



**Department of Dance  
Handbook  
2020-21**

## DANCE CURRICULUM FOR FRESHMEN

All Freshman Dance Majors in the Anderson University School of Music, Theatre and Dance (SMTD) must complete the Freshman Curriculum (FC). One of five majors must be selected after being accepted to the dance division through audition. A "Declaration of Major" form must then be filled out and submitted to the Registrar's Office in Decker Hall. Level of ability in each discipline will be recorded at the program division audition, with the highest standard being that of Dance Performance major. Most dance majors start at the 2000 level.

The Freshman Curriculum in dance consists of the following courses (totaling 6 hours):

4 hours (2 each semester) of core technique classes from:

- Modern Technique DANC 1220, 2220, 3220, 4220
- Jazz Technique DANC 1320, 2320, 3320, 4320
- Ballet Technique DANC 1420, 2420, 3420, 4420

1 hour from DANC 1580 Dance Improvisation (Fall Semester)

1 hour from DANC 1590 Dance Composition (Spring Semester)

Every SMTD dance major must pass the FC (with grades of C- or better) by the end of their fourth semester (end of sophomore year) in order to continue in the major.

- The FC courses may be attempted only twice.
- Withdrawal from a FC course counts as one attempt to pass the course.
- Transfer students must take examinations (auditions) to determine class placement in dance FC courses, and must pass the FC with grades of C- or better by the end of their second semester at AU in order to continue in the major or minor.
- Students who wish to begin a major in dance after completing their fourth semester of college study must audition for the program, be accepted as a major, and complete the FC with grades of C- or better on the first attempt.
- Students who wish to retake a course in the FC after their fourth semester of college study must petition the Dean of the School of Music, Theatre, and Dance in writing for permission to do so.

## DANC: AUGUST

All dance majors are required to be on campus approximately a week early for DANC: AUGust (formerly known as *Early Return*). These few days before the start of the fall semester allow dancers to audition for our SID professional guest choreographer, take a variety of technique classes to get back in shape, rehearse for FID works, reconnect with faculty and instructors, and catch up with dance friends while getting to know the new freshman dance majors. During DANC: AUGust you will move into the dorms early, have time to socialize after long days of dancing, and participate in planned events like Ice Breakers, swimming, Game/Movie/Pizza night, etc... Dance minors do not need to attend DANC: August.

## UPPER DIVISION PERFORMANCE EVALUATION

ALL dance majors must complete an Upper Division Performance Evaluation (UDPE) at the end of their third full semester, i.e. fall or spring semester sophomore year *or* 1st or 2nd transfer student year (depending upon transferred credits). The UDPE is a useful determination of which track a dance major should pursue. Students who want to be but are not Dance Performance Majors may audition for this track at this time.

Minors must only complete the UDPE if they wish to take level III or level IV technique courses. They are preceded by a scheduled discussion with the dance faculty during DANC: August. It is during the UDPE in which a student will either be;

1.) Granted official major standing.

- 2.) Denied official major standing (i.e. given a Provisional Pass which permits students to retake all or part of the UDPE the following semester.)
- 3.) Be asked to move to a different major within the dance program (after two attempts at UDPE), or
- 4.) Be asked to consider seeking an alternative major outside the dance program.

Students may appeal their UDPE assessment by submitting a letter of appeal to the Dean of the School of Music, Theatre and Dance in which they will outline their arguments to maintain Major standing. NOTE: Dance Performance, Pedagogy, and Complementary majors will have their UDPE at the end of their third semester and Dance Business and Science majors at the end of their fourth semester.

## UDPE EXPECTATIONS

DANCE PERFORMANCE UDPE (at the end of the third semester):

- Suitably advanced ballet technique for a Dance Performance major, as demonstrated in the designated ballet sequence given to students between the beginning of the semester and the end of mid-term of the semester.
- A prepared classical ballet solo of the student's choice. Women en pointe, men in tights. May choose any known solo in the standard ballet repertoire which displays reasonable technical competency.
- A modern sequence given at the time of evaluation (sight read)
- A prepared dance solo choreographed by the candidate of 1 ½ to 2 minutes which demonstrates the candidates' technique, focus, aesthetic, and implements the choreographic tools of their choice.
- A question/answer as needed between the candidate and the faculty panel at the time of their UDPE.

DANCE PEDAGOGY UDPE (at the end of the third semester):

- Suitably advanced ballet technique for a Dance Pedagogy major, as demonstrated in the designated ballet sequence given to students between the beginning of the semester and the end of mid-term of the semester.
- A modern sequence given at the time of evaluation (sight read)
- A prepared dance solo choreographed by the candidate of 1 ½ to 2 minutes which demonstrates the candidates' technique, focus, aesthetic, and implements the choreographic tools of their choice.
- A question/answer as needed between the candidate and the faculty panel at the time of their UDPE.

DANCE BUSINESS UDPE (at the end of the fourth semester):

- Suitably advanced ballet technique for a Dance Business major, as demonstrated in the designated ballet sequence given to students between the beginning of the semester and the end of mid-term of the semester.
- A modern sequence given at the time of evaluation (sight read)
- A 10 minute presentation on a dance business topic.
- A question/answer as needed between the candidate and the faculty panel at the time of their UDPE.

DANCE SCIENCE UDPE (at the end of the fourth semester):

- Suitably advanced ballet technique for a Dance Science major, as demonstrated in the designated ballet sequence given to students between the beginning of the semester and the end of mid-term of the semester.
- A modern sequence given at the time of evaluation (sight read)
- A 10 minute presentation on a dance science topic.
- A question/answer as needed between the candidate and the faculty panel at the time of their UDPE.

DANCE COMPLEMENTARY UDPE (at the end of the third semester):

- Suitably advanced ballet technique for a Dance Complementary major, as demonstrated in the designated ballet sequence given to students between the beginning of the semester and the end of mid-term of the semester.
- A modern sequence given at the time of evaluation (sight read)
- A question/answer as needed between the candidate and the faculty panel at the time of their UDPE.
- **NOTE:** These standards are aimed at ensuring each student has the academic and physical ability to acquire competency in whatever level of dance style they are pursuing. These technical standards are required for

admission and must be maintained throughout a student's progress through the dance program. In the event that a matriculated student is unable to fulfill these technical standards, with or without reasonable accommodations, then the student may be counseled to pursue alternate careers or majors.

## DANCE PROGRAM POLICIES

### GENERAL CLASS PROCEDURES

Please show respect to your teachers, peers and facilities. Politeness and common courtesy is expected from everyone at all times. Keep the hallways and studios tidy and if you see a mess, clean it up. Wear appropriate attire (see Dress Code Policy below). Above all, treat others as you wish to be treated.

- Arrive to class on time, fully dressed and ready to dance. Technique classes will begin at the scheduled time. Students entering the class late must ask permission from the instructor to enter. The Instructor may or may not grant you entry, mark you absent, or ignore your tardiness.
- Be attentive and quiet while instruction is taking place.
- Students are expected to fully complete each combination, beginning to end, without stopping. Starting and stopping in an exercise/combination are bad habits and potentially dangerous for those around you.
- Remain in the studio once class has started and leave only in cases of a personal injury or need to use the restroom (with the instructor's permission.)
- No food or drinks, except water in capped containers, may be brought into the studio.
- Enter the studio in your dance/warm-up clothes. Street clothes and street shoes must be removed and left in the student lockers (Dance Annex) or the "cubbies" (KWC). Do not leave any valuables in the restrooms or in the hallways.
- Your ability to both accept corrections, as well as make the necessary adjustments on behalf of them is a major part of your career as a dancer and/or member of the performing arts community. Therefore, your ability to grow and mature in technique, confidence, vocabulary, and performance will factor into your grade.
- Participation includes but is not limited to: dancing full out the entire class, working to push your physical limitations, developing grit and determination to positively progress in dancing each day thereby improving stamina, strength and technique.

### ACCESSIBILITY AND ACCOMODATIONS

If you anticipate or experience physical or academic barriers based on disability, you are encouraged to contact the Director of Disability Services for Students (Kissinger Academic Center for Excellence, Nicholson Library; 765-641-4223). To receive reasonable accommodations, you must contact Disability Services for Students, provide documentation, and request accommodations. You should also notify your course instructor during the first week of classes. **Important:** If you have any special accessibility needs (i.e. use of screen reading software, captioning, etc.), please notify your professor and the Director of Disability Services for Students (Kissinger Academic Center for Excellence, Nicholson Library; 765-641-4223) as soon as possible.

### FALL 2020 COVID-19 STATEMENT

As a member of the AU community, we acknowledge our covenant to protect and care for each other by embracing the following measures in this class: wearing a facial covering, maintaining 6' physical distance from others, practicing good respiratory hygiene, and using hand hygiene.

\*Special instructions for this class:

- Everyone must wear a mask indoors, and outdoors also when social distancing is not possible.
- Wash hands frequently. Sanitizer is also provided around campus in a variety of locations.
- Cough or sneeze into your elbow to protect others from the explosive propulsion of germs.

- Enter and exit classroom one at a time maintaining social distance with each other.
- Sit apart from each other making sure to social distance.
- Listen intently and be respectful of all people in and out of the classroom.

## **SPECIAL COVID-19 ATTENDANCE POLICY FOR FALL 2020**

**STANDARD Absence Policy:** Covers non-COVID-related absences.

- Standard: 3 absences and 2 personal days
- Standard Additional: For non-COVID-related absences beyond the standard allotted, students should expect a reduction in overall grade based on syllabus guidelines.

**COVID-19 Absence Policy:** It is our intent as a department to offer a measure of grace during the COVID pandemic. That said, any absences beyond the standard allotted need to be COVID related.

- COVID Tier 1: Standard allotted plus 1 week worth of class. Additional make up work may be offered at the teacher's discretion.
- COVID Tier 2: An additional week of absences permitted (so 3 weeks total) with extensive required out of class make up work.
- Absences beyond COVID Tier 2 would result in a strong recommendation for medical withdrawal.

## **ATTENDANCE POLICY (STANDARD NON-COVID YEARS)**

For **technique classes**, you are allowed 2 (two) absences per semester, regardless of how often that class meets each week. When you are absent from a technique class, you miss out on valuable training that can affect your improvement and make you vulnerable to injury. Some instructors *may allow* you one additional "personal day" (a day meant to combat personal fatigue, illness and/or personal issues). During a "personal day" you may be asked to take notes on the class, or complete a task or assignment of the instructor's choosing. You are responsible for turning in those notes or completed assignment immediately following the class conclusion. If you sleep, work on other classes, leave the studio, etc. it counts as an absence and you have used up your 'personal day' allowance. Excused absences are at the discretion of the instructor based on severe or extreme situations such a death in the family or medical emergency.

For **lecture classes**, refer to the syllabus for specific attendance policies. If there is not a specific one stated, then general university policy applies, allowing three (3) absences for classes that meet three times per week, and two (2) absences for courses that meet twice per week. Remember, it is the student's responsibility to make-up any work that was missed. Seniors are given special consideration for missing classes in order to attend an audition or job interview. Juniors may be given dispensation for missing one or two classes for auditions and interviews. Some form of proof must be presented to the professor afterwards.

## **INJURY POLICY**

The University's Educational Services for Students defines different disabilities in their policies and procedures. Of particular note is the definition of temporary disability: *"A temporary disability is an acute illness or injury that impacts the student's ability to access the physical campus and/or the academic curriculum."* These same policies further state: *"Students should be aware that the University is not obligated to provide accommodations for students with temporary disabilities, but will attempt to do so when feasible."*

The dance major curriculum includes classes that require a student's full and unimpaired physical participation as part of the evaluation of the student's work and progress. The department maintains the utmost concern for a student's safety and health while simultaneously maintaining rigorous and high educational and artistic standards. The policy on injury or 'temporary disability' (herein referred to as 'injury') adheres to the above stated university policies with the following additions, applications, and requirements.

- 1.) Given the physical nature of dance and the stresses on the body encountered as part of 'typical' dance activities, not all injuries suffered by dancers meet the 'acute' criterion as specified by university policy. This fact is supported by research in the areas of Dance Medicine and Science where it has been documented that non-acute (or chronic/overuse) injuries make up the majority of dance injuries. However, these non-acute conditions can be equally impactful on a dancer's participation in class specifically in that it may "impact the student's ability to access the physical campus and/or the academic curriculum". Therefore, the department's injury policy is inclusive of these non-acute injuries.
- 2.) If a student is injured, they must discuss the condition with their teacher/instructor as soon as possible following the onset of the injury. In order for a student to be considered 'excused' for any absences (*see Attendance Policy*), they must present to the teacher within one week written notification from a qualified healthcare provider explaining that the sustained injury will prevent the dancer from attending and/or participating fully in any technique and/or choreography class and/or rehearsal or performance. In the absence of any such notification, all normal course and department requirements and expectations of the student will apply.
- 3.) In the case of a non-acute injury where consultation with a medical practitioner may not be immediately required, a student is still required to discuss the condition/situation with the teacher, rehearsal director, choreographer and/or chair of the department. It will be at the discretion of the teacher as to whether or not to accommodate a less-than-full participation in class and how it will be factored into the evaluation of the student's work.
- 4.) There are some dancers who will 'dance through' all sorts of pain to remain engaged in class or avoid any participation/attendance deductions due to pain, injury, or illness. This kind of behavior is not supported when there is a real risk of injury or further injury or complications to an existing issue – this is completely counter to the culture supported by the Department of Dance. Students are not required to disclose personal concerns or medical issues with the department faculty or staff if they experience a degree of discomfort in doing so. However, it is imperative that dancers/students speak with their instructors about concerns they may have about participation and attendance.
- 5.) In the case of a situation where a dancer cannot fully participate in class due to an acute or traumatic injury or a persistent non-acute injury, consultation with the teacher and possibly the department chair will be required to examine the particulars of the situation. (*See Options for Remediation below*)
- 6.) In the case where a student has received medical clearance to remove physical activity restrictions, it will be at that time that the teacher will work with the student on approaches to reintroduction to the physical demands of the class curriculum. Unless the medical professional is acquainted with the physical demands of dance and dance activities, the abovementioned medical clearance may be for 'normal' life activities. Given the expertise of the principal faculty, it will be the faculty who will help assess the functional demands on the body that are going to be required for the student to meet the requirements of the class. The teacher may place restrictions on a student's participation or physical execution of dance activity to minimize problems with reintroduction.
- 7.) The department reserves the right to consult with other medical practitioners who are experts in dance medicine in assessing a particular student's condition as they are reintroduced to dance activities. Any such consultations will not involve the disclosure of specific medical information about the student or any identifying information about the student, unless specific authorization has been granted by the student.

### **Options for Remediation**

In the event that a student is not able to meet the participation and attendance requirements (due to an acute or traumatic injury or a persistent non-acute injury) to the point that there is a real chance of an unsuccessful evaluation in the course, the instructor and student will meet with the department chair and/or department undergraduate advisor to discuss options for remediation. These include but not limited to:

- Withdraw – The student would withdraw from the class.

- Incomplete – The department discourages the issuance of incomplete grades. However, in some instances this may be considered if supported by the department chair and/or department undergraduate advisor as well as the individual instructor(s) involved.
- Substitution – In the case where withdraw or failure in the class would adversely affect a student’s ability to graduate, a substitution may be considered only if supported by the instructor and department chair and/or department undergraduate advisor.
- Establish communication with appropriate personnel to ascertain the viability for declaring an evaluation of Pass/No Pass.

## DRESS CODE POLICY

In all technique classes, you are expected to be attired appropriately. No “booty” shorts/biketards, low riders, urban/gaucho pants, crop tops or sports bras (without covering shirt) are allowed in any dance class without the instructor’s approval. No apparel with crude/offensive language or graphics, large marketing logos or merchandise branding will be allowed. Official AU approved or SMTD apparel is acceptable. All hair should be neat and controlled, and jewelry, watches, earrings, rings, etc., removed. Check specific course syllabus for additional guidelines and/or requirements. Do not change clothes in the hallway, please use the restrooms close to KWC dance studio or the natatorium locker room. When the temperature in the studio is 68° or below, students may wear “warm-up” clothing at the beginning of class but are expected to remove it after the first several exercises, unless given permission by the instructor.

### Ballet

Women: pink tights, black or solid color leotard (any style), and pink ballet slippers (with elastic). Hair should be worn in a secure tidy bun at the back of the head or nape of the neck. NOTE: Halter style leotards can put undue stress on the base of the neck and cause you to stand with your chin jutting forward. Solid color ballet skirts are acceptable occasionally. Men: black men’s tights, solid color T-shirt or tank top, dance belt and black ballet shoes (with elastic).

### Modern

Women: tights (pink or black) or solid black, solid colored leggings and any solid colored leotard for women (a fitted tank or t-shirt over the leotard is allowed). Men: dance belt and either tights, dance/jazz pants or leggings and a t-shirt or tank top. All have bare feet. No ‘paws,’ socks, etc. without instructor permission.

### Jazz

Women: tights (pink or black), solid black leggings or dance/jazz pants with any solid colored leotard for women (a fitted tank or t-shirt over the leotard is allowed). Men: dance belt, jazz pants (or some form of fitting pant/leggings) and a solid color t-shirt or tank top. *All students must have Jazz shoes.*

### Tap

Women: tights (pink or black), solid black leggings or dance pants with any solid color leotard for women (a fitted tank or t-shirt over the leotard is allowed). Men: dance belt, jazz pants (or some form of fitting pant/leggings) and a solid color t-shirt or tank top. *All students must have tap shoes* (low heel or loafer, tap heels may be approved for advanced tap classes by instructor permission).

## MAINSTAGE PRODUCTIONS

Students may audition for any of the four Dance Department mainstage productions; Fall Into Dance, Candles & Carols, Spring Into Dance and Comp4 Showcase (see *Performance Opportunities* below). All rehearsals will be during DANC1150 time slot: 4:30-6:30pm M-F. Additional rehearsals may be arranged between the specific choreographer and his/her cast. Auditions are open to all Anderson University students; priority goes first to dance majors with the ultimate casting decision left up to each choreographer (under the guidance of the dance program faculty). Incoming freshman and transfers will not perform in FID during their first semester on campus.

A choreographer may remove you from their work if, in their opinion:

- You miss more than an acceptable number of rehearsals.
- You have an attitude that is perceived as indifferent, negative or hostile.
- You have not adequately prepared for a rehearsal.
- You are struggling with the steps or style, or cannot remember your choreography.

NOTE: Removal from a piece may affect your overall final grade in DANC 1150.

Comprehension, attack, focus, energy and stage presence are vital qualities that a choreographer looks for in a dancer, and they are also expected characteristics of a Dance Major, no matter which track. Attitude is everything. You may be present, but your attitude will determine the chemistry and productivity of rehearsals for professional works in the studio and on stage. If you have any issues with the choreography, corrections given, expectations, or anything else worth noting, set up an appointment with the choreographer or dance faculty to discuss them.

### **DANC 1150 and DANC 1160**

All dance majors are required to take DANC 1150 - Dance Repertory, which is specifically focused on performing and choreographing in mainstage productions. The number of hours you need to take is determined by your dance track. For example, Dance Performance Majors must perform in at least one (1) choreographed work per semester in a mainstage production. In addition, to promote participation from all majors, dancers may not be in more than four (4) works per production. Choreographers will have a separate section (02) of DANC 1150 to address their particular area of focus and Fall semester Freshman will have their own (03). A small fee (\$30) will be charged to all students enrolled in DANC 1150 to offset productions costs such as costume cleaning, sets, props, and supplies. Incoming Freshmen must take DANC 1150 Section 03 which is a special seminar designed to introduce students to life in the AU dance department. No freshmen will be cast in Fall Into Dance of their first semester.

<b>DANC 1150 Requirement:</b>	
Dance Performance Major	8 semesters
Dance Pedagogy Major	4 semesters
Dance Business Major	4 semesters
Dance Science Major	2 semesters
Dance Complementary Major	2 semester
Dance Minor	1 semester

All dance majors are also required to take DANC 1160 – Dance Production, which is specifically focused on the technical elements of each mainstage show during the year. Areas covered by this course include publicity, marketing (design and implementation), backstage crew, lighting, sound, costumes, front of house, ushering, load in, strike and anything else that needs to be done.

<b>DANC 1160 Requirement:</b>	<b>Mainstage Production (Reardon)</b>
Dance Performance Major	1 show per semester for 2 semesters
Dance Pedagogy Major	1 show per semester for 4 semesters
Dance Business Major	1 show per semester for 4 semesters

Dance Science Major	1 show per semester for 2 semesters
Dance Complementary Major	1 show per semester for 3 semesters
Dance Minor	1 show

Faculty expectations for students in both DANC 1150 and DANC 1160 include (but not limited to) full participation in rehearsals and performances with an engaged, open presence; positive communication and hard work throughout the process; and care and respect to all constituents involved in the production.

### **PERFORMING OPPORTUNITIES**

It is our hope that performing in a dance production at Anderson University will be viewed by our students as an honor and privilege. The purpose of these shows is to give students an opportunity to learn choreography from both AU faculty and visiting guest artists and for emerging choreographers to have the opportunity to work with dancers and have their work performed on a concert stage. All students, regardless of major standing, who participate in these productions or any dance division sponsored performance are asked to lend a hand during load-in, tech week and strike. Presenting a theatrical concert is, like dance itself, hard work. Please help out. Be pro-active and positive. As the English playwright John Heywood (1497-1580) said, "Many hands make light work." There can be no better feeling than dancing full out on stage under the lights in a wonderful costume in front of a large audience of family and friends! So in every dance production there are certain basic expectations of conduct and participation, among which are;

- No schedule conflicts (zero, zilch, nada, none...) for Tech Week. Make arrangements with classes and work far in advance so there will be no problems with having free time for these vital rehearsals.
- Attendance at all rehearsals of pieces in which you were cast (or are understudying).
- Participation in onstage warm up classes to prepare your body, avoid injuries and muscle strains.
- Energetic assistance with load in AND strike. "Many hands make light work."
- Written doctors' excuses for illnesses that cause an absence, and full responsibility for making up missed choreography. Part of maturity means people can count on you to finish what you start .
- Having all required undergarments, shoes, stage make-up and hair accessories.
- Ability to maintain a positive , mature, sensible attitude during the process of moving from the studio to the theatre. A good sense of humor is an essential coping mechanism no matter what work you do.

### **FALL INTO DANCE**

This student choreographic concert provides aspiring choreographers a unique opportunity to further their creative skills in this all student production. Any student currently enrolled at AU in a dance class is eligible to dance in the concert (with the exception of First Semester Freshmen or transfers). Proposals for choreography are submitted and then adjudicated in the Spring semester prior to the relevant Fall semester. Dance Majors must be enrolled in or have completed DANC 2590 Composition II in order to be eligible to submit work for adjudication.

#### **Adjudication Process:**

*There will be 2-3 progressive adjudications for all students wishing to submit a choreographed piece. At any point the dance faculty reserve the right to remove a piece from the concert program due to lack of preparedness, inappropriate content, lack of professionalism, or any other justifiable reasoning as seen fit by the faculty judges. Conversely, they may pass a work directly to stage if it is complete, competent, clear and engaging.*

- **Step 1:** Submit the required form with information about the piece. This is to seek serious choreographers who wish to submit work, who have already decided on the nature of work, music etc.
- **Step 2:** Sample work (minimum of ½ the choreographic piece) is to be presented for a panel of faculty judges. This is to see work in progress (or finished), and to make sure the work will progress in time for the concert. Also, this step allows for faculty to provide constructive critique and assist choreographers to better the work. The more complete and finished the work the more likely to be passed on to stage. *NOTE: Any year where a third adjudication is not scheduled then the second adjudication becomes the final step for finished cleaned work to be selected for the concert.*
- **Step 3** (if scheduled): Finished work with full cast will be presented for a panel of faculty. This is to see the work as it will be presented in concert, for faculty to suggest any finishing touches, and last minute help polishing the work.

### **Choreographic Parameters**

- Works should be no more than four and a half minutes (4:30 in length with thirty seconds (:30) of spoken word(s), silence, or other mediums if so desired. In rare cases, faculty may allow a longer work.
- Works previously workshopped or performed outside of AU's dance performance series are acceptable.
- Works must be original to the student choreographer.
- Costumes are required and a costume stipend is *sometimes* available. Items in the costume storage are available for student FID choreographers. If a student chooses to buy or make their own costumes they must still be pre-approved by the faculty. In very rare cases a costume designer and/or seamstress will be available.
- Sets and props are optional. However, if either is used, full notation must be provided to the faculty coordinator for Fall into Dance at least six weeks before the show.
- Solos are only allowed to be submitted by Dance Majors at AU are allowed in rare cases.
- No friends, parents, siblings, or significant others allowed (in studio) watching rehearsals or class. Choreographing, rehearsing, and training can be an intimate process and should be respected, and the participants should feel safe and comfortable. Dance Faculty is excluded from this restriction, as they may find it necessary to pop in to give feedback, cover/film for media purposes, and observe the process for structure, quality control, and/or grading purposes. Pets are also not permitted in studios, with the exception of trained service animals.

Students are responsible for signing up to create a work, and for auditioning and then rehearsing their casts (which initially happens during **DANC: AU**gust). They conceive and rehearse their work with assistance and guidance from the *Fall Into Dance* faculty coordinators. Once auditions have concluded and cast chosen, a choreographer may NOT withdraw their piece without the approval of the FID coordinators. Choreographers whose works are full and complete may be invited to perform their work at other campus, off-campus or conference/festival venues.

### **Protocol for Checking Out Studio Keys**

- Everyone must complete and sign a studio reservation contract in order to check out a key. You can do this by visiting the dance office. We would like you to do this ASAP!
- Just a reminder, there is a "3 strikes late, you're out!" rule! This means that if you do not return your key by 11 a.m. the NEXT business day, you get a strike. If you do this three times, you will no longer be able to check out a studio key!
- With that, there also is a drop box for the keys located in the Annex right next to studio B. This is to be used to drop off keys and someone from the dance office will check it daily.

- Another little reminder that if you are in the studio annex past 6:00 p.m. or you are working in there alone, please remember to lock the main doors behind you!! There is only one way out and you don't want to be followed in! Be safe!

### **CANDLES & CAROLS**

Freshmen Dance Majors (as well as any Dance Major) will have an opportunity to perform on campus in this Christmas themed concert at Reardon Auditorium (usually the Friday after returning from Thanksgiving Break). *Candles & Carols* brings the entire School of Music, Theatre and Dance together onto one stage to perform various holiday songs and sacred music of the yuletide season. This event is a Christmas tradition here at Anderson University and is open to the entire Anderson community and surrounding area and is usually a sold out performance.

### **SPRING INTO DANCE**

The sister production to *Fall Into Dance* is *Spring Into Dance* which allows AU dance faculty (as well as professional guest choreographers) to create new choreography on the dancers in the program. This professionally run dance concert offers a great opportunity for learning about dance production and industry work ethics in one of the most visible and popular performance opportunities on campus. The production is enhanced by the talents of skilled costume and lighting designers and staged at Reardon Auditorium.

**Guest Artists:** Students have a unique opportunity to work with a talented guest artist(s)/choreographer(s) at least once a year. Most often this is in relation to *Spring Into Dance*, with casting and initial rehearsals occurring during **DANC: AUGUST**. ALL dance majors are required to audition for the guest artist piece out of courtesy for their professional standing in the dance world. If you are cast in the guest artist work but cannot accept (due to conflict of schedule, work or desire you must inform the faculty coordinator as soon as possible). ALL DANCE PERFORMANCE MAJORS MUST PARTICIPATE IN THE GUEST ARTIST WORK IF THEY ARE CAST, NO EXCEPTIONS. Participation in all auditions is a requirement for all dance majors and of scholarship students.

### **COMP 4 SHOWCASE**

Students (usually seniors) enrolled in DANC 4590 Dance Composition IV prepare pieces of choreography to present to an audience at the York Theatre in the Fine Arts complex on campus during the final weeks of class. Though this is student choreography, every effort is made to present it in the most technically professional way possible. These works are often the most stunning and ground breaking. Audition and rehearsal rules apply.

### **MISCELLANEOUS**

Students are provided further opportunities to explore choreographic and performing talents as well as production elements through special showcases, dance club concerts, Homecoming weekend, and site-specific events. Works and concerts are frequently performed in non-traditional spaces to give students the opportunity to experience multiple types of performance venues.

### **MUSICAL THEATRE AND OPERA PRODUCTIONS**

Music Theatre Production (MUPF 1160) is offered every fall and Opera Production (MUPF 1150) is offered every spring. Lyric Theatre Workshop (MUPF 1170) is offered for the full academic year. These classes provide opportunities for work in the skills of lyric theatre and performing in fully-staged productions with orchestra as well as scenes programs. Interested students may audition for this class and further expand their performance skills in dance and song. Dance majors choosing the musical in those conflicting semesters may opt to apply their musical theatre production hour towards their DANC 1150: Dance Repertory, requirement as a course substitution.

## HEALTH & WELLNESS

Anderson University is committed to the holistic health of all of its dancers, paying focused attention to the physical, emotional, and spiritual wellness of our students. We are delighted to have established (and are continuing to build) a relationship with Methodist Sports Medicine Orthopedic Specialists in Carmel, IN (40 minutes away) which allows the facilitation of a Physical Therapist and/or Athletic Trainer to regularly meet with dancers in order to assess, and treat minor aches & pains and injuries. Dancers should take full advantage of this connection, when necessary, by signing up for an appointment in the Dance Office.

Any current or chronic illness, injury, pain, or problem should be discussed with your instructor and the dance faculty for information or assessment. Movement injuries (sprains, bruises, etc.) may be treatable at the training room and physical therapy may be available after consultation with the trainer if the student has seen a doctor and been referred to the sports medicine trainer. In the case of a movement injury, dancers are still required to attend class to observe and complete assignments as assigned, thereby, not falling behind in their class work.

## NUTRITION

Good nutrition is the key to good mental and physical health. Nutrition is the science that interprets the interaction of nutrients and other substances in food in relation to maintenance, growth, reproduction, health and disease of an organism. It includes food intake, absorption, assimilation, biosynthesis, catabolism, and excretion. Eating a balanced diet is an important part of good health for everyone. The kind and amount of food you eat affects the way you feel and how your body works. For more information you can start here:

<https://www.dance-america.com/healthy-diet-for-dancers-30.html>

## BODY FITNESS

While no one can say for sure what is a perfect weight for dancers, there are generally accepted standards and visual clues to healthy dancing bodies. Here are some helpful websites for more information...

<https://www.healthline.com/health/exercise-fitness/dancer-body>

<https://www.danceconsortium.com/features/article/dancers-as-athletes/>

<https://www.medicalnewstoday.com/articles/323446>

## PATHWAYS PROGRAM

Anderson University has a robust referral system that was created to connect students with the campus resources that will be most beneficial to them. Students may be referred by faculty for any student success issue. Students will be contacted by an appropriate staff or faculty member to provide support and care. For more information please see: [anderson.pharos360.com](http://anderson.pharos360.com) .

## GENERAL GUIDELINES

- Respect your teachers and fellow dancers. Use polite language, manners and consideration in all your interactions. Offensive behavior, foul language and violence will NOT be tolerated.
- Be clean. Shower every day and use deodorant/perfume/cologne to mask offensive body odor. Brush teeth every day and use mouth wash or breath-fresheners when dancing closely with someone. Wash dancewear regularly to keep fresh and tidy and free from unsightly stains or smells.

- Students wishing to perform must audition for the choreographers, including faculty, guest, or student choreographers. Casting is always at the choreographers' discretion.
- Performing students must be registered in dance technique courses, preferably ballet, modern or both.
- All individuals participating in events, concerts, or recitals hosted by the School of Music, Theatre and Dance **must** sign a photo and video release waiver at the beginning of each academic year. For special events an additional waiver may be required. Under special circumstances, students may choose to not sign the waiver.
- IN ORDER TO GRADUATE, all Dance Majors must accrue 8 (eight) **Performance Points** per year by attending or participating in dance performances, master classes, and/or special events (some of which are included in the list below). Due to the pandemic, all Performance Points are waived this year.

## **EVENING OF EXCELLENCE**

In the late spring, the School of Music, Theatre, and Dance hosts an evening in York Hall celebrating the many accomplishments of our students, recognizing excellence, and announcing recipients of special scholarships. The Dance Program has in the past highlighted dance majors by presenting awards for excellence in ballet, modern, choreography, pedagogy, and overall performance. There is also recognition for tap, jazz, and outstanding grade point average. In addition, a qualified dancer might receive the **Shey Harris Scholarship**, which is a cash award given in memory of an undergraduate dance student who was tragically killed in an accident.

## **IMPORTANT DATES 2020-21**

**DANC: AUgust** - Sunday Aug. 23 through Saturday Aug. 29, Dance Annex & KWC

**Evening of Dance at York Hall:** Thursday Oct. 22 at 7:30pm (various performers)

**FID Tech Week:** Sunday November 1 (load in) through Friday Nov. 6 (strike after show)

**Fall Into Dance 2020:** Friday Nov. 6 at 7:30pm, Reardon Auditorium

**Candles & Carols:** Friday Dec. 4 at 7:30pm in Reardon Auditorium (archive recording)

**Upper Division Performance Evaluations:** November 18, 19, and 20, 4:30-6:30pm

**Spring Into Dance 2021 Audition:** Friday Dec. 11 in KWC 4:30-6:30pm

**Diversity Dance Festival:** classes and performances, Wednesday March 3 through Saturday March 6

**SID Tech Week:** Sunday March 21 (load-in) through Saturday March 27 (strike after show)

**Spring Into Dance 2021:** Friday March 26 at 7:30pm (poss. Saturday March 27 at 2:30pm) Reardon Auditorium

**Comp 4 Showcase:** Friday April 9 in York Hall at 7:30pm

**Evening of Excellence:** Sunday April 11 in York Hall at 7:30pm

**Senior Showcase:** Friday May 7 in York Hall at 3pm

**Baccalaureate/Commencement:** Saturday May 8 in Reardon and KWC

## **6 ESSENTIALS OF ACHIEVING TECHNICAL APTITUDE IN DANCE\***

These aspects of technical development are divided into six (6) categories and are the basis both for grading and for any consideration toward promotion to a higher ballet technique levels:

### **1. PLACEMENT AND ALIGNMENT**

A priority is placed on alignment, which includes an awareness and integration of skeletal structure in shaping the body in place and in motion, to efficiency of movement, but reduce, if not eliminate, the potential for injury. This intrinsic understanding should be evident in all exercises: barre, center, and phrase work.

- **5-Excellent** Has the ability to self-assess while consistently maintaining alignment of torso/spine, pelvis & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- **4-Good** Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with precision and clarity.
- **3-Sufficient** Demonstrates a consistent application of principles of alignment. Demonstrates some consistent clarity during articulation of limbs.
- **2-Limited/Deficient** Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.
- **1-Unsatisfactory** Fails to demonstrate an understanding of basics of alignment and body fundamentals.

## 2. CORE SUPPORT AND CONDITIONING

Coupled with developing a proper sense of alignment and placement as applied to dance (and life) is a separate and equal area referred to as Core Support/Strength. It is necessary to list it as its own category to emphasize its importance to movement and promote awareness of its connection to the safety of the individual as they move through various positions and as applied to ballet technique. Development of strength to safely perform movements that require weight bearing on arms, including inverted movements. Conditioning is included in this section to insure that strength is not over emphasized and that the student finds a personal practice that enforces this aspect of their training.

- **5-Outstanding/Advanced** Has ability to self-assess while connecting core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.
- **4-Excellent** Connects core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.
- **3-Good/Sufficient** Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.
- **2-Limited/Deficient** Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.
- **1-Unsatisfactory** Demonstrates lack of sufficient core support, conditioning and total body strength. Lacks power and control to safely propel self through space.

## 3. APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR

Essential to the healthy development of ballet (and general dance) technique is the full awareness of correct personal anatomic alignment in relation to parallel and outward rotation which includes hip socket, knee and ankle for the lower body and spine, ribs, shoulder girdle, head and neck for upper body.

- **5-Outstanding/Advanced** Demonstrates a high degree of precision and personal understanding of parallel and turn out/rotation in relation to whole body alignment. Shows ease and economy of effort when quickly shifting among positions.
- **4-Excellent** Ability to achieve correct parallel and turn out/rotation and move easily among positions in relation to personal anatomical considerations.
- **3-Good/Sufficient** Consistent correct application of alignment principles in relation to parallel and rotated positions, particularly in lower body. Can show improvement in relation of these alignment principles throughout the body. Shows ability to transfer from one position to another with relative ease and minimum effort.
- **2-Limited/Deficient** Inconsistent demonstration of parallel and rotation in relation to personal alignment throughout body. Difficulty transferring between parallel and rotation.
- **1-Unsatisfactory** Incorrect use of parallel and rotation in relation to overall personal alignment. Especially demonstrates unsafe alignment of knee, ankle, and hip relationships. Unsuccessful transfer of weight and re-alignment when shifting between parallel and rotation.

## 4. SPATIAL AWARENESS AND FULL BODY INTEGRATION

Necessary to the training of a ballet dancer is the understanding of the movement of the body as a unit, and in relation to specific body parts (upper and lower body halves, and right and left body halves in motion), as well as a sense of spatial awareness as they relate to the movement of the body through classically defined positions.

- **5-Excellent** Demonstrates highly refined understanding of movement of body parts in relation to personal center of gravity. Integration of body in motion through space is clear and precise.
- **4-Good** Student consistently moves through space with full commitment and knowledge of level and direction changes.
- **3-Sufficient** Demonstrates a development towards the sensitivity to moving the body as a whole unit and an ability to experiment with the body in motion through time and space. Continues to demonstrate a developing understanding of the relationship between body parts and center of gravity.
- **2-Limited/Deficient** Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.
- **1-Unsatisfactory** Demonstrates lack of understanding of the concept of full body integration, as well as an adequate understanding of spatial awareness. Demonstrates a lack of understanding of the connection between upper body and lower body, and between body halves.

## 5. RHYTHMIC CLARITY / MUSICALITY

A student's progress through the technique sequence should also yield both a practical and intrinsic understanding of how rhythm and musicality are applied to an exercise, a phrase, and dance performance. Musicality is the ability to perform movement phrases informed by music and as regulated by the choreography/classical repertoire. Rhythmic clarity is the ability to understand the relationship of the moving body to time.

- **5-Excellent** Student demonstrates an intrinsic understanding of how the music and movement are united. Consistent awareness of sound demonstrated through accurate response to instructions and to musical cueing.
- **4-Good** Student consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning.
- **3-Sufficient** Student is consciously working towards the application of beat/meter, accents, tempo, and rhythmic patterning and applies these musical basics to exercises, phrases, and repertoire. Generally appears to sense music deeply and to allow the nature of the music to affect the interpretation of movement phrases.
- **2-Limited/Deficient** Inconsistently demonstrates beat/meter, accents, tempo, and rhythmic patterning. Insufficiently developed sense of internal timing or a passive approach to dance phrasing. Student may show depend on other dancers, instructor counting, or obvious musical cues, rather than intrinsic musical responses.
- **1-Unsatisfactory** Student rarely moves with using beat/meter, accents, tempo, and rhythmic patterning; or fails to invest in developing skills in this area.

## 6. PROFESSIONALISM

Student demonstrates a mature artistic sensibility while cultivating their artistic aptitudes. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.

- **5-Excellent** The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections. Strives for consistent improvement.
- **4-Good** Student shows a high level of a mature and professional approach to all aspects of course work including technique classes. Is open to corrections and strives to improve.
- **3-Sufficient** Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction.
- **2-Limited/Deficient** Student demonstrates limited interest or ability in understanding and expressing a professional attitude. May resist corrections and/or what is being taught. Fails to heed instruction and/or demonstrates other behaviors unbecoming a professional dancer.
- **1-Unsatisfactory** Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections.

**Evaluations and Grading:** Midterm and Final evaluations occur during the class. Daily evaluations are being made to see if improvement and corrections are implemented. You will be observed by the instructor and perhaps other members of the dance faculty. Grades will be assigned based on the technical proficiencies listed above and your attendance/participation during the semester.

## GUIDING CONCEPTS

The following concepts are applied to all areas of technical development and used by faculty to assess student progress:

### **Self-Awareness and Ensemble Skills**

The student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups. The student should also demonstrate clarity in three dimensional movements and an ability to sustain directionality in exercises and in phrases of substantial length.

### **Transitional Skills (Continuity of Flow)**

Exercises should be performed with an understanding and dynamic use of different types of phrasing. Students should demonstrate an ability to sequence a variety of movements into an extended phrase: recognizing and moving through transitions and demonstrating follow-through of movement impulses as appropriate.

### **Performance Quality (Dynamic Awareness)**

Each instructor will provide the class with specific movement and performance goals that delineate for the student: suitable use of energy, range of dynamics and movement qualities, the images or mind-set to evoke expressive and/or stylistic qualities and functional details.

\*based on guidelines from the University of Florida's College of the Arts

## Ballet Expectations/Guidelines

DANC1420, 2420, 3420, 4420

By the end of their training in this course,

### **DANC1420 Ballet I students should:**

- Understand ballet classroom etiquette and manners, *r ev erence*.
- Understand the five positions of the arms and legs.
- Understand and engage in external rotation of the legs (turn out).
- Know how to execute a full ballet barre (sequence, terminology, and movement)
- Consistently execute port de bras while moving the legs (45° - 60° or higher) at the barre.
- Be able to securely stand in the center in first, second, fourth and fifth positions.
- Be able to make a *pass e* (flat) on a straight supporting leg with maximum turn out.
- Be able to maintain a *pass e relev e* on a straight supporting leg with max. turn out for 2 seconds.
- Execute an *adagio* (flat) in the center incorporating *pass e*, *developp e* (front, side and back), on a straight supporting leg with maximum turn out.
- Execute a clean (no hops) single pirouette (from 5<sup>th</sup> to 5<sup>th</sup>) both en dehors in *pass e*.
- Execute simple petit allegro (*saut e* in 1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup>, 5<sup>th</sup>), *changement*, *petit jet e*, *glissade assembl e*.
- Execute *tomb e*, *pas de bourr e*, *glissade*, *assembl e*.
- Execute *tomb e*, *pas de bourr e*, *glissade*, *grand jet e en avant*.

### **Working on:**

- Strength, increased flexibility, mobility in the hip socket.
- Understanding the arabesques and attitude positions.
- Executing a double pirouette en dehors, and a single pirouette en dedans.

- Retaining and executing longer combinations that incorporate more complex movements, beats, change of direction and tempo.
- Coordinating the head, arms and legs in moving center combinations.
- Learning and executing the arabesques and attitude positions, and simple promenades.
- Executing new petit allegro steps; entrechat quatre, beaten jeté, glissade assemblé with battu, sissone, pas de chat.
- Executing new grand allegro steps like saut de chat.
- Increasing their ballet terminology.
- Understanding and appreciating the history/technique/culture of classical ballet.

While maintaining all the information/technique acquired in the previous level, by the end of their time in **DANC2420 Ballet II, students should:**

- Understand the five positions of the arms and legs.
- Understand and engage in increased external rotation of the legs (turn out).
- Execute a full ballet barre (sequence, terminology, and movement) with diligence, discipline.
- Consistently execute port de bras while moving the legs (60° - 90° or higher) at the barre.
- Execute tendus in the center in first, second, fourth and fifth positions w/max. turn out.
- Execute an adagio (flat) in the center incorporating passé, développé (front, side and back), promenade, penché on a straight supporting leg with maximum turn out.
- Execute a clean (no hops) single pirouette (from 5<sup>th</sup> to 5<sup>th</sup>) en dehors in passé.
- Execute a clean (no hops) single or double pirouette (from 4<sup>th</sup> to 4<sup>th</sup>) en dehors in passé.
- Execute a clean (no hops) single or double pirouette (from 4<sup>th</sup> to 5<sup>th</sup>) en dedans in passé.
- Execute a clean (no hops) single pirouette (from 4<sup>th</sup>) en dedans in arabesque and attitude derrière.
- Execute petit allegro; changement, entrechat quatre, beaten jeté, glissade assemblé with battu, sissone, pas de chat.
- Execute tombé, pas de bourrée, glissade, assemblé battu.
- Execute tombé, pas de bourrée, glissade, saut de chat.

**Working on:**

- Executing fouettés at the barre.
- Strength, increased flexibility, mobility in the hip socket, working for full split.
- Executing a clean double pirouette, both en dehors and en dedans.
- Retaining and executing longer combinations that incorporate more complex movements, beats, change of direction and tempo.
- Coordinating the head, arms and legs in moving center combinations.
- Executing new petit allegro steps, entrechat six, brisé, temps de cuisse.
- Executing new grand allegro steps, saut de basque, grand jeté en tournant, tour en l'air
- Increasing ballet terminology.
- Increasing appreciation of the history/technique/culture of classical ballet

While maintaining all the information/technique acquired in the previous levels, by the end of their time in **DANC3420 Ballet III, students should:**

- Execute a full ballet barre (sequence, terminology, and movement) with diligence, discipline, adding beats, fouettés, and relevé where applicable.
- Consistently execute complex port de bras while moving the legs (90° or higher) at the barre.
- Execute tendus in the center combinations w/max. turn out and turns.
- Execute an adagio (occasionally en relevé) in the center incorporating arabesques, attitudes, rond de jambes en l'air, adagio turns and difficult combinations.
- Execute a clean (no hops) single or double pirouette (from 5<sup>th</sup> to 5<sup>th</sup>) en dehors in passé.
- Execute a clean (no hops) double or triple pirouette (from 4<sup>th</sup> to 4<sup>th</sup>) en dehors in passé.
- Execute a clean (no hops) double pirouette (from 4<sup>th</sup> to 5<sup>th</sup>) en dedans in passé.
- Execute a clean (no hops) single or double pirouette (from 4<sup>th</sup>) en dedans in arabesque and attitude derrière.
- Execute difficult petit allegro; entrechat six, beaten jeté, brisé, temps de cuisse, sissone battu at a fast and then an even faster tempo.
- Execute single or double saut de basque/assemblé, grand jeté en tournant, tour en l'air, piqué turns.
- Execute coda steps; fouettés, hops in seconde, turns in second.

#### **Working on:**

- Strength, increased flexibility, mobility in the hip socket; full split or more.
- Executing a clean triple pirouette, both en dehors/en dedans, occasionally a quadruple.
- Retaining and executing longer combinations that incorporate more complex movements, beats, change of direction and tempo.
- Coordination of the head, arms and legs in moving center combinations is second nature.
- Executing petit allegro steps, entrechat six, brisé, temps de cuisse, sissone, etc..at a very fast tempo.
- Executing grand allegro and coda steps with cleanliness and bravura.
- Fully knowing ballet terminology.
- Mastering the history/technique/culture of classical ballet.

While maintaining all the information/technique acquired in the previous levels, by the end of their time in **DANC4420 Ballet IV, students should:**

Work on advancing high level ballet technique towards a professional consistency; improving more and more their adagio, pirouette, petit and grand allegro, and bravura skills while simultaneously adding a deepening sense of artistry to their dancing.

### **SUGGESTED READINGS**

- Ambrosio, Nora. **Learning About Dance (7<sup>th</sup> Edition)**. Dubuque, IA: Kendall Hunt Co. Publishing, 2016.
- Beaman, Patricia L. **World Dance Cultures**. Abingdon-on-Thames, UK: Routledge Publishing, 2017.
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