



*August, 2016*

*Welcome to the UGA Department of Dance!*

*This Dance Handbook is a “survivor’s guide” to being a dance major!!! In addition to providing information on degree requirements and policies, this handbook will also answer some of the many questions you will have as you work toward your undergraduate degree in dance.*

*As a student at UGA, you are responsible for knowing what classes you need to take and when those classes are offered. This handbook contains most of the information that you will need. Your academic advisor is available to assist you in mapping-out your schedule and graduation requirements.*

*Each semester you will have an advising session with your advisor. By cross-referencing the Dance Handbook and ATHENA (UGA's online list of classes, formerly OASIS) before your advisement session, your advisor can make sure you have the right classes at the right time. Your advisor will inform you of any changes in the policies or requirements in the Department of Dance and the University of Georgia System. Your successful completion of all course work toward completion of your degree is ultimately your responsibility. Changes in your academic journey - such as a change of major, leave of absence, academic probation, tours and travels - are also your responsibility when keeping up with your program of study.*

*Be conscientious about your education and college career. This can be a wonderfully challenging and magical time in your life. Make the most of it, explore the many pathways toward knowledge, but plan your journey well and*

*. . . Happy Dancing!!!*

August 11, 2016

To all our new and returning Dance Majors ~

*Welcome to the Department of Dance  
and the University of Georgia!!*

We are delighted to have you as part of our exciting program of study in dance!

The dance faculty has carefully prepared this handbook to be your guide through your degree in dance at UGA. You should find “everything that you need to know” to be successful in pursuit of your academic and artistic goals during your undergraduate study. It is our sincere hope that you will find your academic experience to be rewarding, nurturing and fulfilling.

The UGA Department of Dance offers the Bachelor of Fine Arts degree in dance, as well as Teacher Certification through our educational affiliation with the College of Education. We have designed these opportunities to enrich your education, training and career preparation. The BFA and certification has specific requirements, so we encourage you to read the handbook thoroughly and carefully to select the best degree for you.

As you familiarize yourself with the Department of Dance, you will learn that the department is part of the Franklin College of Arts and Sciences headed by Dean Alan Dorsey. We are proud to be part of this fine college at the university.

I encourage you to get to know the Department of Dance Faculty and Staff, including Joan Buttram, Rebecca Gose, Bala Sarasvati, Janet Robertson, Tamara Thomas, Elizabeth Osborn-Kibbe, Cathy Jackson, Betty Prickett, Jacquelyn Kibbe and myself. If you have questions or need advice, we will be very happy to help. Please feel free to call or email and make an appointment to chat.

We look forward to seeing you in class!

Sincerely,

Lisa Fusillo, PhD  
Professor and Department Head  
Department of Dance

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## *Department of Dance*

The UGA Department of Dance offers the Bachelor of Fine Arts degree in Dance. Students have the option to earn Teacher Certification along with the degrees in Dance. The program of study is a comprehensive dance curriculum with professional training in contemporary dance and ballet. Jazz, urban and world dance forms, ballroom, folk and tap dance classes are also offered. Coursework in dance explores the technical, stylistic, historical, analytical, and cultural aspects of dance with an emphasis on performance. Students explore, experiment and develop personal creativity and artistry.

The University of Georgia Department of Dance is accredited by the National Association of Schools of Dance.

### *Mission*

*The mission of the Department of Dance is to promote excellence in, access to, and appreciation of dance as a unique body-based art form through which humans can express their personal, historical, and cultural diversity. Creative research is central to our mission - informing teaching; mastering dance as a physical discipline; nurturing the creative process; generating and regenerating the art form; presenting artistic enrichment to the world.*

# GOALS OF THE DEPARTMENT OF DANCE

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The UGA Department of Dance prepares students for a professional role in dance. The dance degree programs offer students:

- a concentrated dance curriculum providing comprehensive training in ballet and contemporary dance genres balanced with a general curriculum inclusive of diverse groups and varied aesthetic preferences
- strong professional preparation via courses centered on the technical, stylistic, somatic, historical, cultural, analytical, scientific, experiential, creative, and aesthetic components of dance
- professional level technique and performance training
- pre-professional performance opportunities which challenge the creative/aesthetic potential of select students who demonstrate artistry and possess accomplished technical skills in dance
- opportunities for teaching experiences for obtaining teacher certification, assistance in employment placement, and additional post-graduation experiences
- an introduction to and hands-on experience in the use of innovative technology/media equipment/software capable of educational, commercial, and artistic applications

Through its curriculum and student-centered research activity the Department of Dance is an advocate for dance and the other arts at the University of Georgia – and for dancers and dance organizations in Athens, the State of Georgia, the United States, and the world.

# DEPARTMENT OF DANCE

## FACULTY AND STAFF

### 2016-2017

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# ADVISING INFORMATION

## DANCE MAJORS – WHAT YOU NEED TO KNOW

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An advisor (dance faculty members Professors Buttram, Fusillo, Gose, or Sarasvati) will be assigned to each dance major at the beginning of her/his first semester.

First and second year students need to meet with an advisor in the Franklin College of Arts and Sciences advisement office in 114 Memorial Hall (542-1412) AND have contact with their assigned dance advisor to enroll each semester and to discuss plans for summer study.

Dance majors are responsible for understanding the requirements of the dance major program. The advisors in the Franklin College and in the Department of Dance assist the student in enrolling, but the student must know the requirements in dance, as listed on the Dance Major Checklist found in this handbook. According to the policies of the Franklin College, dance majors must earn a grade of “C” or better in all of the required courses for the dance major in order to graduate.

When looking for courses on Athena, all courses in the Department of Dance have a prefix of DANC. Most all DANC (except DANC 2010 Dance Appreciation and Foundations level technique courses) are designated POD (Permission of Department). No student can enroll in a POD course without having been computer-cleared by the dance major advisor. Professor Joan Buttram, Ballet Coordinator and Professor Bala Sarasvati, Contemporary Dance Coordinator, will determine the level of placement in ballet and contemporary dance technique classes. Dance majors with questions regarding registration of courses within the dance major program should first address the question to their advisor.

Dance majors can refer to the UGA bulletin online ([www.bulletin.uga.edu](http://www.bulletin.uga.edu)) for listings of courses fulfilling the areas within the general core curriculum and for full descriptions of the BFA in Dance degree, and can refer to the BFA in Dance Advisement Check Sheet (found elsewhere in the handbook) for listings of “Major Requirements” and “Major Electives.”

All first year students accepted as dance majors should be enrolled in Ballet II, Contemporary Dance II, and Training in Alternate Dance Forms I, unless the student is advanced placed.

As indicated on the DANC Theory Courses Rotation page found in this handbook, the dance theory (non-technique, non-performance) courses are offered every other year, and some courses are designed for freshman-sophomore students and others are designed for third-fourth year students.

Students interested in becoming certified to teach dance in schools P-12 can find information on certification elsewhere in the handbook. Such students should complete teaching practicum courses (DANC 3200 and 3210) during the third and fourth years. Both courses can be used as DANC electives in each of the dance degrees. After signing up for the course, the student should obtain from the teacher certification coordinator, Rebecca Gose, a listing of Dance Foundation courses taught the following semester and contact the faculty instructor of the course which fits the student's schedule and fits his/her needs as a teacher in training.

### **SECOND YEAR REVIEW**

The progress of each intended dance major will be reviewed by the department faculty in the second semester of a student's second year. Progress must align with the technical proficiency standards outlined in this handbook as well as with the academic standards of the department and the university. Insufficient technical and academic progress (delayed advancement into higher technique levels) will impact the student's ability to continue/complete the degree in dance. In preparation for the second year review, students are encouraged to continue dance training during the summer following the first year. See advisement information. (ABDF 5/7/10)



# MORE THINGS FOR DANCE MAJORS TO KNOW ABOUT ADVISING

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## 1. Ballet and Contemporary Dance Technique Requirements

The BFA in Dance degree requires eight semesters of both ballet and contemporary dance technique. Students who come into the degree program showing evidence of exceptional training and proficiency in one or both of the technique areas may be given advanced placement in one or both areas. Even in such cases, the student is responsible for completing the full 60 hours of dance coursework required for graduation. (ABDF 8/05 & 5/10) Students in the BFA degree program of study must complete a minimum of 1 year at the 4000-level in one technique. (Dance Faculty 5/16)

### Second year review

The department faculty will review the progress of each intended dance major in the second semester of a student's second year. See page 4 for more information.

## 2. Non-DANC Courses Required for Dance Majors Earning Teacher Certification Degrees

For students seeking Teacher Certification in Dance:

KINS 5620	Adapted PE	(3 credit hours)
KINS 5620L	Adapted PE Lab	(no additional credit hours)
EFND 2110	Investigating Critical and Contemporary Issues in Education	(3 credit hours)*
EFND/EDUC 2120	Exploring Socio Cultural Perspectives on Diversity	(3 credit hours)*
EFND 2130	Exploring Teaching and Learning	(3 credit hours)*

(For a complete list of required courses for certification, see BFA checksheet)

*\*Information on semesters when courses are offered is always subject to change, so students should always carefully check ATHENA course listings and, if needing to know well in advance of a semester, should contact the department offering the course.*

## 3. Course Number Sequencing in DANC Composition

Since the dance major program's two composition courses are offered every other year (see DANC Theory Courses Rotation by Semester page), there have been instances in which a student will complete the second level course prior to completing the first level course. The dance major advisor and Bala Sarasvati, the professor of these courses, work closely to ensure the best possible sequence for the individual student.

## 4. DANC 2000/3000 Dance Production Assignments

Among "Major Requirements" are DANC 2000 Production Assignment I and DANC 3000 Production Assignment II. Dance majors gain invaluable experience in dance production, and they serve their fellow dance majors who are performing in and/or choreographing for a given production. For each of the two courses the dance major student must fulfill: (see next page)

1. A production crew assignment
2. A set-up and strike assignment
3. Participation in production workshop classes convened each semester by the Technical Director in the Department of Dance

Both of the production courses are graded "Satisfactory/Unsatisfactory".

All students who have not earned credit in DANC 2000 Production Assignment should sign up for a crew assignment when posted and should enroll in DANC 2000. After completing assignments for DANC 2000, students should enroll in DANC 3000 and fulfill crew assignments. Students begin to fulfill their crew assignments and participate in workshops prior to enrolling in DANC 2000. It is the student's responsibility to make sure that the technical director and the dance major advisor have record of fulfilled assignments.

The Technical Director keeps a record of all production assignments completed in previous semesters and sends a report to the dance advisor, indicating when a student has completed requirements of DANC 2000 and DANC 3000. This record becomes crucial when, due to not completing the requirements in the semester of enrollment, the student earns the grade of Incomplete in the course. Once the record shows evidence of the student having completed the assignments, the advisor submits an official change of grade from Incomplete to Satisfactory.

## 5. DANC 4000 Independent Study

DANC 4000 Independent Study in Dance can be used toward the Core requirements in "Major Electives" category. Independent study in an area agreed upon by the supervising instructor and student. The student must find a faculty member willing to work with him/her on the project. Project can be 1-3 hours credit – as approved by the professor/instructor. Student will submit outline of independent course of study and obtain department head's signature prior to registering for DANC 4000 credit.

Students with a particular interest in a particular subject should meet with a faculty member to determine the feasibility of the project prior to the semester in which the work would be done.

### ∞ Guidelines for DANC 4000

Number of hours completed in coursework/research/experience:

1 Credit	30-59 hrs. sem.
2 Credits	60-89 hrs. sem.
3 Credits	90-120 hrs. sem.

## 6. Transfer of dance technique hours

Technique courses from other institutions do not automatically transfer to or necessarily fulfill degree requirements at UGA. Based on the successful completion of the audition and placement in UGA technique classes, consideration of all transfer courses in dance can begin. Courses will then be assessed and evaluated in fulfillment of dance technique requirements for the dance major. (ABDF 5/7/10)

Matriculated UGA students requesting transfer of technique credit hours from summer dance programs must: 1) select a summer program that allows participants to enroll for college level technique credit; 2) prior to the end of the spring semester, students should submit a request in writing to the UGA dance faculty for approval, specifying the details of the summer program and identifying the college/university providing the credit hours; and 3) upon approval, students must be certain to enroll for college credit in the summer dance program.

## 7. Advanced Placement

All students are placed in the appropriate level of technique class and are required to spend 8 semesters in technique classes as laid out in a four year plan of study. Advanced placement is an advancement in level at the initial placement (audition and/or fall placement class) and still requires 8 semesters of technique to complete the major in dance. Returning professionals with significant experience in a nationally or internationally recognized dance company should meet with their advisors regarding advanced placement and technique credit hours. (ABDF 5/7/10)

## Information for Transfer Students – Dance Major

(approved by Dance Faculty 1/15)

1. All students must audition for the major in dance, including transfer students.
2. Dance majors must meet all the requirements in the dance major curriculum for the BFA. For transfer students, this may mean additional semesters to complete all of the required courses.
  - a. Eight semesters of Contemporary Dance
  - b. Eight semesters of Ballet
  - c. Dance majors must reach the 4000 level in at least one primary technique (contemporary dance or ballet)
3. In order to receive credit for transfer of dance courses, students must provide the following to the transfer dance major advisor:
  - a. a transcript with the dance course titles and credit hours
  - b. the course description for each course from the bulletin of the university catalog where the courses were taken - to determine content and equivalency to similar UGA courses
  - c. a course syllabus for each course completed - to determine contact hours per week meeting time in order to assess equivalency to similar UGA courses
4. Transfer of dance courses is not automatic. Courses must be evaluated and deemed equivalent to the UGA curriculum.
5. Transfer credits cannot be increased from the credit hours listed on the transcript; such as, if a ballet course for 1 credit is transferred, it cannot be the equivalent of a 2 credit UGA ballet course.
6. All dance majors will have a **Second Year Review**, which occurs after the completion of three full semesters in the UGA Department of Dance. This applies to transfer students also. In the fourth semester at UGA, after the completion of three semesters in the dance major curriculum, intended dance majors will be reviewed, the progress evaluated and will receive notification of their status for continuation in the major.
7. In general, transfer students should expect to be in school the additional amount of time needed to complete all of the requirements for the major. Summer school courses may be taken to assist the time needed, but all summer courses must offer university credit and must be approved PRIOR to enrollment.

# TEACHER CERTIFICATION IN DANCE

## IMPORTANT NEW DEADLINE:

For fall 2017 entry to teacher certification in dance, application deadline is **DECEMBER 1, 2016.**  
(Applications available on the dance department website)

Students who wish to teach dance in accredited public or private schools in the state of Georgia need to be certified by the State of Georgia (GA Professional Standards Commission). Such individuals are required to possess knowledge and skills in both the content areas of dance (technique, composition, history, etc.) but also in dance pedagogy, which includes understanding the learning environment, the diversity of learners, instructional theory and applied practices. The **Teacher Certification Track**, obtainable with either degree pursuit, prepares future dancers/artists/educators for working in P12 schools; however, the track can also provide a solid foundation for working in community contexts and other arts education careers. As of fall 2011, students are required to complete an application process\* to be eligible for the certification program. Certification candidates will complete the majority of the course work during their third and fourth years, and will student teach in an accredited school (12 semester hours) in the semester following completion of the degree (in their 9<sup>th</sup> semester). Note that a portion of the requirements for teacher certification in dance are also included in the course requirements or electives fulfilled by each dance major. The course requirement list (including those that also meet one's dance degree requirements) are noted at the bottom of **page 2** of the **Dance Major Advisement Checklist**, found in this handbook.

Applications are available on the dance department website. Additionally, limited paper copies are available outside Professor Gose's office, Rm. 303 Dance building. See Professor Gose for assistance.

### TEACHER CERTIFICATION REQUIREMENTS - 31 HOURS (7 hrs. may serve toward the major\*)

_____	DANC 3200	1 hour	*Teaching Practicum in Dance I
_____	DANC 3210	1 hour	*Teaching Practicum in Dance II
_____	DANC 3700	2 hours	*Teaching Dance for Children
_____	DANC 4700	3 hours	*Issues in Dance Education and Pedagogy
_____	EDUC 2110	3 hours	Investigating Critical and Contemporary Issues in Education
_____	EFND/EDUC 2120	3 hours	Exploring Socio Cultural Perspectives on Diversity
_____	EDUC/EPsy 2130	3 hours	Exploring Teaching and Learning
_____	<b>OR</b> SPED 2000		Survey of Special Education
_____	<b>OR</b> SPED 4020/6020 <b>OR</b> 4030/6030		Inclusion of Students with Special Needs: PreK-Grade 5 <b>OR</b> Grades 6-12
_____	KINS 5620/5620L	3 hours	Adapted Physical Education
_____	DANC 5460	12 hours	Student Teaching*

*\*Requires an additional semester. GACE exam and a GPA of 2.5 are required prior to student teaching.*

### ∞ Guidelines for Teacher Certification Track:

- \* Deciding to pursue teaching certification should be a decision that you make early on in your academic career, and one that you plan for carefully throughout your 4 years.
- \* Students must submit an application for teacher certification with the certification coordinator, Rebecca Gose (renghaus@uga.edu, or Room 303, Dance Building). Applications will be available online from the dance department website or outside Professor Gose office.
- \* Include the Teaching Certification Requirements throughout your program of study. Meet regularly with the Certification Coordinator.
- \* Students are responsible for meeting the deadlines for both field placements (DANC 3200, 3210) and student teaching (DANC 5460)
- \* Newly admitted students will be e-mailed the deadline to complete the one-time Professional Field and Clinical Application (PFCA) at [https://ugeorgia.qualtrics.com/jfe/form/SV\\_eJvp9uoyFxCGTIz](https://ugeorgia.qualtrics.com/jfe/form/SV_eJvp9uoyFxCGTIz), and will also need to complete the paperwork to complete the Pre-Service Certificate at <http://epr.coe.uga.edu/gapsc/mypsc-account/>.

## \* Student Teaching:

- To access the Student Teaching Application, go to:  
[https://ugeorgia.qualtrics.com/SE/?SID=SV\\_eJvp9uoyFxCgTlz](https://ugeorgia.qualtrics.com/SE/?SID=SV_eJvp9uoyFxCgTlz)

If you have questions about the Student Teacher Application process, contact:

Anna Hiers  
Field Experience and Clinical Practice  
122 Aderhold Hall  
call/email: 706.542.1717, ahiers@uga.edu  
<http://coe.uga.edu/academics/field-experience>

Opportunity for scholarships are available for student teaching, based on need. See:  
<https://coe.uga.edu/students/financial-aid/coe-student-teaching>

## ∞ Requirements for Student Teaching

Students must maintain a G.P.A. of 2.5 (and at least a “C” average in all professional education and methods courses) to be admitted to the College of Education’s Teacher Education Program. All students will be required to subscribe to **Foliotek** in their third and fourth years (at a cost of \$30.00 per year). This new portfolio system, adapted by all teacher certification programs at UGA, has a module designed (with my input) specifically for dance education candidates. Foliotek is a secure and private management system (between you, your teacher and Cooperating field teacher) and will guide you in uploading artifacts, documents, and completing self-assessments, upon which you will be evaluated along the steps of the certification process (through student teaching). (see [www.foliotek.com](http://www.foliotek.com)).

Additionally, the state of Georgia now required all teacher candidates to take part in the EdTPA assessment during the semester of their student teaching. The current cost is \$300.00 and at this time is not woven into a student's tuition, but as a separate fee.

## **Procedures/Expectations**

Students are required to spend 13 weeks in the school where they are student teaching. Thirty hours is considered an average week. If the average day in a given school setting is not viewed as being long enough, the student teacher can spend as many as 15 weeks in the school to make the experience be what it should be.

Students are expected to observe classes, and then will slowly be moved into the various teaching responsibilities. Little by little the assignment increases until for two weeks the student teacher teaches a full load. While this is the model for the UGA College of Education, a different, yet roughly equivalent observation/ teaching assignment can be devised. For instance, the dance certification coordinator has placed students in programs with only a few dance courses - in these cases, the students assumed a large role early on and continued to serve in a teaching role for longer than two weeks. Sixty hours of “on your own” teaching serves as a guide.

There are very few dance placements in the Clarke/Oconee county area. Therefore, students who wish to get an ideal student teaching experience that fits their needs should be amenable to commuting, or even residing in the Atlanta (or Augusta or even Savannah) area for that semester (which will take some planning), as these communities hold many more placements in a variety of dance education settings.

# PERFORMANCE CREDIT AND REQUIREMENTS

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## Credit for Performance Experience

1. Students who are members of CORE Concert Dance Company or UGA Ballet Ensemble will earn credit in DANC 2850-5850. Members of these pre-professional companies and departmental performances may earn 1 or 2 hours of credit per semester. The director of each company will determine each semester which company members' responsibilities warrant 1 hour credit and which warrant 2 hours credit. Students will advance to a higher course number after 2 full semesters of the same number.
2. Students who are members of Spring Dance Concert, Dance Repertory Project, or other approved departmental performance groups may earn credit in DANC 2250-4250, 1-2 credit hours each semester, determined by faculty member(s) involved.
3. Students cast in a piece of faculty choreography in a role that demands no prior technical training may earn credit in DANC 1250.

## Applying Performance Experience Hours toward Course Requirements

1. Eight hours of credit in performance (DANC 2850-5850 and/or DANC 2250-5250) are required for the BFA degree. These credits can be earned in CORE, Ballet Ensemble, and/or Spring Dance Concert. 6-8 rehearsal/contact hours per week = 1 credit and 9-12 hours per week = 2 credits.
2. Two years of company participation (at two credit hours per semester would fulfill the requirement for the BFA degree, but does not need be consecutive years, and does not need to be in the same pre-professional company. On the other hand, the faculty recognizes that most students will experience maximum growth through at least two consecutive years of participation in one company.
3. DANC 1250 Performance Company credit hours cannot be applied toward the "Major Electives" in the dance major program.

## Requirements for Performance Participation

- \* Enrollment in a DANC technique class that meets a minimum of twice per week. Incomplete status in any technique class must be completed prior to a Department production in order to attain eligibility to perform.
- \* Students performing work *en pointe* must be currently enrolled in the Department's Pointe I or Pointe II course Fall semester and either Pointe or Pas de Deux Spring semester so that training is consistent throughout the same semester of rehearsal and performance.
- \* Students are allowed to participate in a total of three pieces as a choreographer and/or performer for the fall student production season (YCL - Senior Concert and YCL – Emerging Choreographers).

# EDUCATION/STUDY ABROAD IN DANCE

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The University of Georgia Office of International Education, the Franklin College of Arts and Sciences and the Department of Dance offer a multitude of educational opportunities for students to earn credit while studying abroad. Experiences range from Maymester courses, other summer session courses, and semester-long experiences.

The Dance Study Abroad Program in Costa Rica was offered for the 2014 Maymester in conjunction with the UGA Costa Rica program. The program was held on the UGA Costa Rica Campus next to the Monteverde Cloud Forest, as well as in San Jose, the capital of Costa Rica, with the Danza Universitaria at the University of Costa Rica. Students who participated in the Costa Dance Rica experience have said, "The Costa Rica dance study abroad changed my life!" and "It was so fantastic!" Contact Dr. Fusillo for more information and details about future study abroad programs in dance. [lfusillo@uga.edu](mailto:lfusillo@uga.edu)

Dance students have also worked with the UGA Office of International Education to connect with worldwide universities and colleges to fulfill a semester-long study abroad in dance. Most recently, a UGA dance major spent the spring semester as a dance major at the University of Roehampton in London, England, earning a full semester of course credits.

The University of Georgia offers its students over 100 faculty-led study abroad programs and more than 50 exchange programs. The UGA Office of International Education assists UGA's international engagement through international collaboration with universities and institutions worldwide. For more information, go to: <http://international.uga.edu>

The Department of Dance is part of the Franklin College of Arts, which has Study Abroad programs in Antarctica, Argentina, Australia, New Zealand, Bali, Costa Rica, Croatia, Fiji, France, Germany, India, Italy, South Africa, Tanzania, Ukraine, United Kingdom - Britain and Ireland, as well as the UGA at Oxford program. For more information, go to: <http://www.franklin.uga.edu/academics/international-programs/uga-franklin-study-abroad-programs>

# SEQUENCE AND ROTATION OF COURSES IN DANCE

## Dance Theory Course Sequences (some course offered every other year) For Students entering Fall 2016

<u>First Year</u>
<b><u>FALL 2016</u></b>
<b><u>SPRING 2017</u></b> DANC 2600 Rhythmic Analysis for Dance

<u>Second Year</u>
<b><u>FALL 2017</u></b> DANC 3010 LMA/BF
<b><u>SPRING 2018</u></b> DANC 2300 Dance Improvisation I DANC 4030 Classical Ballet Forms

<u>Third Year</u>
<b><u>FALL 2018</u></b> DANC 3400 Dance Composition I DANC 3700 Teaching Dance for Children
<b><u>SPRING 2019</u></b> DANC 3020 Dance Science & Somatics DANC 4400 Dance Comp II & Tech. Interface

<u>Fourth Year</u>
<b><u>FALL 2019</u></b> DANC 4700 Dance Education & Pedagogy
<b><u>SPRING 2020</u></b> DANC 4500 World Dance History

### Other Dance Courses Offered Every Semester as Indicated

<u>Fall</u>	<u>Spring</u>
DANC 1671 Pointe I	DANC 1671 Pointe I
DANC 2672-4672 Pointe II	DANC 2672-4672 Pointe II
DANC 2642 Jazz Dance II	or DANC 1680-4680 Pas de Deux
DANC 2050-3050 Training in Alt. Forms	DANC 2642 Jazz Dance II
DANC 2900,3900 Young Choreographers Lab	DANC 3643,4643 Jazz Dance III
DANC 4900 Choreographic Project	

### Dance Courses Offered Every Semester

DANC 2652, 3653, 4654, 4754	Contemporary Dance II-IV
DANC 2662, 3663, 4664, 4764	Ballet II-IV
DANC 2250, 3250, 4250	Performance Company II-IV
DANC 2850, 3850, 4850, 5850	Pre-Professional Performance Company

### Dance Courses Offered Intermittently

DANC 1601 Tap Foundations I	DANC 1607 Ballroom Foundations I (M)
DANC 1602 Tap Foundations II	DANC 1608 Ballroom Foundations I (F)
DANC 1603 Folk Dance	DANC 1609 Pilates, Mindfulness, & Yoga
DANC 1604 Jazz Foundations	DANC 1615 Contemporary Found. II
DANC 1605 Contemporary Dance Foundations I	DANC 1616 Ballet Foundations II
DANC 1606 Ballet Foundations I	DANC 1617 Ballroom Foundations II (M)
DANC 2620 Dancing Hip Hop to Lamban	DANC 1618 Ballroom Foundations II (F)



## **DANCE TECHNIQUE PROFICIENCY STANDARDS**

*Dance Majors should demonstrate the following technical proficiency and artistic standards as stated below in all genres (ballet, contemporary and jazz) during a two-semester course sequence prior to being advanced to the next level:*

**DANC 2652, 2662 & 2642:**      *Explore, Identify and Differentiate anatomical concerns; Develop technical abilities; and Demonstrate evidence of a growing artistic sensibility in the genre/style*  
*Contemporary, Ballet & Jazz*

### **Anatomical Concerns**

Students in level 2652/2662 & 2642 actively engage in movement exercises and processes that address major individual physical attributes and concerns. During class and individual practice, he/she should explore, identify and apply corrective measures regarding individual misalignment issues, inefficient movement patterns and muscular imbalances. Specific concerns include: muscular overuse that causes “upper shoulder engagement” in arm support and gestures and “overpowering quads” in leg extensions and turn-out and excessive tension causing “stiff neck and fixed head.” Progress towards correcting individual physical concerns should be evident at the end of the two-semester course sequence. These corrections will play a key role in one’s ability to demonstrate improved technical and artistic abilities and reduce the potential onset of injury or developing long-term detrimental or limiting physical conditions.

### **Technical Acuity**

Investigate and apply movement principles specifically regarding the role and importance of the pelvis/hip articulation, center-of-weight shift, torso supported arm movement and head and neck responsiveness. Develop increased strength and control from center and identify “core support,” as a means to release of excessive internal and external tension held in the body (such as the diaphragm and the wrist/hands). Identify and reduce degree of noninvolved body parts and “disconnection habits” in movement situations such as “extreme reaching” while establishing extended bodily lines in space and inoperative transitions in movement phrasing that are caused by lack of movement organization at the spine and body’s center. Resolution should be evident thereby promoting technical progress regarding the interrelationship of support, anatomical connections, movement efficiency and fuller body engagement.

### **Artistic Sensibility**

Explore, practice and develop personal expressivity through honing stability/mobility relationships, weight quality, movement transitions and spatial relationships that are appropriate to the genre/style. Reduce non-useful mannerisms and affectations. Demonstrate the ability to produce combinations that involve bodily lines, steps, locomotion, level changes and spatial pathways. Further incorporate breath and weight qualities, realizing their critical role in accommodating range of dynamics and expressive movement phrasing. Explore focus and projection as an integral aspect of developing “presence” in the practice of dance.

**DANC 3653, 3663, 3643:**  
**Contemporary, Ballet & Jazz**

***Correct anatomical concerns; Maintain supportive anatomical relationships; Develop movement efficiency; and Demonstrate evidence of emerging technical abilities and artistic qualities in the genre/style***

### **Anatomical Concerns**

The DANC 3653, 3663 & 3643 student should demonstrate consistent application of corrective measures regarding misalignment issues and begin to resolve excessive internal/external tension and muscular overuse and imbalances. Significant improvement in the application of movement principles specifically regarding the role of the pelvis and its relationship to the spine and limbs, center-of-weight shift, torso-supported arm movement and head/neck responsiveness should be evident. Achievement of the aforementioned should result in producing more efficient movement patterns, thus a noticeable improvement in overall dance abilities.

### **Technical Acuity**

The DANC 3653, 3663 & 3643 student should demonstrate evidence of increased strength and control from center and noticeable progress in deepening “core support” thereby releasing excessive internal/external tension of the body. Significant reduction of noninvolved body parts should be evident (such as “passive weight” when attempting to release the hip in plié and “disconnection habits” such as “extreme reaching” while attempting to achieve extended lines in full-bodied movement). Dynamic stability/mobility interrelationships, movement transitions and spatial configurations are more clearly developed with evidence the ability to make choices regarding this interplay. Clear initiation and sequencing and use of base-line energy flow result in an improved ability to derive more efficient neuromuscular coordination. As a result, the DANC 3653 & 3663 students demonstrate an improved ability to differentiate and refine bodily lines.

### **Artistic Sensibility**

Increased abilities to perform more cohesive expressive movement phrasing throughout all of the exercises and movement content should be evident. This includes the ability to incorporate breath and weight qualities to enhance dynamic range appropriate to the genre/style. Non-useful mannerisms and affectations are dissolving to reveal more appropriate stylistic nuance of choice. Focus and projection is further explored and developed as an integral aspect spatial clarity and “presence” in practice and performance. The student develops professional attitude and work ethic, reflecting qualities of a potential professional performer.

**DANC 4654 & 4664:**  
**Contemporary & Ballet**

***Demonstrates reliable progress in technical and artistic abilities with an increased capacity of performance integration and confidence in the genre/style***

### **Formulating Integration of Anatomical Concerns, Technical Acuity and Artistic Sensibility**

It is critical that the DANC 4654 and 4664 students demonstrate increased consistency in use of “core support.” Although some (physical/movement) issues may not be completely resolved, it should be evident that the student has come to terms with his/her major body issues (such as inflexibility, misalignment, and muscular imbalances/overuse). Significant improvement in movement efficiency should be demonstrated. Further body/mind/movement integration should be evidenced through steady progress in movement processes involving support, center-of-weight shift and head/torso/limb coordination that is appropriate to the genre/style.

The technical demands and degree of difficulty of the movement material provided in the 4654 & 4664 coursework and juried evaluation is significantly increased. The movement content consists of a more varied and expanded skill set; sharpened dynamic acuity; complex

vocabulary and significantly lengthier combinations. Substantial stamina when practicing and performing lengthy movement combinations as well as a prolonged ability to perform without “dropping focus or reacting” should be evident. Noticeable progress concerning the integration of movement foundations, technical adeptness and performance projection should be evident. This progress should also be evident in other studio and performance arenas.

DANC 4654 and 4664 students demonstrate increased technical proficiency, stylistic integrity and performance maturity. Ongoing individual discernment and cultivation of a full range of dynamic qualities and expressive movement phrasing should be apparent. The improved abilities regarding technical refinement, stylistic nuance and artistic input becomes more consistently present in all aspects of the class, rehearsal and performance stage environment. The student employs a professional attitude and develops a work ethic that reflects the practice of a promising professional performer.

**DANC 4754 & 4764:**      ***Consistently performs technical skills and artistic quality  
Contemporary & Ballet      with resolved poise appropriate to the genre/style***

**Integration of Anatomical Concerns, Technical Acuity and Artistic Sensibility**

While technical and juried performance material might be similar to DANC 4654 and 4664, fuller assimilation and more advanced applications of the stated standards should be evident. Specifically, consistent use of strength and control emits from the center and “core support” is absolute. Maintenance of center-of-weight over the base of support while executing combinations involving varied steps, locomotion, phrasing sequences, level changes and spatial configurations allow great freedom of movement expressiveness. Stability/mobility interrelationships appear more fully integrated and neuromuscular coordination produces efficient movement patterns that are derived from deliberate and clear initiation and sequencing. A noticeable increase in range in movement skills, dynamic qualities and spatial projection is evident. Overall “aliveness” is maintained through re-investment of breath and energy flow support while dancing.

The DANC 4754 and 4764 student is physically sound and fit, and able to skillfully and artistically perform movement material with ease and refinement that is appropriate to the various genre/style. Individual and personal artistry input is apparent and confident in that there is depth and dimension in their performance. Namely, authentic feelings/viscera merge to originate dynamics; seamless movement transitions connect phrases, and bodily lines are established with clear connection to space. The DANC 4655 and 4665 students demonstrate substantial stamina while practicing and performing lengthy combinations and is able to perform with confidence and maturity as a soloist during the juried evaluations. Skillful technical abilities, artistic input and stylistic nuance are consistently present in all aspects of the class, rehearsal and performance stage environment. The student embodies a professional attitude and consistent work ethic that embodies the overall qualities of an emerging professional performer.

***Ongoing engagement in the promotion of one’s technical, stylistic and artistic progress beyond the technique classes should be apparent to the instructor and jurors at each level. This includes outside individual practice sessions, the incorporation of cross-disciplinary training and pursuance of ongoing performance and summer dance training opportunities.***

During the course of two consecutive semesters at each level in each genre, students should demonstrate technical and artistic growth in the respective criteria sited for each genre in the following outlines:

## **CONTEMPORARY DANCE ASSESSMENT MODALITIES**

### **Anatomical and fundamental movement facilitation**

- general/dynamic alignment
- use of center of weight and effective weight transfer
- range of motion of joint articulation and use of gradated rotation of global joints center-to-limbs coordination and anatomical connections

### **Spatial awareness and clarity**

- Focus and projection
- clear changes of direction and awareness of body orientation
- clear use of space and spatial tensions (connecting body to space)

### **Musicality, dynamic range and phrasing**

- breath support for “aliveness” throughout body
- access and utilize momentum to gain efficiency, power and strength
- effortful phrasing; dynamic range and textures
- rhythmic acuity and musicality

### **Improvement and progress of specific technical abilities practiced within the course content (variables per instructor/class)**

- incorporate the “C” curve, modern “hollow,” “diagonal” and “spiral”
- effective and varied level change skills (floor/air/inversions)
- produce clear initiations and designated sequencing of phrasing
- articulation and inner shaping of pelvis and torso supports limbs and 3-D movement ideas

### **Integrated Artistry and Individual Expressivity**

- rehearsed and well practiced with firm grasp of movement ideas
- continuity of movement transitions
- invoke visceral response of viewer
- individual expressivity within confines of phrase
- take risks in individual skill and performance abilities to ensure growth in technical abilities and as an artist

## **CLASSICAL BALLET ASSESSMENT MODALITIES**

### **Anatomical and fundamental movement facilitation**

- general alignment
- use of center of weight and effective weight transfer
- strength and flexibility
- center-to-limbs coordination and anatomical connections
- individual use of turn out and maintenance of turn out throughout movement phrases

### **Spatial awareness and clarity**

- focus and projection
- clear changes of direction and awareness of body orientation
- clear use of space and lines in space
- maintain placement in standard classroom formations in across the floor movement phrases

### **Musicality, dynamic range and phrasing**

- breath supports energy flow through torso/limbs & beyond
- phrasing, dynamic range and textures
- rhythmic acuity and musicality

### **Improvement and progress of specific technical abilities practiced within the course content (variables per instructor/class)**

- muscular efficiency and refinement
- technical concerns (such as)
- accesses: parallel/turn out
- fully utilizes pli 
- fully extends legs/feet
- completes landing in jumps

### **Integrated Artistry and Individual Expressivity**

- application of the barre and centre floor exercises to movement combinations demonstrate expansive ballet vocabulary, executing steps while remaining fully engaged in the body, while minimizing excess tension
- attention to detail of nuance and style
- maintain strength and coordination throughout complicated and challenging combinations of steps included in the *Pirouette*, *Adagio*, *Petite Allegro* and *Grand Allegro* movements
- develop ballet vocabulary and understand terminology

## **JAZZ DANCE ASSESSMENT MODALITIES**

### **Anatomical and fundamental movement facilitation**

- general alignment
- strength and flexibility
- balance, control

### **Spatial awareness and clarity**

- incorporates directional changes
- diverse floor patterns
- movements that demand expansion and retraction of the body

### **Musicality (rhythms, meters, and phrasing)**

- performing choreography that contains complex rhythmic changes and syncopation and sequential phrasing

### **Improvement and progress of specific technical abilities practiced within the course content (variables per instructor/class)**

- technical concerns such as:
  - isolation
  - turns and leaps
  - level changes
  - syncopated and sequential phrasing
  - coordination in both axial and locomotor movement
  - maintaining stabilization in both full and isolated body movement
  - phrasing

### **Artistic and performance qualities in the Jazz idiom.**

- embodied knowledge of jazz dance and its vernacular roots through performing historical and present day styles
- exploration of new and unconventional body and movement phrasing and its expressive Potential
- performance confidence and willingness to taking risk

# DEPARTMENT OF DANCE

## UNDERGRADUATE COURSE DESCRIPTIONS

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**DANC 1250. Performance Company I.** 1 hour. Repeatable for maximum 2 hours credit. 4 hours lab per week.  
Athena Title: PERFORMANCE CO I. Prerequisite: Permission of department. S/U.  
Participation as a dancer in a faculty-choreographed dance piece. Offered fall and spring semesters every year.

**DANC 1601. Tap Dance Foundations I.** 1 hour. 2 hours lab per week.  
Athena Title: TAP DANCE FOUND I. S/U.  
Foundation training necessary for the development of skill proficiency in tap dance.

**DANC 1602. Tap Dance Foundations II.** 1 hour. 2 hours lab per week.  
Athena Title: TAP DANCE FOUND II. Prerequisite: DANC 1601 or PEDB 1740. S/U.  
Further foundation training necessary for the development of skilled proficiency in tap dance.

**DANC 1603. Folk Dance Foundations.** 1 hour. 2 hours lab per week.  
Athena Title: FOLK DANCE FOUND. S/U.  
Foundation training necessary for the development of skill proficiency in folk dance.

**DANC 1604. Jazz Dance Foundations.** 1 hour. Repeatable for max. 2 hours credit. 2 hours lab per week.  
Athena Title: JAZZ DANCE FOUND. S/U.  
Foundation training necessary for the development of skill proficiency in the jazz dance idiom. Offered fall and spring semesters every year.

**DANC 1605. Contemporary Dance Foundations I.** 2 hours. Repeatable for max. 4 hrs. cr. 4 hrs. lab per week.  
Athena Title: CONTEMPORARY FOUND I. S/U.  
Introductory level found. training necessary for the development of skill proficiency in contemporary dance for students w/no previous experience. Offered fall and spring semesters every year.

**DANC 1606. Ballet Foundations I.** 2 hours. Repeatable for maximum 4 hours credit. 4 hours lab per week.  
Athena Title: BALLET FOUND I. S/U.  
Introductory level foundation training necessary for the development of skill proficiency in ballet for students with no previous experience. Offered fall and spring semesters every year.

**DANC 1607. Ballroom Dance Foundations I – Lead/Male.** 1 hour. 2 hours lab per week.  
Athena Title: BALLROOM FOUND I – LEAD MALE. S/U.  
Foundational training necessary for the development of skilled proficiency in beginning ballroom dance. Ballroom dance requires a partnership, two persons forming a couple, made up of leads and follows. This course is open to those in the role of “leads,” who are traditionally males.

**DANC 1608. Ballroom Dance Foundations I – Follow/Female** 1 hour. 2 hours lab per week.  
Athena Title: BALLROOM FOUN I FOLLOW FEMALE. Prerequisite: DANC 1607 or PEDB 1640. S/U.  
Foundational training necessary for the development of skilled proficiency in beginning ballroom dance. Ballroom dance requires a partnership, two persons forming a couple, made up of leads and follows. This course is open to those in the role of “follows,” who are traditionally females.

**DANC 1609. Pilates, Mindfulness, and Yoga.** 1 hour. Repeatable for maximum 2 hours credit. 2 hrs. lab per week.  
Athena Title: PILATES, MINDFULNESS, AND YOGA. S/U.  
Introduces the skills and concepts of pilates, mindfulness, and yoga for students at any level. Fundamental principles with progressive training in practices to reduce stress, increase energy levels, and enhance concentration and well-being. Awareness of body and mind to develop strength, flexibility, balance, and resiliency. Offered fall and spring semesters every year.

**DANC 1615. Contemporary Foundations II.** 2 hours. Repeatable for max. 4 hours credit. 4 hours lab per week.  
Athena Title: CONTEMPORARY FOUND II. Prerequisite: DANC 1605 or equivalent training. S/U.  
Not open to students with credit in DANC 2605. 2nd level of foundation training necessary for the development of skill proficiency in contemporary dance for students w/some previous experience. Offered fall and spring sem. every year.

**DANC 1616. Ballet Foundations II.** 2 hours. Repeatable for maximum 4 hours credit. 4 hours lab per week.  
Athena Title: BALLET FOUND II. Prerequisite: DANC 1606 or equivalent training. S/U.

Not open to students with credit in DANC 2606.

Second level of foundation training necessary for the development of skill proficiency in ballet for students with some previous experience. Offered fall and spring semesters every year.

**DANC 1617. Ballroom Foundations II – Lead/Male.** 1 hour.

Athena Title: BALLROOM FOUND II LEAD MALE. Prerequisite: DANC 1607 or DANC 1608. S/U.

Continued foundational training necessary or the development of skilled proficiency in ballroom dance at the intermediate level. Ballroom dance requires a partnership, two persons forming a couple, made up of leads and follows. This course is open to those in the role of “leads,” who are traditionally males.

Offered fall and spring semesters every year.

**DANC 1618. Ballroom Foundations II – Follow/Female.** 1 hour.

Athena Title: BALLROOM FOUND II FOLLOW FEMALE. Prerequisite: DANC 1607 or 1608. S/U.

Continued foundational training necessary or the development of skilled proficiency in ballroom dance at the intermediate level. Ballroom dance requires a partnership, two persons forming a couple, made up of leads and follows. This course is open to those in the role of “follows,” who are traditionally females.

Offered fall and spring semesters every year.

**DANC 1671. Pointe I.** 1 hour. Repeatable for maximum 6 hours credit. 2 hours lab per week.

Athena Title: POINTE I. Prerequisite: Permission of department. Corequisite: DANC 1616 or DANC 2662 or DANC 3663. A-F.

Basic vocabulary and skills of classical ballet transferred to dancing on *pointe*. Offered fall and spring every year.

**DANC 1680. Pas De Deux.** 1 hour. 2 hours lab per week.

Athena Title: PAS DE DEUX. Prerequisite: DANC 1671 or 2672 and permission of department. Corequisite: DANC 1616 or DANC 2662 or DANC 3663 or DANC 4664. S/U.

Designed to develop the intermediate level dance student's ability to transfer classical ballet and pointe skills into partnered *pas de deux* work. In classical ballet, women wear pointe shoes, men do not. Offered spring every year.

**DANC 2000. Production Assignment I.** 1 hour. 6 hours lab per week.

Athena Title: PROD ASSIGN I. Prerequisite: Permission of department. S/U.

Experience in publicity, graphic design, stage lighting, stage management, and costuming through faculty-supervised and monitored participation as a member of the production crew for three dance concerts sponsored by the department of Dance. Offered fall and spring semesters every year.

**DANC 2010. Dance Appreciation.** 3 hours.

Athena Title: DANCE APPRECIATION. A-F.

All aspects of the dance experience, exploring related roles of the dancer, choreographer and spectator. Historical and critical readings and illustrated lectures will acquaint the student with masterpieces of dance theatre art and develop the student's responsiveness to dance. Offered fall and spring semesters every year.

**DANC 2050. Training in Alternate Dance Forms I.** 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.

Athena Title: ALTER DANCE FORMS I. Prerequisite: Permission of department. S/U.

Training in a movement system complementing the development of the dancer. Offered fall and spring semesters every year.

**DANC 2250. Performance Company II.** 1 hour. Repeatable for max. 2 hours credit. 4 hours lab per week.

Athena Title: PERFORMANCE CO II. S/U.

Participation as a dancer in a faculty-choreographed dance piece. Offered fall and spring semesters every year.

**DANC 2300. Dance Improvisation I.** 2 hours. 1 hour lecture and 2 hours lab per week.

Athena Title: DANCE IMPROV. A-F.

Provides the individual an opportunity to explore movement initiated through various sources including internal motivation. Emphasis will be on individual and group interaction within structured and free improvisational situations, all for the purpose of developing the student's creative approach to composing and performing.

Offered spring semester every odd-numbered year.



**DANC 2600. Rhythmic Analysis for Dance.** 3 hours.

Athena Title: RHYTH ANALYSIS FOR DANCE. Prerequisite: Permission of department. A-F.  
Fundamentals of rhythm and musical form relevant to the needs of the dance educator, performer, and choreographer. Tap dance will serve as a basis of study. Offered spring semester every odd-numbered year.

**DANC 2620. Dancing Hip Hop to Lamban: Commonalities in Afrikan Diasporic Dance.** 1 hour. Repeatable for maximum 3 hours credit. 2 hours lab per week.

Athena Title: DANCING HIP HOP TO LAMBAN. S/U.

Dance forms of the Afrikan diaspora that share common aesthetic principles will be explored through movement, video, and discussion. This course is designed to explore West Afrikan dance, Jazz dance, Orisha dance, Hip Hop dance, and House dance vocabularies and composition. Offered fall and spring every year.

**DANC 2642. Jazz Dance II.** 1 hour. Repeatable for maximum 4 hours credit. 2 hours lab per week.

Athena Title: JAZZ DANCE II. Prerequisite: Permission of department. A-F.

Movement applications for improving technical proficiency, performance dynamics, and stylistic clarity at the intermediate/advanced level. Dance combinations will explore various contemporary and vernacular jazz styles, infused with Afro-Caribbean poly-rhythms. Offered fall or spring semester every year.

**DANC 2652. Contemporary Dance II.** 2 hours. Repeatable for max. 8 hours credit. 4 hours lab per week.

Athena Title: CONTEMPORARY DANCE II. Prerequisite: Permission of department. A-F.

Intermediate-level course designed to aid the student in continued acquisition and development of technical skills in contemporary dance. Techniques basic to this dance form plus motional properties as they relate to dance will be emphasized. Offered fall and spring semesters every year.

**DANC 2662. Ballet II.** 2 hours. Repeatable for maximum 8 hours credit. 4 hours lab per week.

Athena Title: BALLET II. Prerequisite: Permission of department. A-F.

Designed to build the strength, flexibility, endurance, and control necessary for performance of intermediate-level ballet barre exercises, adagio sequences and allegro *enchainment's*. An understanding of proper body mechanics and the French vocabulary for ballet will also be emphasized. Offered fall and spring semesters every year.

**DANC 2672. Pointe II.** 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.

Athena Title: POINTE II. Prerequisite: Two hours of DANC 1671 and permission of department.

Corequisite: DANC 2662 or DANC 3663 or DANC 4664. S/U.

Develops the beginning to intermediate *pointe* student's ability to transfer to *pointe* work the vocabulary and skill learned in Ballet II. Offered fall and spring semesters every year.

**DANC 2680. Pas De Deux.** 1 hour. 2 hours lab per week. S/U.

Athena Title: PAS DE DEUX. Prerequisite: DANC 1680, 1671 or 2672 and permission of department. Pre or

Corequisite: DANC 2672 or DANC 3672 or DANC 4672. Corequisite: DANC 2662 or DANC 3663 or DANC 4664.

Continued development of the intermediate level dance student's ability to transfer classical ballet and pointe skills into partnered pas de deux work. In classical ballet, women wear pointe shoes, but men do not. Offered spring every year.

**DANC 2850. Pre-Professional Performance Company I.** 1-2 hours. Repeatable for maximum 4 hours credit. 8-12 hours lab per week.

Athena Title: PRE-PROF PERF I. A-F.

The practice and experience of performance in a dance company. Training and participation in all areas critical to the operation of a dance company, including mainstage performance, touring, and management of all production concerns. Offered fall and spring semesters every year.

**DANC 2900. Young Choreographer's Lab I.** 1 hour. Repeatable for max. 2 hrs. credit. 2-4 hrs lab per week.

Athena Title: YOUNG CHOREOGRAPHER'S LAB I. Corequisite: DANC 2652 or DANC 2662 or levels through DANC 4754 or DANC 4764. S/U.

Performance in or choreographing of an original work through a faculty supervised process to be presented in the Young Choreographers Informal Showing held fall semester each year. Offered fall semester every year.

**DANC 3000. Production Assignment II.** 1 hour. 6 hours lab per week.

Athena Title: PRODUCT ASSIGN II. S/U.

Continued experience in publicity, graphic design, stage lighting, stage management, and costuming through faculty-supervised and monitored participation as a member of the production crew for three dance concerts sponsored by the Department of Dance. Offered fall and spring semesters every year.

**DANC 3010. Laban Movement Analysis and Bartenieff Fundamentals.** 2 hours.

Athena Title: LMA & FUNDAMENTALS. Prerequisite: DANC 2652 and 2662, and permission of department.  
Duplicate credit: Not open to students with credit in DANC 4010. A-F.

Introduction to Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF). The study of movement theory, principles, and analysis. Significant examination, practice, and integration of this body of knowledge as it relates to dance technique, performance training, pedagogy, and the dance-making process. Further application to other movement perspectives and fields of study will also be identified and explored. Offered fall semester every odd-numbered year.

**DANC 3020. Principles of Science and Somatics in Dance Training.** 3 hours.

Athena Title: DAN SCI & SOM PRINC. Prerequisite: Permission of department. Duplicate Credit: Not open to students with credit in DANC 4020. A-F.

Survey of primary scientific and somatic principles that inform dance training and performance, including anatomical and kinesiological components, injury prevention, rehabilitation, safe practices, somatic neuromuscular re-education methods, and an introduction to dance movement therapy. Offered spring semester every even-numbered year.

**DANC 3050. Training in Alternate Dance Forms II.** 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.

Athena Title: ALTR DANCE FORMS II. Prerequisite or corequisite: Two hours of DANC 2050 and permission of department. S/U.

In-depth training in a movement system complementing the development of the dancer. Offered fall and spring semesters every year.

**DANC 3070. Introduction to Creative Movement.** 2 hours. 1 hour lecture and 2 hours lab per week.

Athena Title: INTRO CREATIVE MVMT. Prerequisite: Permission of department. A-F.

An introduction to teaching creative movement for children, targeted for classroom teachers and general education majors. Offered spring semester every even-numbered year.

**DANC 3200. Teaching Practicum in Dance I.** 1 hour. 2 hours lab per week.

Athena Title: TEACHING PRACT I. Prerequisite: Permission of department. S/U.

Directed observation and teaching of dance classes preschool through college. Offered fall and spring semesters every year.

**DANC 3210. Teaching Practicum in Dance II.** 1 hour. 2 hours lab per week.

Athena Title: TEACHING PRACTICUM IN DANCE II. Prerequisite: Permission of department. S/U.

Field experience and teaching practicum, including observation of children and/or adolescents in a classroom context, grades pre-k-12. Offered fall and spring semesters every year.

**DANC 3220. Teaching Practicum in Dance III.** 1 hour. 2 hours lab per week.

Athena Title: TEACHING PRACTICUM IN DANCE III. Prerequisite: Permission of department. S/U.

Field experiences and teaching practicum, pre-k classroom or community-based setting. Offered fall and spring semesters every year.

**DANC 3250. Performance Company III.** 1 hour. Repeatable for max. 2 hours credit. 4 hrs. lab per week.

Athena Title: PERFORMANCE CO III. Prerequisite: Permission of department. S/U.

Participation as a dancer in a faculty-choreographed dance piece. Offered fall and spring semesters every year.

**DANC 3400. Introduction to Dance Composition.** 2 hours. 1 hour lecture and 2 hours lab per week.

Athena Title: INTRO TO DANCE COMP. Prerequisite: DANC 2300 and permission of department. A-F.

The principles of dance composition, with emphasis upon the development of solo, duet, and trio studies. Offered fall semester every even-numbered year.

**DANC 3500. Seminar in Dance.** 1-2 hours. Repeatable for maximum 6 hours credit.

Athena Title: SEMINAR IN DANCE. Pre or Corequisite: Permission of department and enrollment in a study abroad program in dance. A-F.

Lectures, reading assignments, and participatory discussions on issues in dance will be the central focus of the course. Topics for the course will be designed for each particular study abroad program. In the course, students will investigate and experience social, traditional, and theatrical dance in world cultures. Not offered on a regular basis.

**DANC 3643. Jazz Dance III.** 1 hour. Repeatable for max. 2 hours credit  
Athena Title: JAZZ DANCE III. Prerequisite: Two hours of DANC 2642 and permission of department. A-F.  
Movement applications for improving technical proficiency, performance dynamics, and stylistic clarity at the advanced level. Dance combinations will explore various contemporary and vernacular jazz styles, infused with Afro-Caribbean poly-rhythms. Offered spring semester every year.

**DANC 3653. Contemporary Dance III.** 2 hours. Repeatable for max. 8 hours credit. 4.5 hours lab per week.  
Athena Title: CONTEMP DANCE III. Prerequisite: Four hours of DANC 2652 and permission of department. A-F.  
Intermediate to advanced-level course designed to aid the student in the continued acquisition and development of technical skills in contemporary dance. Technique and theory basic to this dance form plus motional properties as they relate to dance will be emphasized. Offered fall and spring semesters every year.

**DANC 3663. Ballet III.** 2 hours. Repeatable for maximum 8 hours credit. 4.5 hours lab per week.  
Athena Title: BALLET III. Prerequisite: Four hours of DANC 2662 and permission of department. A-F.  
Designed to build the strength, flexibility, endurance, and control necessary for performance of intermediate to advanced-level ballet barre exercises, adagio sequences and allegro *enchainments*. Style, perfection, and performance quality will be emphasized. Offered fall and spring semesters every year.

**DANC 3672. Pointe II.** 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.  
Athena Title: POINTE II. Prerequisite: Two hours of DANC 2672 and permission of department.  
Corequisite: DANC 2662 or DANC 3663 or DANC 4664 or DANC 4672. A-F.  
Continued development of the beginning to intermediate *pointe* student's ability to transfer to *pointe* work the vocabulary and skill learned in Ballet II. Offered fall and spring semesters every year.

**DANC 3680. Pas De Deux.** 1 hour. 2 hours lab per week.  
Athena Title: PAS DE DEUX. Prerequisite: DANC 2680 permission of department. Pre or Corequisite: DANC 2672 or DANC 3672 or DANC 4672. Corequisite: DANC 2662 or DANC 3663 or DANC 4664. S/U.  
Further development of the intermediate level dance student's ability to transfer classical ballet and pointe skills into partnered *pas de deux* work. In classical ballet, women wear pointe shoes, men do not. Offered spring semester every year.

**DANC 3700. Teaching Dance for Children.** 2 hours. 2 hours lecture and 1 hour lab per week.  
Athena Title: TEACHING DANCE FOR CHILDREN. Prerequisite: Permission of department. A-F.  
Principles, materials, and methods for teaching brain-compatible dance education (based in creative movement) to the pre-adolescent child in and beyond the K-12 environment. Offered fall semester every even-numbered year.

**DANC 3810E. Writing in Dance.** 1 hour.  
Athena Title: WRITING IN DANCE. Prerequisite: Permission of department. A-F.  
Provides dance performance and production experiences to students through the development and presentation of lecture demonstrations. Through residencies in schools and community centers, the student will become familiar with dance as a tool for multicultural interdisciplinary education. Offered spring semester every year.

**DANC 3850. Pre-Professional Performance Company II.** 1-2 hours. Repeatable for maximum 4 hours credit. 8-12 hours lab per week.  
Athena Title: PRE-PROF PERF II. Prerequisite: Two hours of DANC 2850. A-F.  
The continued practice and experience of performance in a dance company. Training and participation in all areas critical to the operation of a dance company, including mainstage performance, touring, and management of all production concerns. Offered fall and spring semesters every year.

**DANC 3900. Young Choreographer's Lab II.** 1 hour. 2-4 hours lab per week.  
Athena Title: YCL II. Prerequisite: DANC 2900 and third-year student standing. Corequisite: DANC 2652 or DANC 2662 or DANC 3653 or DANC 3663 or DANC 4654 or DANC 4664. S/U.  
Second level of performance in or choreographing of an original work through a faculty supervised process to be presented in the Young Choreographers Series Emerging Choreographers Informal Showing fall semester each year. This helps to prepare students for the course, Choreographic Project and Concert Production. Offered fall every year.

**DANC 4000. Independent Study in Dance.** 1-6 hours. Repeatable for maximum 6 hours credit.  
Athena Title: INDEPENDENT STUDY. A-F. Non-traditional format: Independent study.  
Independent study in a selected dance topic. Offered fall and spring semesters every year.

**DANC 4030. Classical Ballet Forms.** 2 hours.

Athena Title: CLAS BALLET FORMS. A-F.

Fundamental introduction of the ballet based principles in performance, pedagogy and choreography.

Offered spring semester every even-numbered year.

**DANC 4250. Performance Company IV.** 1 hour. Repeatable for max. 2 hours credit. 4 hrs. lab per week.

Athena Title: PERFORMANCE CO IV. Prerequisite: Two hours of DANC 3250. S/U.

Participation as a dancer in a faculty-choreographed piece. Offered fall and spring semesters every year.

**DANC 4300. Dance Improvisation II.** 2 hours. 2 hours lab per week.

Athena Title: DANC IMPROV II. Prerequisite: Permission of department and DANC 2300. A-F.

Continued exploration of movement initiated through various sources including internal motivation. Students will gain experience in the leading of improvisational structures. Offered spring semester every even-numbered year.

**DANC 4400. Dance Composition and Technology Interface.** 3 hours. 2 hours lecture & 2 hrs. lab per week.

Athena Title: DAN COMP & TECH INT. Prerequisite: DANC 3400. A-F.

Dance composition specifically applied to the development of group choreography. Students will explore the role technology plays in dance art of the 21<sup>st</sup> century and learn to create a screen dance. Offered spring semester every odd-numbered year.

**DANC 4500. World Dance History.** 3 hours.

Athena Title: WORLD DANC HIST. Pre or Corequisite: Third-year student standing and permission of department.

A-F. Dance as a reflection of culture and as an art form from the times of earliest lineage-based societies to the 21<sup>st</sup> century. Socio-cultural influence and the contributions of individual artists will be investigated. Offered spring semester every even-numbered year.

**DANC 4510. Dance History II.** 3 hours.

Athena Title: DANCE HISTORY II. Prerequisite: Third-year student standing and permission of department. A-F.

Prevalent twentieth-century dance forms. Socio-cultural influences and the contributions of individual artists will be investigated.

**DANC 4643. Jazz Dance III.** 1 hour. Repeatable for maximum 2 hours credit.

Athena Title: JAZZ DANCE III. Prerequisite: Two hours of DANC 3643 and permission of department. A-F.

Continued movement applications for improving technical proficiency, performance dynamics, and stylistic clarity at the advanced level. Dance combinations will explore various contemporary and vernacular jazz styles, infused with Afro-Caribbean poly-rhythms. Offered spring semester every year.

**DANC 4654. Contemporary Dance IV.** 2 hours. Repeatable for max. 8 hours credit. 4.5 hours lab per week.

Athena Title: CONTEMP DANCE IV. Prerequisite: 4 hours of DANC 3653 and permission of department. A-F.

Advanced-level course designed to aid the student in the further continued acquisition and development of technical skills in contemporary dance. Technique and theory basic to this dance form plus motional properties as they relate to dance will be emphasized. Offered fall and spring semesters every year.

**DANC 4664. Ballet IV.** 2 hours. Repeatable for maximum 8 hours credit. 4.5 hours lab per week.

Athena Title: BALLET IV. Prerequisite: Four hours of DANC 3663 and permission of department. A-F.

Designed to further build the strength, flexibility, endurance, and control necessary for performance of advanced-level ballet barre exercises, adagio sequences, and allegro *enchaînments*. Style, perfection, and performance quality will be emphasized. Offered fall and spring semesters every year.

**DANC 4672. Pointe II.** 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.

Athena Title: POINTE II. Prerequisite: Two hours of DANC 3672 and permission of department. Corequisite:

DANC 2662 or DANC 3663 or DANC 4664 or DANC 4674. Duplicate Credit: Not open to students with credit in DANC 4670. A-F. Furthered development of the intermediate/advanced *pointe* student's ability to transfer to *pointe* work the vocabulary and skills learned in Ballet III and Ballet IV. Offered fall semester every year.

**DANC 4680. Pas De Deux.** 1 hour. Repeatable for maximum 2 hours credit. 2 hours lab per week.

Athena Title: PAS DE DEUX. Prerequisite: DANC 3680 and permission of department. Pre or Corequisite:

DANC 2672 or DANC 3672 or DANC 4672. Corequisite: DANC 2662 or DANC 3663 or DANC 4664. S/U.

Continued progression of the advanced level dance student's ability to transfer classical ballet and pointe skills into partnered pas de deux work. In classical ballet, women wear pointe shoes, men do not. Offered spring every year.

**DANC 4700. Issues in Dance Education and Pedagogy.** 3 hours. 3 hours lecture and 1 hour lab per week.

Athena Title: DANCE PEDAGOGY. Prerequisite: Permission of department.

Survey of selected topics in dance education, emphasizing learning theories, history of dance in education, diversity and gender issues, assessment, and applications of cognitive science and motor learning to the dance class.

Offered fall semester every odd-numbered year.

**DANC 4754. Contemporary Dance IV.** 2 hours. Repeatable for max. 8 hours credit. 4.5 hours lab per week.

Athena Title: CONTEMPORARY DANCE IV. Prerequisite: 4 hours of DANC 4654 and permission of department.

A-F. Advanced/pre-professional level course designed to aid the student in the further continued acquisition and development of technical skills in contemporary dance. Technique and theory basic to this dance form plus motional properties as they relate to dance will be emphasized. Offered fall and spring semesters every year.

**DANC 4764. Ballet IV.** 2 hours. Repeatable for maximum 8 hours credit. 4.5 hours lab per week.

Athena Title: BALLET IV. Prerequisite: Four hours of DANC 4664 and permission of department. A-F.

Designed to further build the strength, flexibility, endurance, and control necessary for performance of advanced/pre-professional level ballet barre exercises, adagio sequences and allegro *enchainments*. Style, perfection, and performance quality will be emphasized. Offered fall and spring semesters every year.

**DANC 4800. Choreographic Project.** 1 hour. 4 hours lab per week.

Athena Title: CHOREO PROJECT. Prerequisite: Fourth-year student status and permission of department. A-F.

Fully produced concert presentation of the student's original choreography. Student will write a brief project proposal and project write-up and assist in duties required for concert production. Offered fall semester every year.

**DANC 4810. Applied Research.** 2 hours.

Athena Title: APPLIED RESEARCH. Prerequisite: Fourth-year student status and permission of department. A-F.

Faculty-supervised research in a student-selected topic in aesthetics, education, history, science, or technology. The student will write a proposal, conduct research, and present findings. Non-traditional format: Independent study.

Offered spring semester every year.

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**DANC 4850. Pre-Professional Performance Company III.** 1-2 hours. Repeatable for maximum 4 hours credit. 8-12 hours lab per week.

Athena Title: PRE-PROF PERF III. Prerequisite: Two hours of DANC 3850. A-F.

The continued practice and experience of performance in a dance company. Training and participation in all areas critical to the operation of a dance company, including mainstage performance, touring, and management of all production concerns. Offered fall and spring semesters every year.

**DANC 4900. Choreographic Project and Concert Production.** 2-3 hours. 8-12 hours lab per week. A-F.

Athena Title: CHOR PROJ/CONC PROD. Prerequisite: Fourth-year student status and permission of department.

Co-producer of concert and fully produced concert presentation of the student's original choreography. The student will write a pre-production proposal, comprehensive post-production summary, and present an oral presentation of his/her critical analysis of the choreographic project following the concert production. Offered fall semester every year.

**DANC 5460. Student Teaching in Dance Education.** 12 hours.

Athena Title: STUDENT TEACHING. Prerequisite: DANC 3700 and DANC 4700 and permission of department. S/U.

Thirteen-week, full-time teaching assignment in a cooperating school. Non-traditional format: Student teaching. Offered fall and spring semesters every year.

**DANC 5850. Pre-Professional Performance Company IV.** 1-2 hours. Repeatable for maximum 4 hours credit. 8-12 hours lab per week.

Athena Title: PRE-PROF PERF IV. Prerequisite: Two hours of DANC 4850.

The continued practice and experience of performance in a dance company. Training and participation in all areas critical to the operation of a dance company, including mainstage performance, touring, and management of all production concerns. Offered fall and spring semesters every year.

# DANCE PERFORMANCE OPPORTUNITIES

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The Department of Dance provides a variety of performance options focused towards pre-professional training, student choreography and student performance, which provides performances to local, community, state, national and international audiences.

Dancers are selected to join through a formal audition offered the first week of fall semester and are required to attend rehearsals throughout the year in preparation for the fall and spring productions and any touring schedule. Dance Majors and Minors who are actively enrolled in UGA dance technique classes (that meet a minimum of twice per week) are eligible to audition and if selected, he/she may continue to participate in pre-professional companies/projects for one to four consecutive years. BFA candidates must complete two years of pre-professional training and performance.

## UGA Ballet Ensemble

Joan Buttram, Founding Artistic Director

The UGA Ballet Ensemble (BE), a pre-professional company, performs classical and contemporary works on department showcases, main-stage performances and regional conferences. Company membership requires strict adherence to contract obligations and a strong commitment to the highest standards in rehearsal and performance.

Availability for rehearsal (2 hours 2x a week M/W 4-6 p.m.) is mandatory! Pre scheduled residences and/or weekend rehearsals may be necessary. BE members are required to enroll **EACH** semester in a **DANC technique course AND Pointe/Pas de Deux** for women and **DANC technique, individualized weight training AND Pas de Deux** for men. **Enrollment in BE both Fall and Spring semesters is a requisite** at 1-2 credits per semester for full membership and 1 credit for apprentice membership.

Performance opportunities for BE members include the department's Spring Dance Concert, Audition Showings, main-stage performances for DanceAthens, Atlanta's BalletFest, the Alabama Dance Festival, the Tennessee Association of Dance, and the American College Dance Association. BE, now celebrating its 23<sup>rd</sup> year, has produced full-length as well as excerpts of classical productions reconstructed by Artistic Director Joan Buttram as well contemporary ballets by guest choreographers such as Alexander Munz, Andrew Kuharsky, Kennet Oberly, Marcus Bugler and Er Dong Hu. Honors awarded to BE include the 1996 **National ACDFA** presentation in **Washington, D.C.**, the **National College Choreography Initiative**, and **2nd Place in Ballet** at Spain's **International Barcelona Dance Festival**.

Upon graduation, BE alums have danced professionally with **Ballet Fantastique, DeSol Arts, Ballethnic, Atlanta Festival Ballet, Savannah Ballet Theatre, CharlestonBallet, Chattanooga Ballet and the Carolina Ballet Theatre**. BE also offers dancers the opportunity to develop their choreographic and pedagogical skills - thus providing a well-rounded experience for the professional world. BE members have successful careers as educators and directors in universities including **Savannah State University** and **Armstrong State University**, Magnet Arts Schools such as the **Savannah Arts Academy**, and as private studio directors and faculty of **Dance Arts, Inc., Atlanta Dance Central** and **Central New Jersey Ballet Theatre**.

## **CORE Concert Dance Company Contemporary & Aerial Dance** **Bala Sarasvati, Artistic Director, Jane Willson Professor in the Arts**

UGA CORE Concert Dance Company Contemporary and Aerial Dance is a pre-professional dance company founded in 1991 under the artistic direction of Bala Sarasvati. CORE serves as a training base for students interested in seeking a professional career in dance following graduation, and is central in the preparation of students for graduate school, teaching positions in education and professional choreography and performance careers in contemporary dance. CORE members participate in workshops, guest artist residencies, lecture demonstrations and maintain contact with the professional dance world through residencies with choreographers, performers, dance educators and CORE alumni. The company has performed dance repertory choreographed by internationally renowned choreographers including Bebe Miller, Karen Eliot, Bill Young & Colleen Thomas, Molissa Fenley, Alwin Nikolais, Carlos Orta, Sean Curran, Larry Kegwin; and Emily Kent, Joanna Mendel Shaw, Charlotte Boye-Christensen (Ririe-Woodbury Dance Company); Emily and Matt Kent (currently Associate Creative Director) and Alison Chase and Moses Pendleton (founder) of Pilobolus Dance Theatre; as well as aerial artists Susan Murphy and former Cirque du Soleil aerial performers Elsie Smith and Meagan Muller.

An experimental company by nature, CORE performs contemporary modern and aerial dance, post modern, interdisciplinary and technology-based works. Since 1993, CORE has gained notable popularity through several unique collaborations incorporating interactive sound and video mapping, visual arts, literature, martial arts, and since 1999 aerial dance and film has become integral to many full evening multi-media performances. CORE performs for annual main stage concerts and on tour for university, regional, national and international events including numerous events in Atlanta and New York City; the World Dance Alliance Global Summit (NYC, 2010 and Vancouver, BC Canada, 2013); multiple Laban Institute of Movement Studies events including the Global Laban Celebration in Rio de Janeiro (2008), LIMS Anniversary Celebration and LIMS Crossing Boundaries, 2013; the Robert Osborne Film Festival (2009); three AC DFA galas and at the Kennedy Center for the National American College Dance Festival (2006); and performed throughout China in 2004. CORE has also been invited to perform at numerous universities, including University of Alabama, Florida State University, and the University of Utah. The company provides annual outreach concerts, lecture demonstrations and master classes to the public, and for schools in the state and region.

CORE You Tube: Baladance Channel. For more information visit: [www.coreconcertdance.com](http://www.coreconcertdance.com)

## **CADE:NCE** **Tamara Thomas, Artistic Director**

CADE:NCE - Contemporary African Dance Ensemble [New Conscious Explorations] - is housed in the Department of Dance and offers a 10-month long program designed to train, mentor and expose dancers to the professional dance industry while developing their spirits and minds. The objective of the company is to provide strong technical training in African Diasporic dance disciplines. Dancers will have the opportunity to develop their artistic abilities through a program that emphasizes physical, emotional and cognitive personal growth. As African dance is not purely aesthetic in nature, the performance space will be an integrated one that intersects movement with reading, theoretical inquiry and career preparation. Dancers will have the opportunity to attain knowledge in accordance with current industry standards relating to professionalism, performance skills, casting requirements and etiquette.

Dancers will train in Contemporary African dance, Hip-hop, West African Dance, Caribbean forms, Jazz, House and Body Conditioning. Technique classes are designed specifically to nourish each dancer's skills and abilities. Performance skills are honed through workshops and performances. Enrollment in the company is granted through successful completion of an audition, which will take place at the beginning of the fall semester.

## Spring Dance Concert 2017

The Department of Dance annually presents the Spring Dance Concert, which will feature works choreographed by dance faculty and guest artists. The concert offers students a variety of styles to perform, including contemporary modern dance, classical and contemporary ballet, “genre-blending” contemporary works, and sometimes jazz and tap works. Rehearsals are coordinated with all participating choreographers and generally will require 1-2 days per week for each piece/choreographer, primarily between the hours of 4-6pm. Students may earn performance credits towards the BFA degree when participating in Spring Dance Concert. For further details about this year’s pieces and choreographers will be discussed during the Spring Dance Concert auditions on Aug. 17, 2016.

## Dance Repertory Project

Lisa Fusillo, Artistic Director

The Dance Repertory Project (DRP) is a performance opportunity available for dance majors and minors. DRP offers special performance projects and opportunities that are in *addition* to annual departmental concerts. DRP was created to offer a diverse, and often eclectic, repertoire of dance styles and forms, with opportunities to work and/or perform with professional dance companies. In 2015, DRP co-sponsored the residency of *Danza Universitaria* from Costa Rica presenting master classes, workshops and a performance. Other guest artists in 2014 included Tendayi Kuumba and Courtney Cook from Urban Bush Women Dance Company, who set a section from Jawole Willa Jo Zollar’s **Chalabati** on UGA dancers. Prior artists have included Luis Peidra from *Dance Abierta* in Costa Rica created **Translucence** for DRP dancers; Chet Walker, Tony-awarding winner creator of the Broadway show *FOSSE*; Joe Goode, artistic director of the *Joe Goode Performance Group*; Jacques Heim, founder, artistic director and choreographer of *Diavolo Dance Theatre* (LA); Sabrina Madison-Cannon, formerly with *Philadanco*; Bill Hastings, former Broadway dance captain for Bob Fosse; Kennet Oberly, former artistic director of Ballet Iowa; and Claire Bataille (dancer) and Lou Conte (founder & choreographer) of *Hubbard Street Dance Chicago*. DRP has been distinguished by receiving two National Endowment for the Arts American Masterpieces grants for the re-staging of Jacques Heim’s **A.W.O.L.** (*Diavolo Dance Theatre*) and Lou Conte’s **The 40s** (*Hubbard Street Dance Chicago*). DRP students performed **A.W.O.L.** in concert with *Diavolo Dance Theatre* in the UGA Fine Arts Theatre. Jacques Heim also created **Pandora** for DRP students, which was performed on the Spring Dance Concert. DRP students performed in **The Rambler** with the *Joe Goode Performance Company* at the First Center for the Arts in Atlanta and at the Fine Arts Theatre at UGA. For some events, students may earn performance credit when participating in Dance Repertory Project.

## Young Choreographers Series

Young Choreographers Series (YCS) is a UGA registered student organization led in part by dance majors elected as officers that offers opportunities for student choreographed, designed, stage-managed, and publicized dance productions under faculty guidance. Choreographers are majors while performers can be majors, minors or anyone that has had previous technical training or experiences. All performers and choreographers planning to participate in YCS must be enrolled in a DANC technique class that meets a minimum of twice a week during the semester they are rehearsing. Participation is by audition which takes place in the first week of fall semester. Additionally, each year the YCS organization awards scholarships for summer study at many of the premier summer dance workshops and festivals. Applications for summer study awards can be found later in this handbook and are posted in mid-late spring semester.



YCS includes a sequence of two productions of student works: The **Emerging Choreographers Showing** and the **Senior Concert**, both of which assist students in choreographic, performance, and technical areas of their degree preparation. The productions take place in either Carver Studio or the New Dance Theatre in the fall semester. Some works created for the Emerging Choreographers Showing have been selected for the Senior Concert (via an application process), some have gone on to distinguish themselves at festivals of the American College Dance Festival, and some selected for the repertoires of regional dance companies. When appropriate, YCS Senior Concert and YCS Emerging Choreographers may be combined.

## **Young Choreographers Series – Emerging Choreographers**

### **Performances of Young Choreographers Lab - DANC 2900 and 3900**

**Rebecca Gose, Advisor**

The Young Choreographers Series - Emerging Choreographers is an opportunity for students to present their choreography (and earn credit for doing so) which includes an adjudication process within a semester long course, **Young Choreographers Lab I: DANC 2900 and Young Choreographers Lab II: 3900**. The BFA degree requires that a student successfully complete both 2900 (1 cr.) and 3900 (1 cr). To earn **one** credit, either 2 performances or 1 choreographic work and 1 performance must be completed.

All performers and choreographers participating in YCL must be enrolled in a DANC technique class that meets a minimum of **2 times per week** (in addition to YCL). Note: This does not include Pilates (or Jazz II). Only dance **MAJORS** will be allowed to choreograph for the YCL Showcase. Minors are welcome and encouraged to audition and perform in student works of both concerts (within the guidelines).

***Please refer to 2900/3900 course syllabus for guidelines and procedures of the Young Choreographers Lab and important dates for Fall 2016***

## **Young Choreographers Series – Senior Concert**

### **DANC 4800 and 4900**

**Bala Sarasvati, Advisor**

Students are eligible to enroll in DANC 4800 or DANC 4900 in his/her seventh semester at UGA as a dance major. Transfer students should consult with their dance advisor to determine enrollment schedule for DANC 4800 or DANC 4900.

In a collaborative effort, seniors will coordinate a dance concert at a designated weekend during Fall Semester. Each senior will create an original dance piece 8-12 minutes in length for DANC 4900 and 5-8 minutes for DANC 4800.\* Each piece should consist of three to eight dancers in the cast and the choreographer should not perform in his/her own piece. Each choreographer should provide input to all aspects of the production of the piece including costume design, light design, prop, set, film or any other visual/media aspects. The choreographer may consider collaborating with other visual artists, musicians etc. in the creation of their choreographic project. DANC 4800/4900 students will write a pre-production proposal and post-production summary paper, and DANC 4900 students will complete an oral exit exam. Grade assessment will be based on completion of concert coordination, choreographic project, written proposal, write-up and oral exam. Attendance to Sr. Concert Production meetings are mandatory.

*\*Provide a petition describing rationale to Concert Advisor if you desire more than twelve minutes for your choreography or more than the number of designated dancers.*

***Please refer to 4800/4900 course syllabus for important project dates for Fall 2016***

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## PERFORMANCE AUDITIONS 2016 - 2017

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**MONDAY, AUGUST 15, 2016**                      **4:00-6:00PM**                      **STUDIO 274**

UGA Ballet Ensemble  
Joan Buttram, artistic director  
jbuttram@uga.edu

**TUESDAY, AUGUST 16, 2016**                      **4:00-6:00PM**                      **STUDIO 276**

CORE Concert Dance Company  
Contemporary and Aerial Dance  
Bala Sarasvati, artistic director  
baladance@mac.com

**WEDNESDAY, AUGUST 17, 2016**                      **4:00-6:00PM**                      **STUDIO 272**

Spring Dance Concert  
Lisa Fusillo, audition coordinator  
lfusillo@uga.edu

CADE:NCE (Contemporary African Dance Ensemble New Conscious Explorations)                      **6:00-7:00PM**                      **STUDIO 272**  
Tamara Thomas, artistic director  
tstthomas@uga.edu

**THURSDAY, AUGUST 18, 2016**                      **6:30-8:30PM**                      **STUDIO 272**

Young Choreographers Series – Senior Concert  
Bala Sarasvati, advisor  
baladance@mac.com

Young Choreographers Series – Emerging Choreographers  
Rebecca Gose, advisor  
renghaus@uga.edu

**PLEASE ALSO REFER TO THE COMPANY DESCRIPTIONS AND  
INFORMATION ON PREVIOUS PAGES.**

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## **MAINSTAGE PERFORMANCE OPPORTUNITIES 2016 - 2017**

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### **NOVEMBER 9-11, 2016**

Young Choreographers Series – Senior Exit Concert  
Senior Dance Major choreographers  
New Dance Theatre, 8:00 p.m.

Choreography and production by graduating senior dance majors. The 2016 Senior Exit Concert will include choreography by ten seniors completing their AB or BFA degree in dance.

### **DECEMBER 1-2, 2016**

Young Choreographers Series – Emerging Choreographers Informal Showing  
Second and Third Year Dance Major choreographers  
New Dance Theatre, 8:00 p.m.

New works emphasizing experimentations and creative process developed and presented under the guidance of YCL coordinator Rebecca Gose.

### **FEBRUARY 22-25, 2017**

CORE Concert Dance Company Contemporary and Aerial Dance Concert  
Bala Sarasvati, artistic director  
New Dance Theatre, 8:00 p.m.

The 2017 season will involve repertory, guest choreographer(s), and newly created aerial and contemporary dance pieces. CORE Alum and other invited guest artists and/or dance companies will also perform for the 2017 season. Aerial training will be integral to the rehearsal process. Rehearsals are M/T/TH 3:50-6:30. Other opportunity and requirements for members will be discussed at the auditions.

### **APRIL 6-8, 2017**

Spring Dance Concert 2017  
New Dance Theatre, Thur.-Fri. 8:00 p.m., Sat., 2:00 p.m. & 8:00 p.m.

This concert will feature dances choreographed by faculty and guest artists, ranging from modern dance to classical and contemporary ballet, to “genre-blending” contemporary works. Rehearsals will be coordinated with all participating choreographers and will involve 1-2 days of rehearsing per week for each piece, primarily between the hours of 4-6pm and 7-9pm. Other requirements for participation and performance will be discussed at the auditions.

**FOR OTHER DANCE COMPANY PERFORMANCES AND  
INFORMATION, PLEASE REFER TO THE PREVIOUS PAGES.**

# POLICY ON ATTENDANCE/ABSENCE

## PART I - STUDENT ABSENCE AND TARDINESS IN DANCE TECHNIQUE CLASSES

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Dance Technique courses DANC 2652/Contemporary Dance and 2662/Ballet meet 2 days per week and students are permitted two absences for the semester. Absences beyond two will affect the student's grade by the following degrees: the third absence lowers the grade 1/3 of a letter grade; the fourth absence lowers the grade 2/3 of a letter grade (total); the fifth absence lowers the grade 1 1/3 of a letter grade (total); the sixth absence lowers the grade 2 letter grades, etc.

Upper level dance technique courses DANC 3653 through 4754/Contemporary Dance and 3663 through 4764/Ballet meet 3 times per week and students are permitted three absences for the semester. Absences beyond three will affect the student's grade by the following degrees: the fourth absence lowers the grade 1/3 of a letter grade; the fifth absence lowers the grade 2/3 of a letter grade (total); the sixth absence lowers the grade 1 1/3 of a letter grade (total); the seventh absence lowers the grade 2 letter grades, etc. The policy has the following specific applications:

### Grading Guide – The Importance of Good Attendance

Evaluation of Students' work	1-3 Absences No Effect on Grade	4 <sup>th</sup> Absence	5 <sup>th</sup> Absence	6 <sup>th</sup> Absence	7 <sup>th</sup> Absence	8 <sup>th</sup> Absence
A	A	A-	B+	B	B-	C+
A-	A-	B+	B	B-	C+	C
B+	B+	B	B-	C+	C	C-
B	B	B-	C+	C	C-	D+
B-	B-	C+	C	C-	D+	D
C+	C+	C	C-	D+	D	D-
C	C	C-	D+	D	D-	F
C-	C-	D+	D	D-	F	*
D+	D+	D	D-	F	*	*
D	D	D-	F	*	*	*

Also (1) credit DANC classes allow a maximum of two absences. Attendance requirement for other dance major courses will be defined on the syllabus by each instructor.

Any student entering the studio five minutes after the designated beginning class time will be considered tardy and will not be allowed to take class. The tardy student should remain to observe and take notes to be turned in to the instructor at the conclusion of class. This student will receive an "observe" for the day. Two "observations" equal one "absence." If a tardy student elects to leave class rather than remain and observe, the student will receive an absence for the day.

While most if not all theory classes begin at defined University class times, some DANC technique courses do not. These courses begin at the beginning times officially published by the Department of Dance, times made readily known to students.

This policy does not distinguish between excused and unexcused absences, however, when a faculty-directed performance company is away on a performance tour, any absences incurred by members of the company DO NOT count toward a student's "permitted maximum" of three absences from technique class.

# **POLICY ON ATTENDANCE/ABSENCE**

## **PART II - EXTENSIVE ABSENCES IN DANCE TECHNIQUE CLASSES DUE TO ILLNESS OR INJURY**

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If a student enrolled in a DANC technique class misses **four weeks or more consecutively (which may also include the Jury Final)** due to a sustained injury, severe illness or medical excuse that prevents the student from participating in the class: **THE STUDENT MUST WITHDRAW from that class.**

If the student described above does not wish to withdraw from the course AND will not miss the Jury Final for the course (50% of the final grade), she/he may elect to receive her/his grade – derived by the same formula applied to all students in the course – derived from a computation of her/his absence record and her/his performance in the Final Jury.

After conferring with the instructor, a "W" may be granted beyond the deadline for dropping a course and receiving a "W" by:

- (1) Presenting a medical doctor's written diagnosis and recommendation.
- (2) Obtaining an official permission to withdraw form from Student Support Services, 236 Memorial Hall, 706-542-8220.
- (3) Follow instructions offered by Student Support Services personnel.

If a student misses up to four weeks of class consecutively, and the Jury Final, an **INCOMPLETE** can be given. The student and the instructor will arrange for the "I" to be changed within the following quarter, if the student's health permits.

Incomplete status in any technique class must be completed prior to a department production for a student to attain the eligibility to perform.

### **REGULAR WITHDRAWAL AND LATE ADD PROCEDURES**

Students wishing to withdraw from a course prior to the mid-semester withdrawal deadline must do so electronically on ATHENA. This will initiate an e-mail notifying the instructor of the class, who in turn, will complete the withdrawal process.

After the drop/add phase has ended, students may gain entrance into a class only by obtaining a late add form from the registrar's office. This must be signed by the instructor of the course and the dean of the college in which the student is a major. Dance Majors are in the College of Arts and Sciences. In special cases, such as registration for performance companies, late add forms are available from the department with instructor permission.

# **POLICY ON FINAL EXAMS IN DANCE TECHNIQUE CLASSES**

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## **FINAL EXAMINATIONS IN DANCE TECHNIQUE CLASSES**

There will be juried final movement examinations at the end of each semester in all DANC technique classes. Movement phrases will be prepared and presented by the class instructor.

The jury will be comprised of a minimum of two faculty members who will assess and grade each dance technique exam.

The department policy stipulates that the combined faculty jury grades will determine 50% of the student's grade. Some technique classes will include a mid-term jury and a final jury, which together will be 50% of the grade. The remaining 50% of the grade will be determined by the class instructor.

## **FINAL EXAMINATION CONFLICTS**

If a student has three FINAL examinations scheduled within a calendar day or two FINAL examinations at the same time, he/she may petition to reschedule one exam to a different time or day. Instructions for rescheduling are at <http://www.bulletin.uga.edu> and <http://www.curriculumsystems.uga.edu/>.

Note: Only the Provost's Office handles FINAL exam conflicts of the above nature. Students with PERSONAL conflicts with FINAL exams should go to the Office of Student Affairs in the Academic Building or talk to their professor(s) to arrange a time for a make-up FINAL examination.

\*\*See Final Exam Schedule on the Registrar's Schedule of Classes  
<http://www.reg.uga.edu/calendars>

# DANCE BUILDING OPERATION POLICIES

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## ATTENTION ALL CHOREOGRAPHERS and PERFORMANCE COMPANY MEMBERS:

To Ensure Safety and Security During Weekend Rehearsals and Activities, PLEASE Use the Following Procedures When Entering and/or Leaving the Dance Building.

**CHOREOGRAPHERS** - Absolutely **DO NOT** prop open doors to the outside. Please stand by the door and let each student in or appoint someone in your piece to do this. KEEP THE DOORS LOCKED to the outside at all times.

If anyone is in the building that is not in a YCS piece or a scheduled activity, **PLEASE ASK THEM TO LEAVE**. If you see a suspicious person and/or you feel uncomfortable, **CALL SECURITY: CAMPUS POLICE EMERGENCY 542-2200, NON-EMERGENCY 542-5813**.

**When leaving the building following your rehearsal:**

- 1) **CLOSE AND LOCK ALL WINDOWS AND DOORS TO STUDIOS.**  
DO NOT leave any windows and/or doors open.
- 2) Please make sure the door to the outside is locked when you leave. If for some reason it does not lock, CALL SECURITY to lock the door.
- 3) Please make sure the interior doors to the Marine Sciences Building are closed. **DO NOT OPEN THIS DOOR.** (This should not be a method of people entering our part of the building during weekends.)
- 4) Production Equipment, scenery, props, etc., are to be used **only** during faculty supervised, company rehearsals. Please do not handle, move or tamper with anything in the backstage area that is not part of your rehearsal. **No one is allowed on the aerial equipment when they are not involved in an approved CORE rehearsal.**
- 5) Please do not touch the stage curtains in any of the studio spaces. The oils on your hands and body will damage the material over time.

**\*\* PLEASE TAKE EXTRA PRECAUTIONS DURING FOOTBALL GAME WEEKENDS and be certain to follow these procedures throughout the year.**

Absolutely **NO** parking on the grounds/sidewalk areas.

*Thank you*

for attending to these cautionary procedures. Please report to us if you notice that these are not being observed.

# DANCE BUILDING OPERATION POLICIES

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To help maintain the cleanliness of the Studios in the Dance Building  
we are enforcing the policy of:

**NO FOOD OR BEVERAGES  
ALLOWED IN THE STUDIOS**

Studio 267, Studio 269, Studio 272, Studio 274,  
Studio/NDT 276, Classroom 304, Computer Lab 305,  
and Dressing Room 150 (during productions)

This policy does not include water, which is permitted in studios.

The Dance Department would also like to inform you that the operation of such items as blackout shades (blinds), curtains, cooling/heating thermostats, and the opening of windows is strictly prohibited unless one has been properly instructed and have been granted permission by dance faculty or staff.

Student cooperation in these matters will  
maintain the quality of our building.



# **DANCE BUILDING OPERATION POLICIES**

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## **DANCE BUILDING LOUNGE AREAS APPROVED FOR FOOD AND DRINK**

- 1. Plaza located outside the EAST end of the Dance Building.**
- 2. Steps and landings outside of the entrance doors. Please do not block the entrance way.**
- 3. Room 150, the Green Room area of the Dressing Room, except during productions.**
- 4. Wood floor area outside of dance studios 269, 272, 276.**
- 5. Corridor outside of the Women's Locker Room downstairs.**
- 6. The Dance Media Center (room 305)  
EXCEPT at the computers and video editing work stations.**

# RESOURCES FOR DANCE MAJORS

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There are many resources available to assist dance majors in their academic, creative and physical training pursuits.

## ❖ Libraries

There are five libraries at UGA that provide valuable materials for dance majors:

- Main Library
- Curriculum Materials Library (many DVDs, Educational material)
- Science Library
- Hugh Hodgson School of Music Library (for audio recordings)
- Department of Dance Library in room 305

For a listing of dance holdings in the UGA Main Library, students may go to the Dance Department website, [www.dance.uga.edu](http://www.dance.uga.edu) and click on the tab “Programs” at the top of the page. The headings are “Main Library Dance Resources by Subject” and “Main Library Dance E-Journals”. The website provides direct links to dance books in the library by category and to a list of dance journals housed in the Main Library.

For information about the Main Library hours of operation, go to: [www.libs.uga.edu](http://www.libs.uga.edu)

Curriculum Materials Library in Aderhold Hall: [www.coe.uga.edu/cml](http://www.coe.uga.edu/cml)

Science Library: [www.libs.uga.edu/science](http://www.libs.uga.edu/science)

School of Music Library: [www.libs.uga.edu/music/musichrs.html](http://www.libs.uga.edu/music/musichrs.html)

The Department of Dance has a small library of books and journals in the Media Center in Dance Building room 305, open during regular school hours.

## ❖ Studio space

Dance majors have the opportunity to use the departmental dance studios. Dance majors may schedule studio use with Betty Prickett, Business Manager in Dance, whose office is in room 263. Faculty and Guest Artists have priority in scheduling, dance majors have second priority; and requests from others will be considered when open/space time slots exist.

## ❖ Video cameras

The Department of Dance owns several video cameras for dance majors to use in their creative work. These cameras, along with tripods, may be checked out through Jacque Kibbe, Technical Director in Dance in room 275. Students will be held responsible to replace cameras and equipment checked out and not returned or returned broken.

## ❖ Media Center

The Media Center, on the third floor of the Dance Building, in room 305 adjacent to Classroom 304, houses computers, DVD players with large TV monitors, and a small library of dance books and magazines fully available for students use. This resource is generally available M-F 8:00 am -10:00 pm.

## ❖ Conditioning equipment

The Department of Dance has body conditioning equipment for use by UGA dance majors. The equipment includes several Pilates® reformers and a stationary bicycle. Dance majors must have permission to use the equipment and must be supervised by qualified personnel to safely use the equipment.

# HEALTH/INJURY INFORMATION AND CONTACTS

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## DANCERS - FOR YOUR INFORMATION AND CARE

If you have chronic or overuse injury, you might see someone on campus:

**Andy Smith, Physical Therapist - 2-8634**  
Physical Therapy - University Health Center

For eating issues or if you would like to better understand good nutrition:

**Ben Gray, Nutritionist - 2-8690**  
Health and Promotion - University Health Center

## FOR OTHER ASSISTANCE

**Dr. Becky Laird, Chiropractor** **706-369-3600**  
Life Source Healing Center, 1492 Prince Ave.

**Dr. Louis Wild, Neuromuscular Therapist** **706-425-0550 or**  
Healing Arts Center, 834 Prince Ave. **706-340-6144**

### FIRST AID IMMEDIATELY AFTER AN ACUTE INJURY\*

\*International Association of Dance Medicine and Science. (2010). Resources: First Aid for Dancers Retrieved August 6, 2011 and quoted from, <http://www.iadms.org/displaycommon.cfm?an=1&subarticlenbr=290>

All dancers need to remember the acronym **PRICED** – an invaluable first aid guide to the immediate treatment of injuries. Using **PRICED** in the first minutes and hours after an injury occurs can help in controlling the severity of inflammation and/or pain and in assisting a safe return to dancing.

**PROTECTION:** Remove additional danger or risk from injured area.

**REST:** Stop dancing and stop moving the injured area.

**ICE:** Apply ice to the injured area for 20 minutes every two hours.

**COMPRESSION:** Apply an elastic compression bandage to the injured area.

**ELEVATION:** Raise the injured area above the heart.

**DIAGNOSIS:** Acute injuries should be evaluated by a health-care professional.

### Avoiding Further HARM

In the first few days after an injury, remember to avoid **HARM**.

**HEAT:** Any kind of heat will speed up the circulation, resulting in more swelling and a longer recovery.

**ALCOHOL:** Alcohol can increase swelling, causing a longer recovery.

**RUNNING OR OTHER EXCESSIVE EXERCISE:** Exercising too early can cause further damage to the injured part. Exercise also increases the blood-flow, resulting in more swelling.

**MASSAGE:** Massage increases swelling and bleeding into the tissue, prolonging recovery time.

To understand how **PRICED** and **HARM** work, dancers need to learn more about the way the body reacts to injury.



**University Health Center, (706) 542-1162**

[www.uhs.uga.edu](http://www.uhs.uga.edu)

The University Health Center is located at the intersection of East Campus and College Station Roads.

The health center has a stop on the Orbit, East-West, East Campus Express, and South Campus Loop bus routes.

The health center parking lot provides parking for patients and staff. Vehicles may enter the parking lot from either College Station Road or River Road. Patients may park in the lot only while visiting the health center.

**MEDICAL SERVICES**

**Allergy Clinic, Counseling Psychiatric Services, Dental Clinic, Dermatology, Health Promotion, Laboratory, Massage Therapy, Pharmacy, Physical Therapy, Radiology, Sports Medicine, Travel Clinic, Urgent Care, Vision, Women's Clinic**

Please check website ([www.uhs.uga.edu](http://www.uhs.uga.edu)) for operational hours. Some clinics offer weekend hours during the school year and weekday hours during the summer.

**Clinic Hours**

The Acute Care Clinic is the walk-in clinic for students with urgent health care needs, especially for those with problems of severe or sudden onset that require immediate care.

Fall-Spring-Summer	Monday-Friday	8:00 am - 12:00 pm, 1:00 pm - 5:00 pm
Fall-Spring After Hours Urgent Care	Monday-Friday	5:00 pm - 6:00 pm
	Sunday	10:00 am - 5:00 pm

If you have an urgent medical need when the University Health Center is closed, you should go to one of the two local hospital emergency departments:

St. Mary's Hospital 1230 Baxter St. Athens, GA 30606 706-389-3000 St. Mary's Ambulance: 911 or 706-389-3370 non-emerg	Athens Regional Medical Center 1199 Prince Avenue Athens, GA 30606 706-475-7000 ARMC Ambulance: 911 or 706-549-8400 outside Athens
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UGA Campus Police (may provide minimal medical attention)  
706-542-2200 Emergencies, 706-542-5813 Non-Emergency

**In case of a life threatening emergency call 911.**

# **THE CYNTHIA JARVIS MEMORIAL SCHOLARSHIP**

## **For Summer Study in Dance**

The Cynthia Jarvis Memorial Scholarship, established in 1998 by Virginia M. Carver, Associate Professor Emerita of the Department of Dance, honors the memory of Cynthia Jarvis (1957-1993) who pursued the B.S.Ed. in dance at the University of Georgia 1989-92. Cynthia benefited immensely from summer study at the American Dance Festival at Duke University the summers of 1990 and 1991.

The Scholarship is established to assist University of Georgia returning dance majors in their pursuit of the best in summer study in dance. In years when funds are available, the Scholarship will be awarded to an applicant committed to enroll in a summer dance training program approved by the dance faculty. While preference will be given to students planning to attend the American Dance Festival at Duke University, all returning dance majors with plans for serious professional training in a three week or more contemporary dance and/or ballet summer workshop are strongly encouraged to apply.

All current dance majors returning Fall 2017 are eligible to apply for the Cynthia Jarvis Memorial Scholarship. Applications - described below - must be submitted to the dance office, room 263 no later than noon on Wednesday, April 12<sup>th</sup>, 2017.

Application consists of:

- A description of the proposed summer program, including location, faculty, dates, cost of tuition and living expenses. The typed description should be written by the applicant.
- A statement of intent in which the applicant addresses his/her vision of how the proposed summer study will support his/her long-range goals in dance. The statement should be 250-300 words in length, typed, double-spaced.
- A resume covering the applicant's dance training, performance experience, crew and other support experience, creative and leadership endeavors outside dance, and academic achievement from the ninth grade to the present. The vita should be typed and be in the range of two-pages.

The faculty of the Department of Dance will serve as a selection committee. Selection will be based upon the committee's review of the application and review of the applicant's record in the department.

One recipient and one alternate will be selected. The recipient will be notified by May 1<sup>st</sup>. A formal announcement will be made at the annual Senior Reception which is scheduled at the end of spring semester and during which all dance majors and faculty members honor the graduating seniors and the recipients of various departmental awards. Virginia Jarvis - Cynthia's mother, traveling from California - and Virginia Carver - provider of the scholarship - may join us at the reception.

## **LUCY LAMPKIN and FRIENDS OF DANCE TUITION SCHOLARSHIP**

### **GUIDELINES FOR RETURNING STUDENTS**

Returning dance majors applying for the LUCY LAMPKIN and FRIENDS OF DANCE Tuition Scholarship should submit their application with the information as listed below. Fund awards will be applied to the enrolled student's account for the following fall and/or spring semesters. Only dance majors are eligible to apply.

Applications include:

- A complete application form (enclosed)
- A 200-250 word double-spaced typewritten statement of purpose (guidelines enclosed)
- A performance audition: Perform a two-three minute choreographed piece (may or may not be choreographed by the auditioning dancer; may or may not be performed to recorded music) during a 10 minute session scheduled on Mon., April 17, 2017.

Returning students also will be evaluated upon:

1. Previous year's development as a dancer.
2. Previous year's contributions to the department as a performer and production crew member.
3. Current college Grade Point Average as confirmed by department advisor.

**LUCY LAMPKIN and FRIENDS OF DANCE  
TUITION SCHOLARSHIP**

**APPLICATION FOR RETURNING STUDENTS**

NAME \_\_\_\_\_

ATHENS ADDRESS \_\_\_\_\_

\_\_\_\_\_

ATHENS PHONE (\_\_\_\_) \_\_\_\_\_ E-MAIL \_\_\_\_\_

CREDIT HOURS EARNED PRIOR TO FALL 2016 \_\_\_\_\_

CUMULATIVE UGA GRADE POINT AVERAGE PRIOR TO SPRING 2018 \_\_\_\_\_

SUMMARY OF PERFORMANCE AND OTHER PRODUCTION EXPERIENCE AT UGA:

Please attach a 200-250 word double-spaced typewritten statement of purpose. The statement should include the applicant's reason for wanting to earn a degree in dance, current range of career goals, and general comments upon the value of dance training to the individual.

Please attach all other materials requested in the attached guidelines and submit to the department main office, room 263, no later than noon on Wednesday, April 12<sup>th</sup>, 2017.

**YOUNG CHOREOGRAPHERS SERIES  
SUMMER STUDY SCHOLARSHIP APPLICATION**

NAME \_\_\_\_\_

LOCAL ADDRESS \_\_\_\_\_

\_\_\_\_\_

HOME ADDRESS \_\_\_\_\_

\_\_\_\_\_

LOCAL PHONE \_\_\_\_\_ HOME PHONE \_\_\_\_\_

CURRENT GPA \_\_\_\_\_ DEGREE TRACK \_\_\_\_\_ CERT OPTION \_\_\_\_\_

CURRENT YEAR 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> Other (circle one)

Answer each of the following questions (response must be typewritten, single spaced is fine):

1. Identify and describe the conference/festival you are planning to attend, the length of its study, and why you chose it (be sure to include name, location). How do you see this summer study valuable to you in your future endeavors in dance and beyond?

2. List and describe your overall involvement and specific contributions to YCS and the dance department (performance, choreography and/or production) while pursuing your degree in the UGA Department of Dance.

Limited funds are available for supporting summer study. Selections are made by the YCS officers with guidance from the advisor. All majors are encouraged to complete and return the application to the department main office, room 263, no later than noon on Wednesday, April 12<sup>th</sup>, 2017.



## DEPARTMENT OF DANCE

# OUTSTANDING SENIOR AWARD

In the spring of each year the dance faculty reviews the records of students who will graduate during that calendar year to determine if any one of those students has earned the department's Outstanding Senior Award. In the years when a student is selected, the award is presented at the Department of Dance Annual Dance Party, celebrating graduating dance majors, which is held during the last week of spring semester classes.

From year to year students are selected for distinguishing themselves in the following areas:

- Dedication to the field of dance
- Maintained a respectable undergraduate G.P.A.
- Recognized as a strong dancer/performer and/or choreographer
- Demonstrated abilities in teaching or writing
- Exhibited a positive attitude in classes, rehearsals, and other working situations
- Responsible in fulfilling various offices, positions, and other assignments

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