## Department of Dance Faculty and Staff
### 2012-2013

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Uniqname</th>
<th>Indi Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Angela Kane, Professor</td>
<td>atkane</td>
<td>603</td>
</tr>
<tr>
<td>Faculty</td>
<td>Melissa Beck, Lecturer</td>
<td>mlbeck</td>
<td>601</td>
</tr>
<tr>
<td></td>
<td>Amy Chavasse, Associate Professor</td>
<td>chavasse</td>
<td>608</td>
</tr>
<tr>
<td></td>
<td>Mary Cole, Lecturer</td>
<td>mcole</td>
<td>036</td>
</tr>
<tr>
<td></td>
<td>Clare Croft, Society of Michigan Fellow</td>
<td>chcroft</td>
<td>619</td>
</tr>
<tr>
<td></td>
<td>Bill DeYoung, Professor</td>
<td>bdyj</td>
<td>615</td>
</tr>
<tr>
<td></td>
<td>Jessica Fogel, Professor</td>
<td>jfogel</td>
<td>611</td>
</tr>
<tr>
<td></td>
<td>Beth Genné, Professor</td>
<td>genne</td>
<td>612</td>
</tr>
<tr>
<td></td>
<td>Christian Matjias, Associate Professor</td>
<td>matjiasc</td>
<td>607</td>
</tr>
<tr>
<td></td>
<td>Judy Rice, Associate Professor</td>
<td>jrrice</td>
<td>602</td>
</tr>
<tr>
<td></td>
<td>Biza Sompa, Lecturer</td>
<td>bizajb</td>
<td>604</td>
</tr>
<tr>
<td></td>
<td>Peter Sparling, Professor</td>
<td>petespar</td>
<td>614</td>
</tr>
<tr>
<td></td>
<td>Sandra Torijano DeYoung, Associate Professor</td>
<td>torid</td>
<td>609</td>
</tr>
<tr>
<td></td>
<td>Amy West, Lecturer</td>
<td>alwest</td>
<td>--</td>
</tr>
<tr>
<td></td>
<td>Khita Whyatt, Lecturer</td>
<td>khitaw</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>Robin Wilson, Associate Professor</td>
<td>robinwil</td>
<td>118</td>
</tr>
<tr>
<td>Staff</td>
<td>Carla Mickler-Konz (SMTD Finance), Administrative Specialist</td>
<td>cmicklez</td>
<td>--</td>
</tr>
<tr>
<td></td>
<td>Marty Snyder (SMTD Academic Affairs), Administrative Assistant</td>
<td>martysny</td>
<td>--</td>
</tr>
<tr>
<td></td>
<td>Samantha Strayer (Dance), Administrative Coordinator</td>
<td>sstrayer</td>
<td>--</td>
</tr>
</tbody>
</table>
Table of Contents

Department of Dance Mission Statement ............................................................ 3
Dance Student Assembly Mission Statement ...................................................... 3
Department of Dance Code of Ethics ................................................................... 4
Dress Code for Studio Courses ............................................................................ 4
Attendance Policy ............................................................................................... 5
  Religious Holidays ........................................................................................... 5
  University-related Absence .............................................................................. 5
Expectations .......................................................................................................... 7
Year Advisor ......................................................................................................... 7
Injury Policy & Prevention .................................................................................... 8
  Prevention ......................................................................................................... 8
  Injuries ............................................................................................................... 8
  More Information .............................................................................................. 9
  Resources ........................................................................................................... 9
Grading Policy ....................................................................................................... 11
  Definition of Grades ......................................................................................... 11
Course Schedule & Registration .......................................................................... 15
  Registration Process ......................................................................................... 15
Letters of Recommendation .................................................................................. 18
Bachelor of Fine Arts Requirements .................................................................. 19
  Daily Technique Requirement ......................................................................... 20
  Technique Placement ....................................................................................... 20
Department of Dance Undergraduate Course Listing .......................................... 21
Course Descriptions ............................................................................................ 22
  Courses Across All Class Levels .................................................................... 22
  Freshman Courses ........................................................................................... 22
  Sophomore Courses ......................................................................................... 24
  Junior Courses .................................................................................................. 25
  Senior Courses ................................................................................................ 27
Dance Curriculum Notes ....................................................................................... 29
  Credit for Paid Activities ............................................................................... 29
  Ann Arbor Dance Works ................................................................................. 29
  Paul Taylor Summer Intensive ......................................................................... 29
  Dance History .................................................................................................... 29
  Directed Independent Study ............................................................................ 29
  Field Experience .............................................................................................. 30
  Freshman Touring Company (FTC) .................................................................. 30
  Friday Labs ........................................................................................................ 30
  Suggested Music Courses for Dance Majors .................................................... 30
Final Exams/Assessments ...................................................................................... 31
Department of Dance Mission Statement

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

Dance Student Assembly Mission Statement

The Dance Student Assembly (DSA) is the official student government of the Dance Department at the University of Michigan. In addition to the officers (President, Vice President, Treasurer), each year group in the BFA and MFA program has at least one representative. DSA is committed to building a nourishing learning environment by representing undergraduate and graduate students’ interests, concerns, and issues relating to policies in the Dance Department. Members report to and collaborate with the Chair of the Department on a regular basis allowing for DSA to act as the liaison between students and the faculty. This relationship also assists in shaping policy in a new way that is cognizant of student needs. Moreover, DSA organizes student activities, keeps the students informed on the events occurring in the Dance Department, provides an open forum for students to voice their own opinions and always strives to incorporate other Departments in the School of Music, Theater & Dance. DSA is constantly encouraging of active participation in the Department and the projects that take place, lead by both students and faculty, to build a nourishing and learning environment for all.
Department of Dance Code of Ethics

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

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

The School of Music, Theatre & Dance Student Handbook lists its policies including: Academic Code of Conduct; Alcohol and Other Drugs Policy; Conflict Resolution; Electronic Documentation & Recording; Grades and Scholastic Standing; Non-Academic Conduct; and Student Grievance Procedure.

In congruence with these policies, the Department of Dance is particularly sensitive to the extraordinary nature of a dancer’s commitment to his/her art form. In order to protect and sustain this environment, a positive and equitable climate—one that supports the student physically, emotionally, intellectually and spiritually—is essential. The Department asks of its faculty and students that they participate actively in building and maintaining a community with equal opportunity and responsibility for all, celebrating difference and the particular demands of the artistic pursuit on uniquely individual human beings.

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

In terms of plagiarism, the Department follows the University’s policies as articulated in the SMTD Student Handbook.

Dress Code for Studio Courses

All students are expected to follow the directions of their individual instructor regarding appropriate and acceptable wear in class. In general, it is expected that students dress for technique classes so that the instructor is able to clearly see—without obstruction—the body at work: its articulations, alignment, points of movement initiation, and paths of completion.
Attendance Policy

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

Religious Holidays

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

University-related Absence

When you are absent from class on behalf of the University of Michigan, it is the expectation that you will make alternative arrangements for fulfilling class assignments. The alternative arrangement should not unduly inconvenience either faculty members or other students. It is your obligation, if you expect to miss classes, examinations, or other assignments as a consequence of representing the University, to provide your Year Advisor with reasonable notice for dates of anticipated absences and to work with course tutors to obtain assignments so that you can prepare the necessary academic material. Additionally, it is your responsibility to know, be prepared to execute or discuss any material missed.
All student absences on behalf of the University during the academic year need prior approval from the School's Executive Committee. You are required to provide details of the event (e.g., purpose, location, dates, number of students involved). The following text is from Section 39 of the SMTD Faculty Handbook, Policy for Student Requests for Absence from Class for Tours, Trips, and Other Events:

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

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

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

C. Students are responsible for obtaining permission for the absence and for ensuring that all course work is completed in a timely manner.

If you are registered for a course you do not intend to take you should drop it so that the space is available for other students and faculty will have an accurate course roster. In most instances, students are not automatically dropped from a class roster for non-attendance. “Students may make changes to their class schedules freely through the end of the third week of classes.” (See SMTD Student Handbook 2012-2013)

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

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

In addition to policies stated elsewhere in this handbook, BFA Dance majors are expected to:

• Read your course syllabi, know what is expected of you in each course; plan your calendar/schedule accordingly
• Work closely with your Year Advisor on program requirements, pathways and career plans
• Be an example to the non-major students
• Attend all Department Forums
• Attend Friends of Dance/ACDFA Preview event(s) (scholarship recipients must always attend)
• Assist as needed during all BFA and MFA auditions
• Attend all BFA and MFA works-in-progress (WIP)
• Get to know Dance MFA students
• Contact Sweetland Writing Center when needed
• Contact Career Center
• Document your progress through the program in coordination with your Year Advisor using the Advisor/Advisee Checklist (See Appendices for sample form)

Year Advisor

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

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

• Arrive ahead of time to warm up before class begins. This will improve your ability to remain injury free and allow you to perform at your peak ability.
• Take time to cool down after activity.
• Drink plenty of water, eat a balanced diet, and get plenty of sleep.
• Plan time to rest. In addition to seven hours of sleep per night, your body needs one day of rest from physical activity per week. A fatigued muscle is more prone to injury. Moreover, lack of sleep has been linked to multiple problems including reduced immune system capacity and weight gain.
• Stress is a major contributor to injuries so find ways of minimizing.
• Cross-training is encouraged as two-thirds of dancer injuries occur from overuse and repetitive motions. Cross-training allows the muscles to be worked in a different manner from how they are used in your daily dancing and lessens the chances of injury.

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

Injuries
Should an injury occur, take the following steps:

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

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

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

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

Resources

<table>
<thead>
<tr>
<th>Resource Name, Organization, Book</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Dancer’s Guide to Healthy Eating – by Rebecca Dietzel</td>
<td>theshoeroom.ca</td>
</tr>
<tr>
<td>Aiello Group – Chiropractic for low back, neck pain and sports injuries; specializing in runners, athletes and active people; for acute care of neuromuscular-skeletal problems</td>
<td>(248) 542-4314 aiellogroup.org</td>
</tr>
<tr>
<td>Allergy</td>
<td>(734) 647-9000 or 647-5940</td>
</tr>
<tr>
<td>Ankle/Foot</td>
<td>(734) 998-6594</td>
</tr>
<tr>
<td>Ann Arbor Chiropractic Wellness Center</td>
<td>annarborchiropractic.com</td>
</tr>
<tr>
<td>Body Workers/Pilates/Gyrotonic/Yoga</td>
<td><a href="mailto:khitaw@umich.edu">khitaw@umich.edu</a></td>
</tr>
<tr>
<td>Dancing Smart Newsletter</td>
<td>thebodyseries.com</td>
</tr>
<tr>
<td>Harkness Center for Dance Injuries</td>
<td>med.nyu.edu/hjd/harkness</td>
</tr>
<tr>
<td>International Association for Dance Medicine &amp; Science</td>
<td>iadms.org</td>
</tr>
<tr>
<td>MedSport – Sports medicine, orthopedic physicians, athletic trainers, and physical therapists who work with all the athletic teams on campus as well as dancers. (Note: medical insurance is needed for treatment)</td>
<td>(734) 930-7400 (call center) med.umich.edu/medsport</td>
</tr>
<tr>
<td>Recommended: Dr. Laurie Donaldson &amp; Kristen Balfour, DPT</td>
<td></td>
</tr>
<tr>
<td>M-Perform PM&amp;R – Diagnosis and treatment of acute/chronic injuries</td>
<td>(734) 998-7888 (call center) or 998-7912 med.umich.edu/pmr</td>
</tr>
<tr>
<td>Resource Name, Organization, Book</td>
<td>Contact Information</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Massage</strong></td>
<td></td>
</tr>
<tr>
<td>Recommended: Lynn Wacker, UH Spine Physical Therapy</td>
<td><a href="mailto:lwacker@med.umich.edu">lwacker@med.umich.edu</a></td>
</tr>
<tr>
<td><strong>Medical Website of the Rudolf Nureyev Foundation</strong></td>
<td>nureyev-medical.org</td>
</tr>
<tr>
<td><strong>Nutrition</strong></td>
<td></td>
</tr>
<tr>
<td>Recommended: Sarah Meyers, RD &amp; Susan Ryskamp, MS, RD</td>
<td>(888) 287-1082</td>
</tr>
<tr>
<td></td>
<td>Myers: <a href="mailto:sarmey@umich.edu">sarmey@umich.edu</a></td>
</tr>
<tr>
<td></td>
<td>Ryskamp: <a href="mailto:shry@umich.edu">shry@umich.edu</a></td>
</tr>
<tr>
<td><strong>Pilates</strong></td>
<td></td>
</tr>
<tr>
<td>Recommended: Linn Sandberg and Patty Connors, UMH Spine Physical</td>
<td><a href="mailto:linnsandberga2@gmail.com">linnsandberga2@gmail.com</a></td>
</tr>
<tr>
<td>Therapy</td>
<td></td>
</tr>
<tr>
<td><strong>Probility Physical Therapy</strong></td>
<td>probilitypt.com</td>
</tr>
<tr>
<td><strong>Psychology 1</strong> – Eating disorders, anorexia nervosa, bulimia nervosa,</td>
<td></td>
</tr>
<tr>
<td>adolescent depression, other adolescent mental health, and chronic</td>
<td></td>
</tr>
<tr>
<td>illness. Teen and young adult medicine.</td>
<td></td>
</tr>
<tr>
<td>Recommended: Dr. David S. Rosen, MD, MPH</td>
<td>(734) 936-7777 or 647-1774</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:rosends@med.umich.edu">rosends@med.umich.edu</a></td>
</tr>
<tr>
<td><strong>Psychology 2</strong> – Chronic pain and disability, PTSD, biofeedback,</td>
<td></td>
</tr>
<tr>
<td>coping with chronic illness in adult and geriatric populations</td>
<td></td>
</tr>
<tr>
<td>Recommended: Dr. Mary Theisen-Goodvich, PhD</td>
<td><a href="mailto:mtheisen@med.umich.edu">mtheisen@med.umich.edu</a></td>
</tr>
<tr>
<td><strong>UHS</strong></td>
<td>uhs.umich.edu</td>
</tr>
<tr>
<td><strong>Your personal doctor</strong></td>
<td>--</td>
</tr>
</tbody>
</table>

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

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

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

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

Definition of Grades

The following grading scale can be found in the SMTD Student Handbook.

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

School of Music, Theatre & Dance undergraduates are required to maintain a minimum cumulative Grade Point Average of 3.2. A student whose GPA falls below the required minimum will be placed on Probation and forfeit all scholarship support.

In addition to the information provided in this handbook, refer to your course syllabi for requirements, grading policy and/or expectations specific to the courses you are taking.
Classroom etiquette to be observed in all studio courses:

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

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

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

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

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

- Engaged participation in rehearsals;
- Always on time, warmed-up and ready to work;
- Commitment to the creative and/or re-staging process;
- Respect for the choreographer’s working methods;
- Ability to review material on one’s own and come to rehearsals prepared to move forward with new material;
- Awareness of the overall ensemble and of your part as a member of a larger whole;
- Ability to solve problems on one’s own where required;
- Willingness to try new things and to enter into a spirit of inquiry and creative risk-taking;
- Cultivation of improvisational skills where required;
- Ability to detail the particular style and qualities of the choreographer’s vocabulary;
- Ability to inhabit movement material with authenticity and a clear and expressive projection;
- Curiosity about the creative process, and choreographic and production elements;
- Ability to integrate feedback;
- Respect for production schedules and attendance at required stage rehearsals, photo shoots, lecture demonstrations, and company classes;
- Ability to unleash a passion and generosity of spirit within the rehearsal and performance setting;
- Development of professionalism by working diligently toward all of the above
- Rep credit is earned for participation in the University Dance Company’s annual Power Center concert, Ann Arbor Dance Works and the Paul Taylor Summer Intensive. Students earn one credit per repertory work.
### Grades

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

---

(T. McElroy and F. Whiting, University of Alabama, personal communication, February 15, 2008)
Course Schedule & Registration

For information including forms refer to the Student Resources section of the SMTD website @ music.umich.edu/current_students/student_resources/StudentResources.htm.

Registration Process

• **Year Advisor.** All students must see their Year Advisor before registering for courses. Your Year Advisor will help you plan a class schedule based on degree requirements and personal goals. It is your responsibility to initiate transfer of credits, to follow up on changes in your records, and to keep your advising record up-to-date by filling out the appropriate “Year Advisor/Advisee” form, thereby monitoring fulfillment of curriculum requirements. Advisor/Advisee checklist forms are available at the Department of Dance and part of your student record. This is a critical tool to help you and your advisor navigate your years of study and enable you to track your progress each term and year. *(See Appendices for Advisor/Advisee Checklist ).*

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

• **Overrides.** An override slip (a.k.a., Drop/Add form) signed by your Year Advisor is needed to elect courses that have entry restrictions, **which are all Dance major courses.** The slips should be submitted to the Dance Office prior to your scheduled registration date. * Note that the Dance Administrator can enter overrides for Dance courses only.

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

Closed Courses

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

English Requirement

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

Seniors must apply for graduation within the first two weeks of the semester in which they intend to graduate. Graduate applications are available online through Wolverine Access.

Drop/Add
You may drop or add courses until the end of the third week of classes in the Fall and Winter terms and until the end of the first week of classes in a half-term. Between the third and sixth weeks (or second and fourth week of a half-term), you must have your requests approved by the instructor, your Year Advisor and the Associate Dean for Academic Affairs. After the sixth week (or fourth week of a half-term), no such changes will be permitted, except for medical reasons, provided that an incomplete is unacceptable to the instructor(s) of the course(s) and that a written statement is submitted to the appropriate Dean by a physician confirming that continued enrollment is not feasible. (See SMTD Student Handbook 2012-2013.)

Drop/Add deadlines for the College of Literature, Science, and Arts (LSA) differ from those of the School of Music, Theatre & Dance. **NOTE to joint degree students: If you have chosen Dance as your Home Department, you must adhere to the SMTD drop/add deadlines for ALL your courses (i.e., non SMTD).**

Late Drop/Add
If you need to drop or add a class after the third week of the term (first week for half-term) you need to provide a (1) written statement explaining the situation; (2) completed and signed override form; and (3) completed and signed SMTD Late Drop/Add form, all of which gets submitted to the Associate Dean for Academic Affairs for review and approval. Late Drop/Add forms are available online @ music.umich.edu.

Joint Degrees
You may apply for a joint degree in another unit of the University at any point in your studies. However, we recommend that you apply for joint status prior to your Junior year. Students who are enrolled in a joint degree program will have an academic advisor in both the Department of Dance as well as the unit in which their joint degree is housed (i.e., LSA). Please refer to the School of Music, Theatre & Dance Student Handbook for more information.

Faculty Indi Numbers
Each faculty member has an ‘indi number’, which enables students to register for an Independent Study or Field Experience course under the direction of the faculty member. Please refer to the front of this handbook for a listing of faculty indi numbers or the Department Administrator for more information. (See Independent Study in the Dance Curriculum Notes section of this handbook for more information.)

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

• The published requirements for graduation are minimum requirements. Additional credit may be taken in any area of interest. This credit is then counted towards graduation as elective credit.

• BFA students who wish to enroll for fewer than 12 credit hours or more than 18 credit hours must obtain the permission of their Year Advisor, the Department Chair, and the Dean of Undergraduate Studies at the School of Music, Theatre & Dance. **Undergraduates who elect more than 18 credits will be billed for additional tuition by the University.**

• Under special circumstances, students may be able to use the Course Waiver or Substitution form to substitute one course for another required course, or to waive a course. They must complete the form and give it to his/her Year Advisor for signature. The advisor will present it to the faculty for their approval. If approval is received, the request will be forwarded to the School of Music, Theatre & Dance Associate Dean for Undergraduate Studies for approval. *NOTE: In most cases, dance curricular requirements cannot be substituted with coursework done at other institutions or summer workshops.*

• College credits earned for courses taken elsewhere, and **awarded letter grades** (not pass/fail credits) may be accepted for transfer credit. You must see your Year Advisor and SMTD Registrar to initiate transfer.

• Summer coursework taken elsewhere may be accepted for transfer credit towards your dance electives. **They cannot be substituted for curriculum requirements.**

• Transfer students are required to fulfill at least one year of studies to provide for faculty evaluation of appropriate level/year. Assessment of transfer credits will also be made at that time.
Letters of Recommendation

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

- Complete address and contact information, including the name of the person to whom the letter will be addressed. If you do not have a name, specify that the letter can be addressed ‘To Whom It May Concern’
- Date the recommendation is due and whether it must be received by or postmarked that date
- Copy of the job description, summer program, internship, etc.
- Website links to the organization, school and/or person to whom you are applying. If you do not have access to these, provide some context and background for the nature of the job, position or internship
- Reason why you are applying and, if you have a letter of interest or cover letter, please share with the faculty member. It is helpful in crafting a customized letter for you. The more details faculty have the better. If there is a compelling reason why you think this is the ideal course or position for you, articulate this clearly to the faculty member
- Up-to-date resumé and, where appropriate, copies of your teaching and/or research statement
- Stamped and addressed envelope for the faculty member to use or details of electronic submission requirements. If you are asking for multiple letters, provide adequate stamped envelopes

Allow a month’s notice if possible, at a minimum. Send a polite reminder to the faculty mentor one week before the letter is due. Follow up to see if the letter has been sent and express gratitude. If you are called for interview, offered the position and/or accept, let the faculty member know. Faculty put a lot of time and energy into helping you succeed.

Another great resource is The Career Center @ careercenter.umich.edu.
## Bachelor of Fine Arts Requirements

<table>
<thead>
<tr>
<th>Minimum Credit Hours Required for Graduation</th>
<th>120</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dance Requirements</strong></td>
<td></td>
</tr>
<tr>
<td>Dance Technique (^1)</td>
<td>35</td>
</tr>
<tr>
<td>Dance Composition</td>
<td>8</td>
</tr>
<tr>
<td>Dance and Related Arts</td>
<td>2</td>
</tr>
<tr>
<td>Dance Repertory (^2)</td>
<td>4</td>
</tr>
<tr>
<td>Dance History and Ideas</td>
<td>9</td>
</tr>
<tr>
<td>Dance Production</td>
<td>2</td>
</tr>
<tr>
<td>Anatomy and Kinesiology for Dancers</td>
<td>3</td>
</tr>
<tr>
<td>Body Knowledge</td>
<td>2</td>
</tr>
<tr>
<td>Music for Dance 1 or 2 (^3)</td>
<td>2</td>
</tr>
<tr>
<td>Teaching Methods</td>
<td>3</td>
</tr>
<tr>
<td>Sophomore Seminar</td>
<td>2</td>
</tr>
<tr>
<td>Freshman Touring Company</td>
<td>2</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>2</td>
</tr>
<tr>
<td>Senior Concert</td>
<td>3</td>
</tr>
<tr>
<td>Electives</td>
<td>Variable</td>
</tr>
</tbody>
</table>

| **SMTD Requirements**                       |     |
| Coursework from offerings in the Music and Theatre Departments \(^4\) | Minimum 6 hours |

| **Non-SMTD Requirements (to include)**      | 30 Credit Hours Minimum |
| English 124, 125 or equivalent               | 4 |
| English 225 or Upper Level Writing course approved by Sweetland Writing Center | 3 - 4 |
| History of Art                              | 1 Term |
| Electives                                   | Variable - Based on number of credits required to meet the 30 credit hour minimum |

\(^{1}\) Dance Technique encompasses: Modern Dance, Ballet, Improvisation, World Dance, and all Dance Laboratory courses offered in Fall, Winter, or Spring terms. In order to graduate, students must attain a minimum level of 3rd year study in at least one method or technique. Students must complete a minimum of 2 credits in each of the following: Modern Dance, Ballet, Improvisation, World Dance, and Somatic Practices.

\(^{2}\) Dance Repertory encompasses University Dance Company, in Fall or Winter terms, AADW Repertory, PTSI/UMich Repertory, and other faculty or guest artist performance projects with approval of departmental advisor.

\(^{3}\) Students with prior musical experience level may take Music for Dance 2 instead of Music for Dance 1 based on instructor approval.

\(^{4}\) Students must choose a minimum of one course each from both Music and Theatre, and can choose their remaining credits from either Music or Theatre depts. MUSPERF 412 (Yoga for Performers) and Dance classes offered in Musical Theatre are NOT eligible for this requirement.
Daily Technique Requirement

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

Technique Placement

Placement of students in technique classes is decided at the sole discretion of the faculty typically at the beginning of each semester.
Refer to the Dance Curriculum Notes section in this handbook for detailed descriptions of Direct Independent Study and Field Experience in Dance.
Course Descriptions

NOTE: There may be some differences in the course descriptions between those found in this handbook and on Wolverine Access. Please see your Year Advisor or the Department Administrator if you have any questions.

Courses Across All Class Levels

261/262 Congolese Dance 1
Study of traditional dances of the African Congo.

265 Introduction to Afro-Caribbean Dance
Study of the various folkloric dance forms of the Caribbean, particularly those of Cuba, Haiti, and Brazil.

405 Ann Arbor Dance Works: Technique
For dance majors; non-majors by permission of instructor. An intermediate / advanced modern dance technique course, taught by dance faculty and guest artists, offers a variety of styles and trends in the field.

406 Paul Taylor Summer Intensive/UM: Technique
Required enrollment in PTSI/UM and instructor permission. This course may be repeated for credit. In this intensive course, dancers will learn both Ballet and the Paul Taylor Technique taught by guest faculty from the Paul Taylor Dance Company in residence at the Paul Taylor Summer Intensive / UM and resident UM faculty.

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

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

Freshman Courses

101/102 Modern I
Dance techniques from mid-20th century American modern dance, with particular focus on one or two particular styles of training.

103/104 Modern I
First-year studio course in principles of contemporary modern dance technique for dance majors, building upon principles of alignment, training, movement dynamics, rhythmic phrasing, and its potential for expression as an art form.
**111/112 Ballet I**
An intermediate ballet course which focuses on the basic placement concepts of transfer of weight, core-strength, a solid standing leg, and the positions of the body. Proper alignment will be stressed in all of the exercises at the barre and in the center. Center work is designed to impart solid turning and jumping skills including en dehors and en dedans pirouettes, traveling turns, basic petit allegro and grand allegro vocabulary. Emphasis will be placed on musicality and transitions.

**113/114 Ballet I**
Survey of principles of basic ballet placement, barre and center work to prepare for allegro, jumps and sequences across the floor.

**121/122 Freshman Repertory**
Cast by audition, repertory groups rehearse works by faculty and guest choreographers for the annual production of the University Dance Company at the Power Center and other venues.

**126 Freshman Touring Company**
In the model of a repertory dance company, students learn, rehearse, produce, and tour new and existing repertory works by faculty and guest choreographers for performances, master classes, and lecture demonstrations in various locations throughout the region.

**127/128 Freshman Dance Lab**
Course content to complement core technique classes in the curriculum. May include Pilates, Yoga, Partnering, Cross-Training, in addition to Ballet and Modern Technique courses.

**129 Freshman University Dancers**
Rehearsal and performance of student works by invitation of choreographer for senior or graduate productions.

**131 Dance Composition 1**
Students are introduced to basic elements of the craft of choreography: space, time, force, and motivation; concepts that can be applied to any genre of dance. Topics will be approached through improvisation, movement studies, readings, performance and video viewings, and written assignments. Concepts will be explored both as soloists and in small groups, and will conclude in a final composition showing.

**132 Dance Composition 2**
Study of dance forms and their relationship to the other arts, exploring motivations and source materials.

**141 Music for Dance 1**
An introduction to western music through elementary theory, an introduction to form, aesthetics, and technology.
**Sophomore Courses**

**201/202 Modern II**
For dance majors; non-majors by permission of instructor. Dance techniques from mid-20th century American modern dance, with particular focus on placement, phrasing, and dynamics.

**203/204 Modern II**
Second-year studio course in principles of contemporary modern dance technique for dance majors, building upon principles of alignment, training, movement dynamics, rhythmic phrasing, and its potential for expression as an art form.

**211/212 Ballet II**
An intermediate ballet course which focuses on placement concepts such as transfer of weight, core-strength, a solid standing leg, and the positions of the body. Proper alignment will be stressed in all of the exercises at the barre and in the center. Center work is designed to impart solid turning and jumping skills including en dehors and en dedans pirouettes, traveling turns, basic petit allegro and grand allegro vocabulary. Emphasis will be placed on more difficult combinations of movements.

**213/214 Ballet II**
Sophomore-level, continuation of barre, center and sequences across the floor, stressing phrasing and range, from adagio to petit allegro.

**221/222 Sophomore Repertory**
Cast by audition, repertory groups rehearse works by faculty and guest choreographers for the annual production of the University Dance Company at the Power Center and other venues.

**227/228 Sophomore Dance Lab**
Course content to complement core technique classes in the curriculum. May include Pilates, Yoga, Partnering, Cross-Training, in addition to Ballet and Modern Technique courses.

**229 Sophomore University Dancers**
Rehearsal and performance of student works by invitation of choreographer for senior or graduate productions.

**231 Dance Composition 3**
Sophomore-level survey of uses of rhythm, design, dynamics and motivation, leading to the creation and performance of solo and group works with emphasis on the relationship of music to choreography.

**232 Dance Composition 4**
This course examines a series of ways to map movement and sound with the goal of cultivating an awareness of how the impact of movement can be deepened and extended through the informed choice of sound / music / silence. Other topics addressed include chance structures, aural backdrop, and collaboration between composer and choreographer.
241 Art of Dance
An introduction to the history of theatrical dance in Europe, Russia and America focusing on major choreographers and styles as well as the cultural and political contexts in which they develop. NOTE: Dance 220 is cross listed with RC Hums 260

242 Music for Dance 2
Following an introduction to the dance manuals of Negri, Arbeau, Playford, and Louis Horst’s Pre-Classic Dance Forms, students will study the following: The Bartered Bride, Coppelia and Eugene Onegin (for character and social dance forms); selected works of Frederic Chopin, and Johann and Josef Strauss; an overview of the three Tchaikovsky ballets (focusing on source libretti and collaborative process); selected Ballet Russes repertoire from 1909-29; and developments in 20th century dance through the influence and collaborative participation of Louis Horst, Constant Lambert, Igor Stravinsky, John Cage, and others.

251 Anatomy & Kinesiology for Dancers
For dance majors; non-majors by permission of instructor. This course is a detailed study of the structure and function of musculoskeletal anatomy from the deep supporting layers of bone, fascia and intrinsic muscle to the joints and large superficial muscles that do the moving, how these layers work together to create movement and to use this information to explore bio-mechanics.

291 Sophomore Seminar
Students review their dance training, articulate new goals and begin to develop individual portfolios to support both artistic and career goals. This will include sessions on writing resumes/CVs, cover letters, professional applications, and sessions on archiving of creative materials and the current technology/media used in supporting these aims.

Junior Courses
301/302 Modern III
Dance techniques from mid-20th century American modern dance, integrating technical ability with choreographic intent.

303/304 Modern III
Dance techniques from mid-20th century American modern dance, with a particular focus integrating technical ability with musicality, phrasing and performance projection.

311/312 Ballet III
This course is a continuation of working on alignment and proper execution of technique that encompasses the following: advanced barre work, en dehors and en dedans pirouettes, fine tuning execution of basic material, self-discovery and self-correction of mistakes, awareness of other dancers, discovering value of plié and brush in petit allegro, piecing together more complicated/advanced petite allegro, and the use of imagery to enhance the thought process and the physical execution.

313/314 Ballet III
An intermediate ballet course which focuses on placement concepts such as transfer of weight, core-strength a solid standing leg, and positions of the body. Proper alignment will be stressed in all of the exercises at the barre and in the center. Center work is designed to impart solid turning and jumping skills including en dehors and en dedans pirouettes, traveling turns, basic petit allegro and grand allegro vocabulary.
321/322 Junior Repertory
Cast by audition, repertory groups rehearse works by faculty and guest choreographers for the annual production of the University Dance Company at the Power Center and other venues.

327/328 Junior Dance Lab
Course content to complement core technique classes in the curriculum. May include Pilates, Yoga, Partnering, Cross-Training, in addition to Ballet and Modern Technique courses.

329 Junior University Dancers
Rehearsal and performance of student works by invitation of choreographer for senior or graduate productions.

332 Movement Improvisation
The in-depth study and practice of improvisation as a performing art. Recognizing three strands of improvisational practice: (1) bodily exploration, (2) honing and cultivating aesthetic values and (3) how observational skills influence and shape process.

335 Dance & Related Arts
Participating student choreographers, composers, visual artists, video artists, etc., collaborate on experiments to develop an evening-length happening/collage/ performance that is held at the end of the semester.

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

348 Africanist Traditions
This course examines the history and influence of African American vernacular dance and performance traditions upon American popular, concert, and commercial dance performance, beginning with black-faced minstrelsy and ending with 20th century traditions such as hip hop. It will bring forward the clear retention of Africanist culture rooted deeply in the American aesthetic, as evidenced in the work of such major choreographers as George Balanchine, Alvin Ailey, and others.

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

372 Dance Production
Technical and stagecraft information with hands-on experience producing dance performances.
**Senior Courses**

**401/402 Modern IV**
Dance techniques from mid-20th century American modern dance, integrating technical ability with choreographic intent.

**403/404 Modern IV**
Dance techniques from mid-20th century American modern dance, with a particular focus integrating technical ability with musicality, phrasing and performance projection.

**411/412 Ballet IV**
This course is a continuation of working on alignment and proper execution of technique that encompasses the following: advanced barre work, en dehors and en dedans pirouettes, fine tuning execution of basic material, self-discovery and self-correction of mistakes, awareness of other dancers, discovering value of plié and brush in petit allegro, piecing together more complicated/advanced petite allegro, and the use of imagery to enhance the thought process and the physical execution.

**413/414 Ballet IV**
An intermediate ballet course which focuses on placement concepts such as transfer of weight, core-strength a solid standing leg, and positions of the body. Proper alignment will be stressed in all of the exercises at the barre and in the center. Center work is designed to impart solid turning and jumping skills including en dehors and en dedans pirouettes, traveling turns, basic petit allegro and grand allegro vocabulary.

**421/422 Senior Repertory**
Cast by audition, repertory groups rehearse works by faculty and guest choreographers for the annual production of the University Dance Company at the Power Center and other venues.

**427/428 Senior Dance Lab**
Course content to complement core technique classes in the curriculum. May include Pilates, Yoga, Partnering, Cross-Training, in addition to Ballet and Modern Technique courses.

**429 Senior University Dancers**
Rehearsal and performance of student works by invitation of choreographer for senior or graduate productions.

**442 Screendance**
Collaborations in Media introduces the hybrid fusion (also called Videodance or Dance for the Camera) of movement, camera work and editing on Final Cut Pro. A highly interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art & Design, and Screen Arts & Culture, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. The course hosts an Annual U-M Dance on Camera Festival of works curated from that year’s New York Dance on Camera Festival at Lincoln Center.

**481/482 Teaching Methods**
Students will gain skills for teaching an introduction to Modern Dance class, articulate goals as teachers, and develop the means to guide students in experiential, analytical, and creative exercises. Through readings, practice, and discussion, students gain information about issues involved in teaching dance to beginning adult students.
491 Senior Seminar
Students review their dance training, articulate new goals and begin to develop portfolios to support both artistic and career goals. This will include sessions on grant writing, program planning, marketing, auditioning, and sessions on archiving of materials and current technology/media used in supporting these aims.

493/494 Senior Dance Concert
Choreography and production of one solo and one group work for presentation in a thesis concert.

496 Special Topics
Survey of dance-related topics such as Labanotation, massage therapy, Alexander and Feldenkries techniques, Yoga, and dance science; guest speakers.

497 Directed Independent Study
Special projects designed by students under faculty supervision.

498 Field Experience
Performance, teaching, and directing of projects for the local community (non-University related).
Dance Curriculum Notes

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

Ann Arbor Dance Works
Formed in the spring of 1985, Ann Arbor Dance Works is a collective of University of Michigan dance faculty and is dedicated to the collaborative process and shares a diverse repertory with audiences. In addition to producing works by resident choreographers, the company hosts guest choreographers from the US and abroad who conduct residencies teaching and setting works on the company members. Guest designers, poets, videographers, visual artists, and composers have collaborated with company members, contributing to the creation of innovative and multi-layered works of resonance, depth, and beauty. Since its inception, Ann Arbor Dance Works has produced choreography to critical and popular acclaim in New York City, throughout the Midwest, and internationally. Performers include faculty members, alumni, guest artists and students. Ann Arbor Dance Works holds Spring Term courses in technique and repertory. Students may participate in repertory works only by invitation/audition and must sign a contract. Students can either participate for a fee or for credit. For further information: annarbordanceworks.com.

Paul Taylor Summer Intensive
Students receive technique and repertory credit for the annual UM/Paul Taylor Summer intensive. Each year, the Paul Taylor Dance Company determines the Artistic Director(s) and repertory. NOTE: Applications for the UM intensive must be made directly via the PTDC website.

Dance History
DANCE 241 – Art of Dance 3 credits
DANCE 342 – Topics in World Dance 3 credits
DANCE 348 – Africanist Traditions (may also be used to meet Technique requirement) 3 credits
RCHUMS 444 – Balanchine & the Transformation of American Dance 3 credits

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

Directed Independent Study
Independent Study courses enable students to engage in in-depth study in areas of interest not provided by the degree curriculums. Students may not use an Independent Study as a substitute course offered in the current degree programs.

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

Field Experience courses enable students to obtain credit for teaching, performing, choreographing, producing, directing, consulting or researching outside the university setting. A student can elect a maximum of four credit hours of Field Experience during their undergraduate study. (See Appendices for Field Experience form)

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

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

Students must submit a completed Field Experience form and follow the instructions carefully.

Freshman Touring Company (FTC)

Freshmen and new transfer students in the program work to produce a lecture-demonstration and performance that tours area schools in April. (Refer to the STMD absence policy stated earlier in this document regarding off-campus and absence travel.)

FTC is the UM Freshman Touring Company, established over 25 years ago as an opportunity for 1st year dance majors to experience a repertory dance company. Each April, company members perform new and existing works by guest and faculty choreographers in various venues throughout the region. Directed by faculty and a mandatory rite of passage for each dance major, FTC is a repertory credit requirement and students gain professional experience and skills to run a small touring dance company.

Friday Labs

There are a variety of lab classes offered on Fridays—for example Ballet, Modern Dance, Yoga and Improvisation—that are strongly advised for all Dance majors. However, the choice of lab is up to you. All Friday labs count towards your technique requirement.

Suggested Music Courses for Dance Majors

Dance majors must take a minimum of six credit hours in Music and Theatre. You must choose a minimum of one course each from both Music and Theatre, and can choose your remaining credits from either Music or Theatre depts. MUSPERF 412 (Yoga for Performers) and Dance classes offered through Musical Theatre are NOT eligible for this requirement.

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

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

All year groups may/will be assessed at the end of the Fall and Winter terms during the regularly schedule University examination period. The Department Administrator and/or your Year Advisor will send out details related to your assessment at least three weeks prior to the examination period.

Do NOT make travel plans that conflict with your assessment!

Themed/special assessments are noted below.

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

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

Production Crew Work for Department of Dance Concerts

Production crew work is compulsory for all students in order to meet graduation requirements and vital to the success of our concerts. Undergraduates must complete two in-house crews, one of which must be for a show in which you are not performing. Such work will amount to no more than 32 hours per term. The Production Manager posts the assignments each term.

NOTE: Following CDR approval, crew work under course THTREMUS 251 will be a requirement to complete your BFA.

Production Crew Work for University Productions (UProd)

University Productions (UProd) is the presenter of School of Music, Theatre & Dance productions in opera, dance, musical theater and drama that are held at the following venues:

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

You must complete one UProd crew assignment before you graduate. You are expected to fulfill all your assigned production responsibilities and to be prompt for rehearsals and performances.

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

Rehearsal Space

If you wish to reserve rehearsal space for a choreographic project, you must submit a request in writing to the Production Director, providing date, time and location. Reservation forms are available on the production schedule bulletin board and due by noon each Friday for the following week (Monday through Sunday). You should post a rehearsal cancellation immediately.

Outside Performances

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

1. Notify your Year Advisor in writing within the first two weeks of the semester of the engagement, so that the concert may be included in the Department calendar and any conflicting issues with the Department (e.g., resources, scheduling) may be addressed.
2. Make every effort not to miss regularly scheduled classes and rehearsals. When organizing or producing an outside event, it is your responsibility as the choreographer to be respectful of your dancers’ schedules and prior commitments. You must adapt your schedules accordingly.
3. Follow Department guidelines as stated earlier in this handbook and the SMTD Student Handbook regarding absences approved.
**Repertory Credit**

Repertory credit is earned for participation in the University Dance Company’s—by audition only—annual Power Center concert, Ann Arbor Dance Works and the Paul Taylor Summer Intensive.

**University Dancers**

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

**Publicity Materials**

All Department of Dance publicity materials must be approved by the Production Manager and submitted to the Dance Office before being posted or printed. If you produce work beyond the Department, you are expected to provide hardcopy and electronic copies of each item—plus links to any relevant websites—to the administrator to be posted at the Dance facilities and for the Department archive. *(See Poster and Program design details in the Senior Concert section of this handbook)*
Senior Concert

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

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

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

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

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

Use the Senior Concert Evaluation Guidelines found in this handbook to structure your evaluation. Remember to also compare and contrast your original vision statement with the final product and include an assessment of how well you met your goals.
Work-in-Progress

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

Checklist

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

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

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

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

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

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

Choreography
The group and solo works created for the Senior Concert should demonstrate a firm knowledge of the craft of choreography. By the time the choreographic process is complete, your dance should have a clear purpose, theme, intention and impact.

One-third of your grade for your Senior Concert is based upon demonstrating your competency of the choreographic skills you have acquired in your Composition curriculum and Repertory classes, observing and analyzing the choreographic tools used by the various choreographers with whom you have worked during your four years of study. The criteria listed below will serve as the basis from which the faculty will evaluate your work.

- structure
- movement vocabulary and choreographic tools
- music
- sets
- costumes
- video
- collaborators

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

Production
One-third of your grade for your Senior Concert is based upon demonstrating your competency of the production skills acquired in your core curriculum and crew requirements. The various production criteria listed below will serve as the basis from which the faculty will evaluate your work:

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

American College Dance Festival Association
Each year, 2-3 outstanding students are sponsored to present their choreography at the regional American College Dance Festival. *(Refer to the STMD absence policy stated earlier in this handbook regarding off-campus and absence travel.)*

Dance Student Assembly
Volunteer representatives from each undergraduate and graduate class comprise the membership of the Dance Student Assembly. This committee addresses student concerns, acts as liaison between the student body and the faculty, conducts orientation sessions for auditioning students and Freshmen, and raises funds for student projects.

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

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

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

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

Emerging Dance Artists Concert
The Emerging Dance Artist (EDA) concert is a student choreographed and produced performance that takes place at the end of the Winter term. All students may participate. Refer to the bulletin boards in the Dance Building or see the Production Manager for more information and/or sign up sheet.
General Information & Campus Services

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

Security
Building security is an important concern for Dance students, faculty and staff. Valuables, backpacks, clothing and jewelry, iPods/MP3 players, cell phones, books, etc. are all subject to theft. Do not bring anything to the building that you can get along without. Keep valuables within eyesight or store them in your locker. It is also unwise to be in the building alone in the evening and on weekends. The Department of Public Safety (DPS) should be called (763-1131) in any case of theft or suspicious activity in the building.

For added security, the Department of Dance has a card reader system located at the main entrance to the Dance Building. This means that unless the door is unlocked during regular class times (Monday through Friday), you may access the building only by using your MCard. The locking schedule for the card reader may vary throughout the year, so be sure to check with the Department Administrator for details. Additionally, there are several punch code locks throughout Dance. This is typically a three-digit code, which changes each term. Do not share this code with anyone outside the Department nor prop open a code locked door to bypass this security measure.

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

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

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

The Student Lounge is for relaxation, eating, student meetings, audition guests and as a waiting area for visitors to the Department. You are expected to clean up after yourself. There is a campus phone (for on-campus calls), a computer with Internet access, and a monitor, DVD and VHS machines. You are responsible for items left in the refrigerator; dirty utensils and empty/dirty containers must not be left in the fridge. There are cleaning supplies and storage bins available to maintain your kitchen items.

**Health & Wellness**

Please check the Department bulletin boards for more information.

**Campus Services**

In addition to what is provided below, please refer elsewhere in this handbook, the Department of Dance website and bulletin boards for more information.

**Central Campus Recreation Building Facilities**

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

**Counseling & Psychological Services**

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

**Eating Disorders**

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

**MedRehab Center/Performance Arts Therapy**

M-Perform is a specialty program designed to address the unique needs and problems of the Performing Artist. Our Physician and Therapy Teams in PT, OT and Hand Therapy have many years of experience in Orthopedics, Rehabilitation and Sports Medicine. Whether you are a Musician, Dancer, Conductor or Pianist, we can help rehabilitate you and work to prevent future injuries. Call for an appointment at (734) 936-7175 or 998-7667 for physical therapy. Be sure to check on your insurance coverage and specify that you are calling as an "arts med" referral.

**MedSport**

University Medical Center Sports Medicine Program (MedSport) is located at Domino’s Farms, which includes orthopedic doctors, physical therapists, and athletic trainers experienced in Performing Arts-related injuries. Please contact Kristen Balfour, DPT at MedSport to request additional times or information regarding this clinic at (734) 930-7400.
Transportation

You have several transportation options including:

• **Night Ride.** Shared-ride taxi service within Ann Arbor (when regularly scheduled AATA bus service is not available) seven days a week, Monday through Friday, 11:00PM to 6:00AM and Saturday and Sunday, 7:00PM to 7:30AM. Fee is $5 per person. Also available on all major holidays. Phone (734) 528-5432.

• **Ride Home.** Free shared-ride taxi service for students, faculty, and staff to their residence halls, parked vehicles, or local residence. This service is available after University transit buses and shuttles have concluded daily service: from 2:00AM through 7:00AM, seven days a week. Please note you must show the driver your valid UM ID. Phone (734) 663-3355.

• **S.A.F.E. Walk.** A campus accompaniment service that functions as an alternative to walking alone on campus at night. Coordinated by staff at the Department of Public Safety (DPS), S.A.F.E.WALK escorts are free of charge and available to all members of the University community. During the Fall and Winter semesters, the service is provided daily from 10:00 p.m.-3:00 a.m. Just call (734) 763-WALK or (734) 763-9255 to request an escort. An employee from UM Transportation Services will come to your campus location and drive you to your requested location (within a one-mile driving radius of Central and North campuses). During non-service hours, alternative service providers will be identified by DPS.

UM Health Service

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

U-Move Fitness

Located in the CCRB, offers a wide variety of group exercise (Pilates, Yoga, Cardio) and wellness classes to faculty, staff, and students of the University of Michigan and residents of Ann Arbor and surrounding communities. Schedule and class descriptions may be found @ umove.kines.umich.edu.
# Index

## A

AADW · 22, 29  
ACDFA · 38  
administrative · 15, 39, 40  
Advisor/Advisee checklist · 15  
Ann Arbor Dance Works · See AADW  
attendance policy  
  FTC · 30  
  religious holidays · 5  
avwards · 38

## C

campus services · 39  
CAPS · 40  
career center · 18  
choreography opportunities · 32, 35, 38  
code of conduct · 4  
counseling services · 40  
course descriptions · 22, 23, 24, 25, 27  
Course Waiver or Substitution form · 17  
courses · 21  
  Freshmen · 22  
  Juniors · 25  
  music · 30  
  Seniors · 27  
  Sophomores · 24  
credit hours · 19, 21, See curriculum requirements  
crew requirements · 32  
curriculum requirements · 7, 19, 30

## D

Dance Student Assembly · See DSA  
degree audits · 16  
dress code · 4  
drop/add period · 16  
DSA · 3, 38  
dual degree · See joint degree  
dual major · See joint degree

## E

emergencies · 39  
emerging dance artists · 38  
evaluations · 7
music courses · See curriculum requirements

N

Night Ride · 41

O

overrides · 15, 16

P

Paul Taylor Summer Intensive · See PTSI
performance opportunities · 32, 33, 35, 38
productions · 33
PTSI · 29

R

recommendations · See letters of
recommendation
registration · 15, 16
requirements · See curriculum requirements
reserving studios · 32
Ride Home · 41

S

S.A.F.E. Walk · 41

safety first! · 39, 41
scholarships · 38
security measures · 39
Senior concert · 34
checklist · 35
eval guidelines · 36, 37
Senior Concert Request form · 34
showing · See works-in-progress
Sophomore review · See assessments

T

technical placement · 20
transfer credits · 16

U

University Dance Company · 33
University Dancers · 33
UProd · 32

W

works-in-progress · 7, 35

Y

year advisor · 7, 15
Appendix A
School of Music, Theatre & Dance
Department of Dance
Advising Checklist for BFA

Name: _______________________________ Semester/Year you began program: ______________
Advisor: ______________________________ Joint major degree/minor: ______________________

Required areas of study & credit hours to complete your Bachelors Degree in four years

<table>
<thead>
<tr>
<th>Requirement Category</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Technique</td>
<td>35</td>
</tr>
<tr>
<td>• Composition</td>
<td>8</td>
</tr>
<tr>
<td>• Dance &amp; Related Arts</td>
<td>2</td>
</tr>
<tr>
<td>• Repertory</td>
<td>4</td>
</tr>
<tr>
<td>• History &amp; Ideas</td>
<td>9</td>
</tr>
<tr>
<td>• Production</td>
<td>2</td>
</tr>
<tr>
<td>• Anatomy &amp; Kinesiology</td>
<td>3</td>
</tr>
<tr>
<td>• Body Knowledge</td>
<td>2</td>
</tr>
<tr>
<td>• Music for Dance 1 &amp; 2</td>
<td>2</td>
</tr>
<tr>
<td>• Teaching Methods</td>
<td>3</td>
</tr>
<tr>
<td>• Sophomore Seminar</td>
<td>2</td>
</tr>
<tr>
<td>• Freshman Touring Co</td>
<td>2</td>
</tr>
<tr>
<td>• Senior Seminar</td>
<td>2</td>
</tr>
<tr>
<td>• Senior Concert</td>
<td>3</td>
</tr>
<tr>
<td>• Electives</td>
<td>5</td>
</tr>
<tr>
<td>• Other SMTD courses</td>
<td>6</td>
</tr>
<tr>
<td>• Non-SMTD courses</td>
<td>30</td>
</tr>
<tr>
<td><strong>Total Hrs</strong></td>
<td>120</td>
</tr>
</tbody>
</table>

Courses Available to be Taken at Anytime During Your 4 Years in the Curriculum

<table>
<thead>
<tr>
<th>Courses Available to be Taken at Anytime During Your 4 Years in the Curriculum</th>
<th>Hours (technique credits only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• DANCE 261 Congolese 1</td>
<td>1</td>
</tr>
<tr>
<td>• DANCE 262 Congolese 1</td>
<td>1</td>
</tr>
<tr>
<td>• DANCE 265 Intro to Afro-Caribbean</td>
<td>1</td>
</tr>
</tbody>
</table>

Once a requirement is met, you are free to move to other requirements; most courses are not allowable for repeat credits

Though not yet an official course, Production crew work is compulsory for all students in order to meet graduation requirements and vital to the success of our concerts. Undergraduates must complete two in-house crews, one of which must be for a show in which you are not performing.
Appendix A
School of Music, Theatre & Dance
Department of Dance
Advising Checklist for BFA

Such work will amount to no more than 32 hours per term. The Production Manager posts the assignments each term.

<table>
<thead>
<tr>
<th>Freshman Year – Fall</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course</strong></td>
</tr>
<tr>
<td>DANCE 101 – Modern I</td>
</tr>
<tr>
<td>DANCE 103 – Modern I</td>
</tr>
<tr>
<td>DANCE 111 – Ballet I</td>
</tr>
<tr>
<td>DANCE 113 – Ballet I</td>
</tr>
<tr>
<td>DANCE 121 – Freshman Repertory/UDC (faculty works)</td>
</tr>
<tr>
<td>DANCE 127 – Freshman Dance Lab</td>
</tr>
<tr>
<td>DANCE 129 – Freshman University Dancers (student works)</td>
</tr>
<tr>
<td>DANCE 131 – Dance Composition 1</td>
</tr>
<tr>
<td>DANCE 141 – Music for Dance 1 (offered Fall OR Winter; not both)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Completed Technique credits</th>
<th>Completed Comp credits</th>
<th>Completed Music for Dance credits</th>
<th>Completed Electives credits</th>
<th>Completed SMTD credits</th>
<th>Completed Non-SMTD credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advisor Signature</td>
<td>Date</td>
<td>Student Signature</td>
<td>Date</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total credits completed
## Freshman Year – Winter

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 102 – Modern I</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 104 – Modern I</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 112 – Ballet I</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 114 – Ballet I</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 122 – Freshman Repertory/UDC (guest works)</td>
<td></td>
<td>Rep OR Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 126 – Freshman Touring Company</td>
<td></td>
<td>FTC</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 128 – Freshman Dance Lab</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 129 – Freshman University Dancers (student works)</td>
<td></td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 132 – Dance Composition 2</td>
<td></td>
<td>Comp</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 141 – Music for Dance 1 (offered Fall OR Winter; not both)</td>
<td></td>
<td>Music for Dance</td>
<td>2</td>
</tr>
</tbody>
</table>

### Completed Credits

- **Technique credits**
- **Comp credits**
- **Rep credits**
- **FTC credits**
- **Music for Dance credits**
- **Electives credits**
- **SMTD credits**
- **Non-SMTD credits**

### Total credits completed

<table>
<thead>
<tr>
<th>Advisor Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Student Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Freshman Year – Spring

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 405 – Ann Arbor Dance Works: Technique</td>
<td>Y</td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 406 – Paul Taylor Summer Intensive/UM: Technique</td>
<td>Y</td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 423 – Ann Arbor Dance Works: Repertory</td>
<td>Y</td>
<td>Rep</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 424 – Paul Taylor Summer Intensive/UM: Repertory</td>
<td>Y</td>
<td>Rep</td>
<td>1</td>
</tr>
</tbody>
</table>

**Completed _____________ credits**

**Total credits completed**

<table>
<thead>
<tr>
<th>Advisor Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Student Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Sophomore Year – Fall

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 201 – Modern II</td>
<td>Y</td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 203 – Modern II</td>
<td>Y</td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 211 – Ballet II</td>
<td>Y</td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 213 – Ballet II</td>
<td>Y</td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 221 – Sophomore Repertory/UDC (faculty works)</td>
<td>Y OR N</td>
<td>Rep OR Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 227 – Sophomore Dance Lab</td>
<td>Y</td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 229 – Sophomore University Dancers (student works)</td>
<td>Y</td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 231 – Dance Composition 3</td>
<td>Y</td>
<td>Comp</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 241 – Art of Dance (Sop, Jun OR Sen year)</td>
<td>Y</td>
<td>History &amp; Ideas</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 242 – Music for Dance 2</td>
<td>Y</td>
<td>Music for Dance</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 251 – Anat &amp; Kines for Dancers (Sop, Jun OR Sen year))</td>
<td>Y</td>
<td>Anat &amp; Kines</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 291 – Sophomore Seminar (offered Fall OR Winter; not both)</td>
<td>Y</td>
<td>Soph Seminar</td>
<td>2</td>
</tr>
</tbody>
</table>

---

### Completed Credits

<table>
<thead>
<tr>
<th>Completed Technique credits</th>
<th>Completed Music for Dance credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completed Comp credits</td>
<td>Completed Electives credits</td>
</tr>
<tr>
<td>Completed Rep credits</td>
<td>Completed SMTD credits</td>
</tr>
<tr>
<td>Completed History &amp; Ideas credits</td>
<td>Completed Non-SMTD credits</td>
</tr>
<tr>
<td></td>
<td>Completed Soph Seminar credits</td>
</tr>
<tr>
<td></td>
<td>Total credits completed</td>
</tr>
</tbody>
</table>

---

Advisor Signature _____________________________  Date ________________________

Student Signature _____________________________  Date ________________________
## Sophomore Year – Winter

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 202 – Modern II</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 204 – Modern II</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 212 – Ballet II</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 214 – Ballet II</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 222 – Sophomore Repertory/UDC (guest works)</td>
<td></td>
<td>Rep OR Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 228 – Sophomore Dance Lab</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 229 – Sophomore University Dancers (student works)</td>
<td></td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 232 – Dance Composition 4</td>
<td></td>
<td>Comp</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 242 – Music for Dance 2</td>
<td></td>
<td>Music for Dance</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 291 – Sophomore Seminar (offered Fall OR Winter; not both)</td>
<td></td>
<td>Soph Seminar</td>
<td>2</td>
</tr>
</tbody>
</table>

### Completed Credits

<table>
<thead>
<tr>
<th>Completed <strong>Technique credits</strong></th>
<th>Completed <strong>Music for Dance credits</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Completed <strong>Comp credits</strong></td>
<td>Completed <strong>Electives credits</strong></td>
</tr>
<tr>
<td>Completed <strong>Rep credits</strong></td>
<td>Completed <strong>SMTD credits</strong></td>
</tr>
<tr>
<td>Completed <strong>History &amp; Ideas credits</strong></td>
<td>Completed <strong>Non-SMTD credits</strong></td>
</tr>
<tr>
<td></td>
<td>Completed <strong>Soph Seminar credits</strong></td>
</tr>
</tbody>
</table>

**Total credits completed**

Advisor Signature ___________________________  Date ______________________

Student Signature ___________________________  Date ______________________

SMTD REGISTRAR’S Signature ___________________  Date ______________________
Sophomore Year – Spring

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 405 – Ann Arbor Dance Works: Technique</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 406 – Paul Taylor Summer Intensive/UM: Technique</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 423 – Ann Arbor Dance Works: Repertory</td>
<td></td>
<td>Rep</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 424 – Paul Taylor Summer Intensive/UM: Repertory</td>
<td></td>
<td>Rep</td>
<td>1</td>
</tr>
</tbody>
</table>

Completed ____________ credits
Completed ____________ credits
Completed ____________ credits
Completed ____________ credits

Total credits completed

Advisor Signature ____________________________________________ Date __________________________
Student Signature ____________________________________________ Date __________________________
SMTD REGISTRAR’S Signature ____________________________ Date __________________________
Junior Year – Fall

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 241 – Art of Dance (Soph, Jun OR Sen year)</td>
<td>Y</td>
<td>History &amp; Ideas</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 251 – Anat &amp; Kines for Dancers (Soph, Jun OR Sen year)</td>
<td>N</td>
<td>Anat &amp; Kines</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 301 – Modern III</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 303 – Modern III</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 311 – Ballet III</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 313 – Ballet III</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 321 – Junior Repertory/UDC (faculty works)</td>
<td>Rep OR Elective</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>DANCE 327 – Junior Dance Lab</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 329 – Junior University Dancers (student work only)</td>
<td></td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 335 – Dance &amp; Related Arts</td>
<td></td>
<td>DRA</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 496 – Special Topics (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
<tr>
<td>DANCE 497 – Independent Study (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
<tr>
<td>DANCE 498 – Field Experience (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
</tbody>
</table>

**Completed Technique credits**

**Completed Music for Dance credits**

**Completed Comp credits**

**Completed Electives credits**

**Completed Rep credits**

**Completed Non-SMTD credits**

**Completed History & Ideas credits**

**Completed Anat & Kines credits**

**Completed Production credits**

**Completed Production credits**

**Total credits completed**

Advisor Signature ___________________________________________ Date ______________________

Student Signature ___________________________________________ Date ______________________
## Appendix A
### School of Music, Theatre & Dance
#### Department of Dance
#### Advising Checklist for BFA

### Junior Year – Winter

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 302 – Modern III</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 304 – Modern III</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 312 – Ballet III</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 314 – Ballet III</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 322 – Junior Repertory/UDC (guest works)</td>
<td></td>
<td>Rep OR Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 328 – Junior Dance Lab</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 329 – Junior University Dancers (student works)</td>
<td></td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 332 – Movement Improv (Junior OR Senior year)</td>
<td></td>
<td>Tech</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 342 – Topics in World Dance (Junior OR Senior year)</td>
<td></td>
<td>History &amp; Ideas</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 348 – Africanist Traditions (Junior OR Senior year)</td>
<td></td>
<td>Tech OR History &amp; Ideas</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 352 – Body Knowledge (Junior OR Senior year)</td>
<td></td>
<td>Body Knowledge</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 372 – Dance Production</td>
<td></td>
<td>Prod</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 442 – Screendance (Junior OR Senior year)</td>
<td></td>
<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 496 – Special Topics (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
<tr>
<td>DANCE 497 – Independent Study (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
<tr>
<td>DANCE 498 – Field Experience (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
</tbody>
</table>

| Completed Technique credits                                          | Completed Music for Dance credits |
| Completed Comp credits                                               | Completed Body Knowledge credits  |
| Completed Rep credits                                                | Completed Electives credits       |
| Completed History & Ideas credits                                    | Completed SMTD credits            |
| Completed Production credits                                         | Completed Non-SMTD credits        |
| **Total credits completed**                                         |                                  |

Advisor Signature ____________________________________________________ Date ____________________________

Student Signature ____________________________________________________ Date ____________________________

SMTD REGISTRAR’S Signature __________________________________________ Date ____________________________
## Appendix A

School of Music, Theatre & Dance  
Department of Dance  
Advising Checklist for BFA

### Junior Year – Spring

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 405 – Ann Arbor Dance Works: Technique</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 406 – Paul Taylor Summer Intensive/UM: Technique</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 423 – Ann Arbor Dance Works: Repertory</td>
<td></td>
<td>Rep</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 424 – Paul Taylor Summer Intensive/UM: Repertory</td>
<td></td>
<td>Rep</td>
<td>1</td>
</tr>
</tbody>
</table>

`Completed _____________ credits`

`Completed _____________ credits`

`Completed _____________ credits`

`Completed _____________ credits`

**Total credits completed**

---

Advisor Signature  
Date  

Student Signature  
Date  

SMTD REGISTRAR’S Signature  
Date  

---

Appendix A-10
### Senior Year – Fall

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 241 – Art of Dance (Soph, Jun OR Sen year)</td>
<td></td>
<td>History &amp; Ideas</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 251 – Anat &amp; Kines for Dancers (Soph, Jun OR Sen year)</td>
<td></td>
<td>Anat &amp; Kines</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 401 – Modern IV</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 403 – Modern IV</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 411 – Ballet IV</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 413 – Ballet IV</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 421 – Senior Repertory/UDC (faculty works)</td>
<td></td>
<td>Rep OR Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 427 – Senior Dance Lab</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 429 – Senior University Dancers (student work only)</td>
<td></td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 481 – Teaching Methods</td>
<td></td>
<td>Methods</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 491 – Senior Seminar</td>
<td></td>
<td>Senior Seminar</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 493 – Senior Dance Concert</td>
<td></td>
<td>Senior Concert</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 496 – Special Topics (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
<tr>
<td>DANCE 497 – Independent Study (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
<tr>
<td>DANCE 498 – Field Experience (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
</tbody>
</table>

### Completed Credits

- **Completed Technique credits**
- **Completed Music for Dance credits**
- **Completed Comp credits**
- **Completed Anat & Kines credits**
- **Completed Rep credits**
- **Completed Sen Seminar credits**
- **Completed History & Ideas credits**
- **Completed Electives credits**
- **Completed Production credits**
- **Completed SMTD credits**
- **Completed Teaching Methods credits**
- **Completed Non-SMTD credits**
- **Completed Senior Concert credits**

### Total credits completed

Advisor Signature ____________________________ Date __________________________

Student Signature __________________________ Date __________________________
### Senior Year – Winter

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 332 – Movement Improv (Junior OR Senior year)</td>
<td></td>
<td>Tech</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 342 – Topics in World Dance (Junior OR Senior year)</td>
<td></td>
<td>History &amp; Ideas</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 348 – Africanist Traditions (Junior OR Senior year)</td>
<td></td>
<td>Tech OR History &amp; Ideas</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 352 – Body Knowledge (Junior OR Senior year)</td>
<td></td>
<td>Body Knowledge</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 402 – Modern IV</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 404 – Modern IV</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 412 – Ballet IV</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 414 – Ballet IV</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 422 – Senior Repertory/UDC (guest works)</td>
<td></td>
<td>Rep OR Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 428 – Senior Dance Lab</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 429 – Senior University Dancers (student works)</td>
<td></td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 442 – Screendance (Junior OR Senior year)</td>
<td></td>
<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 482 – Teaching Methods</td>
<td></td>
<td>Methods</td>
<td>3</td>
</tr>
<tr>
<td>DANCE 491 – Senior Seminar</td>
<td></td>
<td>Senior Seminar</td>
<td>2</td>
</tr>
<tr>
<td>DANCE 493 – Senior Dance Concert</td>
<td></td>
<td>Senior Concert</td>
<td></td>
</tr>
<tr>
<td>DANCE 496 – Special Topics (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
<tr>
<td>DANCE 497 – Independent Study (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
<tr>
<td>DANCE 498 – Field Experience (requires YA &amp; Chair approval)</td>
<td></td>
<td>Various</td>
<td>1-3</td>
</tr>
</tbody>
</table>

| Completed Technique credits                                           | Completed Music for Dance credits |
| Completed Comp credits                                                | Completed Body Knowledge credits |
| Completed Rep credits                                                 | Completed Sen Seminar credits    |
| Completed History & Ideas credits                                     | Completed Electives credits      |
| Completed Production credits                                          | Completed SMTD credits           |
| Completed Teaching Methods credits                                    | Completed Non-SMTD credits       |
| Completed Senior Concert credits                                      | Total credits completed |

Advisor Signature ______________________________________________________ Date __________________________
Student Signature ______________________________________________________ Date __________________________
# Appendix A

## School of Music, Theatre & Dance

### Department of Dance

#### Advising Checklist for BFA

<table>
<thead>
<tr>
<th>Senior Year – Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course</th>
<th>Taken (Y/N)</th>
<th>Requirement Category</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE 405 – Ann Arbor Dance Works: Technique</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 406 – Paul Taylor Summer Intensive/UM: Technique</td>
<td></td>
<td>Tech</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 423 – Ann Arbor Dance Works: Repertory</td>
<td></td>
<td>Rep</td>
<td>1</td>
</tr>
<tr>
<td>DANCE 424 – Paul Taylor Summer Intensive/UM: Repertory</td>
<td></td>
<td>Rep</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Completed ________________ credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completed ________________ credits</td>
</tr>
<tr>
<td>Completed ________________ credits</td>
</tr>
<tr>
<td>Completed ________________ credits</td>
</tr>
</tbody>
</table>

**Total credits completed**

<table>
<thead>
<tr>
<th>Advisor Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Student Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix B
School of Music, Theatre & Dance
Department of Dance
Class Observation Form
Courtesy of Andy LeBeau and the Paul Taylor School

Name: ___________________________ Date: ________________

Class: ___________________________ Instructor: ______________

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

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

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

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

5. How is observing this class furthering your education?

6. List some specific ideas you want to work on when you are dancing again?
Appendix C
School of Music, Theatre & Dance
Department of Dance
Field Experience Proposal – BFA

This proposal is to be completed by the student, approved by the instructor and Department Chair, and then returned to the Dance Office by the student. A proposal is required for each Field Experience course election.

STUDENT: ____________________________                  UMID: ________________

Term: ________________  Year: 20____  Major: DANCE

Credit hours: ________  3-Digit Course #: ______________

Learning objectives:
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

Methods and resources to be used:
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

Results to be evaluated (written work, performance, etc.):
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

Student signature/DATE  ____________________________/____________________
Instructor name (printed) _______________________________________________________________________________
Instructor signature/DATE  ____________________________/____________________
Dept Chair name (printed) Dr. Angela Kane
Dept Chair signature/DATE  ____________________________/____________________
Appendix D
School of Music, Theatre & Dance
Department of Dance
Independent Study Proposal - BFA

This form must be accompanied by a one-page typed memo detailing the proposed activity and justifying the number of credit hours requested. Forty-two hours of work equals one credit when computing the number of credit hours elected. After your Year Advisor has reviewed and signed-off the proposal, it must be presented to the Chair for approval. The completed and approved Independent Study Form serves as an override request and must be submitted to the Department Administrator. A new proposal is required for each independent study course election.

STUDENT: ___________________________________________ UMID: __________
Term: __________________________ Year __________ Major: DANCE
Dept/Division: __________________________ Course #: __________
Credit Hrs: __________
Learning objectives:
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

Methods and resources to be used:
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
Results to be evaluated (written work, performance, etc.):
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

Student signature/DATE ___________________________/______________
Instructor name (printed) ___________________________
Instructor signature/DATE ___________________________/______________
Year Advisor signature/DATE ___________________________/______________
Dept Chair name (printed) Dr. Angela Kane
Dept Chair signature/DATE ___________________________/______________

NOTE: The form MUST be returned to the School of Music, Theatre & Dance Registrar.
Appendix E
School of Music, Theatre & Dance
Department of Dance
University Dancers

University Dancers is a one-credit elective course that is granted for performance in student choreography, which accumulate at least 42 hours of work. Only one credit per term is allowed, regardless of how many hours you accumulate in that term. You must complete this form, which is valid for up to 12 months following completion of the project for any dance concert—excluding Power Center—in which you have actively participated (e.g., Senior Concert, Thesis Concert, Emerging Choreographers.). Your Year Advisor awards the grade with input from the student choreographer.

Student Name: ___________________________ UMID: ________________
Name of concert: _________________________________________________
Name of piece: ___________________________________________________
Choreographer: ___________________________________________________
Amount of time spent working on the piece: ___________________________
Where and when was this piece performed: ___________________________
Term in which the work was executed: _______________________________
Term in which grade is expected to be given (grade is given the term after i.e., concert was in the Fall, grade given in the Winter): _______________________  

Describe what you have learned about performing and choreography while working in this piece:
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

How would you evaluate yourself in rehearsal:
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

What grade do you believe you’ve earned: _____________________________
Choreographer grade and comments: ________________________________
Name of Faculty Mentor for concert: ________________________________
Grade given by Year Advisor ____________________________
Year Academic Advisor Signature/DATE _____________________________