisor with reasonable notice for dates of anticipated absences and to work with course tutors to obtain assignments so that you can prepare the necessary academic material. Additionally, it is your responsibility to know, be prepared to execute or discuss any material missed.

All student absences during the academic year need prior approval from the School's Executive Committee, which requires details of the event (e.g., purpose, location, dates, number of students). The following text is from Section 39 of the SMTD Faculty Handbook, Policy for Student Requests for Absence from Class for Tours, Trips, and Other Events:

A detailed memorandum of request to the Executive Committee shall be forwarded to the Dean of the School of Music, Theatre & Dance. Following review and approved by the Executive Committee, the requestor will be notified of the decision, and the requestor will compose a memorandum for the Dean’s signature.

A. The memo should be addressed to relevant University faculty (list all names) requesting that the students involved be excused from class. The memo should state the name of the group (e.g., Creative Arts Orchestra), reason for the request (e.g., East Coast tour), and names of the students involved. A copy of the itinerary must be attached to the memo or inserted on the back.

B. Once the Dean signs the memo, the request will make copies for the students, who in turn will meet with their instructors and provide each with a copy of the memo.

C. Students are responsible for obtaining permission for the absence and for ensuring that all course work is completed in a timely manner.
If you are registered for a course you do not intend to take you should drop it so that the space is available for other students and faculty will have an accurate course roster. In most instances, students are not automatically dropped from a class roster for non-attendance. “Students may make changes to their class schedules freely through the end of the third week of classes.” (p. 9, SMTD 2009-2010 Handbook)

Consult the Office of the Registrar for exact Drop/Add dates @ http://ro.umich.edu/ or your SMTD Student Handbook.

You are required to notify faculty in advance in the case of an anticipated absence for a medical appointment, a religious holiday or an event of personal importance and to arrange to make up all work missed.

Religious Holidays
It is the policy of the University of Michigan to make every reasonable effort to allow members of the University community to observe their religious holidays without academic penalty. Absence from classes or examination for religious reasons does not relieve you from responsibility for any part of the course work required during the period of absence. If you expect to miss classes, examinations, or other assignments as a consequence of your religious observance then you shall be provided with a reasonable alternative opportunity to complete such academic responsibilities. It is your obligation to provide faculty with reasonable notice of the dates on which you will be absent. If you are absent on days of examinations or class assignments you shall be offered an opportunity to make up the work, without penalty, unless it can be demonstrated that a makeup opportunity would constitute an unreasonable burden on the faculty. Should disagreement arise over what constitutes an unreasonable burden or any aspect of this policy, parties involved should contact the Department Chair, the Dean of the School, or the University Ombudsman.

Year Advisor
Each Freshman class is appointed a Year Advisor from among the full-time faculty. That faculty member continues to advise you until graduation. The Year Advisor schedules periodic meetings with the entire class to address common issues regarding curriculum, credits, registration, and other matters concerning the successful fulfillment of the degree. You are encouraged to make individual appointments to discuss issues unique to that you and review progress towards your degree.
Injury Policy & Prevention

Prevention
Take responsibility for your physical and mental health to help avoid injury. There are pro-active steps you can take to help keep yourself healthy. This takes dedication and thoughtfulness on your part.

• Arrive ahead of time to warm up before class begins. This will improve your ability to remain injury free and allow you to perform at your peak ability.
• Take time to cool down after activity.
• Drink plenty of water, eat a balanced diet, and get plenty of sleep.
• Recent research recommends avoiding mega-doses of Vitamin C as it can be poisonous to the body. Also, the body cannot flush out Vitamin A so mega-doses of this may adversely affect your health.
• Stress is a major contributor to injuries so find ways of minimizing stress.
• Cross-training is encouraged as the majority of dance injuries occur from overuse and repetitive motions. Cross-training allows the muscles to be worked in a different manner from how they are used in your daily dancing and lessens the chances of injury.

Be sensible. It is better to be safe than sorry. If you are concerned about pain you are experiencing, don’t be a hero and continue to work through. Instead, get it checked out so that you know what you are dealing with. If you don’t know, you can’t be pro-active in healing an injury, nor can your instructors help you in your recovery. It may turn out to be nothing to worry about and that is important to know as well.

Injuries
Should an injury occur, take the following steps:

1. Inform your instructor immediately and assess the gravity of the situation.
2. If you experience acute pain, swelling, spasms, or a broken bone stop dancing immediately.
3. If you see a doctor and/or a physical therapist, make sure you get a written diagnosis so your instructors can work with you on your prescribed rehabilitation plan.
4. Remember, we are teachers not doctors or physical therapists so you need to seek professional help and keep your teachers informed of your diagnosis and/or your therapist’s plan of action.
5. Keep an injury journal to track your progress. Track your pain and activity levels.
6. Fill out an observation form if you need to sit out of class.
7. If you need to sit out, ask your instructor how s/he would like you to use class time effectively. Possible options are: performing the upper body movements sitting in a chair (or lower body movements without upper body depending on the site of the injury), doing exercises recommended by your physical therapist, assisting the teacher, researching your injury and writing a paper, attending physical therapy (in extreme cases), or other activities per your instructor.
More Information

Most minor pains from overuse will disappear within a couple of days of lower impact activity and by resting on the weekend. The body needs inflammation to heal; however, minimal icing (five minutes) and a mild dose of an anti-inflammatory can ease your pain but be careful of masking the pain so that you cause further injury. Current research shows that inflammation is a necessary part of the healing process. Constant icing and taking anti-inflammatory drugs impedes the healing process as it prevents blood flow to the injured area, thus delaying recovery (Journal of Inflammation, 2008).

Acute Muscle and Tendon Tears (have these diagnosed by a doctor)

The first 72 hours are the most critical. If you keep dancing during that time, it may lead to a serious injury that could become chronic. Pain is your body’s way of telling you something is wrong. Rest for the first 72 hours. Do not stop moving altogether but do gentle movement such as walking or Pilates mat exercises. Do not over-stretch the affected area. As time goes on, you may experience the absence of pain or inflammation. This is not a sign that you are completely healed. Continue a gradual progression of increased movement, and keep in touch with your doctor and/or physical therapist.

Resources

| UHS – Suggested physician Dr. C. Daniel Hendrickson. He works in Medical Clinic 3C (734) 764-8320 and at MedSport | (734) 764-8320 www.uhs.umich.edu/use/appt_walk.html |
| MedSport – Sports medicine, orthopedic physicians, athletic trainers, and physical therapists who work with all the athletic teams on campus as well as dancers. (Note: medical insurance is needed for treatment) Recommended: Dr. Laurie Donaldson & Kristen Balfour, DPT | (734) 930-7400 med.umich.edu/medsport/ |
| Your personal doctor | Be sure to check your insurance coverage |
| Body Workers/Pilates/Gyrotonic/Yoga Recommended: Khita Whyatt | Check the Dance hallway bulletin board for practitioners |
| Dancing Smart Newsletter | www.thebodyseries.com |
| Medical Website of the Rudolf Nureyev Foundation | www.nureyev-medical.org/ |
| A Dancer's Guide to Healthy Eating – by Rebecca Dietzel | theshoeroom.ca/ |
| Brian Czajka - Kinesiology Department | (734) 647-2702 bczajka@umich.edu |

*Scientific and nutritional information courtesy of Rebecca Deitzel (National Ballet School of Canada) and Irene Dowd (Juilliard).*
Grading Policy

For all studio dance classes, both effort and progress are evaluated in a comprehensive assessment. The following criteria are considered in determining your grades in studio dance courses:

- Attendance and full participation
- Work ethic
- Observance of class etiquette (stated below)
- Fulfillment of assignments as required
- Progress/improvement in particular areas (stated below)

You are not graded on attendance alone, although attendance is crucial in all studio classes. Your grade is determined by a variety of factors, as articulated below. Individual instructors’ syllabi reinforce and further detail the particular requirements and evaluation guidelines within each course.

Definition of Grades

The following grading scale can be found on page 14 of the SMTD 2009-2010 Student Handbook.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>A+ 4.0 honor points</td>
</tr>
<tr>
<td></td>
<td>A 4.0</td>
</tr>
<tr>
<td></td>
<td>A- 3.7</td>
</tr>
<tr>
<td>Good</td>
<td>B+ 3.3</td>
</tr>
<tr>
<td></td>
<td>B 3.0</td>
</tr>
<tr>
<td></td>
<td>B- 2.7</td>
</tr>
<tr>
<td>Fair</td>
<td>C+ 2.3</td>
</tr>
<tr>
<td></td>
<td>C 2.0</td>
</tr>
<tr>
<td></td>
<td>C- 1.7</td>
</tr>
<tr>
<td>Poor</td>
<td>D+ 1.3</td>
</tr>
<tr>
<td></td>
<td>D 1.0</td>
</tr>
<tr>
<td></td>
<td>D- 0.7</td>
</tr>
<tr>
<td>Fail</td>
<td>E 0.0</td>
</tr>
</tbody>
</table>

School of Music, Theatre & Dance undergraduates are required to maintain a minimum cumulative Grade Point Average of 3.2. A student whose GPA falls below the required minimum will be placed on Probation and forfeit all scholarship support.
Classroom etiquette is to be observed in all studio classes in the following ways:

- Come properly dressed, ready for class, and on time; come early, if at all possible;
- Cultivate a strong work ethic—in other words, a belief in the value of hard and diligent work;
- If you must enter class late, come in quietly and discreetly and take your position in the back of the room if it is a technique class. If you are more than five minutes late to technique class, watch class. **Do not join in late.** Do not enter a composition class while someone is performing a study. Wait until it is completed;
- Do not talk to others while the teacher is speaking. Listen when the teacher or class members discuss class materials;
- Apply to oneself corrections and feedback given to others;
- Respect classmates’ personal space; maintain your own dance space;
- Ask before leaving the room for any reason and re-enter without disrupting the rest of the class. Open and close doors quietly;
- Finish every exercise and assignment to the best of your ability;
- Leave gum, food, drinks (except for water bottles) outside the studio, and **turn off cell phones;**
- Give your full focus to the class at hand—do not practice materials from other classes or other rehearsals;
- Put your troubles aside and focus fully on the class;
- Practice good alignment at all times;
- Put trash in its proper place;
- Inform your teacher before class of any injury you have;
- Take notes when you are sitting out;
- Don’t leave class early without an explanation;
- Maintain an open attitude. Respect your instructor’s knowledge and judgment.

Performance and progress in Technique classes will be measured in the following areas:

- Engaged participation in class;
- Ability to process, integrate information, respond to feedback and move forward;
- Improved conditioning: Increased strength, flexibility and endurance;
- Increased awareness of proper alignment and sound anatomical principles;
- Development of rhythmic skills and musicality—tempo, meter, phrasing;
- Cultivation of awareness of weightedness in movement;
- Increased awareness of use of breath;
- Development of a broad range of movement qualities and dynamics;
- Increased awareness of momentum and flow where required and with stillness, balance and effective use of tension where required;
- Ability to absorb, inhabit, and project a range of movement styles;
- Development of critical thinking through reading and written assignments that enhance experiential performance concepts;
- Cultivation of line and increased range of motion;
- Ability to coordinate and command increasingly complex movement patterns;
- Increased awareness of spatial pathways and spatial design in the body;
- Increased ability to take movement risks;
- Increased ability to project movement with clarity and focus and with a broad and nuanced expressive range.
Performance and progress in Composition and Improvisation classes will be measured in the following areas:

- Engaged participation in class;
- Increased ability to take creative risks and to depart from one’s known movement vocabulary, ability to expand one’s scope and aesthetic;
- Increased ability to manipulate raw materials with the tools of the craft, from the development of a phrase to the development of a finished study or dance work or improvisation;
- Increased awareness of a variety of choreographic and improvisational methods for generating expressive movement;
- Increased ability to process and integrate information and feedback;
- Development of observational skills as they pertain to self and others;
- Development of ability to offer constructive critical feedback;
- Ability to describe dance using the formal vocabulary of the craft;
- Increased ability to express in writing one’s creative process and to analyze the creative work of others;
- Increased freedom, immersion, and investigation within improvisational structures and exercises;
- Increased curiosity and knowledge about the history and continuum of dance making;
- Ability to develop solo, duet, trio and larger group material;
- Ability to follow-through with initial creative ideas and use the tools of the craft to create a satisfying sense of a whole;
- Ability to develop self-reflexive qualities as a dance artist;
- Ability to keep a comprehensive written record/journal of one’s own creative process;
- Ability to follow through on all assignments in a timely fashion and to perform and present one’s work with commitment and investment.

Performance and progress in Repertory classes will be measured in the following areas:

- Engaged participation in rehearsals;
- Always on time, warmed-up and ready to work;
- Commitment to the creative and/or re-staging process;
- Respect for the choreographer’s working methods;
- Ability to review material on one’s own and come to rehearsals prepared to move forward with new material;
- Awareness of the overall ensemble and of your part as a member of a larger whole;
- Ability to solve problems on one’s own where required;
- Willingness to try new things and to enter into a spirit of inquiry and creative risk-taking;
- Cultivation of improvisational skills where required;
- Ability to detail the particular style and qualities of the choreographer’s vocabulary;
- Ability to inhabit movement material with authenticity and a clear and expressive projection;
- Curiosity about the creative process, and choreographic and production elements;
- Ability to integrate feedback;
- Respect for production schedules and attendance at required stage rehearsals, photo shoots, lecture demonstrations, and company classes;
- Ability to unleash a passion and generosity of spirit within the rehearsal and performance setting;
- Development of professionalism by working diligently toward all of the above.
See the chart below, which articulates the general standards for grades for written work and presentations in academic courses.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>cogent analysis, shows command of interpretive and conceptual tasks required by assignment and course materials; ideas original, often insightful, going beyond ideas discussed in lecture and class</td>
<td>contains a convincing argument with a compelling purpose; highly responsive to the demands of the specific writing situation; sophisticated use of conventions of academic discipline and genre; anticipates the reader’s need for information, explanation, and context</td>
<td>essay controlled by clear, precise, well-defined thesis; is sophisticated in both statement and insight</td>
<td>well-chosen examples; uses persuasive reasoning to develop and support thesis consistently; uses specific quotations, aesthetic details, or citations of scholarly sources effectively; logical connections between ideas are evident</td>
<td>well-constructed paragraphs; appropriate, clear, and smooth transitions; apt arrangement of organizational elements</td>
<td>uses sophisticated sentences effectively; usually chooses words aptly; observes professional conventions of written English and manuscript format; makes very few minor or technical errors</td>
</tr>
<tr>
<td>B</td>
<td>shows a good understanding of the texts, ideas and methods of the assignment; goes beyond the obvious; may have one minor factual or conceptual inconsistency</td>
<td>addresses audience with a thoughtful argument with a clear purpose; responds directly to the demands of a specific writing situation; competent use of the conventions of academic discipline and genre; addresses the reader’s need for information, explanation, and context</td>
<td>clear, specific, arguable thesis central to the essay; may have left minor terms undefined</td>
<td>pursues explanation and proof of thesis consistently; develops a main argument with explicit major points, appropriate textual evidence, and supporting detail</td>
<td>distinct units of thought in paragraphs controlled by specific, detailed, and arguable topic sentences; clear transitions between developed, cohering, and logically arranged paragraphs</td>
<td>a few mechanical difficulties or stylistic problems; may make occasional problematic word choices or syntax errors; a few spelling or punctuation errors; usually presents quotations effectively, using appropriate format</td>
</tr>
<tr>
<td>C</td>
<td>shows an understanding of the basic ideas and information involved in the assignment; may have some factual, interpretive, or conceptual errors</td>
<td>presents adequate response to the essay prompt; pays attention to the basic elements of the writing situation; shows sufficient competence in the conventions of academic discipline and genre; signals the importance of the reader’s need for information, explanation, and context</td>
<td>general thesis or controlling idea; may not define several central terms</td>
<td>only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported; makes limited use of textual evidence; fails to integrate quotations appropriately; warrants missing</td>
<td>some awkward transitions; some brief, weakly unified or undeveloped paragraphs; arrangement may not appear entirely natural; contains extraneous information</td>
<td>frequent wordiness; unclear or awkward sentences; imprecise use of words or over-reliance on passive voice; contains rudimentary grammatical errors; makes effort to present quotations accurately</td>
</tr>
<tr>
<td>D</td>
<td>shows inadequate command of materials or has significant factual and conceptual errors; confuses some significant ideas</td>
<td>shows serious weaknesses in addressing an audience; unresponsive to the specific writing situation; poor articulation of purpose in academic writing; often states the obvious or the inappropriate</td>
<td>thesis vague or not central to argument; central terms not defined</td>
<td>frequently only narrates; digresses from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence; relies on too few or the wrong type of sources</td>
<td>simplistic, tends to narrate or merely summarize; wanders from one topic to another; illogical arrangement of ideas</td>
<td>some major grammatical or proofreading errors (subject-verb agreement, sentence fragments, word form errors, etc.); repeated inexact word choices; incorrect quotation or citation format</td>
</tr>
<tr>
<td>F</td>
<td>lacks critical understanding of lectures, readings, discussions, or assignments</td>
<td>shows severe difficulties communicating through academic writing</td>
<td>no discernible thesis</td>
<td>little or no development; may list disjointed facts or misinformation; uses no quotations or fails to cite sources or plagiarizes</td>
<td>no transitions; incoherent paragraphs; suggests poor planning or no serious revision</td>
<td>numerous major and minor grammatical errors and stylistic problems; does not meet Standard Written English requirement</td>
</tr>
</tbody>
</table>
Course Schedule & Registration

Registration Process

• **Year Advisor.** All students must see their Year Advisor before registering for courses. Your Year Advisor will help you plan a class schedule based on degree requirements and personal goals. **It is your responsibility to initiate transfer of credits, to follow up on changes in your records, and to keep your advising record up-to-date by filling out the appropriate self-advisor form, thereby monitoring fulfillment of curriculum requirements.** Degree self-advisor forms are available at the Department of Dance.

• **Schedule of Classes.** The schedule of classes is online and can be viewed through Wolverine Access. Additionally, it can be found @ www.umich.edu/~regoff/schedule. The schedule is divided by term, then by School, then by Department.

• **Overrides.** An override slip (a.k.a., Drop/Add form) signed by your Year Advisor is needed to elect courses that have entry restrictions (permission of instructor needed). The slips should be submitted to the Dance Office prior to the student’s scheduled registration date.

• **Registration.** Once the overrides have been entered, students will receive an email indicating their ability to register via Wolverine Access @ wolverineaccess.umich.edu.

Closed Courses

If a course or section you want to take is closed, normally a wait list is recorded, and it is possible to be admitted by placing your name on the list. You should check with the individual Department to ascertain their wait-list procedure. Or you can ask the course instructor to give you an electronic override before you register.

English Requirement

The English requirement must be fulfilled in order to receive a BFA. Students must take English **124 or 125** during their first year (unless they place out of Freshman English through a writing portfolio evaluation), and a **Sweetland Writing Center-approved writing class or English 225** during their Junior or Senior year, for a total of two terms of English. Transfer students who have not received a credit for Freshman Composition from their former college must submit a writing portfolio for placement and then may take English **124, 125** or **220**. Courses that fulfill the Junior-Senior writing requirement are posted on the Sweetland Writing Center website @ www.lsa.umich.edu/swc/.

Degree Audits

All students should see the School of Music, Theatre & Dance Registrar for a degree audit towards the end of their Sophomore year.

** Seniors must apply for graduation within the first two weeks of the semester in which they intend to graduate. Graduate applications are available online through Wolverine Access.**
Drop/Add
Students may drop or add courses until the end of the third week of classes in the Fall and Winter Terms and until the end of the first week of classes in a Half-Term. Between the third and sixth weeks (or second and fourth week of a half-term), students must have their requests approved by the instructor, their Year Advisor and the Associate Dean for Academic Affairs. After the sixth week (or fourth week of a half-term), no such changes will be permitted, except for medical reasons, provided that an incomplete is unacceptable to the instructor(s) of the course(s) and that a written statement is submitted to the appropriate Dean by a physician confirming that continued enrollment is not feasible (p. 15, SMTD 2009-2010 Student Handbook).

Drop/Add deadlines for the College of Literature, Science, and Arts differ from those of the School of Music, Theatre & Dance.

Late Drop/Add
If you need to drop or add a class after the third week of the term (first week for half-term) attach a written statement, drop/add form, and the School of Music, Theatre & Dance Late Drop/Add form with signatures of the instructor and Year Advisor to the appropriate Undergraduate Associate Dean. Late Drop/Add forms are available online @ www.music.umich.edu.

Dual Degrees
You may apply to a dual degree program with other units of the University at any point in your studies. However, we recommend applying before the beginning of the Junior year. Students participating in this program will have an academic advisor in both units and both degrees will be granted simultaneously upon graduation. Please refer to the School of Music, Theatre, & Dance Student Handbook for more information.

If you are not a dual degree student and decide to become one, you may petition to do so at the beginning of your Sophomore year.

Faculty Indi Numbers
Each faculty member has an ‘indi number’, which enables students to register for a course individually under the direction of the faculty member. Please refer to the front of this handbook for a listing of faculty indi numbers or see your Year Advisor or the Department Administrator for more information.

Placement
Placement of students in technique classes is decided at the sole discretion of the faculty.

Transfer Credit
All non-UM schools or programs attended must send the Department an official transcript. That transcript will be forwarded to the School of Music, Theatre & Dance Registrar. It is your responsibility to contact him/her for information about which credits are transferable.
Variations in Credit/Course Planning

- The published requirements for graduation are minimum requirements. Additional credit may be taken in any area of interest. This credit is then counted towards graduation as elective credit.
- BFA students who wish to enroll for fewer than 12 credit hours or more than 18 credit hours must obtain the permission of their Year Advisor, the Department Chair, and the Dean of Undergraduate Studies at the School of Music, Theatre & Dance. **Undergraduates who elect more than 18 credits will be billed for additional tuition by the University.**
- Under special circumstances, students may be able to use the Course Waiver or Substitution form to substitute one course for another required course, or to waive a course. They must complete the form and give it to his/her Year Advisor for signature. The advisor will present it to the faculty for their approval. If approval is received, the request will be forwarded to the School of Music, Theatre & Dance Associate Dean for Undergraduate Studies for approval. *Please note: in most cases, dance curricular requirements cannot be substituted with coursework done at other institutions or summer workshops.*
- College credits earned for courses taken elsewhere, and **awarded letter grades** (not pass/fail credits) may be accepted for transfer credit. You must see your Year Advisor to initiate transfer.
- Summer coursework taken elsewhere may be accepted for transfer credit towards your dance electives. **They cannot be substituted for curriculum requirements.**
- Transfer students are required to fulfill at least one year of studies to provide for faculty evaluation of appropriate level/year. Assessment of transfer credits will also be made at that time.

Letters of Recommendation

If you are requesting a letter of recommendation from a faculty member, you must provide the following information:

- complete address and contact information, including the name of the person to whom the letter will be addressed. If you do not have a name, specify that the letter can be addressed ‘To Whom It May Concern’
- the date the recommendation is due and whether it must be received by or postmarked that date
- website links to the organization, school or person to whom you are applying. If you do not have access to these, provide some context and background for the nature of the job, position or internship
- state why you are applying, and if you have a letter of interest or cover letter to share with the faculty member, please allow access to this. It is really helpful in crafting a customized letter. The more details faculty have the better. If there is some really compelling reason that you think this is the perfect school or position for you, articulate this clearly to the faculty member. If you haven't worked with the faculty member in a while, provide an updated résumé
- provide a stamped, addressed envelope for the faculty member to use. If you are asking for multiple letters, provide adequate stamped envelopes

Allow a month's notice if possible, at a minimum. Send a polite reminder one week before the letter is due. Follow up to see if the letter has been sent and express gratitude. If you get the interview, job or acceptance, let the faculty member know. We put a lot of time and energy in helping you succeed. We'd love to know the outcome.
Bachelor of Fine Arts Requirements

<table>
<thead>
<tr>
<th>Dance Requirements</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modern Dance</td>
<td>20</td>
</tr>
<tr>
<td>Ballet</td>
<td>12</td>
</tr>
<tr>
<td>Dance Composition</td>
<td>8</td>
</tr>
<tr>
<td>Dance &amp; Related Arts</td>
<td>2</td>
</tr>
<tr>
<td>Dance Repertory</td>
<td>8</td>
</tr>
<tr>
<td>Dance History</td>
<td>6</td>
</tr>
<tr>
<td>Dance Production</td>
<td>2</td>
</tr>
<tr>
<td>Anatomy &amp; Kinesiology for Dancers</td>
<td>3</td>
</tr>
<tr>
<td>Body Knowledge</td>
<td>2</td>
</tr>
<tr>
<td>Music for Dance</td>
<td>2</td>
</tr>
<tr>
<td>Teaching Methods</td>
<td>3</td>
</tr>
<tr>
<td>World Dance</td>
<td>3</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>2</td>
</tr>
<tr>
<td>Senior Concert</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music Requirements</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicology, Music Theory, Composition or Performance</td>
<td>minimum 6 hrs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Non-Dance Requirements</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>English 124, 125 (College Writing) or equivalent</td>
<td>4</td>
</tr>
<tr>
<td>English 225 (Academic Argumentation) or Upper Level Writing course approved by Sweetland Writing Center</td>
<td>3-4</td>
</tr>
<tr>
<td>History of Art</td>
<td>1 term</td>
</tr>
<tr>
<td>Electives</td>
<td>variable</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional Electives</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimum Non-Dance Electives</td>
<td>30</td>
</tr>
<tr>
<td>Minimum Credit Hours Required for Graduation</td>
<td>120</td>
</tr>
</tbody>
</table>

**Daily Technique Requirement**

The National Association of Schools of Dance (NASD) and UM Department of Dance require that all dance majors take a minimum of one daily technique class each semester.

**Technique Placement**

For the Mon/Wed technique classes, there are three levels for Ballet technique: Beginning, Intermediate and Advanced. At the beginning of the fall semester, all year groups will take a placement class for Ballet. For Modern technique, Freshmen are grouped together and leveled according to ability in subsequent years.
Department of Dance Undergraduate Course Listing

The Department of Dance is transitioning course numbers for the BFA curriculum; therefore, we have not included course numbers here. Please see your Year Advisor to ensure you are enrolled in the correct courses.

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adv Javanese Dance</td>
<td>2</td>
</tr>
<tr>
<td>Anatomy &amp; Kinesiology for Dancers</td>
<td>3</td>
</tr>
<tr>
<td>Ann Arbor Dance Works Repertory</td>
<td>1-2</td>
</tr>
<tr>
<td>Ann Arbor Dance Works Technique</td>
<td>1-2</td>
</tr>
<tr>
<td>Art of Dance (meets at Residential College) (cross-listed with RCHUMS)</td>
<td>3</td>
</tr>
<tr>
<td>Ballet II</td>
<td>1</td>
</tr>
<tr>
<td>Ballet III</td>
<td>1</td>
</tr>
<tr>
<td>Ballet IV</td>
<td>1</td>
</tr>
<tr>
<td>Beg Javanese Dance</td>
<td>1</td>
</tr>
<tr>
<td>Black Dance: Minstrelsy to the Present (cross-listed with CAAS)</td>
<td>3</td>
</tr>
<tr>
<td>Body Knowledge</td>
<td>2</td>
</tr>
<tr>
<td>Congolese Dance</td>
<td>1</td>
</tr>
<tr>
<td>Dance &amp; Related Arts</td>
<td>2</td>
</tr>
<tr>
<td>Dance Composition I</td>
<td>2</td>
</tr>
<tr>
<td>Dance Composition II</td>
<td>2</td>
</tr>
<tr>
<td>Dance Composition III</td>
<td>2</td>
</tr>
<tr>
<td>Dance Composition IV</td>
<td>2</td>
</tr>
<tr>
<td>Dance Production</td>
<td>2</td>
</tr>
<tr>
<td>Dance Repertory</td>
<td>1</td>
</tr>
<tr>
<td>Directed Independent Study</td>
<td>1-4</td>
</tr>
<tr>
<td>Field Experience in Dance</td>
<td>1-4</td>
</tr>
<tr>
<td>Improvisational Dance</td>
<td>2</td>
</tr>
<tr>
<td>Labs</td>
<td>1</td>
</tr>
<tr>
<td>Methods of Teaching Dance</td>
<td>3</td>
</tr>
<tr>
<td>Modern Dance Technique II</td>
<td>1</td>
</tr>
<tr>
<td>Modern Dance Technique III</td>
<td>1</td>
</tr>
<tr>
<td>Modern Dance Technique IV</td>
<td>1</td>
</tr>
<tr>
<td>Music for Dance</td>
<td>2</td>
</tr>
<tr>
<td>Origins of Jazz Dance in the Americas (cross-listed with CAAS)</td>
<td>3</td>
</tr>
<tr>
<td>Paul Taylor Summer Intensive Rep</td>
<td>1</td>
</tr>
<tr>
<td>Performance Technique in Ballet</td>
<td>1</td>
</tr>
<tr>
<td>Performance Technique in Modern Dance</td>
<td>1</td>
</tr>
<tr>
<td>Principles of Ballet</td>
<td>1</td>
</tr>
<tr>
<td>Principles of Modern Dance</td>
<td>1</td>
</tr>
<tr>
<td>Screendance (Video Dance)</td>
<td>2</td>
</tr>
<tr>
<td>Senior Concert</td>
<td>4</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>2</td>
</tr>
<tr>
<td>Special Topics/Lab</td>
<td>1</td>
</tr>
<tr>
<td>Theory &amp; Practice of Ballet</td>
<td>1</td>
</tr>
<tr>
<td>Theory &amp; Practice of Modern Dance</td>
<td>1</td>
</tr>
<tr>
<td>Topics in World Dance</td>
<td>3</td>
</tr>
<tr>
<td>University Dancers</td>
<td>1</td>
</tr>
</tbody>
</table>

Refer to the Dance Curriculum Notes section in this handbook for detailed descriptions of Direct Independent Study and Field Experience in Dance.

All courses beginning with registration for Fall 2010 all courses in the BFA curriculum will have new numbers. You will be given information comparing new with old classes. Please see your Year Advisor and/or the SMTD Registrar if you have questions.
Course Descriptions – Undergraduate

**Inclusive Courses Across All Class Levels**

**Ann Arbor Dance Works Repertory** (1-2 credit hours)
Dancers learn repertory by faculty and guest artists to be performed at the end of the course. Dancers will also design and conduct a residency in a public school setting. Dancers may be cast, by audition, in one work for one credit or two works for two credits.

**Ann Arbor Dance Works Technique** (1-2 credit hours)
This intermediate/advanced modern dance technique course, taught by dance faculty and guest artists, offers a variety of styles and trends in the field.

**Congolese Dance** (1 credit hour)
May be repeated for additional credit. Study of the traditional dances of the African Congo.

**Dance Laboratory** (1 credit hour)
May be repeated for credit. Students will have the opportunity to learn other methods and styles of dance. Courses vary each term and may range from Yoga and Somatic Practices, Partnering, Solo Performance Practices, and Master Classes by guest artists.

**Dance Repertory** (1 credit hour)
By audition only. May be repeated for additional credit. Repertory groups rehearse works by faculty and guest choreographers for the annual production of the University Dance Company at the Power Center.

**Paul Taylor Summer Intensive Repertory** (1 credit hour)
This course introduces students to Taylor repertory, as taught by guest faculty from the Paul Taylor Dance Company in residence at UM. Students will learn 2-3 repertory excerpts to be presented in public performance, supported by theory classes in Taylor history and style. Enrollment for the intensive is required through the Paul Taylor School.

**University Dancers** (1 credit hour)
By audition only. May be repeated for additional credit. Rehearsal and performance of student works.

**Freshman Courses**

**Ballet II** (1 credit hour)
An intermediate ballet course, which focuses on the basic placement concepts of transfer of weight, core-strength, solid standing leg, and the positions of the body. Proper alignment will be stressed in all of the exercises at the barre and in the centre. Centre work is designed to impart solid turning and jumping skills including en de hors and en de dans pirouettes, traveling turns, basic petit allegro and grand allegro vocabulary. Emphasis will be placed on musicality and transitions.

**Dance Composition I** (2 credit hours)
An introduction to the craft of choreography through the study of the basic elements of time, space and form.

**Dance Composition II** (2 credit hours)
Further studies of dance forms and their relationship to the other arts, and exploration of motivation and source materials.
Modern Dance Technique II (1 credit hour)
Modern Dance II provides dance technical training to the advanced intermediate dancer in one or two of the seminal training styles of the field; dancers will continue to work improvisationally and creatively, keeping their personal innovative skills active and developing.

Music for Dance (2 credit hours)
A survey of music literature, theory and rhythmic analysis as they relate to the traditions of dance performance and choreography.

Principles of Ballet (1 credit hour)
Freshman level intermediate ballet principles, including placement, center work, allegro, grand allegro and sequences across the floor.

Principles of Modern Dance (1 credit hour)
Freshman/Sophomore level intensive survey of the physical, musical and artistic principles of modern dance.

Sophomore Courses

Ballet III (1 credit hour)
An intermediate ballet course that focuses on the basic placement concepts of transfer of weight, core-strength, solid standing leg, and the positions of the body. Centre work is designed to impart solid turning and jumping skills including en de hors and en de dans pirouettes, traveling turns, basic petit allegro and grand allegro vocabulary. Emphasis will be placed on more difficult combinations of movement so that students can explore transitions, increase mental acuity to remember new and complex combinations, and to develop the ability to process information both in the brain and in the body.

Dance Composition III (2 credit hours)
Sophomore-level survey of uses of rhythm, design, dynamics and motivation, leading to the creation and performance of solo and group works with emphasis on the relationship of music to choreography.

Dance Composition IV (2 credit hours)
Further studies in the uses of rhythm, design, dynamics and motivation, leading to the creation and performance of solo and group works with emphasis on the relationship of music to choreography.

Modern Dance Technique III (1 credit hour)
Sophomore-level study of techniques, evaluating such elements as placement, phrasing, and rhythm for movement efficiency and performance range.

Music for Dance (2 credit hours)
A survey of music literature, theory and rhythmic analysis as they relate to the traditions of dance performance and choreography.

Theory and Practice of Ballet (1 credit hour)
Sophomore-level studies with a continuation of barre, center, and sequences across the floor, stressing more advanced physicality, phrasing, and range.

Theory and Practice of Modern Dance (1 credit hour)
Sophomore-level study of techniques incorporating such elements as placement, phrasing, dynamics, movement efficiency and performance range.
**Junior Courses**

**Anatomy and Kinesiology for Dancers (3 credit hours)**
For dance majors; non-majors by permission of instructor. An introduction to the skeleton and musculature of human anatomy in relation to the production of movement and dance techniques, including skeletal alignment, muscular development, and dance injury.

**Art of Dance: A Survey of Euro-American Dance History from the Renaissance to the Present (3 credit hours)**
This introductory course is a basic survey of American and European dance concentrating on nineteenth and twentieth century dance forms, including French and Russian classical ballet, American and European modern dance, African-American jazz forms, and dance on film.

**Ballet IV (1 credit hour)**
This course is a continuation of working on alignment and proper execution of technique that encompasses the following: advanced barre work, en de hors and en de dans pirouettes, finding tuning execution of basic material, self-discovery and self-correction of mistakes, awareness of other dancers, discovering value of plie and brush in petit allegro, piecing together more complicated/advanced petite allegro, use of imagery to enhance the thought process and therefore the physical execution of the movement, thoughtful application of benefits of the barre to help the center.

**Black Dance: Minstrelsy to present (3 credit hours)**
This course will focus on 20th Century vernacular and concert performance. It will examine the influences of African-American vernacular dance on 20th Century social and concert dance by identifying specific movement motifs and concepts, such as rhythm, improvisation, syncopation, balanced asymmetry and body carriage. It will bring forward the clear retention of African Culture rooted deeply in the American aesthetic, as evidenced in the work of major choreographers George Balanchine, Jerome Robbins, Martha Graham and Jack Cole.

**Body Knowledge (2 credit hours)**
This course will offer a broad overview of areas which compliment and support dance and movement training. These include: Labanotation, Laban Movement Analysis, Release Ball Work, Pilates, Alexander Technique, Ideokinesis, Bartenieff Fundamentals, and massage.

**Dance and Related Arts (2 credit hours)**
Participating student choreographers, composers, visual artists, video artists, etc, collaborate on their research and experiments to develop an evening length happening/collage/performance that is held at the end of the semester.

**Dance Production (2 credit hours)**
Technical and stagecraft information with hands-on experience producing dance performances.

**Directed Independent Study (1-4 credit hours)**
Special projects designed by students under faculty supervision.

**Field Experience in Dance (1-4 credit hours)**
Faculty supervised performing, teaching, choreographing and producing efforts in the community.
**Movement Improvisation** (2 credit hours)
An introduction to the process of spontaneous movement discovery involving solo and group movement experiences. In this course, students will explore basic improvisational concepts dealing with space, time, and energy, as well as contact improvisation, music improvisation, the use of text and authentic movement.

**Modern Dance Technique IV** (1 credit hour)
Integrates technical ability with choreographic intent, emphasizing style, musicality, phrasing and performance projection.

**Performance Technique in Modern Dance** (1 credit hour)
Advanced technique course integrating technical ability with choreographic intent and emphasizing mature style, musicality, phrasing and performance projection.

**Performance Technique in Ballet** (1 credit hour)
Complete range of traditional class components, including turns, footwork and more advanced combinations, center and across the floor.

**Screendance** (2 credit hours)
This course explores the unique challenges of capturing and creating dance for the camera. Through class screenings of film and video work, editing workshops, and hands-on experience making video dances, students learn about various historical and contemporary issues and approaches in combining dance and the moving image. Students work alone and in small collaborative groups to create their own works integrating dance and video, and, in doing so, develop their own visual style.

**Special Topics** (1 credit hour)
Survey of dance-related topics such as Labanotation, massage therapy, Alexander and Feldenkries techniques, yoga, and dance science; guest speakers.

**Topics in World Dance** (3 credit hours)
This course offers an opportunity to gain insight into the functions, aesthetics, history, and cultural context of dances within specific societies. Theatrical, religious, popular, and social dance traditions will be examined in widely varied cultures.

**Senior Courses**

**Anatomy and Kinesiology for Dancers** (3 credit hours)
An introduction to the skeleton and musculature of human anatomy in relation to the production of movement and dance techniques, including skeletal alignment, muscular development, and dance injury.

**Art of Dance: A Survey of Euro-American Dance History from the Renaissance to the Present** (3 credit hours)
This introductory course is a basic survey of American and European dance concentrating on nineteenth and twentieth century dance forms, including French and Russian classical ballet, American and European modern dance, African American jazz forms, and dance on film.
**Ballet IV** (1 credit hour)
This course is a continuation of working on alignment and proper execution of technique that encompasses the following: advanced barre work, en dehors and en dehors pirouettes, find tuning execution of basic material, self-discovery and self-correction of mistakes, awareness of other dancers, discovering value of plie and brush in petit allegro, piecing together more complicated/advanced petite allegro, use of imagery to enhance the thought process and therefore the physical execution of the movement, thoughtful application of benefits of the barre to help the center.

**Black Dance: Minstrelsy to present** (3 credit hours)
This course will focus on 20th Century vernacular and concert performance. It will examine the influences of African-American vernacular dance on 20th Century social and concert dance by identifying specific movement motifs and concepts, such as rhythm, improvisation, syncopation, balanced asymmetry and body carriage. It will bring forward the clear retention of African Culture rooted deeply in the American aesthetic, as evidenced in the work of major choreographers George Balanchine, Jerome Robbins, Martha Graham and Jack Cole.

**Body Knowledge** (2 credit hours)
This course will offer a broad overview of areas which compliment and support dance and movement training. These include: Labanotation, Laban Movement Analysis, Release Ball Work, Pilates, Alexander Technique, Ideokinesis, Bartenieff Fundamentals, and massage.

**Directed Independent Study** (1-4 credit hours)
Special projects designed by students under faculty supervision.

**Field Experience in Dance** (1-4 credit hours)
Faculty supervised performing, teaching, choreographing and producing efforts in the community.

**Methods of Teaching Dance** (3 credit hours)
Under supervision of faculty, students practice organizing and teaching material for technique class, working with non-majors.

**Modern Dance Technique IV** (1 credit hour)
Integrates technical ability with choreographic intent, emphasizing style, musicality, phrasing and performance projection.

**Movement Improvisation** (2 credit hours)
An introduction to the process of spontaneous movement discovery involving solo and group movement experiences. In this course, students will explore basic improvisational concepts dealing with space, time, and energy, as well as contact improvisation, music improvisation, the use of text and authentic movement.

**Performance Technique in Ballet** (1 credit hour)
Complete range of traditional class components, including turns, footwork and more advanced combinations, center and across the floor.

**Performance Technique in Modern Dance** (1 credit hour)
Advanced technique course integrating technical ability with choreographic intent and emphasizing mature style, musicality, phrasing and performance projection.
Screendance (2 credit hours)
This course explores the unique challenges of capturing and creating dance for the camera. Through class screenings of film and video work, editing workshops, and hands-on experience making video dances, students learn about various historical and contemporary issues and approaches in combining dance and the moving image. Students work alone and in small collaborative groups to create their own works integrating dance and video, and, in doing so, develop their own visual style.

Senior Dance Concert (4 credit hours)
Seniors dance majors only. Choreography and production of one solo and one group work for presentation in a thesis concert.

Senior Seminar (2 credit hours)
Senior dance majors only. Surveys dance management, publicity, grant writing, resume writing, job interviewing, companies and graduate schools.

Special Topics (1 credit hour)
Survey of dance-related topics such as Labanotation, massage therapy, Alexander and Feldenkries techniques, yoga, and dance science; guest speakers.

Topics in World Dance (3 credit hours)
This course offers an opportunity to gain insight into the functions, aesthetics, history, and cultural context of dances within specific societies. Theatrical, religious, popular, and social dance traditions will be examined in widely varied cultures.
Dance Curriculum Notes

Credit for Paid Activities
Students cannot receive credit for paid activities.

Ann Arbor Dance Works
Ann Arbor Dance Works is the resident professional dance company of the Department of Dance and performs annually in the spring and features resident faculty and guest choreographers. Students receive technique and repertory credit for their participation.

Paul Taylor Summer Intensive
Students may also receive technique and/or repertory credit for the UM-Paul Taylor intensive in June of each year.

Dance History
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art of Dance</td>
<td>3</td>
</tr>
<tr>
<td>Topics in World Dance</td>
<td>3</td>
</tr>
<tr>
<td>Masters of Modern Dance</td>
<td>3</td>
</tr>
<tr>
<td>Balanchine &amp; the Transformation of Am. Dance</td>
<td>3</td>
</tr>
<tr>
<td>Black Dance: Minstrelsy to the Present</td>
<td>3</td>
</tr>
<tr>
<td>(may also be used for World Dance credit)</td>
<td></td>
</tr>
</tbody>
</table>

Consult with your Year Advisor for additional Dance History course suggestions.

Directed Independent Study
The Independent Study is dedicated to use by students seeking in-depth study in areas of interest not provided by the degree curriculums. Students may not use an Independent Study for a course offered in the current degree programs.

Independent Study Forms, available at the Department of Dance, must be filled out and accompanied by a one-page typed rationale detailing the proposed activity and justifying the credit hours requested (42 hours of work equals one credit when computing the number of credit hours elected). After your Year Advisor has reviewed and signed-off the proposal, it must be presented to the Chair for approval. The completed and approved Independent Study Form serves as an override request and must be submitted to the Department Administrator.

Field Experience in Dance
The Field Experience Course is dedicated to use by students seeking credit for teaching, performing, choreographing, producing, directing and consulting outside a university setting. A student can elect a maximum of four credit hours of Field Experience during their undergraduate study.

The purpose of this course is two-fold:
1. to provide opportunities for dance majors to expand upon and utilize their movement experience; and
2. to reach out to the great body of people in the southeastern region of Michigan who are as yet unexposed to the beauty and power of dance.

Common to these objectives is the intent to broaden the concept of dance for both the dancer and the audience. The dancer goes out into the community to share dance as a tool
for educational, therapeutic, artistic, or entertainment purposes. Students can work with groups in the community who request a particular dance activity. This can be in the form of a lecture-demonstration or a request for a teacher at a day care center, elementary or secondary school for a unit or a semester. This coursework should be coordinated through the student’s Year Advisor.

**Students must complete the same form and follow the same procedures as detailed for Independent Study.**

**Freshmen Touring Company (FTC)**
Freshmen and new transfer students in the program work to produce a lecture-demonstration and performance that tours area schools in March-April. See page 3 for STMD absence policies.

**Friday Labs**
There are a variety of lab classes offered on Fridays—for example ballet, modern and Yoga—that are strongly advised for all dance majors. However, the choice of lab is up to you.

**Sophomore Review**
The Sophomore Review takes place at the end of the Sophomore year during the University examination period. It consists of performing a two-minute solo followed by a brief interview with the faculty. The purpose of the review is to provide you with an opportunity to receive constructive feedback about your accomplishments at the midway point of your degree work and clear the way for maximum advancement in the remaining two years. The solo should be a work that showcases your artistry, virtuosity, and could possibly serve as an audition solo in the future. It must be your choreography. **Studies from Comp classes are excluded.**

**Junior Review**
Students meet in conference with the full faculty at the end of their Junior year. You are expected to present a five-minute overview or vision of your plans and goals for your Senior year. The faculty will respond by suggesting modifications to strengthen your plan and various means of facilitating that plan. The student’s cumulative progress is reviewed, as are specific goals set or suggested during his/her Sophomore Review. The group discusses technical and choreographic strengths and weaknesses, maturity in performance, academic record, and citizenship and participation in the Department.

**World Dance Requirement**
Three credits are required. Students may not elect jazz or tap to fulfill their World Dance requirement.

- Black Dance: Minstrelsy to the Present
  (may also be used for Dance History credit)
- Congolese Dance (strongly recommended for one credit)
- Javanese Dance
- Topics in American Culture: “Hawaiian Music & Hula”
Suggested Music Courses for Dance Majors

Dance majors must take a minimum of six credit hours in music. You may choose from any course offered in the following areas:

- Instrumental or Vocal Performance
- Composition
- Ensembles
- Music History/Musicology
- Performing Arts Technology (PAT)
- Music Theory
- Jazz

Please note certain courses require an audition and/or instructor permission. Consult with your Year Advisor as to the appropriate level class for you.

See your Year Advisor and/or the School of Music, Theatre & Dance Registrar for any questions about courses needed to fulfill BFA music requirements. A complete listing of music courses is in the SMTD Student Handbook.
Production Policies & Performances

Production Crew Work for Department of Dance Productions
Production crew work is compulsory for all students in order to meet graduation requirements. Undergraduates must complete three terms of production work. Such work will amount to no more than 32 hours per term. The Production Director posts the assignments each term. Production crews are vital to the success of our concerts.

Production Crew Work for University Productions (UProd)
You are expected to fulfill all your assigned production responsibilities and to be prompt for rehearsals and performances. You must complete one University Productions (UProd) crew assignment before you graduate.

UProd is the presenter of School of Music, Theatre & Dance opera, dance, musical theater and drama, for performances that are held at the following venues:

- Power Center for the Performing Arts
- Arthur Miller Theater
- Lydia Mendelssohn Theater

The first crew meeting occurs the second week of Fall classes. See the Department of Dance Production Director for information.

Repertory Credit
Repertory credit is earned for participation in the University Dance Company's—by audition only—annual Power Center concert, Ann Arbor Dance Works and the Paul Taylor Summer Intensive. Students may earn only one credit per repertory work.

University Dancers
University Dancers—not to be confused with University Dance Company—is a one-credit elective course that is granted for performance in student choreography, which accumulate at least 42 hours of work. Only one credit per term is allowed, regardless of how many hours you accumulate in that term. You must complete a University Dancers form, which is valid for up to 12 months following completion of the project. Your Year Advisor awards the grade with input from the student choreographer.

Rehearsal Space
If you would like to reserve rehearsal space for a choreographic project, you must submit a request in writing to the Production Director, providing date, time and location. Reservation forms are available on the Production Schedule bulletin board and due by noon each Friday for the following week (Mon thru Sun). You should post a rehearsal cancellation immediately.
Outside Performances

Outside performances are encouraged as long as your schedule permits. In keeping with other departments in the School of Music, Theatre & Dance, if you are involved in projects outside of the Department you must:

1. notify your Year Advisor in writing within the first two weeks of the semester of the engagement, so that the concert may be included in the Department calendar and any conflicting issues with the Department (e.g., resources, scheduling) may be addressed. **Notification of Outside Performance** forms are available at the Department of Dance.
2. make every effort not to miss regularly scheduled classes and rehearsals. When organizing or producing an outside event, it is your responsibility as the choreographer to be respectful of your dancers’ schedules and prior commitments. You must adapt your schedules accordingly.
Senior Concert

The Senior Concert, undertaken in your final year, is the capstone of the four-year BFA Dance degree and should clearly demonstrate competencies in choreography, performance and production. You are expected to choreograph a group dance (7-10 minutes in length) and to choreograph and perform a solo dance (3-5 minutes in length). **Please note that the time limitations are strictly enforced; no exceptions allowed.** The BFA Concert grade will be a combination of the following:

- one-third for performance
- one-third for choreography
- one-third for production participation

The entire faculty will grade you. Please read the Senior Concert Evaluation Guidelines carefully on pages 29-31. These guidelines also serve as a means to focus your inquiry and studies from day one in the program and inform you of the necessary competencies as you progress through the curriculum. It is suggested that you refer to these pages often to cross-reference and measure your growing awareness and understanding in choreography, performance and production in the field of contemporary dance.

In order to make your Senior Concert production a creatively rich experience, the faculty have developed the following procedures:

- Submit a **Senior Concert Request form** and **choose a Faculty Mentor (FM)** who will provide feedback on the written proposal and choreography at the end of your Junior year.
- Prepare a detailed written proposal (vision statement) outlining the content of the dance to be created and submit it at the beginning of your concert semester to your FM and Production Director.
- Be prepared to collaborate with your colleagues to produce the concert. This includes such activities as preparing the concert program, press release, handling mailings, newspaper preview, newspaper review, technical space schedule, photography, video, etc.
- You may not perform in your own group work.
- Perform your solo as an independent work with a separate theme from the group work.
- **Follow and adhere to the length requirements of dance works, keeping in mind the old adage that most dances are too long.**
- The Department will contribute up to $200 per concert for publicity, programs and tickets. See the Department Administrator for information.
- Submit a copy of your final post-production self-evaluation to the Production Director and FM, due within 10 days of the final performance. Address each of the following grading criteria:
  - choreography
  - performance
  - production

Use the Senior Concert Evaluation Guidelines found on pages 29-31 to structure your evaluation. Remember to also compare and contrast your original vision statement with the final product and include an assessment of how well you met your goals.
Work-in-Progress (formerly “Showing”)

The Department Events Calendar will list the “work-in-progress” (WIP) dates for the concerts, which are held two and a half weeks before technical rehearsals, beginning the Sunday before the performance weekend. The WIPs will be held in the Betty Pease Studio Theater with students and faculty members as the audience. Students are required to obtain feedback from Dance faculty within a few days after the WIP. Choreographers must have all dancers in their cast present for the WIP.

Senior Concert Checklist

Please read this checklist carefully. You must complete all of these specified steps in the timeframe indicated in order to participate in the Senior Concert.

First Month

✓ Provide rehearsal schedule to Production Director (PD) and Faculty Mentor (FM)
✓ Provide vision statement to PD and FM
✓ Get approval for music from one of the Department’s Musical Directors
✓ Be prepared for your FM to attend one rehearsal or intensive meeting to discuss work
✓ Give first draft of press release information to PD and assign a group member to be in charge of PR

Second Month

✓ Write and distribute press release
✓ Be prepared for your FM to attend two rehearsals
✓ Check that the dances are within the recommended time limit (solo 3-5 minutes, group 7-10 minutes)
✓ Finalize content for and distribute press release
✓ Provide program information to PD and assign group member to be in charge of the program

Third Month

✓ Be prepared for your FM to attend one rehearsal before WIP
✓ Complete 90% of both solo and group work before WIP
✓ Show the work with music and multimedia at the WIP
✓ Get feedback from all faculty members

Fourth Month

✓ Set an individual design meeting with PD the week before tech rehearsal
✓ Send program, poster and tickets to printer the week before tech rehearsal
✓ Have all costumes, props, scenery, music and multimedia ready for tech rehearsal
✓ Complete a final post-production self-evaluation (Due within 10 days of the final performance)

Your FM should attend four rehearsals; it is suggested that you make arrangements at the beginning of the semester to ensure her/his attendance at your rehearsals.
Senior Concert Evaluation Guidelines

Choreography

The group and solo works created for the Senior Concert should demonstrate a firm knowledge of the craft of choreography and synthesize the intuitive creative impulse with the known craft. You do not always know what you are doing or where you are going while making a dance; sometimes you begin with a clear purpose, and then you shift gears along the way. Sometimes you begin without knowing much about how the dance will unfold. The task of the choreographer is to find the balance between unconscious and conscious intentions. By the time the choreographic process is complete, your dance should have a clear purpose, theme, intention and impact; you should know what you want to say and give to your audience. What impression, feeling, mood, do you want to offer to your audience? Is it the joy of movement… a memory, mood or emotion? Is it a character study or a description of a relationship? A story/narrative?

One-third of your grade for your Senior Concert is based upon demonstrating your competency of the choreographic skills that you have acquired in your Composition core curriculum as well as in Repertory classes, observing and analyzing the choreographic tools used by the various choreographers with whom you have worked during your four years of study. The various criteria outlined below will serve as the basis from which the faculty will evaluate your work. Here are some key questions and issues to consider in building your choreography:

Structure

• Is there a unity in the dance? The Merriam Webster Dictionary defines ‘unity’ as “a combination or ordering of parts…that constitutes a whole or promotes an undivided total effect; the resulting singleness of effect or [consistency] of style and character; a totality of related parts; an entity that is a complex or systematic whole”.
• Does the dance have a beginning, middle, and end?
• Is there a theatrical momentum and inevitability toward an ending? Is the ending strong? Remember, it is the last image the audience is left with.
• Does the form support the content? Is your dance a collage? A dream logic? A narrative? A non-linear series of images that describes a mood or concept? Is it cyclical? A theme and set of variations? ABA? Rondo? Are the transitions between phrases and sections of the dance well conceived?
• Does the title, the first window into the dance for the audience, serve the work well?

Movement Vocabulary and Choreographic Tools

• Is your movement vocabulary inventive? Have you celebrated your personal movement style effectively? Have you found ways to extend your personal movement vocabulary? Are there a variety of movement qualities displayed? Contrasting speeds? Are you able to manipulate your phrases, develop your movement motifs?
• Are the movement choices succinct, or are you chattering and including material that does not relate to this dance? To quote Chaplin and Blom in the Intimate Act of Choreography: "A dance should have no unnecessary parts; this requires not that the choreographer make all his dances short nor that he avoid all detail, but that every movement tell. Strive for a lean, elegant statement." Don’t be afraid to get rid of some of your material!!!
• Some of the most telling movement is in the subtlest gesture. You need not hit someone over the head to make an impact. Rich meanings can be embedded in the smallest details.
• “If anything at all, perfection is finally attained not when there is no longer anything to add, but when there is no longer anything to take away.” - Antoine de Saint-Exupery
• Is the use of space well designed? Is there variety in directionality, change of levels, interesting pathways?
• Have you found different ways to engage and arrange your group of dancers—in unison, in shifting solos, duets, trios, solos, quartets, etc? Is the relationship between the dancers clear and does it serve your intent?

Music, Sets, Costumes, Video, & Collaborators
• Does the choice of sound or music support, extend and deepen the meanings of the movement materials?
• How does the music address the aesthetic aims of your work? Does it "compete" with the visual imagery? Add to it? Act as a backdrop? If you are using music that is likely to be recognized, how do you rectify the connotation of the music with the overall "effect" of the dance itself? If you are working with a collaborator, are you clear about your concept and duration, as well as deadlines?
• Do the costumes, sets, makeup, lighting and props serve the style and intent of the dance?
• Have you mined the specific and unique talents of your individual dancers?
• If you have chosen to use video in your work, please consider carefully the balance between the choreographic and the visual elements. Do the video images enhance and provide a layering of imagery that serves your overall vision? Make sure that you explore early on so that you have the time to make corrections and improvements before your first tech rehearsal.

Final Thoughts
• Have you taken risks? Risks in movement? Risks in your choice of subject matter? Risks in allowing yourself not to know what the dance will be? Risks in collaboration? Risks in going into new creative territory? Be a cartographer and map/chart the “new” for yourself and for our discipline of contemporary dance.
• Chaplin and Blom offer this Tao of the choreographic process:
  o Pare down/build up
  o Eliminate irrelevancies/add pertinences
  o Simplify/elaborate
  o Focus in /expand out with an eye to detail/with an eye to the whole

Performance
For the Senior Concert, one-third of the total evaluation is based on the performer’s ability to demonstrate utmost professionalism, skill and conviction.

Qualities upon which students are evaluated are: dynamics and energy, placement, aesthetic sense, musicality, performance quality, body and spatial awareness, use of talent and development of technical skills. Strong emphasis is placed on professional attitude, motivation, interest, enthusiasm and attendance.

These qualities should be most evident in the Senior Concert. As distinguished from the component of choreography or production, “performance” identifies the performer as a medium for the communication of intention, expression and overall artistic vision. The performer is therefore the embodiment of those qualities mentioned above. As the culmination of his or her undergraduate career, the performance should represent the dancer’s level of technical achievement in relationship with interpretive power and effectiveness in front of an audience. The various ‘performance’ criteria as outlined below will serve as the basis from which the faculty will evaluate your work:
1. **Weightedness vs. lightness** (the play of gravity)
2. **Quickness vs. slowness** (skillful modulation of tempo, agility, shift of weight, directional changes)
3. **Exactitude of movement execution** (precision vs. vagueness, indistinctness, lack of definition)
4. **Visibility vs. invisibility** (projection, presentation, focus, embodiment)
5. **Multiplicity vs. one-dimensional dancing** (expressive range, play of internally vs. externally motivated movement, dynamic versatility)
6. **Musicality** (relationship to music; production of movement from the “inner ear” of the body as opposed to following externally generated cues; playing the body like a musical instrument, with appropriate dynamic markings and range and modulation of tempo, contouring of phrasing and overall shaping of entire work)
7. **Phrasing** (shaping and punctuation of durations of dancing, including breath phrase, attack, impulse, initiation and conclusion)
8. **Engagement with space** (“carving out” the space as if it were a volume; mapping the stage area, directional changes, kinesthetic awareness of paths in space and manipulation of particular areas of heightened or diminished engagement)
9. **Shaping of line** (articulation of designs—both in captured, arrested motion and in transition/motion)
10. **Interpretation of intention** (through appropriate and sophisticated use of style, aesthetic nuance, and awareness of one’s context within the field of contemporary dance and performance)

**Production**

One-third of your grade for your Senior Concert is based upon demonstrating your competency of the production skills that you have acquired in your core curriculum and crewing requirements. The various “production” criteria as outlined below will serve as the basis from which the faculty will evaluate your work:

- Completion of production crew requirement. Grade is based on attitude, timeliness and work ethic
- Attendance of Senior Concert production meetings
- Music approval from one of the Department’s Music Directors
- Completion of group production task (press release, poster, program) Grade based on work ethic, deadlines met and product outcome
- Preparedness for the departmental work-in-progress to include:
  - extent of work completed
  - music selections complete and presented with the choreography
  - multi-media completed and presented with the choreography
  - technical requirements discussed & approved by the Production Director before the WIP
- Preparedness for tech day (first Sunday)
  - music in final format
  - all costumes present and on dancers
  - all sets and props present and useable
  - all multi-media equipment and multi-media needs in final formats
  - dancers present
  - solo choreographer present at tech
- Communication with Lighting Designer and Stage Manager done in a timely and professional manner during the production week
- All technical aspects attended to during production week in a timely and professional manner
- All costumes, sets, props, multi-media equipment, music equipment, etc. struck and removed from the building on the night of the final performance
Department of Dance
Procedures for Posters & Programs

All Department of Dance posters and programs must be approved by the Production Manager and submitted to the Dance Office before being posted or printed.

Poster Design
As you design your poster, keep in mind that it must contain the following:

- School of Music, Theatre & Dance logo
- Full address, as follows:
  The University of Michigan (not “U of M”)
  Department of Dance (MUST be listed)
  Dance Building, Betty Pease Studio Theater
  1310 N. University Court
  Ann Arbor, MI 48109-2217
- For additional information: (734) 763-5460
- For directions: (734) 763-5461
- Concert title
- Times, month, dates, and year of concert
- Ticket prices (ticket template available from Production Director)
- Box office opens at 7:00PM
- The statement, “This concert is being held in partial fulfillment of the Department of Dance Bachelor of Fine Arts Degree Requirements”

Program Design
As you design your program, keep in mind that it must contain:

- School of Music, Theatre & Dance logo
- List the following:
  The University of Michigan (not “U of M”)
  Department of Dance (MUST be listed)
- Concert title
- Times, month, dates, and year of concert
- List all faculty names
- List the Graduate Student Instructors
- List the production staff (check with Production Director for list)
- Place a Friends of Dance application on the back (see Department Administrator for template)
- The statement, “This concert is being held in partial fulfillment of the Department of Dance Bachelor of Fine Arts Degree Requirements”
Student Activities & Awards

American College Dance Festival Association (ACDFA)
Each year one or two outstanding students are sponsored to present their choreography at the Regional American College Dance Festival. See page 3 for STMD absence policies.

Dance Student Assembly
Representatives from each undergraduate class comprise the membership of the Dance Student Assembly (DSA) alongside the GDSA. This committee addresses student concerns, acts as liaison between the student body and the faculty, conducts orientation sessions for auditioning students and Freshmen, and raises funds for student projects. Representatives are nominated and elected by each class. The UM campus is host to many other student organizations. You can search on the web to find some that correspond with your interests.

Departmental Merit Scholarships
Each year, the Dance faculty nominate academically and artistically outstanding dance students to receive awards and scholarships from various named donors. Current scholarships are:

- Shirley Axon Scholarship Fund
- Suzanne Butch Scholarship Fund
- Gay Delanghe Endowment Fund
- Vera Embree Memorial Scholarship Fund
- Trudy Huebner Scholarship Fund
- Gretchen Jackson Scholarship Fund (rotating SMTD award)
- Mildred McIntosh Scholarship Fund
- Vera and Julian McIntosh Scholarship Fund
- Betty Pease Scholarship Fund
- Audrey Rose Scholarship Fund
- Sharon Li Schmidt Scholarship Fund
- Joseph Wojczynski Memorial Scholarship Fund

Requests for continuation of Merit Scholarships and new applications are submitted to the Department of Dance Office at the end of February (flyers will be posted with the exact submission date). A student applying for a Department of Dance Merit Scholarship must have a **3.2 GPA or higher** to be considered. The criteria are: attendance, attentiveness and attitude in class/rehearsals, talent and facility, achievement relative to talent, performance quality, choreographic talent and progress, motivation and independent spirit, departmental service, helpfulness, and cooperation. **All recipients must participate in donor-related events and performances, whenever required.**

Student-Produced Shows Outside the Department
Occasionally students choose to produce their own shows throughout the year, in venues outside the dance building (e.g., Duderstadt Center Video Studio). **If you wish to produce an off-site show you must communicate your intentions with the faculty ahead of time so there are no conflicts with other Department productions.**

Emerging Choreographers
A student choreographed and produced performance that takes place at the end of every winter semester. All students may participate. Watch the bulletin boards for the sign-up sheet.
General Information & Campus Services

The Department of Dance Office
Office hours for the main office are 8AM – 4:30PM. The office is closed for lunch on days when administrative support is not available.

Security
Building security is an important concern for Dance students, faculty and staff. Valuables, backpacks, clothing and jewelry, tape players, radios, books, etc. are all subject to theft. Do not bring anything to the building that you can get along without. Keep valuables within eyesight or store them in your locker. It is also unwise to be in the building alone in the evening and on weekends. The Department of Public Safety (DPS) should be called (763-1131) in any case of theft or suspicious activity in the building.

For added security, the Department of Dance has a card reader system located at the main entrance to the Dance Building. This means that unless the door is unlocked during regular class times (Mon-Fri) you may access the building only by using your MCard. The locking schedule for the card reader may vary throughout the year, so be sure to check with the Department Administrator for details.

For Emergencies call the Department of Public Safety (DPS) at 911!

Locker Space
Lockers are available for Dance majors on a first-come, first-serve basis, and you must sign up for a locker number (lists are posted on the outside bathroom door). You are responsible for providing your own lock, maintaining a record of the combination, and arranging for any services required to either unlock or cut off the lock.

Basic Building Information
• Outside Doors are not to be propped open after hours!
• No smoking anywhere in the building
• No alcoholic beverages in the building
• No eating or drinking in the studios
• Street shoes of any kind are not to be worn or taken into the studios
• No items of any kind should be placed on pianos
• No roller blades are to be worn in the building
• Bicycles are not allowed in the building. Please lock your bikes on the racks provided outside.
• There is a Lost and Found bin in the Department. Non-clothing items (cell phones, IDs, jewelry, etc.) are held in the Dance Office

Student Lounge
The Student Lounge is for relaxation, eating, student meetings, auditions and as a waiting area for visitors to the Department. You are expected to clean up after yourself. There is a campus phone (for on-campus calls), a computer with Internet access, and a monitor, DVD and VHS machines.

Dancers’ Health
Please check the Department bulletin boards for more information.
Campus Services

Central Campus Recreation Building Facilities
The recreational facilities of the CCRB (adjacent to the Dance Building) are available to all UM students. You may use the track, saunas, weight equipment, gymnasium, and Olympic-size pool. Classes in aerobics, individual sports, swimming, lifesaving, and other activities are offered for a modest fee.

Counseling & Psychological Services (CAPS)
CAPS offers a variety of services aimed at helping students resolve personal difficulties and acquire the skills, attitudes, and knowledge that will enable them to take full advantage of their experiences at the University of Michigan. See them online @ www.umich.edu/~caps or call 764-8312.

Eating Disorders
A counseling group is available to students at the Center for Eating Disorders @ center4ed.org/ or call (734) 668-8585. You can also make an appointment with a registered dietician at the UHS's Nutrition Clinic at (734) 764-8325 or call the clinic for information at (734) 763-3760.

MedRehab Center/Arts Med
UM Outpatient Physical Medicine & Rehabilitation Services is available for dance-related injuries. Call for an appointment at (734) 936-7175 or 998-7667 for physical therapy. Be sure to check on your insurance coverage and specify that you are calling as an Arts Med referral.

MedSport
University Medical Center Sports Medicine Program (MedSport) is located at Domino's Farms, which includes orthopedic doctors, physical therapists, and athletic trainers experienced in dance-related injuries. For Information call (734) 930-7400.

Transportation
You have several transportation options including:
• Night Ride, a shared taxi anywhere within Ann Arbor for $5.00. Call (734) 528-5432, Mon thru Fri 11:00PM – 6:00AM and Sat/Sun 7:00PM – 7:30AM
• Ride Home, a free shared taxi on campus, seven days a week 2:00AM – 7:00AM. From Shapiro Library call (734) 663-3355. From the Duderstadt the on-site staff arrange transportation.
• Safe Walk, a free walking escort within 20 minutes walking or one mile driving distance. Call at (734) 763-9255 (763-WALK)

UM Health Service
Medical service is provided for all UM students and staff on a walk-in or appointment basis. Weekdays until 4:30 and Saturday mornings. 764-8325. Physical therapy is provided if deemed necessary by Health Services doctor.

U-Move Fitness
Located in the CCRB, offers a wide variety of group exercise (Pilates, Yoga, Cardio) and wellness classes to faculty, staff, and students of the University of Michigan and residents of Ann Arbor and surrounding communities. Schedule and class descriptions may be found @ www.umove.kines.umich.edu/
Appendix A
Class Observation Form
(Use the back if necessary)
Courtesy of Andy LeBeau and the Paul Taylor School

Name: __________________________            Date: __________________
Class: __________________________            Instructor: ________________

1. Why are you sitting out? If you are injured, what steps are you taking to heal?

2. Mention a general or individual correction and specify how it is applicable to you.

3. Do you see students responding to corrections? Are they maintaining the corrections?

4. What are you learning by watching your peers? Please be specific.

5. How is observing this class furthering your education?

6. List some specific ideas you want to work on when you are dancing again?