

**Department of Music, Theatre, and Dance**

**Student  
Handbook  
For  
Dancers**

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## **Department of Music, Theatre and Dance**

### **MISSION STATEMENT**

The mission statement of the Department of Music, Theatre and Dance was written prior to our recent growth and transformation. It was written when the department's primary role was offering performing arts courses for the general student, while educating a small number of majors. The mission statement is:

Within the setting of a liberal arts education, the mission of the Department of Music, Theatre and Dance is twofold: (a) to provide students with depth of understanding and experience in one or more areas of specialization and (b) to provide the university community and the general public with a breadth of arts experiences. This is to be accomplished in a curricular setting, which stresses the interrelationships of the arts represented in the department. The department fulfills this mission through classroom and studio instruction and performance ensembles. It considers these two functions (instruction and performance) as equally important in arts education at the university level.

The Dance Program at Oakland University offers a Bachelor of Arts in Dance and a Bachelor of Fine Arts in Dance. The dance program regularly hosts a variety of guest artists, and students have many opportunities to present their work, both on and off campus.

Students regularly participate in the American College Dance Festival and may perform with the two student dance companies – the Oakland Dance Theatre and Oakland University Repertory Dance Company. The Eisenhower Dance Ensemble also is in residence at the university, and students have the opportunity to apprentice and perform with this professional company.

With concerts, classes and a vigorous enrichment program, graduates of OU's dance program possess energy, enthusiasm and a top-notch education. They tap their creative and intellectual potential through interaction with faculty, guest artists and other students, and they graduate from the program prepared for a myriad of careers including performer, teacher or graduate student.

## Dance Degree Programs

- *Bachelor of Fine Arts*

The Bachelor of Fine Arts degree is intended for students who wish pre-professional and professional preparation in dance. Students must successfully complete the performance production requirement, the events attendance requirement and the senior interview as described in the department's Undergraduate Dance Handbook available on the department website, [oakland.edu/dance](http://oakland.edu/dance). Students should consult with the departmental adviser in the College of Arts and Sciences Advising Office to plan their degree program. Only major courses in which a grade of at least 2.0 has been earned will count towards the major.

- *Bachelor of Arts in Dance*

This degree is for students who wish a broad general education without a high degree of specialization in dance. Students must successfully complete the performance production requirement, the events attendance requirement and the senior interview as described in the department's Undergraduate Dance Handbook available on the department website, [oakland.edu/dance](http://oakland.edu/dance). Students should consult with the departmental adviser in the College of Arts and Sciences Advising Office to plan their degree program. Only major courses in which a grade of at least 2.0 has been earned will count towards the major. These degree programs require a minimum of 124 credits.

- *Teaching Minor in Dance*

The teaching minor in dance is for students wanting to pursue K-12 certification. Students must complete a minimum of 28 dance credits.

- *Minor in Dance*

Students wishing to minor in dance must audition to be admitted into the program and complete a minimum of 20 credits in dance.

### Our Program Includes:

- All levels of ballet, modern and jazz technique
- Emphasis on performance, choreography and teaching
- Courses in kinesiology, dance history, conditioning, career planning and teaching techniques

- Resident professional companies Eisenhower Dance and Take Root
- Resident pre-professional company, OU Repertory Dance Company
- Many performance opportunities including two annual main-stage concerts
- Apprenticeships available in the professional company

## **Admissions**

Each academic degree program and minors require students to audition to be admitted. Near the end of their freshman year, they may apply for major standing in a degree program by scheduling an interview with the dance faculty and attending the major standings audition.

### **Major standing in dance**

Students who aspire to pursue the Bachelor of Arts (B.A.) in Dance or Bachelor of Fine Arts (B.F.A.) in Dance program are required to perform a major standing audition. This audition is held near the end of the winter semester. Students should apply in their second semester of major. Transfer students should apply to audition at the first scheduled audition after their arrival.

## **Results**

The result of a major standing audition or interview may be:

- *Approval*, meaning the student may pursue the program to which admission was sought and that, if the student satisfies the various criteria, measures, and requirements of the degree through the remainder of the program, the department will agree to grant the degree. (Students in Theatre and Dance may be denied admission to a B.F.A. program but accepted into a B.A. program.) This “acceptance to major standing” is considered a first step in achieving the degree of choice and can be considered to be a vote of confidence from the faculty that the student is capable of meeting the rigors of the particular program. Judgment is based on many factors such as artistic merit and scholarship, using such evidence as grades in major courses and performance history. Other indicators include commitment to academic goals, progress toward proficiencies, and other departmental requirements.

- *Deferral*, meaning the faculty encourages the student to continue efforts toward the degree of choice, but questions still remain about the student's capacity to succeed in the program. Deferral often occurs when the faculty believes that more time will enable a fairer decision and that providing stronger direction will focus the student to meet his or her goals. When deferred, a student will be given directives explaining issues to address and will be given a suggested date for reapplying. Except in the case of transfer students who enter Oakland with 60 credits or more, no deferrals are given once a student has completed 70 credits of study toward an intended degree.

- *Denial*, meaning the student is not permitted to continue pursuit of the program of choice. Often another program of study is recommended.

The Music, Theatre or Dance Program Director will write a letter, notifying students of results within 72 hours. A student should discuss results with his or her adviser or applied instructor as soon as possible thereafter.

## **Advising**

Students must make an appointment with their assigned dance advisor at least once each year of attendance to review their goals and objectives and to ensure past and current curriculum meet all university and departmental requirements. Advisors are assigned at the start of fall semester. In addition, in the fall semester, students will meet with the entire faculty to discuss their progress.

## **Scholarships**

Incoming students have the opportunity to audition for scholarships at one of the department's two audition days, generally held during the winter semester.

Each January, any student who is not a scholarship recipient but would like to be considered for such may write a letter to the department requesting consideration. To be considered for a department scholarship, written request must be submitted to the department office by the end of the fall semester.

Current scholarship holders do not need to request renewals. Scholarships will be renewed automatically, unless the faculty feels that a recipient no longer qualifies.

## **Scholarship Recipient Responsibilities**

- All recipients of scholarships must maintain an overall GPA of 2.5, and a GPA of 3.0 or higher in their major as prescribed by each program.
- All recipients of scholarships must be enrolled in the appropriate classes and must fulfill all program requirements. These classes and requirements are determined within the student's major.
- All recipients of scholarships are asked to perform service for the department. This involves eight hours of work per semester during fall and winter semesters, four of which are spent working as an usher for departmental performances. The sign up sheet for ushering is located in the main office, Varner Hall Room 211. Documentation of service hours is required, should be on appropriate forms, and is due on the last day of finals week of each semester.

## **Expectations of Dance Students**

Admittance to any performing arts program requires more than traditional course work; it assumes a physical and emotional commitment as well. Through consistent involvement in the program, students will acquire the etiquette, skills, and confidence to explore their craft to the utmost possibility.

Participation is the forefront of any successful career. Dance students are expected to attend any dance production presented by MTD (Professional Artist Series and student performances alike), audition for dance program productions and student works, assist in publicity, and be engaged in the technical aspects of all productions.

Motivated individuals make careers in dance. Being proactive in your education will only assist you in the approach you choose post graduation. Faculty is available to answer any questions and assist in seeking out information. Peers are also an excellent source of information while in school and within the dance community.

## Dance Technique Class Syllabus Guidelines

### Criteria for Grading

- 20% Skill
- 20% Improvement
- 20% Presentation/ Performance Quality
- 20% Attitude
- 20% Written Work

**Written Work:** All technique classes require a performance critique, traditionally consisting of 10% of written work. The other 10% can be quizzes, self-evaluations, etc. If a student is taking 2 or 3 technique classes, they should see at least two performances. Dance History and Choreography critiques can be written for the same performance, however, should be constructed for the course.

**Absences:** Technique courses are participation classes with attendance being a vital requirement for grading in addition to improvement. All absences are unfortunate and will result in a drop of two-tenths of a grade point following the second absence. Attendance is not taken lightly; technique courses observe the 80% Rule for attendance and participation in all dance classes. This requires that all students attend and participate in at least 80% of scheduled class meetings in order to receive a passing grade. If this is not met, the student automatically fails the course. Technique courses meet 28 times during the semester. A student cannot miss more than 6 classes. This DOES NOT mean a student may miss six times without receiving the lowest grade possible without failure.

**Tardies:** Three tardies equal one absence. Leaving class early constitutes one tardy.

**Observations:** Policies for observing class, as opposed to dancing while injured or ill, are left up to individual instructor.

**Injuries or Lengthy Illness:** If a student cannot participate for two weeks of classes due to injury or illness they must withdraw; an incomplete may be taken should the withdrawal period pass.



**Academic Conduct Policy:** Cheating on examinations, plagiarism, falsifying reports/records, and unauthorized collaboration, access, or modifying of computer programs are considered serious breaches of academic conduct. The Oakland University policy on academic conduct will be strictly followed with no exceptions. See catalog under Academic Policies and Procedures for more information.

## **Proficiency Standards for Technique Classes**

Before moving onto the next level in modern and ballet technique, students must demonstrate the following proficiencies:

### **Proficiency Standards for Ballet:**

#### **Level 100**

*Student should demonstrate an understanding of the following:*

- DAN 100 Required ballet terminology.
- Demonstrate working knowledge of 100 level movement vocabulary.
- Positions of the feet
- Positions of the arms
- Positions of the body
- Control of alignment when standing and in motion
- Abdominal and pelvic control
- Proper use and control of turn-out
- Proper control and landing from jumps and turns
- Coordination of arms and legs through center

#### **Level 200**

*Student should demonstrate an understanding of the following:*

- Dan 100 & 200 Required ballet terminology.
- Demonstrate working knowledge of 100 and 200 level movement vocabulary including general areas of emphasis.
- Increased strength and flexibility
- More connection in movement phrasing
- Increased technical difficulty

#### **Level 300**

*Student should demonstrate an understanding of the following:*

- Dan 100, 200 & 300 Required ballet terminology.
- Demonstrate working knowledge of 100, 200 and 300 level movement vocabulary.
- Increased strength and flexibility
- More performance quality and dynamic range
- Increased technical difficulty

#### **Level 400**

*Student should demonstrate an understanding of the following:*

- Dan 100, 200, 300 & 400 Required ballet terminology.
- Demonstrate working knowledge of 100, 200, 300, and 400 level movement vocabulary.
- Understanding of both Cecchetti and Vaganova body positions
- Increased technical difficulty (ie. speed of petite allegro, increased elevation, multiple turns, accomplishment of more difficult movement combinations)
- Mature performance quality and dynamic range
- Performance of ballet repertory

### **Proficiency Standards for Modern:**

#### **Level 100**

*Student should demonstrate an understanding of the following:*

- Satisfactory basic alignment while still and in motion
- Maintains commitment toward instruction and correction by:
  - observing well
  - listening well
  - exhibiting self motivation/responsibility
- Ability to grasp and retain the sequence of exercises and combinations
- Ability to grasp and retain nuances of rhythm & phrasing of exercises and combinations
- Awareness of pelvic placement while curving spine, while still and while in motion
- Development and appropriate artistic application of strength, flexibility (range of joint motion), and endurance

- Ability to successfully execute basic contemporary dance movement including, but not limited to:
  - Flat back, contraction, use of gravity, use of breath, dancer roll to floor, improvisation, gesture, use of dance elements (space, time, direction, and level), roll down, spatial awareness, transference of weight, floor work, loco motor& non-loco motor movement: leaps, jumps, turns, prance, walk, run, skip, gallop, slide
- Ability to balance
- Adequate sense of coordination

### **Level 200**

*Student should demonstrate an understanding of the following:*

- Continual advancement of level 100 skills
- Successfully demonstrates correct posture including the appropriate use of muscle tone and the safe placement and alignment of the spine, shoulder placement, hip, knee and ankle joints
- Successfully demonstrates skill in creating appropriate line and shapes using either part of or the entire body including arms, legs, feet, hands, torso, head
- Fully comprehends and physically demonstrates the differences between parallel lines and outwardly rotated positions
- Technical ability to recover center and execute falls
- Safe use of plié during leaps and jumps
- Ability to execute movement in various rhythmic phrases (2/4, 3/4, 4/4, 5/4, 6/4)
- Continues to demonstrate and maintains commitment toward instruction and correction by:
  - observing carefully
  - listening well
  - exhibiting self-motivation/responsibility
- Artistic discipline and professionalism (promptness, attendance and completes assignments in a timely fashion) are demonstrated.

### **Level 300**

*Student should demonstrate an understanding of the following:*

- Continual advancement of level 1& level 2 skills

- Clear ability to quickly reverse movement phrases from right to left
- Clear ability to grasp and retain the qualitative dimensions of movement phrases
- Whole-body and body part clarity of spatial orientation in movement
- Ability to move quickly from learning to performing movement phrases, applying technique with sense of individuality
- Ability to immediately implement technical/artistic corrections consistently
- Continues to demonstrate and maintains commitment toward instruction and correction by:
  - observing carefully
  - listening well
  - exhibiting self-motivation/responsibility

#### **Level 400**

*Student should demonstrate an understanding of the following:*

- Continual advancement of level 1, level 2 and level 3 skills
- Adaptability to different movement styles
- Sophisticated sense of rhythm

### **Dance Program Dress Code**

Dressing improperly will equal a **tardy**. **Three** dress code non-compliances will equal **one** absence and may affect your final grade.

#### **Ballet**

*Women:* Black Leotard with pink tights underneath the leotard. Ballet shoes must be worn. Black ballet skirt or black dance sweater shorts optional

*Men:* Black men's tights with white form fitting t-shirt or tank top. Black ballet shoes must be worn.

*Note: No sweatpants, pajama pants, shorts, sweatshirts, t-shirts. Any approved warm-up clothing should be form fitting and removed no later than 10 minutes into the class so that alignment may be assessed.*

## **Modern**

*Women:* Any solid color leotard and tights either over or under leotard or Dance leggings fitted completely to knee, shin or ankle. Athletic camisoles/racerbacks covering mid section and with built in support (no layered tank tops). *Barefoot only, socks should be removed.*

*Men:* Solid color men's tights/leggings with solid color form fitting t-shirt or tank.

## **Hair**

For ballet, hair must be pulled back in a bun. For modern and jazz, hair must be pulled back away from the face (non-distracting during movement). No dangling earrings, necklaces or rings should be worn during class or rehearsal. Please leave valuables at home.

## **Recommended Supplies**

- Dance Bag/ Tote
- Warm-Ups
- Safety pins
- Personal first aid kit: instant ice packs, ace bandages, foot tape
- Hair grooming supplies
- Spare dancewear
- Anti-inflammatory medication such as aspirin or ibuprofen.
- Personal training/ massage aids: resistance bands, tennis balls

## **Dancewear Supply Stores**

- Discount Dance – [discountdance.com](http://discountdance.com)
- All About Dance – [allaboutdance.com](http://allaboutdance.com)
- Dancewear Solutions – [dancewearsolutions.com](http://dancewearsolutions.com)
- RD Dancewear – Sterling Heights, MI, 586-264-7600/[rddancewear.com](http://rddancewear.com)
- Fancy Dancers – St. Clair Shores, MI, 586-775-4167/[fancydancers.com](http://fancydancers.com)
- Barres N Blades – Lake Orion, MI, 248-693-8420/[barresnblades.com](http://barresnblades.com)
- En' Pointe Dancewear – Clawson, MI, 248-435-8998/[enpointedancewear.com](http://enpointedancewear.com)
- Studio Dance Rack – Southfield, MI, 248-223-5998/[thestudiorack.com](http://thestudiorack.com)
- Amore Dancewear – Saginaw, MI, 989-792-6673/[amoredancwear.com](http://amoredancwear.com)

# Guidelines for Reviewing a Dance Performance

## Basic Requirements

- For technique classes, this critique must be at least two pages, double-spaced. Your heading should include your name, the date, the class for which you are submitting the critique and your professor's name. **DAN 173 Dance History students have additional requirements for this assignment. See instructor for specifics.**
- All critiques must be submitted within two weeks after the performance date.
- Some instructors require a ticket stub and program to be submitted with your critique.
- Dance majors and DAN 173 Dance History students may attend only college and professional level performances. No recitals, high school musicals or studio concerts will be allowed. If you have a question about an appropriate type of performance, consult your instructor.
- **PLEASE NOTE:** If you are writing a critique for technique class: you must attend a performance of that dance style: ie a ballet performance for ballet class; modern/contemporary for modern. If there are no performances of that style during the semester, please see your instructor for further instructions or accommodations.

## Considerations

- A critique needs 4 essential elements: Description, Analysis, Interpretation and Evaluation
- A description gives the reader a picture of the performance and is crucial to the other 3 elements. Use strong and varied action verbs, interesting adjectives and avoid hyperbole or over-used adjectives or adverbs.
- An analysis/contextualization should focus on what is seen within the single performance. You might be able to make comparisons or put the dance in some kind of context.
- An interpretation involves forming an hypothesis about the meaning of the dance and trying to back it up. This is a good place for a discussion about the dance you are writing about.
- Evaluation builds on the previous three elements. You are stating what you believe to be the merits of the dance and present supporting materials.

## Questions- To help you think about those four elements

- What themes are inherent in the work(s)? Are they literal or abstract.? Does the dance communicate a mood, feeling or atmosphere?
- Is there anything in the dance that is particularly innovative, daring, dull, disappointing, confusing?
- Is there a specific message(political, social, humorous, dramatic) conveyed?

- What's happening on stage? How are people moving- using time, space, energy, levels, floor patterns.
- What about costumes, scenery, music and lighting? How do these things pertain to the dance or the movement specifically?

### **Things to Avoid**

- Do not use larger than a 12 point font.
- There are some circumstances where you might want to mention an individual dancer but avoid mentioning every dancer in every piece.
- Do not assume that the reader has seen the performance. Your task is to write as if the reader has no idea what you saw.
- If you write in the first person, do NOT begin every sentence with: I think or I feel. The reader will assume these are your thoughts and feelings.
- Do not assume you will remember your observations; so bring paper/pen to performance and jot down notes as you watch the show or during intermission.

### **Common terminology for dance critiques**

- An individual dance is commonly referred to as a "piece", a "work", or a "dance". Avoid words such as "number", "routine" or "skit". A dance work may have several sections as well. **Example:** *Instead of, "There was a routine in the section that I didn't understand. I thought it was kind of stupid," try: "About three minutes after the second section began, the focus of the dancers started become lost to me. They began doing whipping, frenzied movements that did not seem to relate well to the soft and fluid movement that they were expressing earlier in this section."*
- There are generally two halves to the program with an intermission in the middle. You can describe these as "first half" and "second half". In a full-length evening of dance which may be narrative such as a classical ballet, typically those performances are divided into acts- Act I and Act II is a typical format.

### **Rubric for Dance Critique- Your critique needs to include these things.**

1. Introduction includes a context for the critique and an interesting assertion about the performance
2. Identifying information of company, choreographers, directors, composers, and dancers, as appropriate.
3. A thesis statement for the paper as a whole and for each dance discussed.
4. Description is vivid and gives a general sense of the dance.
5. Analysis, interpretation and evaluation are all present.
6. Paper flows smoothly and maintains reader's interest.
7. Conclusion ties the paper together.
8. Conventions of English language are followed correctly, that includes basic grammar rules and no spelling errors.

## **Events Attendance Cards**

Students majoring in dance are required to complete four Events Attendance Cards while attending Oakland University. Transfer students enrolled in less than four fall or winter semesters have a requirement of one Events Attendance card for each year enrolled. For every ten-event card, at least one event must be music, one in theatre, and one in dance. Cards are obtained in the department office, Varner 211.

## **Dance Performance Opportunities**

Oakland University has two student dance companies that jointly present who dance concerts each season.

- Oakland Dance Theatre (ODT) accepts students with a varying degree of dance technique. Auditions for ODT are generally within the first week of the semester. Audition dates and time can be found on the Dance Bulletin Boards found outside of Varner 132. Company class is held twice a week followed by rehearsals.
- Repertory Dance Company (RDC) is a pre-professional company that prepares more advanced dancers for a career in dance performance. Auditions for RDC are held at the end of the school year in preparation for the next season. Students must be enrolled in upper level technique classes, attend the Friday technique class, and available for rehearsal three times a week. Additional performance opportunities are extended to the Repertory Dance Company such as; performing with faculty companies and university sponsored events.

## **American College Dance Festival Association**

Each year Oakland University dance students participate in the East Central Region of ACDF. This four-day dance conference, held at various colleges and universities throughout the region, includes performances, adjudication,



workshops and classes from renowned instructors, choreographers, and performers. Dances from participating colleges and universities are submitted for adjudication and a select few are chosen for a Gala Concert. Every other year, at least two dances are selected from the region to be performed at the National Festival in Washington D.C. Oakland University dancers have been honored to perform in the Gala Concert numerous times.

The American College Dance Festival Association exists to support and affirm the role of dance in higher education primarily through the sponsorship of college/university regional conferences and national dance festivals. Central to the educational mission of the association is the fostering of creative potential and artistic excellence in choreography and/or performance. The Association serves as a reflection of college/university dance programs and gives presence and value to diversity in dance through the planning of regional conferences and through the adjudication process. The Association acts as a national membership service organization to strengthen a network within the academic dance community.

### **Michigan Dance Council ([michigandance.org](http://michigandance.org))**

Oakland University is also a partner in education with the Michigan Dance, a nonprofit 501(c)3 organization, which is the voice for dance throughout the state. Through networking and advocacy, it links all the various components that make up the diverse Michigan dance community.

MDC's goal is to make dance an integral part of each citizen's life by supporting performance and educational opportunities, promoting audience development and building alliances. Membership in the organization is all-inclusive and multidisciplinary. Participation ranges from individual supporters to professional organizations.

MDC's services include sponsoring events such as the *Statewide Dance Day*, dance conferences and the dance component of the *Michigan Youth Arts Festival* and MAHPERD (Michigan Association of Physical Education Recreation and Dance) Convention. The Michigan Dance Council's quarterly newsletter and dance calendar and web page also provides the state with an important communications network for artists and the general public.

Alliances with various organizations including, ArtServe Michigan, Michigan Opera Theatre, University Musical Society, and Detroit Institute of Arts affords enriched arts experiences for the citizens of Michigan. MDC is also a state affiliate of the National Dance Education Organization.

A distinguished Board of Directors and Executive committee maintains the operational structure of the organization. Representatives from around the state provide membership participation on a local level through regional meetings and special events.

Student member are eligible for summer study dance scholarship.

## **Great Lakes Dance Festival**

The Great Lakes Dance Festival takes place at Oakland University during the month of July. The two-week summer intensive program for students, teachers, and professional dancers ages 16 and over features an exceptional faculty of professional dance artists from the professional and academic world. Classes include modern, ballet and jazz technique, as well as, stretch, yoga, Pilates and repertory. Each week culminates in an informal student showcase for parents, friends and guests. In addition, the Great Lakes Dance Festival features the “brown bag” lunch series that gives participants the opportunity to socialize with guest choreographers and learn about the professional career of dance.

## **Facilities**

Varner Hall, located at the southeast corner of the main campus, is the center of the performing arts at Oakland University. MTD facilities within Varner Hall include:

- Varner Recital Hall
- Varner Studio Theatre
- Varner Laboratory Theatre
- 2 dance studios in Varner Hall, 1 dance studio in Vandenburg Hall
- Resource/computer room – 2 PCs/12 Macs, printing OU Go Print system (spirit cards)
- Locker rooms

## **Facility Usage**

Dance Studios are available to students when not used by the department. A schedule of available times for each studio can be found in the dance lounge. To ensure studio usage, students must sign into an available timeslot. Studio keys can be signed out with Kathy Boersma – Production Coordinator, for weekend usage.

Dance studios are to be treated with care and respect. A clean workspace will not only provide a comfortable setting for rehearsals, it will also ensure the longevity of the space. Street shoes are not allowed on dance surfaces and no food or beverages are allowed in the studios, with the exception of water.

## **Parking**

Free parking is available in several lots adjacent to Varner Hall, including Lot 36, 26 and 24, as well as two parking garages located near the building.

## **Lockers**

Lockers are available for students on the first floor of Varner Hall. To obtain a locker see the departmental secretary in 211 Varner Hall.

Students should utilize locker rooms to store personal belongings. Locker security is the individual's responsibility; be certain the lock is secure.

## **Bulletin Boards**

Bulletin boards are located in the first floor hallway of Varner Hall, outside of Room 132. It will contain important information and announcements pertaining to the department and dance business, in addition to, local and regional performances, workshop opportunities, master classes, auditions and job postings. It is your responsibility to check the bulletin board daily.

## **D.A.N.C.E.R.S.**

D.A.N.C.E.R.S. is a student organization dedicated to the dance community of Oakland University and the neighboring areas. Through fundraising, the student org has hosted end of year banquets, performed at local art fairs, and provided additional technique classes and workshops. Information and involvement will be discussed during town hall meetings.

## **MaTilDa Awards**

The Department of Music, Theatre, and Dance honors talented students during the MaTilDa Awards annually held mid-April. Specific awards honor both outstanding talent and contributions by students, alumni and community partners, both on and off campus.

## **Resident Professional Companies**

### ***Take Root***

Beginning with their first full-length concert of the same name in 2013, Take Root commanded attention with their intricate partnering, thought provoking details and unrestricted vision. Currently consisting of five women and two men, Take Root's kinesthetic connections to one another and their audiences creates thoughtful and visceral works of art; from the smallest gesture to the most explosive charges of movement.

Calling Rochester, Michigan their home, Take Root resides at Oakland University under the direction of its founders and fellow company members, Ali Woerner and Thayer Jonutz. After recently joining forces, Take Root has engaged in a variety of performance and teaching opportunities. These include the Michigan Youth Arts Festival, the National Theatre of Costa Rica, Detroit Institute of Arts, the Detroit Red Bull House of Art, Detroit Music Hall, NDEO, and ACDA to name a few. Appreciating the many facets of art, the company thrives on collaboration and untraditional spaces.

Take Root is one of two professional dance companies in residence at Oakland University. As such four out of five of our full company members are OU alumni. Additionally one out of our two apprentices is a current OU dance program student. The strength and support that our Oakland University home continues to help grow the company.

Take Root's multi-disciplinary approach to concepts and movement allows for their accessibility to all ages and backgrounds. They investigate the process of human connections, allowing their unique voice to directly reach audiences.

### ***Patterson Rhythm Pace***

PRP is a modern-jazz based dance company that was founded in the summer of 2000. Formed as a "pick-up" company, its dancers are hired for specific performances and guest appearances. PRP strives to bring professional modern-jazz dance to the Midwest region through master classes, workshops, and performances.

Gregory Patterson, Associate Professor of Dance and Director of the Dance Program at Oakland University, has made several guest teaching appearances throughout the Midwest promoting his company. Since the summer of 2000 PRP has performed at many venues including Jazz Dance World Congress in Buffalo, NY, American College Dance Festival in Ann Arbor, MI, Michigan Dance Day in Lansing, MI, Max Theatre in Detroit, MI, Varner Recital Hall at Oakland University and most recently the company's NY premiere concert at the Ailey Citibank Theatre June 2010.

In the future PRP hopes to firmly establish itself as a premiere dance company that is reputable for its work in education and performance.

### ***Eisenhower Dance (ED)***

Eisenhower Dance has spent the last 23 years giving life to the repertoire of internationally known choreographers, as well as the highly acclaimed work of Artistic Director Laurie Eisenhower. Established in metro Detroit by Eisenhower in 1991, the Company presents an annual subscription series and tours internationally. The company has performed works by choreographers David Parsons, Lar Lubovitch, Ron de Jesus, Michael Foley, Gina Patterson, Lauren Edson and Harrison McEldowney, among many others. The Company's mission of collaboration has resulted in performances with the Michigan Opera Theatre,

the Great Lakes Chamber Music Festival, the Warren Symphony, the Immigrant Suns, Detroit Chamber Winds & Strings, the Rackham Symphony Choir, the Motor City Lyric Opera and the Toledo Opera, among others.

The company has received support from the National Endowment for the Arts, the Community Foundation for Southeast Michigan, the McGregor Fund, the Kresge Foundation, and most recently, the New England Foundation for the Arts. In 2003, Laurie Eisenhower received the prestigious Artserve Michigan Governor's Award for Arts and Culture – Michigan Artist, and in 2012 was named a Kresge Arts Fellow for her dedication to bringing great dance to Detroit.

Eisenhower Dance has produced several full-evening length touring productions. These include *Motown in Motion*, a visual salute to the tunes that made Motown records famous; *Laugh Tracks*, an evening of comedy in dance; Igor Stravinsky's *The Rite of Spring* as part of the Great Lakes Chamber Music Festival; and *Dances from the Heart of Rock and Roll*, a heartfelt tribute set to folk and rock music. The Company's newest production, *The Light Show*, will be premiering this season.

## Dance Faculty

Oakland University Dance faculty brings a wealth of performance, education and choreography to the classroom.

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