

**GOUCHER
COLLEGE
DANCE
DEPARTMENT
HANDBOOK**



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DANCE DEPARTMENT-MISSION STATEMENT

The Goucher College Dance Department is dedicated to a liberal arts education that prepares students both physically and intellectually for leadership in the multifaceted world of dance and related disciplines. Students develop lifetime skills for inquiry, creativity, and critical and analytical thinking.

The department's principal objectives are to guide each student in the mastery of significant areas of knowledge and skill through the study of technique, choreography, performance, aesthetics, philosophy, history, anatomy, education, psychology and anthropology. Students are asked to view human movement in relation to an ever-changing world. As they learn to observe, analyze, document, synthesize, evaluate, and integrate both theoretical and applied knowledge of dance, students gain a better understanding of self and others. The inherent value of dance as a means of communication and artistic expression is emphasized in all course offerings and discourse is valued and practiced in small classes, which allow for close interaction between faculty and students.

In undertaking this mission, the Dance Department recognizes the importance of an intensive training in dance as a performing art within a liberal arts context. Following are the major initiatives of the department:

- Intensive instruction in technique with applied anatomy and kinesiology, informal and formal concerts, guest artists' residencies in ballet and modern dance, lecture demonstration, and historical reconstruction opportunities. These opportunities develop excellent performance competencies and a base of knowledge for the interpretation and evaluation of the art form. The Department offers the study of the unique body of knowledge that is documented through dance literature and notation in relation to world history and culture. An international outlook that extends the dance experience beyond Western cultures through international study, student study exchange, and internships abroad.
- Commitment to experiential learning on and off campus as well as abroad requiring each student to apply and extend what has been learned in the classroom through internships, the capstone course, Chorégraphie Antique, and other off campus opportunities.
- Interdisciplinary approach both within the discipline of dance and other disciplines.

DANCE DEPARTMENT GOALS AND OBJECTIVES

The Dance Department supports dance as a performing art and as an academic discipline. As a department we envision students should be able to do the following upon graduation.

Majors will:

- demonstrate proficient modern and ballet technique and artistry;

- have knowledge of the history of dance;
- investigate and apply anatomical and kinesiological principles;
- be able to demonstrate knowledge of theory and philosophy through discursive and non-discursive symbols;
- experience dance as a cultural metaphor resulting in greater cultural understanding;
- develop skills of adaptability, imagination, and innovation as a means of producing original creative and scholarly work;
- develop a disciplined approach to their scholarly endeavors;
- demonstrate success in their chosen track/s of study.

GENERAL POLICIES

The Dance Department allows students to pursue the study of dance in a liberal arts curriculum, which focuses on artistic, creative, technical, historical and theoretical education. The curriculum offers strong broad-based training that can be supplemented with additional departmental and college electives.

Dance as a collaborative art requires hard work with long hours and a need for dedication. Professional training goes beyond the classroom; performances, production work and extra opportunities are vital to the development of a dance artist. Our dance curriculum provides students with a thorough technical and theoretical foundation.

Technique classes in modern dance and ballet form the core of the dance major. To gain the strength, facility, awareness, range and coordination required of a dance artist, every dance major is expected to attend technique classes daily. Steady, consistent work is essential to support a dancer's successful development. Our program is designed to promote technical and artistic versatility in preparation for the professional field. Success in this process depends upon each dancer's sustained commitment to developing the body's potential as a powerful, expressive, injury-free instrument. For this reason, every student enrolled in technique classes within the dance program is expected to attend all class sessions unless injured, sick, or excused because of a personal emergency.

Theoretical classes in history, philosophy, anatomy, dance therapy, education, dance notation, and composition allow students to gain knowledge and skill while developing analytical and observational skills. Students abilities to evaluate, integrate, and synthesize knowledge is emphasized.

DANCE FACULTY AND STAFF

We offer a close-knit artistic and intellectual community of dance students and outstanding faculty from all walks of dance life. We also bring five or more guest artists to campus every year – including dancers and choreographers from such companies as the American Ballet Theatre, the Erick Hawkins Dance Company, the New York City Ballet, Joffrey Ballet, Dance Theatre of Harlem, the Paul Taylor Dance Company, and the José Limón Company, and postmodern artists such as Doug Varone, Janice Garrett, Jennifer Archibald, Seán Curran, Sara Pearson, and Patrik Widrig to charge the atmosphere of the dance department with the energy and fresh ideas of the broader dance world.

Professors

Chrystelle Trump Bond, founding chair of the dance department (dance history, theory, philosophy, criticism, choreography, anatomy and kinesiology for dance, and Chorégraphie Antique), Amanda Thom Woodson, Associate Dean for Undergraduate Studies (Labanotation)

Associate Professors

Elizabeth Lowe Ahearn, chair, founding director of The Pilates Center at Goucher College (Pilates, ballet technique, dance composition, modern technique, pointe), Juliet Forrest (modern dance technique, dance composition, improvisation, dance anthropology)

Assistant Professors

Karissa Horowicz (ballet technique, pointe, anatomy and kinesiology), Trebién Pollard (modern dance technique, advanced composition), Rick Southerland (modern dance technique, composition, dance education)

Instructors

Eric Brew (Music Department, African drum ensemble), Amelia Riley (Pilates), Laura Gurdus Dolid (ballet technique, pointe), Katherine S. Ferguson (ballet technique, pointe), Tim Fox (ballet technique, variations/solo repertory), Linda Garofalo (ballet technique, modern dance technique, outreach seminar), Katie Morris (ballet technique), Stephanie Powell (modern dance technique)

Lecturers

Jerome Herskovitz (music for dance), Lester Holmes (jazz dance technique), Todd Mion (dance production and lighting, London ICA), Lew Schon, M.D. (orthopedic and dance science consultant), Bonnie Schulman (physical therapist), Sara Workeneh (dance therapy), other lecturers to be appointed.

Accompanists:

Modern classes: John “Zak” Fusciello, William Goffigan, Jerome Herskovitz, Alan Munshower

Ballet classes: Vera Karpushova, Saryana Lebedev, Tatyana Slonevski

1. Advising

Each first-year student is assigned a pre-major adviser who will work closely with the student to enhance inquiry, creativity, and critical and analytical thinking. Academic advising aims to help the student identify realistic academic and career goals, make connections among courses in the curriculum, integrate learning, and focus on self – awareness and self-efficacy. Through academic advising, students learn to become members of Goucher College, to think critically about their roles and responsibilities as students, and to prepare to be educated citizens of a global community. Once a student is ready to declare his or her major, he/she should make an appointment with the chair of the department. If declaring dance as a major, the student should make an appointment with Elizabeth Ahearn. If the student does not know which faculty member is the chair of the department, select the Academics link found on Goucher’s homepage to find this information. The student should take the major declaration form (available under the "Forms" link on the Advising web page) with him/her to this meeting so the chair will be able to assign an adviser. Once the proper forms are completed and declaration of major is complete, which must occur prior to the middle of the spring semester of each student’s sophomore year, the chair will assign the student a major Academic Adviser. The Academic Adviser will meet with the student on a regular basis, recommend opportunities for personal growth and academic growth, aid the student in making connections and making informed decisions about his/her needs in order to succeed at the college, interpret institutional procedures, refer the student to appropriate academic resources on campus, and help identify activities and programs on campus that reflect their advisee’s interests. Note: each student must meet with his/her Academic Adviser in order to be given authorization to register for classes.

GENERAL POLICIES FOR TECHNIQUE CLASSES

1. Dress Code for Dance Technique Classes

Ballet

Women: solid colored leotard or unitard, pink or black tights, pink ballet shoes or pointe shoes

Men: solid colored T-shirt, black tights or unitard, white or black ballet shoes

Modern

bare feet, clothing that allows instructor to see your alignment clearly, no bulky warm-ups

Jazz/Musical Theatre

jazz shoes

Chorégraphie Antique, The Dance History Ensemble

jazz shoes or ballet shoes

All Technique Classes

hair pulled away from face, no loose jewelry

2. Studio Policies

Studio floors and equipment are valuable resources and expensive to repair. Please take care of them:

- Food and drink are not permitted in the studios.
- Only dance shoes or bare feet in the studios.
- Street shoes are not allowed.
- Pianos and other instruments are to be used by Dance Department musicians only.
- The occupant who has booked the studio space is responsible for any loss or damage to the studio and equipment therein.
- Do not remove tables or chairs from studios.
- Studio doors should be locked following all evening rehearsals by the booking occupant (see After Hours Contract).

3. Tactile Cueing

Due to the nature of dance courses and rehearsals it may be necessary for the professor to use “hands on” demonstrations and corrections as an aid in teaching (for example to correct body alignment, posture, etc.). Should the student feel uncomfortable with this, the student should alert the professor to his/her concern immediately following the class and/or rehearsal. As a result, modifications in teaching style may be made.

ABSENCE POLICY

The maximum numbers of absences per semester permitted in technique classes without the grade being affected are as follows:

- Classes meeting three days per week: 3 absences
- Classes meeting two days per week: 2 absences
- Classes meeting one day per week: 1 absence

If a student exceeds his or her absences, he or she will be denied the opportunity to perform in any concert for the current or following semester. The absence policy is strictly enforced in the department for a number of reasons. The department feels that attending classes regularly is a dancer’s means for perfecting technique, and also ensures that performance quality is kept intact. It is important to ensure that one’s body, one’s instrument, is kept in a healthy physical condition. This can only be ensured by regular attendance in class. Absences in excess of the permitted number above will result in failure of the course. Some instructors will accept and credit a written observation of the class during non-participation due to injury or (non-contagious) illness. Whether students will be permitted to make up absences by taking another technique class is left to the individual discretion of the professor.

1. Late Arrivals/Early Departures

All syllabi will include a statement regarding the professor's policy for late arrivals and early departures, especially for technique classes (e.g., number of minutes after which a student must observe, rather than participate in class).

Individual instructors will determine how late arrivals/early departures will impact the student's grade.

2. Exceptions: Serious Illness or Injury

Illness:

A student who is seriously ill should not be dancing. She/he should stay at home to speed recovery and to assure that others in the class are not exposed to contagious illness.

Students who are ill should bring a medical excuse to the teacher if possible, although the department will work on the honor system so long as it is not abused.

Injury:

If injured, a dancer must take sufficient recovery time to prevent serious long-term damage to the body. This may mean temporarily suspending participation in classes or it may mean formulating a modified program of activity in class. An injured student can learn a great deal by observing class. Some instructors may require/allow observation papers from injured dancers to offset absence issues. If injured, **INFORM YOUR INSTRUCTORS**. The department also recommends injured students make an appointment with Bonnie Schulman, our on-call Physical Therapist.

3. Extended Absence Due to Illness or Injury

If a student is absent for more than the course allowed absences due to illness or injury, the faculty member will discuss the case with the student and determine whether the student should withdraw from the course or take another other course of action, such as an incomplete. Such decisions will be made on an individual basis.

If you are injured during a dance class, rehearsal or performance, please follow these steps:

1. Immediately inform instructor or faculty.
2. Apply ice, if appropriate.
(Ice is available near the old gym)
3. Get medical attention, as necessary.
4. Report the injury to Security 410-337-6111.
5. Consult instructors about treatment (i.e. recommendations for doctors or therapists).
6. Keep instructors informed of healing progress on a weekly basis.

4. Class Attendance the Week of Goucher Repertory Dance Ensemble Performances

During the week of technical/dress rehearsals, performers must attend at least one technique class per day. The student risks a potential absence if s/he does not communicate his/her intention to attend class.

The student must indicate in advance which class(es) he/she is going to miss during the week to all applicable faculties.

5. Suggested Number of Technique Classes for Majors and Performers

It is suggested that all dance majors and performers take at least two technique courses per semester (for example Dan 321 and Dan 311). Ideally, dance majors should be taking class daily. Additionally, the Dance Department requires all performers be registered for a technique class in the same idiom they are performing. For example, dancers performing on pointe must be registered for a pointe class.

PLACEMENT, PROMOTION AND DANCE MAJOR AND MINOR REVIEW

Dance courses, including performing and choreographic opportunities, are open to all students with appropriate pre-requisites. New students interested in registering for a ballet or modern technique course above the beginning level (DAN 114/DAN 120), must take a placement class either during Summer Orientation or Fall Orientation. This process allows the faculty to place students based on individual ability and ensures that students are being challenged at an appropriate level of strength, stamina, and difficulty so as to prevent any injuries. Also, the dance department is open to anyone who wishes to dance, allowing students of varying technical ability and background training to participate in classes.

The placement class consists of a ballet and modern technique class. These classes are shortened forms of regular technique classes, held simultaneously, and occur before the upperclassmen arrive. Placement results will be posted online for academic advisers so that students may register for the correct course. Students may register for any technique class at their level or lower for credit or audit.

Note that technique classes are one semester long and there is no guarantee that a student will move up to the next level of technique after one semester. It is not unusual to spend 3 or 4 semesters in one level of technique. In order to move up to the next level, students must participate in our mid-semester Class Promotion Review (see page 11).

1. Class Placement – first-years and transfers

All first-year and transfer students are required to attend dance placement classes during Orientation in either June or August. Each student will be assigned, by faculty, an appropriate level Ballet and/or Modern Dance Technique.

2. Class Promotion– current students

Class Promotion Reviews occur each semester. Students wishing to be considered for promotion to a higher level of technique must attend these reviews. If you do not attend you will remain in the same level that you were placed in for the present semester. Advancement is determined by the student's technical proficiency.

Second semester seniors, students registered in DAN 114, DAN 120, DAN 311 (or above), and DAN 321 (or above) are excused from that portion of the Class Promotion Review.

3. Dance Major and Minor Review Boards – current students

Review Boards coordinate with Class Promotion Review each semester. Review Boards are an opportunity for the faculty to evaluate the progress of declared majors and students who are interested in becoming dance majors or minors through evaluation based on performance in a ballet and modern class. Dance majors will be notified individually should the dance faculty feel as if the student is not progressing satisfactorily through the major or is at risk for not fulfilling the required technique levels of his or her chosen track of study. If the student's progress is not satisfactory, he/she will be asked to meet with their dance advisor or the chair of the department to discuss progress and for guidance toward the most suitable degree program for his/her interests, talents, and career goals.

Second semester seniors, students registered in DAN 114, DAN 120, DAN 311 (or above), and DAN 321 (or above) are excused from that portion of the Review Board process.

Suggested Class Apparel

Women:

- Pink or skin toned tights
- Footless tights
- Black or solid colored leotard
- Ballet shoes
- Hair securely fastened

Men:

- Footless tights
- Tights
- Black or White T-shirt
- Leotard or unitard
- Soft ballet shoes

Audit vs. Credit

In the Dance Department, students have the option of taking ballet, pointe, Chorégraphie Antique – The Dance History Ensemble, jazz, and modern technique classes for audit or credit. If one chooses to take a class for audit, one is required to attend class on a regular basis and abide by the absence policy as if taking the class for credit. However, if one audits

a class, one will not be required to do additional written work required of credit students and will not receive any college credits for attending class. If one chooses to take a technique class for credit, one must abide by the absence policy, complete written work as required by the instructor, and will receive college credits for the course.

Why audit a class?

Students may not repeat a technique class for credit more than once. Thus, if a student is not moved to the next level of technique at the end of the semester, he/she may choose to audit the same level of technique. Some students may also audit a class if they are taking more than one technique class already and cannot handle additional credits in their course load.

PERFORMANCE OPPORTUNITIES

Following is a sampling of the annual performance opportunities available at Goucher College Dance Department.

- Independent Concerts
- Thesis Concerts
- Chorégraphie Antique, The Dance History Ensemble
- DAN 361
- Fall and Spring Concerts – Kraushaar
- DAN 262

It is important to note that dancers must be enrolled in coursework that supports the work they are to perform in. For example, all dancers who audition for a ballet to be performed on pointe, must be registered for a pointe class.

1. Guest Artists in Residence:

Residencies with guest artists are offered five times per year. Typically each guest artist is in residence for one to two weeks. Guest artists of prominence who have set works include: William Whitener, Alan Himeline, Robert Weiss, Michael Vernon, Gabriel Masson, Rachel Berman, Kevin Iega Jeff, Thaddeus Davis, Roger C. Jeffrey, Heidi Henderson, Dermot Burke, Jessica Lang, and Larry Keigwin.

Every fall and spring several Guest Artists in Residence are brought in for one to two weeks in order to create new unique works or to restage a repertory work on the Goucher Repertory Dance Ensemble. The guest artists are responsible for holding an audition for their work, holding rehearsals for the work, and also for teaching selected technique classes while in residency. Each residency artist has a unique background and adds to the diversity of the faculty and the creative works performed by the student body.

Each guest artist has a faculty member who serves as a Rehearsal Director and helps coordinate and schedule the residency rehearsals. The Rehearsal Director is present during

the rehearsals and is responsible for learning and understanding the details of the guest artist's work, so that when the guest artist departs the faculty member can oversee additional rehearsals. Because the guest artist is only on campus for a short time, rehearsals are typically very rigorous and time consuming. Typically, rehearsals will be 3 hours per week night for approximately ten days, and about 6 hours each weekend day for two weekends depending on the guest artist. After the guest artist completes the residency, the Rehearsal Director holds weekly rehearsals to run and clean the work. While residencies can be tiring and intense, there are plenty more benefits obtained from working with guest artists. Ballet and modern residencies are scheduled separately and take place early in the semester. Rehearsals begin immediately after the guest artists' arrival on campus.

- **Meet The Artist:** The Dance Department hosts our Meet the Artists series in order to provide the opportunity for the Goucher community and Baltimore community to interact with the esteemed artists brought to our campus. Participants are given the opportunity to observe works in progress, personally meet the artist, as well as a forum to ask the artist about his/her career, artistic work and/or creative endeavors. The Dance Department hosts approximately 5 of these events each academic year.

2. Faculty Works:

Faculty also create works for the Goucher Repertory Dance Ensemble. There are usually 2 or 3 dance department faculty members who are scheduled to create works allowing Goucher dancers the opportunity to work with faculty outside of technique classes, and to experience their unique choreographic ideas in action. The chosen faculty members typically hold a collective audition, in which each member teaches a phrase or two that they plan to develop for their piece. The faculty members then choose dancers for their works based on their personal preferences and sometimes based on student availability.

Rehearsals for faculty works are most often decided upon in advance, so that no two faculty works are rehearsed at the same time. Typically, faculty work rehearsals are held on a designated day or days at the same time (Wednesday evenings for example). Auditions for faculty works occur early in the semester or during the Early Arrival program, and rehearsals begin shortly after the cast has been chosen. Faculty rehearse up to 4 hours per week.

3. Chorégraphie Antique, The Dance History Ensemble:

Students enrolled in DAN 131 or DAN 231, whether for audit or for credit, are often invited to perform during the course of each semester. Auditions are not necessary, and rehearsals take place during normal class times.

4. Student Works:

- **Dance 361**

DAN 361, "Choreography and Production", is open to advanced choreography students who have completed both a beginner composition course (260) and an intermediate two-

part composition course (261/262). DAN 361 students are given the opportunity to create their own works, and coordinate their own concert featuring their works in the Todd Studio Theatre. 361 students (usually 5 to 8 choreographers) hold a collective audition, in which one or two long phrases are taught to the students. These phrases include material from all of the choreographers' works. After learning each phrase, students are asked to perform in groups of 6 to 10 students depending on how many students come to the audition. After the audition, the choreographers choose dancers for their works.

Auditions for 361 pieces are held after residency and faculty work auditions are held, within the first two weeks of the semester. The 361 concert is traditionally held after the fall (or spring) Dance Concert, before the last week of classes. Rehearsals for student works can be sporadic, collectively adding 3 to 4 rehearsal hours per week. Rehearsals are sometimes held late at night due to student availability.

Note that the dancers who audition are not at liberty to choose which choreographers they would prefer to work with. Selection is in the hands of the choreographers only, and based on their personal preferences.

- **Senior Projects:**

If a senior has completed DAN 361 and would like to continue pursuing independent work in choreography, they have the option of creating their own work or producing their own thesis dance concert featuring either their own work or their work in collaboration with works choreographed by other seniors. Senior dance concerts can be held in the Todd Studio Theatre, a different site or venue on-campus, or at an off-campus facility. Senior projects can be time-consuming. Sometimes, more than one choreographer is involved and students may be asked to work with one or all of them. Often, dancers will learn multiple pieces for one senior concert.

Auditions for senior concerts are typically held early in the semester, around the same time as 361 concert auditions. Seniors are encouraged to hold a collective audition, much in the same way as the 361 auditions are. They are also encouraged to produce their concerts together if their chosen performance locale is in the Todd Studio Theatre.

Rehearsals for senior concerts are typically sporadic, and could take up 3 hours of rehearsal time per week (3 hours per choreographer per week are permitted). –Every senior concert is unique, and typically centers on a particular research-based theme chosen by the senior(s).

- **Dance 262**

DAN 261 (fall semester) and DAN 262 (spring semester) together make up a full year Intermediate Dance Composition course. These classes are required for the major, and are open to students who have completed Dan 260. After completing DAN 261, students enter DAN 262 in which choreographic elements and processes are continuously reviewed while students build toward creating a brief, small group piece to be held at an

informal showing during the last week of spring classes. There is no formal audition for 262 pieces, and students from the classes typically seek out dancers for their works based on availability. Rehearsals for these pieces typically begin midway through the semester (after spring break onward) and are usually held during the times at which the DAN 262 class is scheduled to meet. The 262 concerts are very informal, with simple costume, lighting, and staging elements. The concert acts as a basis for what is to come should the students choose to enroll in DAN 361.

5. Professional Outreach Seminar:

Outreach is a unique performance opportunity, and is a component of the our outreach into the community. During the Professional Outreach Seminar course (DAN 391), students of junior and senior standing research and create their own community outreach program. In the following Outreach Workshop course (DAN 392), this program is performed on a weekly basis in various elementary schools and other community settings. Understanding elementary curriculum while intertwining humor and dance proves a challenging but rewarding experience for the students enrolled in this course.

Additional Information:

The dance department does not require dance majors to perform, unless they are pursuing a performance track. It is, of course, highly encouraged. Both students and faculty appreciate the efforts of all those who come to auditions, regardless of whether they are cast or not. It is important to experience the audition process in order to prepare oneself as a dancer and professional.

If selected to perform in a work for any particular semester, the dancer must be enrolled in a technique class in the respective form of dance during that semester (whether for audit or credit), and must abide by the absence policy or else performance opportunity will be denied. If a student fails to attend regular rehearsals, or is not focused in rehearsal, the choreographer or rehearsal director has the right to excuse that student from the cast.

If selected as an understudy for a piece, one must adhere to the rules above as if cast in the work. The understudy is expected to learn the work, so that he or she may replace a cast member in the event of injury, illness, or other circumstance that would prevent that person from performing.

CONCERT INFORMATION

1. Goucher Repertory Dance Ensemble (Fall and Spring):

During each semester, the Dance Department sponsors performances by the Goucher Repertory Dance Ensemble in Kraushaar Auditorium. The Fall Dance Concert is the weekend before Thanksgiving in November, and the Spring Dance Concert is usually held at the end of April.

The Fall Dance Concert usually features the work of 3 guest artists and Goucher faculty. One week prior to the Fall and Spring Dance Concerts is a tech week, which includes setting up lighting, staging, and spacing for each of the works in the concert (completed over a weekend) and a series of nightly rehearsals (including one dress rehearsal) in which the entire concert is run from start to finish.

There is typically a Thursday, Friday, and Saturday evening performance for the fall concert. In the spring the Outreach course hosts a matinee on Thursday morning with the program geared for elementary-aged school children. The concerts are always well attended by other students, faculty, staff, parents, and sometimes members of the local community.

2. Chorégraphie Antique, The Dance History Ensemble

Dancers enrolled in DAN 131 and/or DAN 231 form Chorégraphie Antique (CA), a dance history ensemble. They perform ballroom and theatrical dances from the 15th through 20th centuries. Chrystelle Bond, who specializes in dance history, is responsible for coordinating and staging works for the company.

Performances by CA attract many people from on campus and off campus. Chorégraphie Antique often performs a lecture demonstration in May. This is a less formal presentation of the historical works. The company performs at off-campus venues such as museums, historic sites and retirement communities several times per year.

3. DAN 361 (Choreography and Production)

The advanced choreography class has a concert each semester that the class meets, which is held in Todd Studio Theatre. The back half of the studio is converted into a stage space, and risers are brought in for seating. This concert typically attracts more students from campus and their parents. Shows are usually on Friday and Saturday evening and on Sunday afternoon or evening.

The 361concerts are exclusively produced by students enrolled in DAN 361 that semester, with some faculty supervision. Technical rehearsals are less time-consuming than would be for the Fall or Spring Dance Concerts.

4. DAN 262 (Intermediate Dance Composition II)

There is one informal showing for each of the two DAN 262 classes every spring, which is the culmination of the Intermediate Dance Composition students' work and progress made in the past year. These concerts are produced exclusively by the students enrolled in DAN 262, with the instructors' supervision.

There is no formal technical component for the DAN 262 showings, and no formal advertising. The showings are open to the Goucher community, but allow for a smaller, more intimate audience.

5. Senior Thesis Concerts and Independent Study Concerts:

There are various senior concerts and independent projects presented throughout the year, in varying locations.

Senior independent works and thesis projects require faculty approval, and are monitored by a faculty advisor or thesis committee throughout the process. There are a number of possibilities, and many original concerts and unique pieces have been created throughout the years. Dance majors taking on an independent project may determine their means of evaluation, in discussion with their advisor. One of the forms of evaluation may be performance in a particular idiom or a reconstruction of a work. Additionally, students have the option to adjudicate for ACDFA during the fall semester for performances at the ACDFA Conference in the spring. It is important to remember that the faculty advisor must be kept fully informed of the choreographer(s) decision to adjudicate. Students must have completed DAN 361 to be eligible to register for a Senior Thesis or Independent Study in Choreography. Note that performance of student choreography in Kraushaar in the fall or spring is by the invitation of the faculty.

AUDITIONS

1. Auditions for the Dance Education and Performance Tracks

Current students interested in the Dance Performance or Dance Education tracks must audition in November or February by the conclusion of their second year at Goucher in order to declare their major.

2. Audition Process for Departmental Dance Concerts

Auditions for Fall and Spring concerts, as well as Independent Studies, and Thesis work will be publicized at the start of each semester. Any student registered for the appropriate dance technique class is eligible to audition.

Dancers auditioning for concerts are expected to arrive on time, ready to provide an accurate schedule of their availability for rehearsal. Participation in the audition is required for

casting; therefore dancers will need to arrange their schedules around the audition date/time. For most student auditions, dancers will be required to complete a VITA sheet. This grid outlines the dancers' personal availability for rehearsals on a weekly basis. Faculty and student choreographers use these sheets to help them decide the most convenient times for their casts to rehearse their works. A copy of this sheet is included at the end of the handbook (page 43).

Tentative production and performance week schedules are posted at the time of the audition to the right of the Pilates Apparatus Room. Unless a dancer has made special arrangements with the choreographer or artistic director in advance of the audition, he/she should not commit to performing in a concert if he/she has any conflicts with this schedule. It is important that all participants note and adhere to the following:

- All performers and understudies must be registered in a technique class in the idiom of the dance they are performing.
- Dancers and understudies absent from rehearsal without the permission of the choreographer or rehearsal director may be eliminated from the dance.
- Understudies must meet the same demands as the cast members.
- It is suggested that dancers audition for no more than three works per semester.
- Arrive 20 minutes prior to the audition, do not be late.
- Warm-up properly.
- Dress appropriately according to the audition.
- Have hair pulled back out of face or in a bun.
- Treat the audition as if it is a professional audition.
- If not dancing, stand on the side, out of the way of the other dancers.
- Be respectful of the other dancers around you.
- If cast, always consult the production schedule before making travel arrangements!
- It is the artistic decision of the Artistic Director and/or choreographer to re-cast works maintained in repertory if needed. It is expected that this process will include an audition and that understudies for the work will be considered.

3. Cast Lists and Rehearsal Schedules

Concert cast lists are posted on the production board to the right of the Pilates Apparatus Room the day after the audition. Please note that not all who audition will be cast.

Note: If your academic and work schedule is full or complicated, it is possible that you will not be cast, even though choreographers might enjoy working with you. Concert production depends on the coordination of all cast members' schedules.

Chosen cast members are required to initial next to their name specifying whether or not they accept the role in which they have been cast. Dancers should not accept the role if they are not willing to fully commit to the work.

4. Eligibility for Goucher Repertory Dance Ensemble - for credit

If a student is cast in two or more Kraushaar or independent/thesis concerts he/she may register for the Goucher Repertory Dance Ensemble. Attendance at rehearsals and consistent effort is necessary in order to receive full credit and a satisfactory grade.

GUIDELINES FOR PERFORMERS IN DEPARTMENTAL DANCE CONCERTS

The posted cast list will outline a rehearsal schedule for each piece, including the date of the first rehearsal and tentative rehearsals for the semester.

Cast members must indicate their agreement to that schedule by initialing next to their name on the cast list. Thereafter, choreographers or rehearsal directors will communicate directly with dancers. Dancers make a commitment to the choreographer at the audition. It is expected that dancers will not withdraw from a work unless due to injury or illness. Rehearsals for guest artist and faculty works will not exceed 4 hours per week. Rehearsals for student choreographers will not exceed 3 hours per week.

It is expected that dancers will:

- be registered in a technique class in the idiom they are performing;
- arrive on time, prepared to dance, warmed up, and with a positive attitude, ready to begin rehearsals on time;
- allow the choreographer the freedom to mold you into the image she/he has envisioned;
- be attentive to the choreographer's notes and work on them before the next rehearsal;
- eat right;
- get enough rest;
- attend technique class regularly;
- be present for costume fittings;
- provide appropriate makeup for application prior to each performance;
- check personal costumes and props prior to each performance;
- thank the stage manager each time he/she gives you the courtesy of letting you know how much time you have before you go on;
- keep backstage conversation to a minimum during technical rehearsals and performances.

If a dancer is ill or injured, he/she should contact the choreographer, rehearsal director and/or stage manager as soon as possible. In the case of an emergency, once the immediate concern has been addressed, the dancer should call his/her choreographer, rehearsal director, or stage manager to inform them. (All absences except emergencies must be discussed with the choreographer /rehearsal director before a rehearsal is missed.)

GUIDELINES FOR CHOREOGRAPHERS

It is expected the choreographer will:

- have the telephone number and contact information of all his/her dancers;
- arrive to rehearsals promptly;
- not schedule rehearsals during academic classes;

- be certain that all his/her dancers are regularly attending dance technique classes in the style in which they are performing;
- communicate dates and times of performances, showings, and tech rehearsals to your dancers;
- have program copy to the program assistant, Sara Thomson, in a timely manner for the Fall and Spring Concerts;
- thank dancers for their time and effort;
- communicate with your dancers, technical director and artistic director regularly;
- attend all tech runs and performances and give notes to dancers if needed.

COSTUME FITTINGS

Pre-concert costume fittings are mandatory for all performers. The rehearsal director/choreographer will inform performers when and where fittings will take place.

PRODUCTION WEEK INFORMATION

The week of performances for all departmental dance concerts includes technical and dress rehearsals. All participants are required to be in the theater every night during scheduled technical and dress rehearsals as the entire concert comes together.

1. General Protocol for all Concerts

- All dancers are required to attend one technique class per day during tech week for Kraushaar performances. The student risks a potential absence if she/he does not communicate his/her intention to attend class. The student must indicate in advance which class(es) he/she is going to miss during the week to all applicable faculties.
- All dancers are required to attend warm up classes.
- Dancers should be in partial makeup for warm up class.
- Dancers must refrain from unprofessional behavior in the backstage area. Talking backstage should be kept to a minimum.
- Dancers are not allowed to enter the house with stage makeup or costume.
- Stage properties and costumes should be treated with care. Return costumes and props to their designated areas after use.
- No jewelry, glasses, hair in face, or gum in mouth are permitted on stage unless part of the dance.
- Dancers' commitment to organizing their priorities, remembering their physical appearance, and punctuality are required at all rehearsals and performances. A 6 p.m. call means you are to arrive at the rehearsal or performance by that time and be ready to warm up.
- Dancers should refer regularly to the call board and production board.
- Dancers are required to sign in on the callboard.
- Guests are not allowed at technical rehearsals.
- Food, drinks, and smoking are prohibited in the theatre.

2. Communication and Professional Courtesy in the Theatre

Good communication and professional behavior throughout the concert process are essential for the well-being of all involved and are expected of all concert participants.

Any problem can be discussed with your choreographer, rehearsal director, or stage manager. The only way they can help you is if they know what is going on; anything you share will be held in confidence.

A concert participant not behaving in a responsible and professional manner may be excluded from the concert.

Performers are expected to:

- perform to the best of their ability;
- respect the audience;
- forego social activities which interfere with rehearsals;
- be on time;
- not leave the building until released by the choreographer or rehearsal director;
- accept the choreographers' or rehearsal director's advice in the spirit in which it is given;
- be patient and avoid temperamental outbursts;
- respect the dance and the choreographer;
- use stage properties and costumes with care;
- observe backstage courtesy.

The production board, next to the Pilates Apparatus Room, provides an important source of current information, announcements and production/rehearsal changes that may affect concert participants. Check the board daily.

3. Sample Production Week Schedule (Kraushaar)

Saturday, 5 days prior to opening

10:00am – 8:00pm Crew - Lay Dance Floor , Hang & Focus & Rig (*Kraushaar Auditorium*)

Sunday, 4 days prior to opening

Cue to Cue

11:00am Crew Call
12:00pm – 1:30pm Spacing and cue to cue 1
1:30pm – 3:00pm Spacing and cue to cue 2
... continuing in 1 ½ hour time slots until all pieces are cued

Monday, 3 days prior to opening

Onstage Rehearsals (TBA)
6:00pm Call - Cast / Crew
7:00pm Technical rehearsal

Tuesday, 2 days prior to opening

Onstage Rehearsals (TBA)
6:00pm Call - Cast / Crew
7:00pm Tech Rehearsal

Wednesday, 1 days prior to opening

Onstage Rehearsals (TBA)
3:00pm Crew Call
4:30pm Dress Rehearsal (*note time – make sure to get academic conflict forms*)

Thursday, Opening (*Fall evening/Spring matinee*)

9:00am – 10:15am Ballet / Modern Warm up
10:00am Crew Call
10:30am Crew on stage
11:00am / 7:30pm Performance (see Friday for evening call and warm up schedule)

Friday, Evening Opening

6:30pm Call - Cast / Crew
5:30pm – 6:45pm Ballet / Modern Warm up
6:45pm Crew on stage
7:30pm Performance

Saturday, Final Performance

6:30pm Call - Cast / Crew *
5:30pm – 6:45pm Ballet / Modern Warm up
6:45pm Crew on stage
7:30pm Performance

Strike All 292 students required to strike!

4. Photographs, Recording and Video Archives

Professional photographs will be taken during dress/rehearsal of all main stage concert pieces in order to record choreographic images, costume, scenic and lighting designs. These photographs are kept on file in the Dance Department. Copies can be obtained for a fee by contacting Todd Mion.

Each concert is recorded on video and archived in the dance office. All other recording of the concert is prohibited except for the following:

Choreographers may record their work upon completion of the proper release forms. Choreographers may obtain release forms from Todd Mion or their faculty advisor, if applicable. See copy of Dance Department Photograph/Video/Audio Authorization Release on page 39.

What is copyright?

Copyright is the right of an author, artist, composer or other creator of a work of authorship to control the use of his or her work by others. Protection extends to literary works, musical works, dramatic works, pantomimes and choreographic works, pictorial and graphic works, sculpture, motion pictures and other audiovisual works, sound recordings, architectural works and computer programs. Generally speaking, a copyrighted work may not be reproduced by others without the copyright owner's permission. The public display or performance of copyrighted works is similarly restricted. There are exceptions to these rules—see the college Copyright Policy referenced below—but generally the unauthorized reproduction, performance or distribution of a copyrighted work is copyright infringement and may subject the infringer to civil and criminal penalties. Therefore it is expected that students will adhere to the following practices:

- Students will not post dance photos or video on YouTube or elsewhere unless they have the right to do so.
- In order to have the right, students must either have permission from the copyright owners of all portions of the work (including the choreography, music and recording).
- Any item posted must be *completely* original and owned by the person posting.
- *All* components of the posting must be original - even the audio portion.

For more information about copyright and the specific protocols related to copyright at Goucher College, consult the college Copyright Policy, available online at www.goucher.edu/x2357.xml.

5. Tickets to Performances

Tickets to most dance department events in Kraushaar Auditorium can be purchased the week of the performance in Pearlstone Atrium or at the Kraushaar Box Office. Please plan to purchase tickets well in advance of performance dates. Tickets to other dance department performances are available either by online reservation or at the door.

Each performer receives one complimentary ticket to the Kraushaar show they are performing in.

TODD STUDIO CONCERT INFORMATION AND PROTOCOL

1. The House

- The Todd Studio holds a maximum of 100 patrons.
- A 36" aisle must be maintained on either side of the risers.
- No one may sit in or otherwise block the center aisle.
- No one may sit or stand along the "barre side" of the house.
- Only choreographers and Goucher personnel may stand in the back.
- Latecomers will only be seated at an appropriate pause in the program. If there is not one in the first 25 minutes one can be added for convenience.
- Handicapped seating is available. In the event advanced notice is not given, house management for each performance should have a plan in place for this seating.

The class or students presenting the concert will provide a House Manager who will:

- take tickets;
- oversee ushers, if any;
- seat latecomers;
- manage the door until intermission;
- enforce above protocols, if necessary.

2. **Tickets**

- 100 tickets should be printed

SHOWINGS/ADJUDICATIONS

Choreographers and their casts may adjudicate their works for performance at external venues, ACDFFA, for example. All adjudicated pieces are expected to be complete, except for minor choreographic adjustments and polishing of performances. Faculty will assess form, dynamics, use of space, movement, investigation, performance of dancers, use of sound if applicable, and the choreographer's ability to communicate the intent of the work in order to determine the overall success and appropriateness for the given venue.

1. **Open Marley:**

The Dance Department provides at least two opportunities per semester for students to show and share their work informally, with the possibility of feedback, in an informal setting. These events are open to the college community. Any and all choreographers/artists are encouraged to share their work. Scheduled Open Marley events will be posted at the beginning of the semester. Contact Linda Garofalo for more information at linda.garofalo@goucher.edu.

2. **ACDFFA - The American College Dance Festival Association**

What is it?

The American College Dance Festival Association hosts regional conferences throughout the country. The conference centers around the expansion of college/university dance education, bringing together multiple colleges and hundreds of dancers at each location. The conference lasts 4-5 days, with technique classes in many forms of dance and lectures on dance related topics offered throughout the day. Multiple adjudication concerts are also held during the conference, in which works created by the participating colleges are performed and critiqued by professional adjudicators. At the end of many conferences, the adjudicators select the strongest works from all those presented in the adjudication concerts to be performed in a special Gala Concert performance. Some conferences also have informal concerts, faculty showcases, and guest artist performers which do not include formal adjudication but nonetheless add to the performance opportunities and artistic enrichment of the experience.

How are works and participants selected to go?

Each college is permitted to bring up to two works for formal adjudication, as well as additional work(s) for the informal concert and faculty showcases if they are offered. At least one of the two works presented for adjudication must be choreographed by a student, and all performers must be students as well. In the winter, the Dance Department evaluates and critiques works whose choreographers are interested in participating in ACDF. Usually these works are from either the DAN 361 concert, a senior project, or other previous performance. The faculty members then decide on which student, along with which guest artist or faculty work(s), will be adjudicated or performed at ACDF. Traditionally, performers and choreographers of any piece selected to go to ACDF have their registration fees and per diem covered by the dance department. This policy is subject to change. Additionally, student performers and choreographers are given priority spots to attend the conference. There are usually a limited number of additional spots open to dancers who are not performing at the conference. Costs are approximately \$200 (not including food costs) but may vary depending on mode of transportation to the festival. Slots are filled first come first served.

What are the criteria for adjudication?

When the Dance Department faculty choose pieces to be performed at ACDF, they use the same form that the adjudicators use at the actual conference to evaluate works. The criteria center on excellence in choreography and performance. Select student works may be invited to be performed in Kraushaar Auditorium, and may not necessarily be the same works selected for adjudication or performance at ACDF, but may be works performed at the fall 361 concert. A copy of a sample adjudication form is included at the end of this handbook on page 40.

THE DANCE OFFICE

The office is a place of business. It is not a lounge or a location to use a computer or print papers. These services are available around campus at computer labs and the Library. There is a walk-up copier in the Lilian Welsh building, adjacent to the Todd Dance Studio that accepts Gopher Bucks on your OneCard. Please be respectful that administrative work is going on in this area and kindly wait for the program assistant to address your needs. Please also keep the area outside the office open and quiet. The dance office number is 410-337-6390.

SPACE USAGE

Studios are for the use of departmental functions only. Students are allowed use of the studios for departmental course work. Priority will be given in the following order.

1. Classes 2. Faculty and guest artist rehearsals for the department 3. Rentals 4. Student rehearsals in order of preference - 361, senior thesis, independent works, other.

Students must schedule use of the studios for rehearsal purposes with Sara Thomson in the dance office in order to be allowed to use them and they may be bumped from the space if it is needed by the department. All student choreographers must sign an After Hours Access contract (see page 41) and abide by the rules on the agreement. The agreement must also be signed by the students' faculty advisers.

DEPARTMENTAL SCHOLARSHIPS, PRIZES AND AWARDS

The Dance Department recognizes outstanding students annually with awards in three categories: talent, leadership, and scholastic achievement.

1. Talent Scholarships

- **The Fine and Performing Arts Scholarship (FPAS):** Awarded only to incoming students in the amount of \$5,000 per year. The FPAS is renewable for up to eight semesters, provided the recipient satisfies the renewal requirements. These include full-time enrollment, a semester GPA of 3.0 or higher, and continued active participation in endeavors related to the arts to the satisfaction of the department sponsoring the scholarship. The college seeks to enroll four FPAS recipients each year, one in art and art history, dance, music, and theatre. A FPAS recipient cannot also receive a Rosenberg or Wilhelm Scholarship.
- **The Rosenberg Scholarship in Dance:** Both new and returning students compete for approximately 3 such scholarships, awarded in the amount of \$7,500 for one year. Unlike the FPAS, the Rosenberg Scholarships are awarded for one year only and may be applied for annually. Dance Students receiving this scholarship do not need to major in Dance, but are expected to enroll in technique classes, maintain optimal technical progress and audition for Dance Department performances.
- **Friends of Goucher Dance:** Both new and returning students compete for these scholarships which are awarded to fulltime undergraduate students who demonstrate outstanding talent at audition. The scholarship is awarded for one year only and may be applied for annually.

2. Leadership Scholarships

- **The Gala Scholarship:** This scholarship is awarded to a fulltime, continuing, undergraduate student who demonstrates consistent hard work and dedication to dance as an art form, and who makes positive contributions to the dance department. The scholarship is awarded for one year only and may be applied for annually.

3. Student Prizes and Awards

At Convocation, the dance faculty recognizes outstanding upperclassmen and may award one of the following honors funded by the Friends of Goucher Dance:

- **Excellence in Track of Study** - This award is given to a graduating dance major who has demonstrated excellence in his or her track of study (Dance Science, Performance, Choreography, Dance History and Criticism, Dance and Theater, Dance Therapy, Dance Education, Dance Administration).

- **Outstanding Achievement in the Major** - This award is given to a graduating dance major who participated fully in every aspect of the program, earned a cumulative GPA of 3.8 or higher in the major, pursued every opportunity for growth and development, and demonstrated professional commitment to the field of dance.
- **Excellence in Leadership and Service** - This award is given to a graduating dance major who participated fully in departmental activities and has made a positive contribution to the dance department.
- **Ruth Baird Thompson '31 Award** – This award is given to the student who consistently demonstrates Scholarship, Sportsmanship, and Athleticism.

4. Student Grants

- **Friends of Goucher Dance Grants:** The Friends of Goucher Dance offers tuition, workshop, and conference grants in order to afford dance majors enrichment opportunities that might not be otherwise available to them. Applicants for the grants must demonstrate a serious intention to pursue a personal objective through their proposed experience, make contributions to the Goucher dance department through choreography, performance, presentation, and/or publications, and have need for financial assistance. Students wishing to apply for funds are required to submit their requests to the Chair of the dance department for faculty approval.

STUDY ABROAD OPPORTUNITIES

1. Full Semester Programs

- **Italy (Accademia dell'Arte in Arezzo, Italy)**
Six to seven students per year (spring term only) are eligible for this study abroad opportunity, receiving credit for ballet technique, modern technique, dance composition, and dance history, replacing courses here at Goucher College. This program is an intensive artistic experience, and is open to those at the 221/218 or above levels of dance technique only. Application and acceptance is required for this program. In addition, students will be able to qualify for language credit.
- **Ghana (University of Ghana)**
Any number of students are able to study African dance and drumming, contemporary dance, and other subject areas at the University of Ghana each semester.
- **England (Middlesex University)**
Two students per year are eligible to participate in this exchange. The focus of this program is modern. Students will select courses that will replace a variety of courses here at Goucher College.

2. Three-Week Intensive Programs (open to dancers at all levels):

- **West Africa (History, Society, and Culture in West Africa)**
Three-week intensive to Ghana, Togo, and Benin. Students will study African dance and drumming as well as explore other artistic and cultural opportunities. The course encompasses a pre-program course, an international field experience, and a post-program

course, examining social, economic, political, and cultural issues through workshops, lectures, stays with host families, and field trips. Upon return, the students will complete a research paper and service learning component in the form of a lecture-demonstration presented during Black History Month.

- **Brazil (History and Performance of Brazilian Dance) – currently on hold**
Three-week intensive to Rio de Janeiro. Students will participate in daily contemporary dance classes, receive lectures from prominent Brazilian professors and attend performances. (Students will receive 1.5 credits of technique in addition to the 4.5 credits for the course). Students must fulfill the academic pre-requisites for the course, DAN 217/220 or higher.
- **England (Dance, Theatre, and Production in the Old World) – currently on hold**
Three-week intensive to London. Students will attend various performances in theatre and dance, attend lectures and visit museums while investigating the history of dance and theatre in London as a venture point for experiencing the contemporary movement scene. Students may participate in studio dance classes, theatre workshops, and explore aspects of production technology in a diverse variety of formats and venues.
- **Scotland (The Scottish Connection: A Cultural and Artistic Immersion)**
Three-week intensive in Edinburgh and Glasgow. Students will experience daily instruction in a number of dance forms ranging from European contemporary dance to traditional Scottish dance, view and examine dance/movement theatre/events/happenings as part of the Edinburgh International Festival and Fringe Festival, as well as examine the historical, aesthetic, theoretical, philosophical, and critical issues concerning dance in the British Isles and Europe. Prerequisite: DAN 115 or higher.

THE SCHON DANCER WELLNESS CENTER

- The Schon Dancer Wellness Center is open on a regular basis for students to see our resident physical therapist, Bonnie Schulman, or to use the equipment and resources housed in the center.
- Our physical therapist visits campus for two hours every week. Students may sign up to see the physical therapist up to three times per semester free of charge. If a student requires extra attention, the student can make an appointment at Bonnie's office for further treatment. Dancers with injuries that require further treatment or dancers needing immediate attention on a day when Bonnie is not on campus, can make an appointment to be treated at her office.
- The Schon Dancer Wellness Center also houses conditioning equipment such as: Pilates equipment, physioballs, body rollers, balance boards, therabands and other various conditioning and training equipment. Students are encouraged to use the center based on their personal needs and requirements. Wellness Center hours of operation are posted in the dance department each semester.

THE PILATES CENTER AT GOUCHER COLLEGE

The Pilates Method of Body Conditioning is the art of strength, stretch and control. Legendary physical trainer Joseph H. Pilates developed this unique exercise program in the 1920's. It is a full body conditioning system designed to develop and improve strength, flexibility, posture and coordination. A series of over 500 movements engage both the mind and the body and are performed on specialized exercise apparatus designed by Joseph Pilates and supervised by certified instructors. Unlike, many training programs, Pilates works the whole body, emphasizing control, precision and concentration in both the mind and the body. The abdominal muscles, lower back and buttocks ("powerhouse") serve as the center of all movements, allowing the rest of the body to move freely. This focus on core stabilization makes one stronger from the inside out and is critical for the advancement of the student. The low impact nature of Pilates makes it ideal for injury prevention and rehabilitation. Its' six principles – concentration, control, centering, breathing, flow and precision – train the body to move efficiently with minimal impact on the body. The balance between strength and flexibility creates a healthy, vigorous and symmetrical workout for all muscle groups resulting in a leaner, more balanced, and stronger body.

Our fully equipped studios feature Gratz equipment and the Dance Department offers two courses in the Pilates Method of Body Conditioning. Additionally, any student registered in a dance class may participate in mat classes on a weekly basis free of charge. Students interested in taking an academic course in Pilates should contact Elizabeth Ahearn and students interested in taking mat classes should contact Amelia Riley.

EARLY ARRIVAL PROGRAM

This pre-semester program, featuring dance classes in ballet, pointe, modern, jazz, tap, historical dance reconstructions, capoeira, and more and brings together the pre-professional community as well as the dance enthusiasts at Goucher College. This intensive training program for all students interested in dance, beginning through advanced levels, is held in August each year. Highlighting the week is the Guest-Artist in Residence who will teach master classes as well as set a work on Goucher students to be performed by the Goucher Repertory Dance Ensemble. The Early Arrival Program provides a venue for new students to meet current students, work with faculty, move into the residence halls, and get adjusted to the college campus prior to the official start of the semester.

OFF-CAMPUS RESOURCES

1. Eating Disorder Clinics

Saint Joseph Medical Center
4th floor - Jordon Center
7620 York Road
Towson, MD 21204
Phone: (410) 427-2100

<http://www.sjmcmd.org/eatingdisorders>

Sheppard & Enoch Pratt Hospital
6501 N. Charles Street
Units B1, 2 and 3
Baltimore, MD 21204
Phone: (410) 938-5252 Fax: (410) 938-5250
http://www.sheppardpratt.org/sp_htmlcode/sp_services/sp_serv_eds.aspx

Mercy Medical Center, Eating Disorder Unit
301 Saint Paul St
Baltimore, MD 21202
Phone: (410) 332-9800

2. Local Hospitals

Greater Baltimore Medical Center (GBMC)
6701 N Charles St
Baltimore, MD
Phone: (410) 828-2000 <http://www.gbmc.org/>

Saint Joseph Medical Center
7601 Osler Dr
Towson, MD 21204
Phone: (410) 337-1000 <http://sjmcmd.org/>

Union Memorial Hospital
201 East University Parkway
Baltimore, MD 21218
(410) 554-2000
Note: Dr. Lew Schon is Director of the Foot and Ankle Services

3. Chiropractic Offices

Chad A. Blaker, D.C. and F. Keen Blaker, D.C.; *Blaker & Blaker Chiropractic*
7801 York Rd., Ste. 124
Towson, MD 21204
Phone: (410) 823-2626 Fax: (410) 823 7611

Jeffrey W. Kalkstein, D.C.; *Dr's. Adolph and Kalkstein*
28 West Pennsylvania Avenue
Towson, MD 21204
Phone: (410) 296-7700 Fax: (410) 296 7784
adolph.kalkstein.chiro@comcast.net

4. Physical Therapists

- Bonnie Schulman
Goucher College Physical Therapist
Mt. Washington Physical Therapy
1501 Sulgrave Avenue, #307
Baltimore, MD 21209
Phone: (410) 542-6878 Fax: (410)542-6928
- Amanda Greene '07, PT, DPT
NRH Regional Rehab at Dundalk
1576 Merritt Boulevard, Suite 7
Baltimore, MD 21222
Phone: [\(410\) 650-2415](tel:4106502415) ags.greene@gmail.com
- Megan Rich
Baltimore Movement Institute
Physical Therapy, Gyrotonic, Therapeutic Pilates
9492 Deereco Road
Lutherville, MD 21093
(410) 308-7182 www.meganrichpt.com
- AA Comfort
2413 York Rd
Lutherville Timonium, MD 21093
Phone: (410) 252-7256
- Howard Neels
7401 Osler Dr Suite 110
Towson, MD 21204
Phone: (410) 296-8888

5. Dance Clothing, Shoes, & Supplies

- Artistic Dance Fashions
1304 Goucher Blvd # L1
Towson, MD 21286
(410) 321-1121 artisticcostumes.com
- Gotta Dance, Dance Supply Store
9644 Belair Rd
Baltimore, MD 21236
Phone: (410) 256-1598
- Just Dance
1713 Poplar Pl
Dundalk, MD 21222
Phone: (410) 284-9499

**DANCE PLACEMENT GUIDELINES AND
GENERAL CURRICULAR SUGGESTIONS FOR
FIRST-YEAR STUDENTS**

DAN 114, 115, 217, 218, 219, 311 MODERN DANCE ELEMENTARY TO ADVANCED
TECHNIQUE LEVELS

DAN 120, 121, 220, 221, 222, 321 BALLET ELEMENTARY TO ADVANCED
TECHNIQUE LEVELS

- Advisors should review student's dance placements on **MyGoucher** (Advising tab>Placement Results>Test Results by Individual>Search by Individual Name). Register students in classes at the level for ballet and modern indicated by their posted placement. Most students take one ballet and one modern technique class per semester. If the student's credit load is high they may choose to audit one or both classes. The choice is their's to make.
- Students may take ballet and modern technique levels below their placement if the level assigned does not fit in their schedule. Students are not free to take levels above their placement. Schedule conflicts and placement should be discussed with the technique teacher(s) or the dance department chair.
- In addition to technique classes in modern and ballet, it is suggested that first-year students register for at least one of the following:
 - DAN 260 (Composition: Dance Exploration),
 - DAN 298, (Labanotation),
 - DAN 191, (Music for Dance),
 - DAN 291, (Light Design for Dance),
 - DAN 292, (Technical Application for the Stage), provided DAN 291 will be completed
 - Students placed in DAN 217 (Int. Dance Tech I: Modern), and DAN 220 (Int. Dance Tech I: Ballet), or higher (DAN 218, 221, 219, 222, 311, 321) are eligible to take DAN 260 (Composition: Dance Exploration). These courses may be taken concurrently. Students must be enrolled in at least one appropriate level technique class to register for DAN 260.
 - Only students placed in DAN 217 or DAN 220 or higher are eligible to take DAN 298 (Labanotation).
 - There are no prerequisites for DAN 191 or DAN 291.
- DAN 101, DAN 201, and DAN 302 are pointe classes.
 - Students placed in DAN 220 and higher are eligible for DAN 101 (Pointe I).
 - Students placed in DAN 221 (Int. Dance Tech II: Ballet) and higher are eligible for DAN 201 (Pointe II).
 - Students placed in DAN 222 (Int. Dance Tech II: Ballet) and DAN 321 (Adv. Ballet Tech I) and higher are eligible for DAN 302 (Pointe III).
 - Students who plan to audition to perform a ballet must be enrolled in a pointe class.
- All students are eligible for DAN 140 (Jazz Technique I) and DAN 141 (Jazz Tech II).
- All students are eligible for DAN 142 (Musical Theatre Jazz/Jazz Repertory I) and DAN 143 (Musical Theatre Jazz/Jazz Repertory II).
- All students are eligible for DAN 131 (Chorégraphie Antique) and DAN 231 (Chorégraphie Antique II).

Dance Classes Open to First-Year Students

Ballet, Modern, and Pointe
technique classes per placement

Fall
Pointe – (I, II, III) DAN 101, 201, 302
Modern – (Elementary – Advanced) DAN 114, 115, 217, 218, 219, 311
Ballet – (Elementary – Advanced) DAN 120, 121, 220, 221, 222, 321
Improvisation – DAN 104
Jazz I – DAN 140
Musical Theatre Jazz/Jazz Repertory II – DAN 143
Chorégraphie Antique I, II – DAN 131, 231
Variations/Solo Repertory – DAN 203
Partnering – DAN 204
Goucher African Dance and Drum Ensemble – DAN 146
Composition: Dance Exploration – DAN 260
Music for Dance – DAN 191
Light Design for Dance/Technical Application for the Stage – DAN 291/DAN 292
Labanotation – DAN 298
Pilates Method of Body Conditioning – DAN 102

Spring additional courses
Men's Technique – DAN 105
Jazz II – DAN 141
Musical Theatre Jazz/Jazz Repertory I – DAN 142

Goucher College Dance Major Sequence of Study

All dance majors must complete a core course of study that includes the following classes:

- Composition: Dance Exploration (DAN 260) – taken during your first year or sophomore year. Pre-requisite: skill level of DAN 217 and 220 or above
 - Intermediate Dance Composition I and II (DAN 261 and DAN 262) – Courses must be taken consecutively within one academic year. Pre-requisite: DAN 260
 - Music for Dance (DAN 191) – taken at any point during your undergraduate study
 - Light Design for Dance (DAN 291) - taken at any point during your undergraduate study
 - Technical Application for the Stage (DAN 292) – Pre-requisite: Dan 291
 - Dance History (DAN 250, 251, or 255) - taken at any point during your undergraduate study
 - Labanotation (DAN 298) – Pre-requisite: skill level of Dan 217 or 220 or above
 - Anatomy and Kinesiology for Dancers (DAN 393) – Pre-requisite: Dan 260 and junior or senior standing
 - Seminar in Dance Criticism, Theory, and Philosophy (DAN 390) – Pre-requisite: junior or senior standing
 - Internship in Dance (DAN 309) or Intensive Course Abroad (DAN 272Y) or approved dance-related international experience.
-

Performance Track

Students wishing to major in dance with a track in performance must audition for acceptance and fulfill the following requirements:

- A total of 43.5 credits within the major
- Completion of core courses listed above for the dance major
- A minimum of 12 credits of dance technique (modern, ballet, pointe, jazz, musical theatre). It is suggested that dance majors take a minimum of two technique classes per semester.
- Completion of DAN 311 and 321 for credit
- Completion of DAN 295 for credit

Dance Education Track

Students wishing to major in dance with a track in Dance Education must audition for acceptance and fulfill the following requirements:

- A total of 43.5 credits within the major
- Completion of core courses listed above for the dance major
- A minimum of 12 credits of dance technique (modern, ballet, pointe, jazz, musical theatre). It is suggested that dance majors take a minimum of two technique classes per semester.
- Completion of DAN 311 and 321 for credit
- Completion of DAN 295 for credit

Due to state requirements, in addition to the core courses listed above, the following courses are required for dance education with certification:

DAN 131 DAN 140 DAN 190 DAN 293 DAN 294 DAN 361

For the education courses required, refer to the Education Department section of the Goucher College Academic Catalogue.

Dance Administration, Choreography, Dance History and Criticism, Dance Science, Dance and Theatre, and Dance Therapy Tracks

All students wishing to major in dance with a track in Dance Administration, Choreography, Dance History and Criticism, Dance Science, Dance and Theatre, or Dance Therapy must fulfill the following requirements:

- A total of 40 credits within the major
- DAN 218 and 221 or higher for credit
- Completion of core courses listed above for the dance major
- A minimum of six credits of dance technique. It is suggested that dance majors take a minimum of two technique classes per semester.
- Six credits in one of the areas of study listed below

Please note: the courses listed below each area of study are those that the student must take beyond the core courses required for all dance majors in order to fulfill the six credits.

Dance Administration Track

Students must select six credits from the following courses:

MGT 170 MGT 270 (formerly MGT 370) MGT 375

Students wishing to pursue the Arts Administration concentration should refer to the Business Management Department for the required course of study.

Choreography Track

Students must select six credits from the following courses:

DAN 361 DAN 384 or DAN 450 in choreography

Dance History and Criticism Track

Students must select six credits from the following, excluding the dance history course taken as part of the major requirement:

DAN 131 and 231 DAN 250 DAN 251 DAN 255

ENG 203 ENG 208 PHL 201

Dance Science Track

Students must select six credits from the following courses:

BIO 104 BIO 105 BIO 210 BIO 214 BIO 260

CHEM 107 CHEM 111 and 112 CHEM 151 and 152 CHEM 341

PHY 115 PSY 114

Students wishing to pursue the biological sciences major with a concentration in dance science should refer to the Biological Sciences Department for course of study.

Dance and Theatre Track

Students must select six credits from the following courses:

THE 120 THE 140 THE 228 THE 231

Dance Therapy Track

Students must select six credits from the following courses:

DAN 296 DAN 297

Students wishing to pursue a master's degree in dance therapy after graduation should complete PSY 111, PSY 112, PSY 220, PSY 271, and a course in statistics to fulfill recommendations from the American Dance Therapy Association.

Goucher College Dance Department
Senior Thesis in Dance/Honors in Dance
DAN 450 (8 cr. 4/4 Fall and Spring of Senior Year)

Revised 4/27/11

DESCRIPTION AND PURPOSE:

The senior thesis is an opportunity for students completing a B.A. in dance to present an extensive project that reflects a cumulative knowledge of the experiences in the program's curriculum.

The senior thesis is the product of scholarly, historical, scientific, or artistic work of high academic quality. The character of the work leading to the senior thesis is expected to be more advanced than normal course work and should involve an unusually high level of initiative, independence, organization, and effort. It is used by the dance department as criteria for selecting students who are awarded honors in the major.

The senior thesis may take any one of a wide variety of forms suitable to the discipline(s) concerned. In all cases, the thesis should demonstrate excellence, originality, and dedicated effort by the student.

Senior thesis work carries eight credits and ordinarily involves two sequential courses of four semester credit hours each, directed by a faculty adviser selected by the student. The adviser and the thesis subject are ordinarily in the student's major field.

As stated in the college's thesis guidelines, in certain unusual circumstances, if it is in the best educational interest of a student, exceptions to the above guidelines may be made. In such cases, it is necessary to demonstrate the educational validity of the requested exception. It is the responsibility of the students to present their case in written form using the Petition form and to submit the Petition form with the Statement of Intent for Senior Thesis form. In addition, written consent of the thesis review board and the department chair is required in support of the thesis.

ELIGIBILITY:

Completion of a minimum of 87 semester hours of college credit

Minimum GPA of 3.50 in the dance major, and a 3.25 GPA overall

Concurrent enrollment in, or completion of, required courses in major track

TIMELINE:

Spring Semester Junior Year:

- April 1 – speak with dance adviser or department chair about eligibility, proposal process, and potential topic(s) of interest.
- Print out College's Thesis Guidelines and forms (found on Goucher's website under Records and Registration Forms)
- Assemble thesis committee (3 faculty members; one committee member must be from another academic department)

- Develop and complete thesis proposal – (Statement of Intent for Senior Thesis Form)
- Obtain committee approval and signatures
- April 15 – Submit completed, signed proposal to the Dance Department Chairperson.
- On or before the last day of spring semester, after Dance Department approval, submit thesis proposal to the Associate Dean for Undergraduate Studies.
- On or before the last day of spring semester establish on campus performance venue(s) and dates in discussion with the chair of the department, as applicable.

Summer Junior Year

- Begin preliminary research

Fall of Senior Year

- Begin work on thesis. This may be research, writing, and/or practical in nature.
- Reserve studio space for rehearsal as applicable
- Audition for dancers and begin rehearsal process as applicable
- Mid-process oral/presentation progress report

Spring of Senior Year

- Formally present thesis
- Defend thesis
- Submit copy of thesis to library



Dance Department Photograph/Video/Audio Authorization and Release

I, _____, hereby authorize the staff, employees, or agents of Goucher College (hereinafter referred to as “Goucher”) to record my likeness, voice, and/or property on a video, audio, photographic, digital, electronic, or any other medium, and to use such recordings for educational purposes and for print and electronic publicity, including but not limited to publication on the Goucher website and media releases.

I understand that my head, face, and body may appear in the recordings but that my name will not be included in the credits. I understand that the recordings are the property of Goucher College and I relinquish any rights that I may have to the recordings or to any compensation for their use.

I hereby release from liability Goucher College as well as its staff, agents, employees and students for their acts or omissions performed in connection with the taking, use and publication of these recordings.

Signature

Date

Adjudicator's Evaluation Form

Title of Dance _____

Name of Choreographer _____

1. Choreographic Elements:

A. Overall form	5	4	3	2	1
B. Movement invention	5	4	3	2	1
C. Use of space	5	4	3	2	1
D. Use of rhythmic and timing factors	5	4	3	2	1
E. Use of dynamics	5	4	3	2	1
F. Consistency of style	5	4	3	2	1
G. Music/sound/silence in relation to dance	5	4	3	2	1

2. Performance:

A. Execution – technical proficiency	5	4	3	2	1
B. Projection	5	4	3	2	1
C. Ensemble awareness	5	4	3	2	1
D. Commitment	5	4	3	2	1

3. Production Elements:

A. Costumes	5	4	3	2	1
B. Props/sets	5	4	3	2	1

4. General:

A. Concept	5	4	3	2	1
B. Invention	5	4	3	2	1
C. Impact	5	4	3	2	1
D. Clarity of intent	5	4	3	2	1

AFTER HOURS ACCESS CONTRACT

As a condition of being granted after-hours access to Goucher College facilities (dance studios), students must agree to comply with the following policies:

DO NOT LET ANYONE ELSE USE YOUR CARD

If your OneCard has been programmed to allow access to portions of the campus after hours, you are the only person who may use the card for such purpose. You are responsible for all after-hour entries made with your card so you should not give your card to anyone else to use.

DO NOT LET ANYONE ELSE ENTER THE BUILDING

It is understood that only those students in your dance cast are to be admitted to the building after hours. If somebody else is entering a facility after hours at the same time you are, they must enter using their own card. This may seem impolite, but it protects you in the event that somebody enters with your permission and causes damage to the facility. This rule is also for your own safety. *You should never, under any circumstances, prop the doors open to allow someone to enter later or allow a person that you do not know to enter the building after hours.*

WORK WITH A PARTNER

For your safety and security at least one other cast member should be present with you at all times.

OBEY THE RULES

You agree that you will comply with all laws, rules, policies and instructions relating to the use of the building and equipment or property within it, including any conditions placed on your use by the authorizing faculty member, stated below, and that you will use the facility only for the purpose for which your access was authorized. *You must also familiarize yourself with emergency procedures.*

Location for which I am seeking access: Todd Dance Studio (room 104), Lilian Welsh Studio (room 101), New Studio (room 162), Eisner Dance Studio

Purpose for which I am seeking access: Dance rehearsals

Special conditions of access: Lights should be turned off and studio space must be secured after each rehearsal. Sound equipment must be supplied as dance department equipment is not available for use without a faculty or staff member being present. Studio space must be left in the same or better condition as it is found. No props or other items should be left in the studio. If studio equipment is unplugged for your rehearsal it should be plugged in before leaving the space.

Authorizing faculty member _____ Signature _____

I UNDERSTAND THAT IF I BREACH ANY OF THE CONDITIONS ABOVE, MY AFTER HOURS ACCESS PRIVILEGES WILL BE REVOKED.

Student _____ Signature _____

Date: _____

(This document is valid for the balance of the semester in which it is signed, unless revoked earlier.)

DANCERS VITA SHEET

Audition # _____

Name _____

Telephone _____

Email address _____

Dance classes you are currently enrolled in:

Number of works: _____

Auditioning for: (please check)

Early Arrival Residency _____ Faculty works _____ Todd 361 _____

Modern residency _____ Ballet residency _____ Student works _____

SCHEDULE:

PLEASE BLOCK OUT UNAVAILABLE TIMES

	MON	TUES	WED	THURS	FRI	SAT	SUN
8:00							
a.m.							
9:00							
10:00							
11:00							
12:00							
p.m.							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							
10:00							

** PLEASE INDICATE ANY OTHER CONFLICTS OR THINGS YOU THINK THE CHOREOGRAPHER SHOULD KNOW ABOUT ON THE BACK OF THIS FORM.

Revised 3/9/12