



**Digital Commons@**

Loyola Marymount University  
LMU Loyola Law School

---

Dance Undergraduate Theses

Dance

---

5-8-2010

## Student Assistant Director/Producer for the LMU 2010 Student Dance Concert, Animate!

Sarah Cox  
*Loyola Marymount University*

Follow this and additional works at: [https://digitalcommons.lmu.edu/dance\\_theses](https://digitalcommons.lmu.edu/dance_theses)



Part of the [Dance Commons](#), [Other Theatre and Performance Studies Commons](#), and the [Performance Studies Commons](#)

---

### Recommended Citation

Cox, Sarah, "Student Assistant Director/Producer for the LMU 2010 Student Dance Concert, Animate!" (2010). *Dance Undergraduate Theses*. 265.  
[https://digitalcommons.lmu.edu/dance\\_theses/265](https://digitalcommons.lmu.edu/dance_theses/265)

This Campus Access only theses is brought to you for free and open access by the Dance at Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in Dance Undergraduate Theses by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact [digitalcommons@lmu.edu](mailto:digitalcommons@lmu.edu).

**Student Assistant Director/Producer for the  
LMU 2010 Student Dance Concert,  
Animate!**

Sarah Cox

Mentors:  
Professor Patrick Damon Rago  
Professor Chad Michael Hall

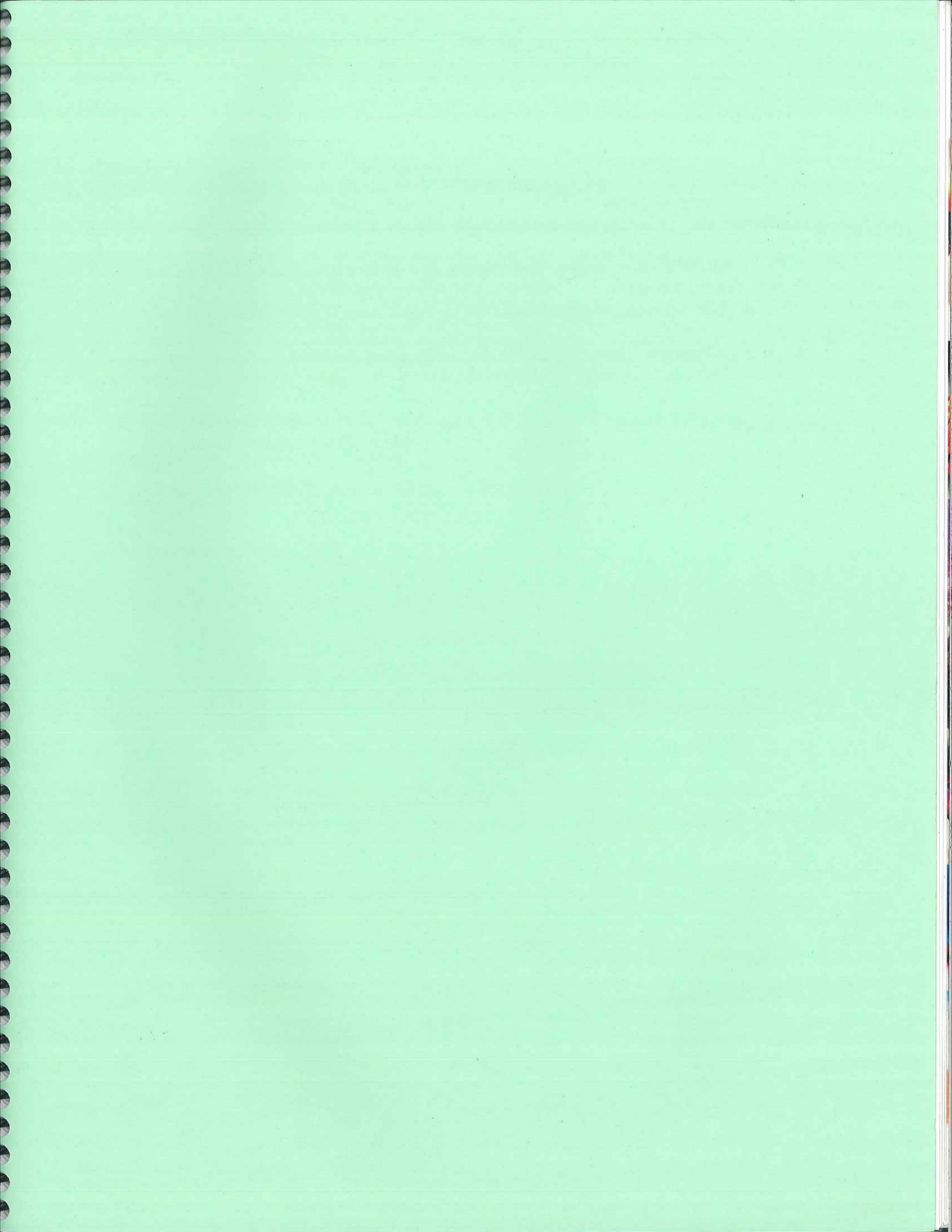
•

In partial fulfillment of The Bachelor of Arts Degree in Dance  
Loyola Marymount University  
May 8, 2010

Student Assistant Director/Producer for the  
LMU 2010 Student Dance Concert,  
Animate!

TABLE OF CONTENTS

- I. Resumes and Headshots
  - A. Resume – Commercial
  - B. Resume – Educational or Job
  - C. Headshot
  
- II. The Senior Thesis Project
  - A. Job Description
  - B. Student Concert Description
  - C. Journal & Artifacts – Production Meetings
  - D. Journal & Artifacts – Publicity Project
  - E. Journal & Artifacts – Stage Managing
  - F. Journal & Artifacts – Miscellaneous
  - G. Supervisor’s Evaluation
  - H. Final Analysis
  
- III. Dance Perspectives Essay and Course Reflections
  - A. Reflections – Course Summaries
  - B. Dance Perspectives Essay
  
- IV. Aesthetic Statement
  
- V. Moving to a City



### **Job description: assistant director/producer for the LMU 2010 Student Dance Concert**

As assistant director/producer for the Student Dance Concert, I assisted faculty members Chad Hall and Damon Rago in the production of the concert. My work began in the beginning of the spring semester. I attended production meetings where I acted as secretary and was responsible for taking the minutes and emailing them out to all directors as well as making sure everyone was sure of what they needed to get accomplished. I was a go-to person for Chad, and was given different tasks to do, such as communicate with people about costuming and head the choreographer's service project doing publicity for the concert. I also assumed the role of stage manager for the concert. With Damon, I assisted him in making the tickets and program.

While going through the production process for LMU's student concert, I learned how to put on a concert in the professional world. The general production and directoral responsibilities are as follows:

- Scheduling the event
- Scheduling meetings and deadlines
- Publicity
- Program coordination
- Load in
- Event
- Load out

## **Annual Student Concert Description**

The Student Concert is put on each year by the LMU Dance Department. It is an opportunity for students to have their work shown in a formal concert. In order to have their work considered for the concert, students must enroll in the Choreographers Workshop class in the fall and spring semesters. Adjudications are held, after which the pieces that will be in the concert are chosen. It is held at LMU's Strub Theater, usually the week/weekend before finals.

## Production Meetings

February 4, 2010

- My responsibilities at the meeting included taking the minutes.
  - What I would have done differently is had my computer with me to take the minutes.
- After the meeting, I was responsible for typing up and sending out the minutes to all the directors of the concert. I also had to be sure each person knew what jobs they needed to have done before the next meeting and what they needed to be prepared to talk about at the next meeting.
- In preparation for the next meeting, I had to talk to Judy about both the costume budget for the concert (emergency budget of \$300, students should assume they are responsible for constructing and funding their costumes) and whether or not Holly Johnston's site-specific work "Lunar River" would be in the concert.
  - I also ended up in contact with Holly Johnston confirming that "Lunar River" would in fact be in the concert.

February 25, 2010

- Something I learned from this meeting is the importance of friendly reminders. Chad and I were the only ones on time for the meeting, everyone else came at least 15 minutes late. Chad had sent out an email reminder about the meeting only that morning because he'd forgotten to do it earlier.
  - This also brought up the question of the necessity of the meetings for me. Upon further reflection, I came to the conclusion that people may not see the meetings as that important, given the turn-out and tardiness. And honestly, the meeting did not last long and did not have any big huge discussions about what to do about an issue or how something was going to be handled. It seems that the meetings are most important to the director(s). The concert directors job is to make sure he or she is on the same page as directors of specific aspects of the concert (costuming, lighting, sound), and to avoid any problems before they arise and become a big catastrophe. It's hard to make that one meeting when everyone is teaching and busy with other projects at the same time. And if people don't have a problem, they aren't going to want to waste time at a meeting. However, it's also necessary to check in. This could be done through email. Though I do think it is more re-assuring to meet in

person. Looking into the future, if I were to organize meetings such as this, I might consider making a schedule for what to talk about at the meeting before-hand, so that everyone would know what to expect and not feel like it's unnecessary. I would also consider doing some one on one meetings with different departments (costuming, lighting, sound).

- My responsibilities at the meeting included taking the minutes and emailing them out to everyone. Also, emailing individual people with individual questions.
  - Chad gave me some advise after I sent out this email. One note was about the language I was using. He gave me some pointers about how to word things nicely when writing group emails as working with large groups can be difficult in getting everyone on board. He also recommended I not only send out the minutes with jobs and questions for specific people, but also send those people individual emails. I agree with everything he suggested.
    - At this point (the second production meeting) I was still feeling a little weird about having to send teachers emails and ask them to complete tasks and answer questions for me about the concert workings. I felt that because I was a student, it was almost inappropriate for me to be acting in charge of them. I still feel like this is a challenge for me. My place and duties and how I'm identifying myself in this process are a little shaky. Because this has never been done before (there has never been a student assistant director/producer), I'm exploring new territory. One other thing Chad suggested I do in the future (as applies to this internship) is mention his name in conjunction with mine more. Even though I'm the one sending out the emails, I am doing it on the behalf of Chad really. Sending out emails on the behalf of someone else is a new experience for me, but something that could definitely come in handy in the future. Making sure to mention his name has helped me know my place a little more. I am acting as Chad's personal assistant, taking care of secretarial work sending emails and making memos.
- After this meeting, I had to contact Gwynne about where she is in the costuming process, and Damon about whether or not he had taken care of the stage manager situation. Both were done successfully.



March 4, 2010

- I took the minutes.
- My job afterwards was to email Holly's dancers in Lunar River two notes:
  - The tech rehearsal is tentatively scheduled for Thursday, April 8<sup>th</sup> at 8pm.
  - In terms of costumes, dancers are responsible for either using their old costume if they have it, checking with Jhia to see if she has it in the costume department from the faculty concert, or make a new one.

March 25, 2010

- I took the minutes and sent them out afterwards.
- I also sent out the spacing rehearsal sign-up (as it was) to the lighting designers, as requested by Dan Weingarten and the tech times (which had just been decided upon) and new production schedule including the tech times to all the directors.

Production Meeting Minutes – February 4, 2010, convo hour

Present: Chad Hall, Sarah Cox, David Karagianis, Jason, Gwynne Clark

1. Costuming

- Sarah will contact seniors Christina D'Arrigo and Heather Ursulum about contacting Gwen between Feb. 25 and March 4
- Sarah will ask Judy about costume budget and report to Chad and Gwynne

2. Crew

- Damon will talk to Johnny to delegate crew responsibilities
- We need to find a new stage manager!
  - Stagecraft for dance roster from Johnny

Next meeting:

- Dan will have the floor first
  - Concerns about Holly's site-specific piece? We will know for sure by next meeting (Feb 25) if Holly's piece will be in the concert – Sarah will talk to Judy and get a final decision
    - David will get University permission

Production Meeting Minutes – February 25, 2010, convo hour

Present: Chad Hall, Sarah Cox, Dan Weingarten, Rob Hillig, David Karagianis

1. Coordinate with Gwynne – soonest date she will be ready to start working with choreographers on costumes
  - a. Everyone needs to make a date (choreographers)
  - b. Seniors who have already been contacted?/ need to be contacted (Sarah)
2. Contact Damon and verify who is taking care of finding a stage manager (Sarah)
3. Dan – email Chad and Sarah roster of student lighting designers
  - a. Dan, Robert, David and Holly need to talk about lighting for the site-specific piece (Holly attend meeting next week?)
4. Meeting next week March 4, 2010 12:15(-1pm)
  - a. Itinerary:
    - i. Coordinate with Gwynne about choreographers meeting with her about costuming
    - ii. Discuss all production elements of Holly's site-specific piece
    - iii. Schedule production meeting in April (6th or 8th)
    - iv. Crew assignments (David needs one person to help set up for the site-specific)
    - v. Any other questions, concerns, etc.

REMINDER:

- following production meeting (After March 4) is March 25, also a Thursday, same time and place
- Also, keep checking the calendar: March 25 studio run-through of the show, all cast directors, and designers to be there, 7pm.

Production Meeting Minutes – March 4, 2010, convo hour

Present: Chad Hall, Sarah Cox, Dan Weingarten, Rob Hillig, David Karagianis, Judy Scalin, Jhia Jackson

1. Costuming
  - a. Jhia has contacted the seniors doing choreographic thesis (pictures of their costume ideas)
  - b. Costuming form (made by Jhia, send to Chad for approval) – hand out in workshop this week and bring to adjudication (SARAH)
2. Lighting class – 5 people from the class
  - a. + adjudication faculty at adjudication
3. Holly's piece concerns
  - a. David requires one crew person – trustworthy, mature, actually watching the equipment
  - b. Dan & Robert will talk one on one with Holly about her needs
  - c. Tech rehearsal: Thursday April 8, 2010 8pm (dancers 7:30 call time) ???
    - i. Deadline: by next Thursday we need to confirm this tech (email Holly's dancers—also email them about costuming, do they have their costume & if not go see Jhia she may have it) (SARAH)
  - d. David still waiting to hear from campus events

Next meeting: March 25

Production Meeting Minutes – March 25, 2010 at convo hour

Present: Chad, Sarah, David, Dan

1. show run-through tonight at 7pm
  - a. some lighting designers there, some not
  - b. publicity meeting
2. send tech times sheet and new production calendar to all directors (Sarah)
3. remind choreographers to keep in contact with their lighting designer!!
  - a. Type and send out final spacing rehearsal times to Dan and designers (Sarah)
4. student concert contact list will be sent out today to everyone on the list (Sarah)

## Publicity Project

Meeting with all choreographers – Tuesday March 23, 2010

- I created and brought 3 different papers for choreographers to fill out:
  - Spacing rehearsal sign-up sheet
    - After explained, was put up on the bulletin board
  - Warm-up sign-up sheet
    - After explained, was put up on the bulletin board
  - Program Info sheet (fell under the category of my work with Damon)
    - Each choreographer filled one out and handed it back to me at the meeting.
    - I printed one copy of this at home and used the copy machine in the dance department to make the rest.
- Only 5 of the 10 choreographers showed up, so we had to continue the meeting on Thursday after the run-through of the show. The choreographers that were there were able to sign-up for spacing and warm-up times first.

2<sup>nd</sup> meeting with all choreographers – Thursday March 25, 2010 after the studio run-through of the show

- spoke with everyone about publicity, most people seemed really enthusiastic and had great ideas (t-shirts, putting flyers in on-campus mailboxes)
  - It was important to make sure everyone was involved, even those who didn't speak up.
- Gave all choreographers 5 pre-sale tickets for the first two nights of the show.

Making sure everything got done

- Because we had our publicity meeting right before spring break, I was sure to check in with everyone right after spring break to get a general feeling about how much was done so far, and if everyone was on track.
- I generally left everyone to their own devices, answering questions when necessary (for example, when Paul was confused about where to send the press release), and attending whatever events the choreographers planned relating to publicity (for example, the informal convo meeting with all dance majors at which I gave out postcards to be given to friends etc, and the site-specific preview on the Tuesday of concert week at which I handled the tickets and money)

- I ideally would have checked in once or twice more with everyone, however shortly after returning from break, I began my work as stage manager and so that became a bit more of a priority.
- One of the choreographers I had to actually call and ensure that she was participating and helping with publicity because she tends to disappear when she is needed to take part in things such as this.
  - Unfortunately, that was necessary and will probably be necessary in the future when working with others on events such as this. I had a positive interaction with the choreographer and got her on track later that day, so my efforts were minimal and successful.

#### Pre-sale tickets

- Giving the tickets out was easy, collecting money and left over tickets afterward was not.
  - The choreographers were asked to have the money and/or left over tickets to me the day of the show's opening night, however only one or two people actually did that, which is understandable. I did not send any sort of reminder about this, which is what I would have done differently could I go back and do it all over again. I was however at that time immersed in my job as stage manager and so it was difficult for me to connect with the choreographers to get the money/tickets. There were two people I had to actually track down myself the week after the concert to get money/tickets from, and so it wasn't until the week after the concert that I was able to finish up this part of my publicity responsibilities.

## Publicity Overview

### FLEXI MACHINE (Lauren, Jovan)

- figure out the logistics of securing a flexi machine for ticket sales
- execute ticket sales at site-specific previews and any other venues

### WEB PUBLICITY (Paul, Christina, Lola)

- create a press release that includes all pertinent info about the show and no more than 2 sentences from each choreographer about their work
- send/post press release and postcard/poster jpegs to sites/email lists/social networks
  - LedgesandBones mailing list
  - Maria Guillespe mailing list
  - Dance Resource Center
  - LAContactImprov site
  - facebook (using the LMU Dance Department facebook account... talk to Layne for info about accessing that)
  - personal email contacts
  - any other ideas?
- Holly Johnston will oversee this project committee -- she will guide the writing/structuring process of the press release and assist with ideas/outlets for distributing the information. All text MUST be approved by Holly before it goes out to the community  
- the press release should be sent out by April 5

### SERVICE ORGS (Blair) AND GREEKS (Jovan)

- organize opportunities to speak/share info about the show to various service orgs and fraternities/sororities on campus
- this will happen the week before and/or of the concert

### SITE-SPECIFIC PREVIEWS (Lauren, Jovan)

- decide upon/secure a venue for site-specific previews, which will take place on Thursday April 15th & Tuesday April 20th at convo
- finding/making a poster/sign stand to display at the previews (using the Animate! poster)
- coordinate with the flexi machine committee (which is yourselves... :)

### DISTRIBUTION COMMITTEE (Heather, Nelly)

- find ways to distribute printed show info
  - table tents in the lair (get permission, create, and display them) with postcard image on each side
  - banner on the side of the science building (get permission/reserve the space, create, and display the poster)
  - postcards in everyone's campus mailboxes
  - posters and postcards wherever you can think of and wherever you have permission around campus!

### T-SHIRTS (Lauren, Jovan)

- create a shirt design, find out around how many people are interested in purchasing them, order, and sell the shirts

Paige and Kelly will be runners for all committees

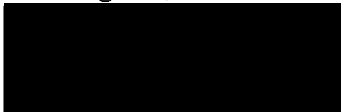


In regards to ticket pre-sales, you are each responsible for selling 5 tickets for Wednesday and/or Thursday night. It is \$8 for students and \$15 for adults. Bring all money from your sales to me by opening DAY (before, not during the show... and preferably even the day before that... basically asap) so that I can get the money to CTA.

FOR IMMEDIATE RELEASE:

CONTACT:

Layne McGhee  
1 LMU Drive, MS 8346  
Los Angeles, CA 90045-2659



Loyola Marymount University  
College of Communication and Fine Arts  
Department of Theater Arts and Dance  
Dance Program  
Presents:

## **ANIMATE!**

April 21-24, 2010  
8PM at The Strub Theater  
Foley Building, LMU Campus  
\$15 General Admission  
\$8 Students and Seniors  
Tickets: (310) 338-7588

*ANIMATE* is an evening of dance celebrating the achievements of student choreographers from the Dance Program, Department of Theater Arts and Dance at Loyola Marymount University. The evening includes premieres from Blair Brown, Nelly Camacho, Lauren Cannon, Paige Cerchiara, Jovan Dansberry, Christina D'Arrigo, Kelly Stanely, Heather Ursulum, Paul Vickers, and Lola York. *ANIMATE*'s finale is choreographed by highly achieved choreographer Liz Imperio, and it features first year students from the Dance Program at Loyola Marymount University.

*Entre Nous* is a solo dance film that gives the viewer an intimate look at the body through movement, and expresses feelings of separation, loneliness, and vulnerability. The film is choreographed and performed by Blair Brown and photographed by Andrew Stephen Lee.

Waiting to find out something life changing can feel like an eternity. Choreographer Nelly Camacho explores the stress and emotional struggle that exists in the moment right before we get the news in her piece titled *Heavy Wait*.

*It's natural*, choreographed by Lauren Cannon, explores the movement of our daily activities. Through the juxtaposition of video and live performance, the dancers reveal that dancing is human.

Choreographed by Paige Cerchiara, *Refract*<sup>5</sup> shapes an internal battle about the steps of recovery experienced through interconnectivity and isolation.

Jovan Dansberry explores the relationship between movement, pathways, and groupings while depicting a female's departure from sisterhood in *Destined Journey*.

*Doubted*, choreographed by Christina D'Arrigo, is about women's ongoing struggles in regard to social acceptance and gender equality. It expresses a woman's internal desire to express herself as an equal in society.

*Interrupted*, choreographed by Kelly Stanley, is about the inner battle of one girl fighting to discover who she really is in an asylum of emotional chaos.

Heather Ursulum's choreography exhibits the morphing of three genres of dance, creating a quirky movement style. *Sextet in C# Major* challenges the dancers to investigate the extremes of classical ballet, modern dance, and hip-hop styles.

Abusive relationships do not have to be physical. The emotional manipulation that one can impose on another can be just as detrimental. Choreographed by Paul Vickers, *...and then it hit me* portrays one individual's efforts to overcome the person in her life that has prevented her from moving on.

Choreographed by Lola York, *Get Smart* is a humorous investigation into the bizarre reality of a society directed by supposed experts. Drawing inspiration from Theatre of the Absurd, *Get Smart* depicts potential ramifications of human relationships founded solely upon external guidance.

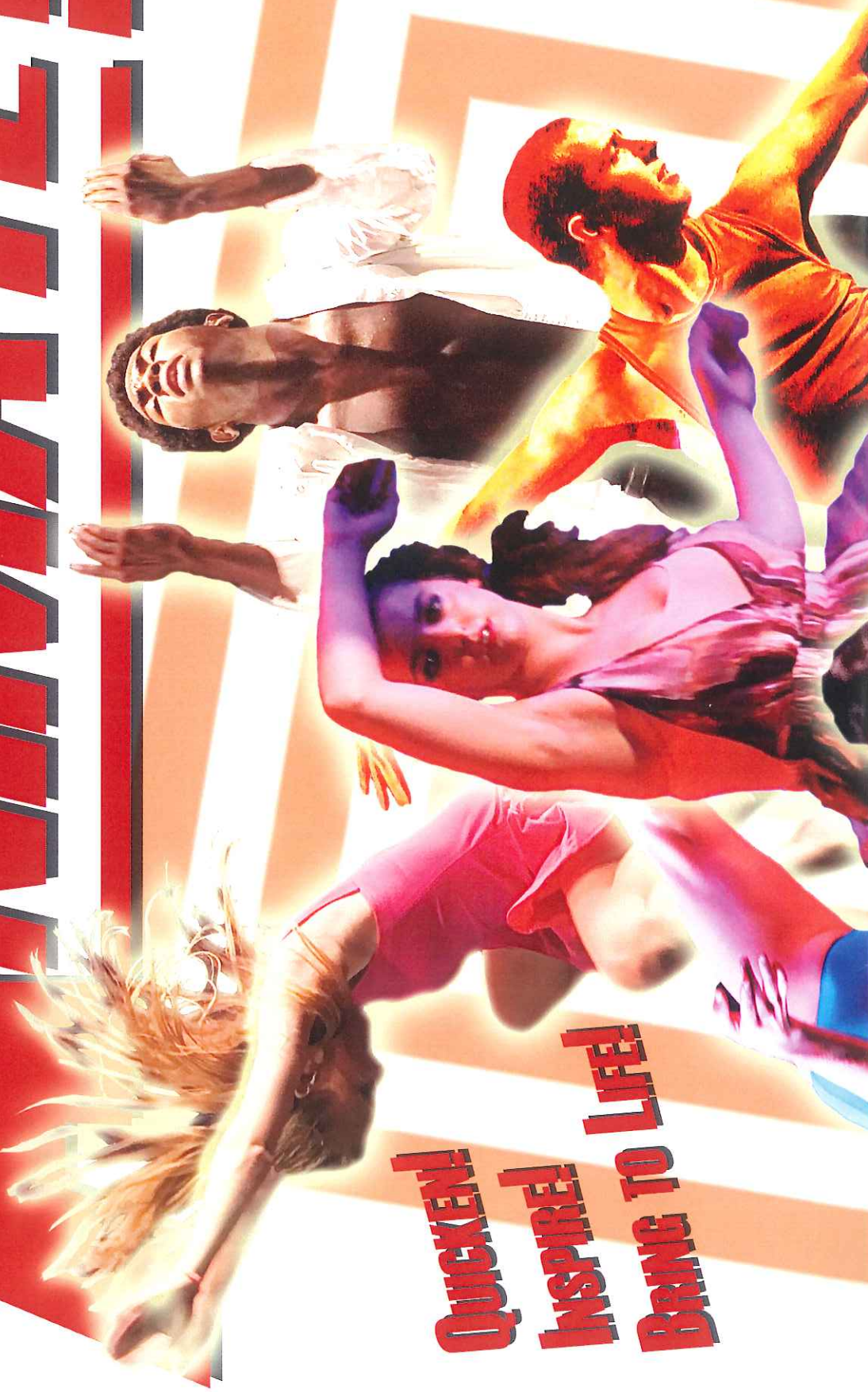
Finally, this year we inaugurate our First Annual Dance for First Year Students created by famed contemporary choreographer, Liz Imperio. This is a compelling jazz piece for twenty freshman dancers who close the concert with style, attitude, and power!

Loyola Marymount University  
Dance Program  
Presents:  
ANIMATE!  
April 21-24, 2010  
8PM at The Strub Theater  
Foley Building, LMU Campus  
\$15 General Admission  
\$8 Students and Seniors  
For tickets call: (310) 338-7588

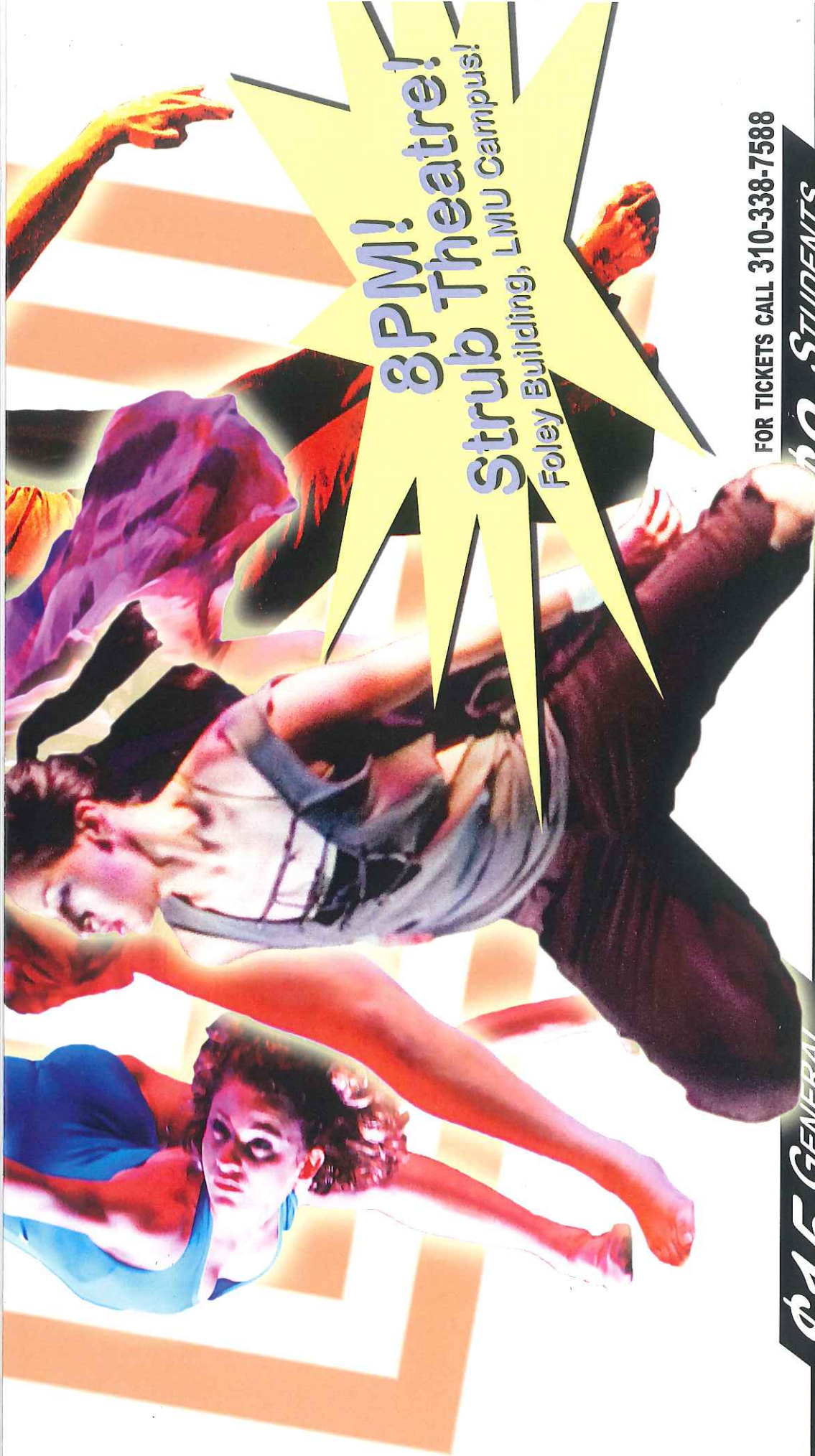


APRIL 21-24, 2010

# WIMMATE!



**QUICKEN!  
INSPIRED!  
BRING TO LIFE!**



**8PM!**  
**Strub Theatre!**

Foley Building, LMU Campus!

FOR TICKETS CALL 310-338-7588

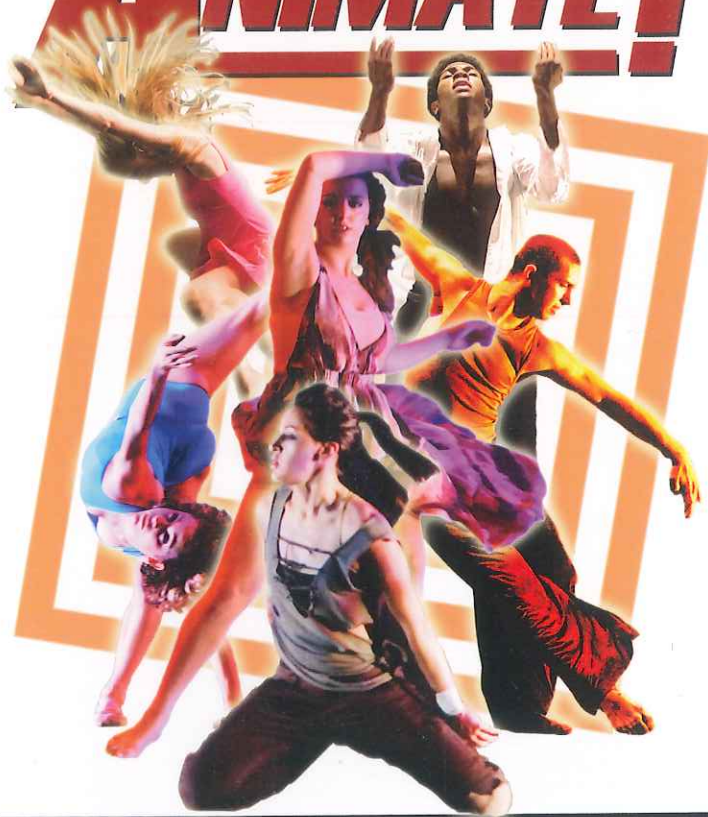
**\$15 GENERAL  
ADMISSION**

**\$8 STUDENTS  
& SENIORS**

**BROUGHT TO YOU BY THE DEPARTMENT OF THEATRE ARTS AND DANCE  
AND THE COLLEGE OF COMMUNICATION AND FINE ARTS**

APRIL 21-24, 2010

# ANIMATE!



**QUICKEN! INSPIRE! BRING TO LIFE!**

FOR TICKETS CALL 310-338-7588

**APRIL 21-24, 2010**

**FEATURING CHOREOGRAPHY BY:**

**BLAIR BROWN**

**NELLY CAMACHO**

**LAUREN CANNON**

**PAIGE GERCHIARA**

**JOVAN DANSBERRY**

**CHRISTINA D'ARRIGO**

**KELLY STANLEY**

**HEATHER URSOLUM**

**PAUL VICKERS**

**LOLA YORK**

**8PM!**  
**Strub Theatre!**  
Foley Building, LMU Campus!

**\$15** GENERAL  
ADMISSION

**\$8** STUDENTS  
& SENIORS

BROUGHT TO YOU BY **THE DEPARTMENT OF THEATRE ARTS AND DANCE**  
AND **THE COLLEGE OF COMMUNICATION AND FINE ARTS**

## Stage Managing

Meeting with Heather Romanowski to get an overview of stage managing – Friday April 9, 2010

- She showed me her cue sheets, as well as emailed me a copy of her's from the last show
- She told me about rehearsal reports and forwarded me an example of one
- We did a walk-through of the theatre and she showed me various things that I would need to know about the theatre and what to do when I'm in there stage managing.
  - It was overall helpful to have had this time with Heather to become familiar with the theatre. I did not by any means understand or remember every detail that she told me, but becoming just a little familiar with everything was definitely needed.

Tech rehearsals (Mon. April 12<sup>th</sup>, Tues. April 13<sup>th</sup>, Wed. April 14<sup>th</sup>, Thurs. April 15<sup>th</sup>)

- I sat with the lighting designers at the board and took notes about when the cues should be called (and sometimes what the cues do... whatever would help me remember what to do)
  - It was very difficult the first day, because I didn't know what I was doing yet; I didn't have a system. My advice for other stage managers would be write down as much as you can. You can always go back and cut it down later.
- I needed to spike the half and quarter marks on the stage
- I also sometimes needed to spike the dancers places on stage
- I gave my crew their jobs.
  - I did this on the first night. I did not even meet my crew until that first night, I also was not aware of all of the crew jobs that needed to be filled and so this was stressful. There were also many more crew members than necessary and so some people were really only "part-time" crew.
    - If I could do this differently, I would demand more information from people about what I needed to do. I was not aware that I would need to assign the crew jobs. There was a miscommunication about who was actually going to be doing this, and so it kind of just fell upon me to get it done. I felt good about simply taking the responsibility and getting it done, however

throughout the week and into concert week, members of my crew were being taken from me and/or reassigned to other crew jobs for various reasons, some emergency-type situations and some reasons that I felt should have been mentioned to me beforehand.

- The fact that people were taken from me was not a huge deal, because there were so many crew members ; however I was the one that had to deal with their complaining or not being willing to come crew the concert for more days than they were asked for before. I think a big part of this was that I was dealing with a) underclassmen who did not see this as a learning opportunity and b) upperclassman who had so many other things going on in their lives that they viewed as more important.
- I also sent out rehearsal reports each day.

#### Tech Run (Saturday April 17<sup>th</sup>)

- I had to have the sign-in sheet up and running order sheets up all around backstage.
- I called the show.
  - We kept fairly close to on schedule, which was great.
  - What I found to be most difficult was my unfamiliarity with the theatre. I simply didn't know what the lighting designers were talking about when they said a light was off, and I didn't know where to find a lot of things.
- Heather Romanowski was there to assist me throughout the day.
- I sent out a rehearsal report afterwards.

#### Dress Rehearsals (Monday April 19<sup>th</sup> and Tuesday April 20<sup>th</sup>)

- I got to the theatre early to do my pre-show checklist (which was finalized at this point... see cue sheet)
- I called the show.
- There were some miscommunication issues both days. Before both shows, we re-teched Paige Cerchiara's piece and both days most people involved were not aware of the tech until a few hours or less before.
  - It was confusing and stressful, but there was nothing I could do except try and keep on schedule. And we did keep on schedule.



- I had a few crew issues with people not showing up and others needing to compensate for their absence.
- It was Monday that we decided to do the entire show without the curtain and so the dress rehearsals were mainly about getting used to that.
- I sent out rehearsal reports.
- I was the last person to leave both nights, finishing up my post-show checklist.

#### Show (Wednesday April 21<sup>st</sup> – Saturday April 24<sup>th</sup>)

- I got to the theatre early to do my pres-show checklist.
  - Each day I got quicker at doing my pre-show checklist and I was much more relaxed during all the pre-show events.
- My crew was not helpful in coming at their call time to clean the stage, there were about 6 people who came consistently to clean and no one else came.
  - I did give crew notes during the cast/crew meeting before the show, however I wish I had been more organized and had a crew email list (this is something I tried to get together but did not have the cooperation and assistance from other people to help me accomplish this) so that I could have more easily given just the crew notes and made sure that everyone got the notes.
- I called the show, including giving everyone 15, 10, 5, and 1/2 places warnings before the show and at intermission.
- The shows went wonderfully.
  - Saturday was the only night that we had any sort of big problem. The old house lights were on and went unnoticed until I called for the blackout at the top of the show. Rob came to the rescue and turned them off.
- I had soooo much fun doing this! The show was like the reward, the techs and dress rehearsals were the actual work, but both were absolutely enjoyable.



## CREW ASSIGNMENTS

Assistant Stage Manager – stage right/ curtain → Chelsea Rountree

- Deck hand → Nicki Fein
- Deck hand → Tiffany Too
- Deck hand → Brianna McLellan
- Deck hand → Cali Hyde
- Deck hand → Cassidee Sandoval
- Deck hand → Elizabeth Snyder

Assistant Stage Manager – stage left/ hazer → Meagan Jeffries

- Deck hand → Katelyn Martin
- Deck hand → Carly Palminteri
- Deck hand → Paul Vickers
- Deck hand → Devon Magee
- Deck hand → Georgi Jacobs
- Deck hand → Paige Housner
- Deck hand → Tina Pickett

Light Board Operator → Cat Kamrath

Sound Board Operator/Video Operator → Brittany Willut

Projector Operator → Jesse Chin

Booth support → Amy Garbett  
Linda Nguyen

House Managers → Jovan Dansberry  
Desiree Gibson

Costume crew → Sami Skelton  
Coco Gutilla  
Selena Madden  
Courtney Myers

Props crew → Gina Lewis\*  
Dawne Stanley  
Jordan Adelberger

### STAGE MANAGER:

Sarah Cox [REDACTED]

## **Tech Rehearsal Report – Monday April 12, 2010**

5:00 crew call

6:10 start tech of Sextet in C# Major, choreo = Heather Ursulum, lighting = Sara Garcia

7:40 start tech of Refract<sup>5</sup>, choreo = Paige Cechiara, lighting = Michael Fullman

9:15 start tech of ...and then it hit me, choreo = Paul Vickers, lighting = Nicole Blair

### Set Notes

Glow tape booms, floor pockets, and edge of stage

Spike center and quarter marks on marley

Stretch the cyc

### Sound Notes

Write fade out for the rain at the end of Paige Cerchiara's music

### Electric Notes

The dance projector needs to be put up for tomorrow's (Tuesday the 13<sup>th</sup>) tech

## **Tech Rehearsal Report – Tuesday April 13, 2010**

5:00 crew call

6:15 start tech Get Smart, choreo = Lola York, lighting = Michael Fullman

7:25 end time

7:35 start tech of It's Natural, choreo = Lauren Cannon, lighting = Sara Garcia

8:45 end time

9:00 start tech of Heavy Wait, choreo = Nelly Camacho, lighting = Thomas Wickboldt

10:00 end time

### Set Notes

Glow tape booms, floor pockets, and edge of stage

Spike center and quarter marks on marley

Stretch the cyc

### Sound Notes

Write fade out for the rain at the end of Paige Cerchiara's music

### Electric Notes

Projector crooked

## Tech Rehearsal Report – Wednesday April 14, 2010

5:00 crew call

5:50 (EARLY! Yay! ☺) start tech Destined Journey, choreo = Jovan Dansberry, lighting = Nicole Blair

7:30 end time

7:30 start tech of Interrupted, choreo = Kelly Stanley, lighting = Heather Romanowski

9:05 end time

9:10 start tech of Doubted, choreo = Christina D'Arrigo, lighting = Thomas Wickboldt

10:30 end time

### Set Notes

The drapes are great! Is there any way to extend them to the edge of the stage?

Would it also be possible to get those last few wrinkles out of the cyc on the stage left side?

Jason – can we get felt or something similar for the bottoms of the chairs so that they do not scratch the Marley when the dancers move them around stage? I have crew to take care of props so they can actually stick it on to the chairs if you'd like, we just need to acquire some felt.

### Lighting Notes

Channel 4 is out ☹

## **Tech Rehearsal Report – Thursday April 15, 2010**

6:15 crew call

6:50 start tech of Blair Brown's video Entre Nous (Between Us)

7:25 end time

8:00 start tech of Never, Never Land, choreo = Liz Imperio, lighting = Dan Weingarten

10:00 end time

### Set Notes

We need to find the glow tape

### Electric Notes

Channel 232 color scroller needs re-calibration and needs to be shuttered off the cyc

### Board Notes

Michael- can we make the blackout right before the bow in Paige Cerchiara's piece (cue 39) 8 seconds long to match the music fade that David wrote for the rain at the end?

## SIGN-IN SHEET

Name	Sat (tech)	Mon	Tues	Wed	Thurs	Fri	Sat
Alexa Rae Manalansan							
Alexes Howell							
Alyssa Maurino							
Amy Garbett							
Angela Bergamo							
Annie Johnson							
Brianna McLellan							
Brittany Willut							
Cali Hyde							
Callie Lyons							
Carly Palminteri							
Cassidee Sandoval							
Cat Kamrath							
Chadric Johnson							
Charles Roy							
Chelsea Rountree							
Dawne Stanley							
Desiree Gibson							
Devon Magee							
Elizabeth Snyder							
Ellie Biddle							
Felicia Kelley							
Georgi Jacobs							
Gina Lewis							
Heather Ursulum							
Jesse Chin							
Jordan Adelberger							
Jovan Dansberry							



SIGN-IN SHEET

Katelyn Martin							
Kelley Jenkins							
Kia Hill							
Lauren Cannon							
Lauren Corsaro							
Linda Nguyen							
Lola York							
Mackenzey Franklin							
Meagan Jeffries							
Meg Buzza							
Nicki Fein							
Paige Cerchiara							
Paige Housner							
Paul Vickers							
Rose Xing							
Samantha Whidby							
Shae Stanton							
Shelbie Blackerby							
Sridevi Fournier							
Suzy Myre							
Taylor Sayig							
Tiffany Too							
Tina Pickett							

## ANIMATE! RUNNING ORDER

Heather Ursulum "Sextet in C#Major"

Blair Brown "Entre Nous"

Paige Cerchiara "Refract<sup>5</sup>"

Lola York "Get Smart"

Paul Vickers "...and then it hit me"

Nelly Camacho "Heavy Wait"

## INTERMISSION

Jovan Dansberry "Destined Journey"

Kelly Stanley "Interrupted"

Christina D'Arrigo "Doubted"

Lauren Cannon "It's Natural"

Liz Imperio -Freshman dance "Never, Never Land"

# PROPS

please do not use (or eat)

## **Tech Run-Through Report – Saturday April 17, 2010**

9am cast and crew call

10:15 start of run of first half

1:15 break for lunch

2:45 start of run of second half

5:15 end of run

### Board Notes

Michael – cue 34 does not change anything, is that for a reason? Or can we take it out?

### Set Notes

Chair legs need to be spray painted black

Can we build/rig a more appropriate projector stand and as well as set up the dowsers?

### Lighting Notes

Rob - Stage right boom 2 shin buster was having problems, we switched the cable. Does that fix the problem? If so, can that be redressed?

Re-focus/spin the curtain warmer scoops in the AP

## **Dress Rehearsal Report – Monday April 19, 2010**

5:30 cast and crew call

6:15 cast and crew meeting

6:40 warm-up

7:00 extra tech time for Paige Cerchiara's piece

7:35 start dress rehearsal

8:27 Intermission began

8:45 Intermission over

8:55 – 9:03 break to look at lights in Kelly Stanley's piece

9:30 end of show!

### Set Notes

Chair legs are great!

Projector mount is perfect!

We need to flatten the Marley, there are air bubbles when dancers move on stage

WE NEED GLOW TAPE – we will not be using the curtain, so need to spike the dancers places

### Lighting Notes

Shutter stage right boom 4 needs to be off the eye and architecture

### Board Notes

because we will not be using the curtain, we need to re-program all the house to half cues with black onstage

## **Dress Rehearsal Report – Tuesday April 20, 2010**

5:30 cast and crew call

5:35 – 6:15 lighting adjustments for Paige's piece/cast and crew meeting

6:15 – 6:50 warm-up

7:15 start time

8:01 intermission start

8:17 intermission over

8:56 end of show!

### Lighting Notes

A dancer ran into the 3<sup>rd</sup> boom from the front stage L, Heather checked it out and it seemed ok...

## Show Report – Wednesday April 21, 2010

6:30 cast and crew call

7:05-7:40 warm-up

8:05 Judy starts

8:10 start of show

8:53 Intermission start

9:10 Intermission end

9:45 show over

### Lighting Notes

The 2<sup>nd</sup> boom stage left was kicked

During the intermission cue, we noticed a light shining onto the middle/upstage area... it's not really noticeable from the audience, but I just wanted to make sure it wasn't anything that needed fixing...

The scroller's in the beginning of Paul's piece (cue 51) seemed a little wonky... sorry I don't know the terminology ☺

**Show Report – Thursday April 22, 2010**

6:30 cast and crew call

7:05-7:40 warm-up

8:05 Judy starts

8:10 start of show

8:50 Intermission start

9:05 Intermission end

9:45 show over

Board Notes

Blair – the scrollers in Paul's piece (cues 51 and 54) are scrolling awkwardly...



Pre-show checklist:

- Unlock house doors (2 keys)
- Restart the computer (cue lab)
- Unlock dressing rooms
- Dimmer check – cue 900
- Check the i-cues (120, 121)
- Turn on projector/focus projector
- Check house control backstage
- Check hazer
- Scrollers plugged in
- Turn off hallway lights
  
- Check props
  
- Turn off work lights
- Turn off booth lights

Calls:

- Curtain go (Chelsea)
- Lights go (Cat)
- Sound go (Brittany)
- Video go (Brittany)
- Projector go (Jesse)

5 pre-show

7 house to half

9 blackout

## Sextet in C# Major – Heather Ursulum – Sara Garcia

curtain go

sound go

- one beat in between -

10 lights go

11 two dancers come on stage L

11.2 Callie almost off stage

12 Felicia (and 3) enter stage R (Annie knee swivel... 5 counts of 8 then call)

13 three come on stage L

13.2 break out from vertical line to diagonal

13.4 leave diagonal

14 Callie back to horizontal line

14.2 line upstage

15 start break out from line

16 when trio gets upstage R

16.2 when trio are center, traveling downstage

16.4 new 3 (Rose, Felicia, Sam) upstage R

16.6 trio (R, F, S) travel to downstage R

17 clump

17.5 fade to black when dancers start slow movements (2x slow first)

\*music should fade at similar time – fades SUPER SLOW

18 bow and strike a pose

18.5 lights (fade to black) and curtain go

19 house to half

20 blackout

**Entre Nous (Between Us) – Blair Brown**

curtain go

video go, Jesse go

ends with "copyright"

Jesse and curtain go

29 house to half

→ Jesse down from AP?

→ hazer on?

29.5 blackout

**Refract<sup>5</sup> – Paige Cerchiara – Michael Fullman**

Curtain go

30 lights go

31 lights and sound go: when Rose arabesques, starts twirling thumbs

32 Rose brings on everyone else

32.5 RUN ON (Rose brings them)

33 Kia slightly off-center L

33.5 before Kia reaches corner (downstage R)/Charles drag off

34.5 Kia running

35 Rose's solo downstage R

35.2 beats begin

35.5 (four counts of six until) jump (Charles and Kia)

35.6 Georgi's entrance

35.7 Rose moves across stage (R to L)

36 Annie starts walking backwards

36.2 hanging (call as soon as arms move to back)

36.3 ANTICIPATE Charles' entrance (two 6s)

36.5 group established onstage (W formation)

36.6 Georgi center (when everyone leaves)

36.7 four dancers to front RUN (Georgie hand on mouth)

36.8 Georgi moves front (Charles snapping → touching hair)

36.9 head rock

37 calm down

- 6 sec in between -

39 lights (fade to black) and sound (fade) go

39.1 3-D bow

39.5 lights (fade to black) and curtain go

39.7 house to half

- hazer off?
- doors open to clear out haze?
- doors closed?

39.9 blackout

**Get Smart – Lola York – Michael Fullman**

Curtain go

40 lights go

- one beat in between -

sound go

41 “your fantasies of tomorrow...” → music (during space in between)

42 let’s get physical

42.5 when dialogue starts again

43 “if you want to be heard... whisper.” (during space in between)

44 “what do people want to know...” “everybody is nosy”

45 fade to black when they get (almost) offstage

46 bow (w/hairspray) – hold for 6 sec.

46.5 lights (fade to black) and curtain go

47 house to half

49.5 blackout

**...and then it happened – Paul Vickers – Nicole Blair**

curtain go

sound go

50 lights go on second 'bum bum'

51 step out of light

52 splits stage L

53 slow stand up

54 backwards crawl

55 move to middle (to hang)

56 running

57 touch the sky/push it

58 contraction side

58.5 fade to black – head initiates the fade

59 bow

59.2 lights (fade to black) and curtain go

59.3 house to half

59.5 blackout

**Heavy Wait – Nelly Camacho – Thomas Wickboldt**

Curtain go

60 lights go

sound go – immediately after lights

60.5 violin (2<sup>nd</sup> music change kind of)

61 plucking

61.5 Jesse solo – 2<sup>nd</sup> time he moves chair

62 Jesse done – sitting sideways

62.5 Callie solo (runs there)

63 (Callie begins move) chairs to stage L

63.5 Lola solo, chairs to stage L

64 musical chairs

64.5 stand (Gina L)

65 fade to black – WAIT FOR MUSIC, fades sloooow

68 bow

68.5 light (fade to black) and curtain go

69 house full and works   \*\*chairs to pick up\*\*

**INTERMISSION**

→ Jesse Chin back to AP?

69.3 house to half, black backstage (be quiet!)

69.5 blackout



## **Destined Journey – Jovan Dansberry – Nicole Blair**

Curtain go

80 sound and lights go

81 three walk on stage L (after two steps)

81.5 Dawne and Jordan pass Heather

82 Rose and Jordan stand after floor work

82.5 Rose and Jordan jump (jazz jury jump... not really)

83 when Heather enters for solo (beginning stage L)

84 Heather walks upstage

85 when Gina starts the cannon line break apart

85.5 everyone walks on to diagonal

86 when 4<sup>th</sup> group begins cannon - Heather upstage L

87 Heather and Rose walk forward

87.2 Heather does kick on Rose

87.3 three girls enter upstage L (along back)

87.5 Heather gets to corner (downstage R)

87.7 Heather freak out

87.8 Heather turns around

87.9 Heather center stage

87.95 fade to black while dancer still dancing

88 bow (they will walk on in light) and Heather own bow

88.5 lights (fade to black) and curtain go

89 house to half

→ hazer on? (leave on throughout dance)

89.5 blackout

## Interrupted – Kelly Stanley – Heather Romanowski

Curtain

90 lights go

sound go – immediately after lights

90.5 Mackenzey enters

90.6 everyone-ish sitting

91 everyone in center spaz

91.5 Lauren falling to lean

91.7 Lauren almost off (by CHAIR)

92 Paige leaves, Suzy runs on

92.2 Paige to Sri

92.3 when see everyone coming on

92.5 tower of terror begins to form

93 crawling (at scream in music)

93.5 Mackenzey pulls Suzy

94 phone ring

94.2 bump

[AF - 94.3]

94.35 bump

[AF 94.37]

94.5 Sri falls to floor

95.5 Suzie jumps on Sri

95.7 Suzy jumps on Mackenzey

95.9 clump (Sri, Suzy, Mac only)

96 going to chair walk

96.2 Sri just leaving back spot

96.4 Sri just leaving front spot

96.6 Sri steps back out of front light

97 drip

98 Sri looks up, right on – Blackout

98.5 bow

99 lights (fade to black) and curtain go

99.5 house to half      \*\*chairs to pick up\*\*

→ hazer off?

→ open doors to clear out haze?

→ close doors?

99.7 blackout

**Doubted – Christina D'Arrigo – Thomas Wickboldt**

Curtain

100 lights go

100.1 Angela stands

100.2 Angela walks (with follow spot)

- Desiree looks at Angela, hold 2 sec then... -

Sound go

100.5 Angela begins walking to her line spot

101 "do I fit in?" (2<sup>nd</sup>) Shea dips, steps out of line

101.5 three dancers stage R fall

102 girls (minus Felicia) go to line

102.5 line starts to walk

103 solo and duet

103.5 Angela's jump stage R-ish (3 in  $\Delta$  formation)

104 F marks the spot (when going to line in back)

104.5 Desiree hits mid-stage

105 everyone downstage (before actually off stage)

106 fade to black

108 bow

108.5 lights (fade to black) and curtain go

109 house to half

109.8 blackout

**It's Natural – Lauren Cannon – Sara Garcia**

Curtain go

Video go, Jesse go

110 blackout in video

111 Ellie starts to leave

112 Chad stands two beats, then call

113 Sam and Chad leave (1/2 way off)

114 music ends and Angela stands

115 line in front – when Jovan and Sam cross L to R

115.1 Jovan leaves

115.2 Angela leaves

115.3 Sam leaves

115.4 Chad leaves

Jesse go (when “It’s Natural” disappears)

117 fade to black (after a few seconds/an 8 count)

118 bow, wait for Ellie to have time to throw toothbrush

**CAT LEAVES, I TAKE OVER LIGHTBOARD**

118.5 lights (fade to black) and curtain go

119 house to half      **\*\*chairs to pick up\*\***

119.5 blackout

**Never, Never Land – Liz Imperio – Dan Weingarten**

Curtain

120 sound and lights go

120.5 (RIGHT AWAY) second row of people enter

121 “whole life time” Paul spot light

121.2 three groups in Δ

121.5 get to clump – ANTICIPATE

121.8 third-ish slow down

122 hand dead weight

123 Jordan’s hallway

123.5 Jordan half way – lunge-y thing

123.7 Jordan out of spotlight (figuratively)

124 Georgie jumps

124.5 Georgie leg

125 more people enter

125.2 second bunch enters PULSE

125.5 everyone gets on PULSE FRONT TO BACK

126 Cat runs across

- 4 8-counts (technically 5) – go on 7 AND

126.5 silhouette

- 2 8-counts – go on 7 AND

126.8

127 next group enters stage L (RAVE)

127.2 music slows down (after turn)

127.4 turn, down to floor - RIGHT ON

127.9 fade to black

128 bow (front 2 lines bow, then they switch and second 2 lines bow)

128.5 lights (fade to black) and curtain go

140 post show

Post-show checklist:

- work lights on
- scrollers unplugged
- projector off
- clear the board (cue 0)
- light board turned off
- headset batteries charging
- speakers put away (ASMs)
- props ok
- dressing rooms locked
- booth locked
- theatre doors locked

## Miscellaneous

Wednesday, February 10, 2010

- I was put in charge of posting the production schedule on the board and addressing it to all potential dancers, choreographers, and crew to make them aware of the dates they need to have open in the case that they do become involved in the concert in some way.
  - Most all the dance students check that board on a regular basis and so posting the calendar there meant people would actually see it and become aware of the dates. Though the choreographers participating in choreographers workshop were given a copy, that does not guarantee that the dancers have seen it. I learned that posting this additional calendar was important to help eliminate any confusion or lack of knowledge amongst those who will potentially be involved. It's necessary to cover all potential problems before they arise.

Friday, February 26, 2010

- After emailing with Gwen, I learned that Jhia Jackson (another student) was working closely with her on, and currently entirely handling, the costuming for the student concert. I talked in person with Jhia to make sure she had everything under control and didn't need anything from myself or Chad. I also invited her to attend the next production meeting, as we will be discussing costuming for Holly's site-specific piece and hopefully other costuming deadlines etc, which involve her.

## Making tickets

March 3: I met with Damon to alter the ticket template to fit this year's student concert (dates, concert name, font)

- We had to get Chad's approval on the design (for example, he had us change the font to match what's on the publicity posters).

Various times throughout the following week: I cut out the tickets. There were 22 pages for each concert day, and 4 concert days, so 88 pages in all with 8 tickets to cut out on each page. I had help a few times from work study students in the dance department.



March 10: I delivered the tickets to CTA.

### **Compiling a cast contact list (cell phone number and email addresses of everyone)**

I began by emailing all the lighting designers, because I had all their emails.

I also sent out facebook messages to all the dancers/choreographers that I was friends with.

I used the dance department roster (which I got from Layne) to fill in the rest of the dancers info.

When I emailed it out to everyone I asked that they check it and make sure their phone numbers were correct and that they wouldn't prefer a different email, only one person emailed me back (and their info was all correct). It's really frustrating and there's not much I can do to fix the problem, but it definitely shows that it's important to work with people who are professional and prompt.

### **Making programs**

I started working on this with Damon on Wednesday March 24<sup>th</sup>, however at the time we only had information for 6 of the 10 pieces because the choreographers failed to show up at a required meeting and so we could not get very far.

For the next few weeks, I met with Damon once a week and worked on the programs.

I did not actually finish creating the programs with Damon, nor did I actually assist in the printing of them.

## **Choreography Workshop**

January 29, 2010

- I videoed the students' works in progress.

February 5, 2010

- I videoed the students' works in progress.

February 19, 2010

- I did not video today, but just observed the process. We used classroom capture in place of my videoing.

February 26, 2010

- I videoed the students' work once again. Chad found that classroom capture worked well to view a piece overall, but the quality was not very good and so videoing with the flip camera was still a good idea so that the details of a piece could be viewed later.

March 5, 2010

- I handed out the Costume Information form (from Jhia) to all the choreographers as well as a Adjudication Information sheet. They were instructed to bring both to their adjudication.
- I videoed the students' works.

## **Adjudications**

I was the "runner" at adjudication. I had to check-in with all the choreographers and make sure all their needs were met (for example, some of the dances required chairs). I acted as a liaison between the adjudicators and the choreographers and dancers. When one choreogrpher had an injured dancer and needed to show a video instead of showing her dance live, I ran back and forth between them to decide when she should present the video. When another choreographer needed to fill out paperwork, I brought it out to him and delivered it back to the adjudicators after it was filled out. I also videoed the pieces.

Attention: ALL  
POTENTIAL crew,  
dancers, and  
choreographers! Be  
sure you are available  
for the following dates!  
Even if you are not sure  
yet of your  
involvement, you need  
to be available for all of  
these dates!

**SPRING 2010  
PRODUCTION CALENDAR**

**LMU|LA/DANCE!**  
Loyola Marymount  
University

**MARCH 2010**

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6
7	8	9 Adjudication Day 1 Convo. Burns 239	10	11 Adjudication Day 2 Convo. Burns 239	12 Adjudication Day 3 3:10-5:00 Burns 239	13
14	15 Adjudication results for <b>ANIMATE!</b> posted	16 ACDF Meeting @ Convo	17 <b>ACDF</b>	18 <b>ACDF</b>	19 Choreo Wkshp Individual meetings w/ Paige <b>ACDF</b>	20 <b>ACDF</b>
21	22	23 ServiceProject Meeting @ Convo- Burns 239 *all choreo- graphers called	24	25 Studio Run- Thru of <b>ANIMATE!</b> 7pm Burns 229 *full cast, directors, and designers	26 Choreo Wkshp coaching sessions  Floor Load-in 10am	27
28	29 <b>SPRING BREAK!</b>	30 <b>SPRING BREAK!</b>	31 <b>SPRING BREAK!</b>	1 <b>SPRING BREAK!</b>	2 <b>SPRING BREAK!</b>	3

**SPRING 2010  
PRODUCTION CALENDAR**

**LMU|LA|DANCE!**  
Loyola Marymount  
University

**APRIL 2010**

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>28</b> <b>SPRING BREAK!</b>	<b>29</b> <b>SPRING BREAK!</b>	<b>30</b> <b>SPRING BREAK!</b>	<b>31</b> <b>SPRING BREAK!</b>	<b>1</b> <b>SPRING BREAK!</b>	<b>2</b> <b>SPRING BREAK!</b>	<b>3</b>
<b>4</b>	<b>5</b> *Last day to finish all stage protocol	<b>6</b> Spacing Rehearsals 6-10p	<b>7</b> Spacing Rehearsals 6-10p	<b>8</b> Spacing Rehearsals 6-10p <b>**All music due to David by 12p!!</b>	<b>9</b> <b>Studio Run-Thru of Murphy Show Burns 239 3:10p</b> Spacing Rehearsals 6-10p <b>*David sound check 10-11a</b>	<b>10</b>
<b>11</b>	<b>12 TECH</b> 6-7:30p Heather U 7:30-9p Paige C  5p -crew call *dancers called 30 minutes before tech time	<b>13 TECH</b> 6-7:30p Lola York 7:30-9p Paul V 9-10:30p Nelly C  5p -crew call *dancers called 30 minutes before tech time	<b>14 TECH</b> 6-7:30p Jovan D 7:30-9p Kelly S 9-10:30 Christina D  5p -crew call *dancers called 30 minutes before tech time	<b>15 TECH</b> 6-7:30p Lauren C 8-10p Liz Imperio Freshman dance  5p -crew call *dancers called 30 minutes before tech time	<b>16</b> <b>DESIGNERS' WORK DAY</b>	<b>17</b> <b>TECH RUN</b>  9a -cast/crew call 10a-1p 1st half 1-2p LUNCH 2-5p 2nd half
<b>18</b> DAY OFF	<b>19</b> DRESS REHEARSAL 5:30p cast/crew call 7:00p Curtain	<b>20</b> DRESS REHEARSAL 5:30p cast/crew call 7:00p Curtain <b>*Rose Eichenbaum</b>	<b>21</b> SHOW 1 6:30p cast/crew call 8:00 Curtain	<b>22</b> SHOW 2 6:30p cast/crew call 8:00 Curtain	<b>23</b> SHOW 3 6:30p cast/crew call 8:00 Curtain	<b>24</b> SHOW 4 6:30p cast/crew call 8:00 Curtain
<b>25</b> SENIOR SHOWCASE	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b> SPRING CHOREOGRAPHY SHOWCASE	<b>30</b>	

CHECK-IN  
AND  
WARM-UP  
FOR  
ADJUDICATIONS

DO NOT  
DISTURB

---

ADJUDICATIONS  
IN PROGRESS



## Program Information

Choreographer:

Title:

Music:

Composer:

Costume Designer:

Lighting Designer:

Faculty Advisor:

Cast List:

## --- Spacing Rehearsals ---

\*every choreographer is required to sign up for one hour of spacing time  
\*\*if there are left over spots after April 5, you may sign up for a second time slot

### Tuesday April 6<sup>th</sup>

6-7pm :

7-8pm :

8-9pm :

9-10pm :

### Thursday April 8<sup>th</sup>

6-7pm :

7-8pm :

8-9pm :

9-10pm :

### Wednesday April 7<sup>th</sup>

6-7pm :

7-8pm :

8-9pm :

9-10pm :

### Friday April 9<sup>th</sup>

6-7pm :

7-8pm :

8-9pm :

9-10pm :

# TECH TIMES

\*\*dancers called **30 minutes** before their tech time

## Monday April 12<sup>th</sup>

6-7:30 → Heather Ursulum

7:30-9 → Paige Cerchiara

9-10:30 → Paul Vickers

## Tuesday April 13<sup>th</sup>

6-7:30 → Lola York

7:30-9 → Lauren Cannon

9-10:30 → Nelly Camacho

## Wednesday April 14<sup>th</sup>

6-7:30 → Jovan Dansberry

7:30-9 → Kelly Stanley

9-10:30 → Christina D'Arrigo

## Thursday April 15<sup>th</sup>

6-7 → Lauren Cannon (additional time for video – if needed)

7-8 → Blair Brown (video)

8-10 → Liz Imperio – Freshman dance

\*\*\*And don't forget – tech run through Saturday the 17<sup>th</sup>! 9am call time!

## Warm-Up Sign Up Sheet

### Monday April 19<sup>th</sup> (Dress Rehearsal)

- 1.
- 2.

### Tuesday April 20<sup>th</sup> (Dress Rehearsal)

- 1.
- 2.

### Wednesday April 21<sup>st</sup>

- 1.
- 2.

### Thursday April 22<sup>nd</sup>

- 1.
- 2.

### Friday April 23<sup>rd</sup>

- 1.
- 2.

### Saturday April 24<sup>th</sup>

- 1.
- 2.

STUDENT CONCERT CONTACT LIST

Name	Cell Phone #	Email
Alexa Rae Manalansan - dancer		
Alexes Howell - dancer		
Alyssa Maurino - dancer		
Amy Garbett - dancer		
Angela Bergamo - dancer		
Annie Johnson - dancer		
<b>Blair Brown - choreo.</b>		
Brianna McLellan - dancer		
Cali Hyde - dancer		
Callie Lyons - dancer		
Cassidee Sandoval - dancer		
Catherine Kamrath - dancer		
Chad Hall - director		
Chadric Johnson - dancer		
Charles Roy - dancer		
Chelsea Rountree - dancer		
<b>Christina D'Arrigo - choreo.</b>		
Damon Rago		
Dan Weingarten		
David Karagianis		
Dawne Stanley - dancer		


STUDENT CONCERT CONTACT LIST

Desiree Gibson - dancer	
Devon Magee - dancer	
Elizabeth Snyder - dancer	
Ellie Biddle - dancer	
Erin Stover - dancer	
Felicia Kelley - dancer	
Georgi Jacobs - dancer	
Gina Lewis - dancer	
Gwynne Clark	
Heather Romanowski - lighting des.	
<b>Heather Ursulum - choreo./dancer</b>	
Jason Sheppard	
Jesse Chin - dancer	
Jhia Jackson	
Johnny Garofalo	
Jordan Adelberger - dancer	
<b>Jovan Dansberry - choreo./dancer</b>	
Judy Scalin	
Katelyn Martin - dancer	
Kelley Jenkins - dancer	
<b>Kelley Stanley - choreo./dancer</b>	

STUDENT CONCERT CONTACT LIST

Kia Hill - dancer	
<b>Lauren Cannon - choreo./dancer</b>	
Lauren Corsaro - dancer	
Liz Imperio - choreo.	
<b>Lola York - choreo./dancer</b>	
Mackenzey Franklin - dancer	
Meagan Jeffries - dancer	
Michael Fullman - lighting des.	
<b>Nelly Camacho - choreo.</b>	
Nicole Blair - lighting des.	
<b>Paige Cerchiara - choreo./dancer</b>	
Paige Housner - dancer	
<b>Paul Vickers - choreo.</b>	
Robert Hillig	
Rose Xing - dancer	
Samantha Whidby - dancer	
Sara Garcia - lighting des.	
Sarah Cox - stage manager	
Shae Stanton - dancer	
Shelbie Blackerby - dancer	
Sridevi Fournier - dancer	

STUDENT CONCERT CONTACT LIST

Suzy Myre - dancer	
Taylor Sayig - dancer	
Thomas Wickboldt - lighting des.	



Loyola Marymount University  
Department of Theatre Arts & Dance

# **A N I M A T E !**

**THE STUDENT DANCE CONCERT**

Thursday, April 22, 2010  
Strub Theatre 8:00 pm  
One LMU Drive L.A. 90045  
No Exchanges - No Refunds

Thursday  
April 22, 2010

# **A N I M A T E !**

**THE STUDENT  
DANCE  
CONCERT**

Loyola Marymount University  
Department of Theatre Arts & Dance

# **A N I M A T E !**

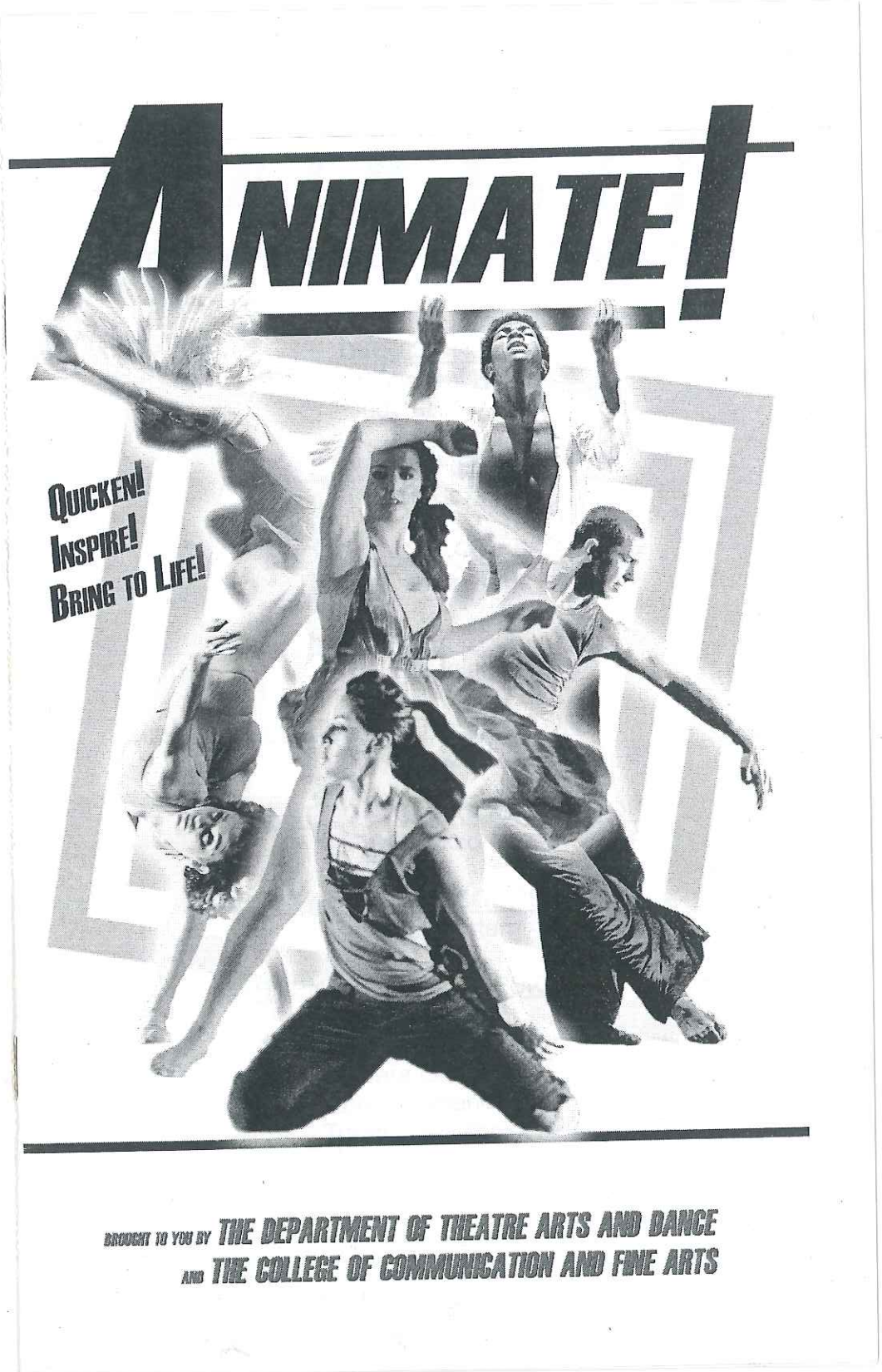
**THE STUDENT DANCE CONCERT**

Wednesday, April 21, 2010  
Strub Theatre 8:00 pm  
One LMU Drive L.A. 90045  
No Exchanges - No Refunds

Wednesday  
April 21, 2010

# **A N I M A T E !**

**THE STUDENT  
DANCE  
CONCERT**



**QUICKEN!  
INSPIRE!  
BRING TO LIFE!**

BROUGHT TO YOU BY **THE DEPARTMENT OF THEATRE ARTS AND DANCE**  
AND **THE COLLEGE OF COMMUNICATION AND FINE ARTS**

### Performance Evaluation

For: Sarah Cox

Written by: Patrick Damon Rago, Associate Professor  
Department of Theatre Arts & Dance  
Loyola Marymount University

I am writing this performance evaluation for Sarah Cox in reference to her work as Student Director and Production manager, as well as her service as Stage Manager for Animate 2010.

Sarah and I worked together on multiple projects relating to producing a dance concert, including, but not limited to developing a production manual, publicity, programming, crew training, and production management. Her dedication to the process was fantastic. At all times, she was committed, inquisitive, open to any and all ideas, and decidedly hard working.

During the concert, she slid into the role of Stage Manager with confidence and skill. She ran the show professionally with a high level of efficiency and effectiveness. The crew responded in kind, and the overall experience was positive for all participants.

Sarah was a joy to work with, and I cannot stress enough that I believe she deserves the highest marks and the highest level of commendation for her performance. If I ever have the chance to work with Sarah in this capacity again, I will certainly jump at the chance.

Sincerely,



Patrick Damon Rago  
Associate Professor, Production Manager  
Loyola Marymount University  
310-338-3740  
prago@lmu.edu

## Final Analysis

My senior thesis project is honestly on the top of my list of most memorable and fun experiences at LMU. I felt like I was an important part of the LMU dance department, especially during my experience as stage manager. Throughout this last semester, I've become someone who others come to for various reasons, whether it was related to my positions as assistant director/producer and stage manager, or whether it was just because they knew I was a reliable person and would do a good job with whatever small task they needed done.

My thesis began rather unsurely. As a new project for a student, there were no predetermined guidelines as to what I should be doing, and much of what I ended up doing was a creation of Chad, Damon, and myself. The work was a combination of elements of directing and producing a concert. I found myself on some days doing small jobs and on others having much larger responsibilities. It was a dynamic job.

Chad Hall was the concert's director, and I worked with him most throughout this process. I attended production meetings, where I took the minutes, afterwards communicating via email and in person with different people about various directoral and organizational concert concerns.

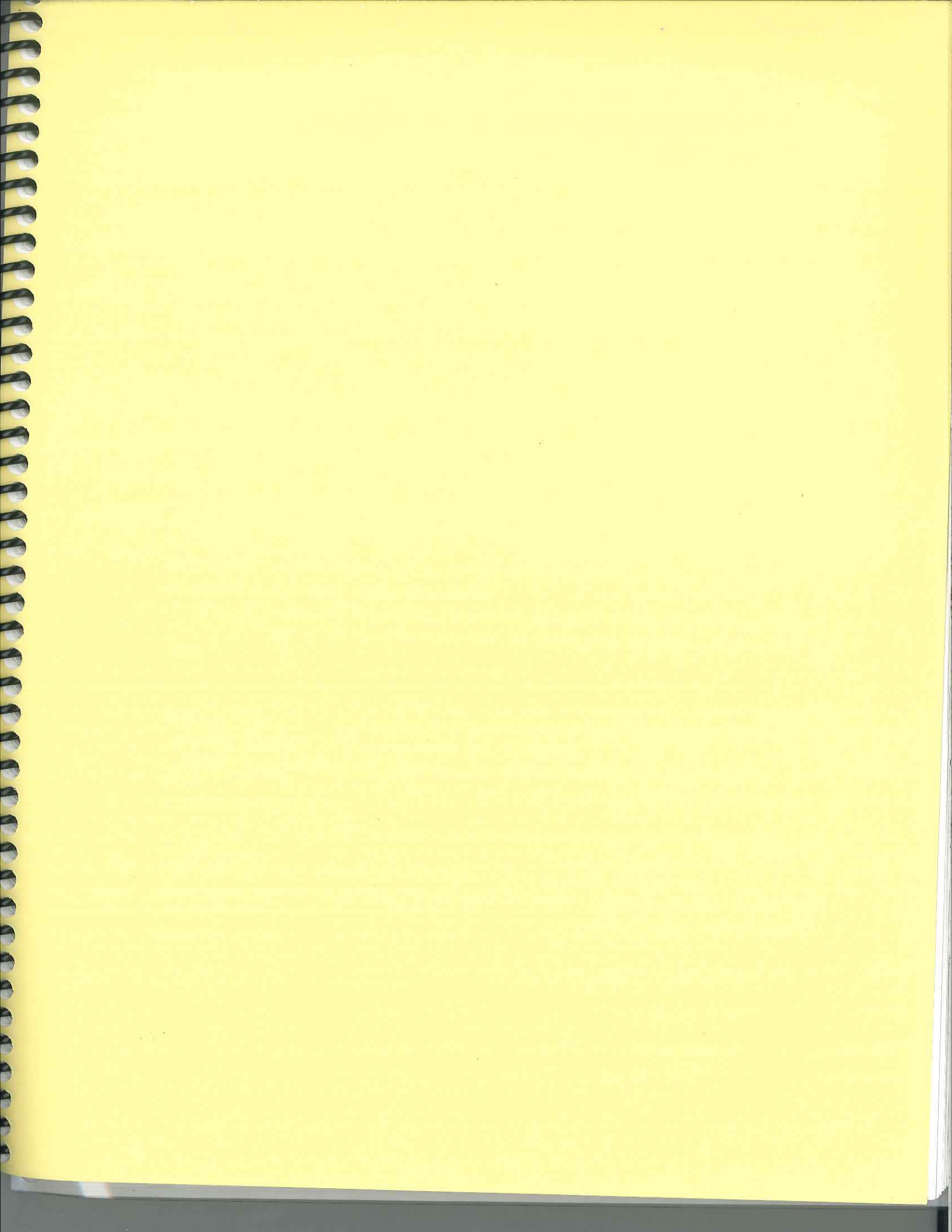
I was also put in charge of the student publicity committees. Chad gave me an overview of what I needed to know and was present at the first meeting with the choreographers, but after that I was on my own. At first, it was great because everyone was so enthusiastic. There were only two situations where I needed to urge people to get things done, which I think was decent. I wish I didn't have to push anyone along, but it happens. Half way through the publicity project timeline, I began my work as stage manager, which naturally took precedent. I found that I was not as on top of the publicity project as I would have liked to be. I believe the project was overall successful. Honestly, once I spoke with the choreographers and gave them their jobs, they were on their own and they were supposed to talk to me if they had questions. Some people did talk to me and I helped them; however towards the end of the timeline I was just not even sure what had happened and what had not, which is what I would change if I could go back.

Damon Rago was the concert's producer. My work with him consisted of helping to create and print both the tickets and programs. This involved me gathering information from various people, both students and faculty and using a template to create the tickets/programs. In the case of the tickets, it also involved me sitting and cutting every ticket out.

At the beginning of my work, I planned to just help with the directing and producing of the concert. By the end, I had also stage managed and gotten to work in the technical production aspect of a concert as well. I am so glad that the opportunity to stage manage came my way. It was something I had thought about doing before, but never took seriously or actually tried to make happen. Stage managing gave me the opportunity to show my leadership skills. I am the kind of person who has a difficult time just taking control of a situation unless I am given permission or I know I am supposed to. This put me in charge of a situation, thus allowing me to show that I can be a leader. It also forced me to at times take control even when I was uncertain. On the first night of tech, none of the crew members had jobs yet, and I needed to assign certain people right away, and give a few to Heather Romanowski to use for the senior showcase. There had been confusion between a few different people about who would be assigning the crew their jobs and since I was the one there and the one who needed it done, I did it myself that first night as stage manager. My job as stage manager both played to my strengths and challenged me to grow.

I think my thesis project overall both played to my strengths and challenged me to grow. What I found to be easy was the organization. When I got what I needed from others, I was able to organize it and have everything I could need handy. What I found to be difficult was the fact that the project was being created along the way and so for a great while this semester I felt very unsure of what this overall project was about. I also felt that it was difficult being a student put into a position and working on a project that was predominately dealing with faculty members and predominately run by faculty members. It was almost just awkward to have this unidentified place as a student in a sea of faculty. It was once I got to being stage manager that I felt fully allowed to take control as a student.

I loved being the student assistant director/producer for the LMU 2010 Student Concert. The experience has opened me up to more job skills and options that I will carry with me to my post-grad experience.



## Reflection Essay

### COMPOSITION:

#### 160: Fundamentals of Dance Composition – Scott Heinzerling

- My first experiences with improvisation were in this class.
- Each student was responsible for choreographing and presenting to the class one solo sculpture study in which imagery was used as inspiration for a dance, also a first for me.
- We learned about push, press, dab, flick, and other combinations of Laban effort elements.

#### 161: Fundamentals of Dance Composition – Judy Scalin

- We learned different techniques for coming up with choreography and unique movement.
  - Across the floor exercises in which we acted like clouds or rain.
  - Using poetry to inspire dance.
- Each of us was responsible for choreographing and presenting to the class multiple dance studies including a poem study and a solo study.
- We learned the elements of dance: time, space, and energy and I did my final project on the element of space.
- Dance critique was discussed and learned as well as implemented in our own critique and evaluation of each other after performances.
- Our sense of community at LMU was increased, this class taking place in our freshman year, by working together in choreographing and giving positive critique to each other in class.

#### 262: Dance Styles and Forms – Chad Hall

- We learned about and implemented in our own studies Merce Cunningham's chance procedure technique for choreographing and creating art.
- I was able to develop my own choreographic voice as well as performance quality.
- We wrote process papers so that we could reflect on the process of choreography (what worked and what didn't).
- We learned about site-specific dances and our final assignment was to choreograph a site-specific dance.
- I learned that I really enjoy choreographing with at least one other person.
- In one of my movement studies, my partner and I used a chair as a prop and through this experience I really found how to make a prop have meaning and be an integral part of a dance.

## TECHNIQUE:

### 320/420/398: Ballet III, IV, and Int/Adv Ballet – Tekla Kostek (III, IV, and Int/Adv Ballet), Scott Heinzerling (IV), and Aimee Gaudio (IV)

- My understanding of port de bras has improved. I now understand how and why I am supposed to hold my arms a certain way, but I'm still working on mastering it.
- We did/do combinations at a quick pace forcing both the mind and the body to work quickly in conjunction with each other.
- I learned about the pelvic floor and how to use it in ballet work.
  - Pliés.
  - Staying in relevé.
- I've learned how to integrate breath more into my ballet practice (especially in Tekla's class this semester because it is something I have noticed that Tekla has begun to incorporate into her teaching more extensively in recent years)
- We focused on articulation through the foot.
- My alignment has improved and continues to improve.
- We talked about moving from the pelvis/core body and not from the extremities, which is important in propelling oneself through space quickly and without falling apart.

### 202: Modern II – Damon Rago

- The Bartenieff Fundamental Patterns of Total Body Connectivity were emphasized and implemented in the movement style for this class, especially:
  - Head-tail connection.
  - Body half.
  - Breathing.
- We became comfortable with modern floor-work.
- I learned how important kneepads were for certain types of modern work. ☺
- Core connectivity was explained and utilized with regards to falling and sinking to the floor and level change in general.
- This was the first time I was really encouraged to use breath and breath so that people can actually hear you.

### 302: Modern III – Yvette Wulff

- I had to learn how to keep myself interested and engaged in the class work even when others had low energy and lack of interest.
- We were taught modern dance derivative of Horton technique (especially Bella Lewitzky's technique).
- There was some movement based on Limón technique in this class as well.
- Both musicality and spatial awareness were improved, especially towards the end of the year when we learned a dance piece that Yvette had actually performed in with the Lewitzky company.
  - Movement that really carved through the space.
  - Movement that was done quite close to other dancers.

- Some partnering work.
- Music that was difficult to count, so it was therefore necessary to really listen and let the music guide you.

#### 402: Modern IV – Chad Hall

- I learned to believe in myself and my abilities more.
- I became more proficient in the use of plié as a tool for both going down to the ground and coming up from the ground.
- We became more used to and proficient in inversion work and worked on building our upper body strength through the warm-up.
- Allowing my gaze to follow where my body takes it and overall awareness of the room around, instead of just front, helped me learn to make movement more natural feeling and looking.
- Through video-taping ourselves and watching it, then writing about it for the midterm first semester allowed me to analyze myself and learn from it in a way that is not always available to us.
- My ability to pick up choreography quickly improved greatly due in part to this class.
- We learned some really neat partnering skills that showed me that even though I'm a smaller person, I am still strong and can do partnering by dealing with the center of weight of a person instead of using solely muscle to partner.

#### 404: Modern V – Holly Johnston

- We learned what it takes to be practicing at a professional level in terms of how to motivate oneself, constantly challenge oneself, and always leave something on the dance floor to challenge others.
- While focusing on articulation of the feet we discovered that articulation and clarity in one part of the body more often than not leads to clarity in the entire body.
- We used discussion and tactile cues to figure out how to correctly perform the skills we were working on as we went through different exercises.
- Being able to memorize sequences quickly was emphasized.
- We learned how to make movement our own and feel good in our own bodies while still being precise and doing the movement as it was taught.

#### 403: Friday Modern Workshop – Holly Johnston

- Focus was often put on the concepts of spiral, release, momentum, gravity, and attack and how to implement them, thus allowing for more dynamics in movement.
- My first experiences with contact improvisation were in this class.
  - Learning to pay attention to another person's body to direct movement.
  - Learning how to take weight.
  - Learning different cues for contact improv: keeping one point of contact at all times and rolling to move that point, keeping one point of contact at all times and sliding to keep that contact, etc.
- We grew in our understanding of movement technique by discussing what we felt was going on, both physically and emotionally, throughout the class.



- We practiced Bartenieff fundamentals, especially head-tail connection, body half, and breathing.

#### 345: Jazz IV – Denise Leitner, Mike Esperanza

- My ability to pick up choreography was improved in Mike Esperanza's class especially.
- I learned how to better integrate feeling and emotion into my dancing without it seeming fake or contrived.
- I became more comfortable with abstract movement and movement that may seem contrary to classical technique (turned in leg, flexed foot in turns/passé, etc)
- We worked on changing directions quickly (especially in Denise Leitner's class).
- I learned a bit about different eras and styles of dance.
  - Combining Denise's class with the Jazz III class next door to watch some films with classic jazz dance.
  - Doing an 80s themed combination in Denise's class.

#### 345/398/398: Jazz IV, Int/Adv Jazz, Jazz Dance Coaching – Paige Porter

- I learned a huge deal about my shoulder alignment and what I need to do to improve that:
  - Specific stretching exercises I do.
  - Cues to think about to remember to drop the shoulders/keep the shoulder blades down.
- My turns improved.
- My ability to hold my body together and not fall apart as I move through quick jazz combinations improved.
- Through our warm-up exercise we furthered our flexibility in the hips.
- We used repetition in class in order to spend time on and perfect the specific skills called for.
- We were taught the proper way to jazz walk: heels high, core engaged, hips moving in a figure eight, and propelling oneself forward with the core.
- We worked on stability in the standing leg in adagio: grounding through the whole foot, engaging the gluteals, and not allowing the hips get all out of alignment.

#### 144: Tap I – Denise Sheerer

- I re-learned the basics of tap; seeing as this was the first time I'd taken tap since I was about 5 years old.
  - Shuffle vs flap.
  - Stamp vs. stomp.
  - Cramp roll.
- We learned the shim sham.
- We learned about the history of tap, and each student had to do a report on a famous tap dancer which we shared with the class (my report was on the Berry Brothers).
- We practiced improvisation with tap.
- We practiced keeping time by counting and clapping the beats. This was a bit of a review for me, I was the only dance major in the class, but useful all the same.

#### 498: Int/Adv Musical Theater – Paige Porter

- My knowledge of musicals was increased.
- I became more comfortable with singing.
- We discovered how difficult it is to both sing and dance and gained a new appreciation for musical theatre performers.
- We danced in bare feet/socks, jazz shoes, and character shoes.
- We learned choreography (and songs) from a variety of different musicals: Hairspray, Guys and Dolls, Cabaret, Curtains, Damn Yankees, A Chorus Line, and Wicked.
- We dressed up and learned how much costuming can help you get into character for Cabaret and Curtains.
- We watched videos of the numbers we worked on to see how the original actors/dancers did their roles and learn from them.
- We had a guest dancer (Amy Allen) come this semester to teach us some choreography from Wicked and tell us a bit about what it's like to audition and work on Broadway:
  - What to wear to an audition: dress in character, clothes you can move in.
  - It's generally better to show character then get the choreography absolutely perfectly.

### 383: Dance Improvisation – Damon Rago

- We practiced improvisation on a daily basis as a way to discover our own voice in movement.
- We had to choreograph on the spot, or in a short limited amount of time thus learning to work through choreographers block and fear of being “wrong”.
- We practiced our ability to relate to each other through group exercises.
- We experimented with using sound and vocalization in our improvisations.
- In this class, a journal was kept in which we recorded our thoughts on the days exercise, allowing us to discover further what the exercises done in thought meant to us, and allowing us to relate the class experience to our lives outside of the classroom.

### 397: Dance of India – Ramaa Bharavaj

- We learned the Bharata Natyam dance style from Southern India.
- We learned how the tradition of African dance is passed down from teacher to student.
- We learned finger gestures and their role in storytelling.
- We learned and performed Alarippu.
- We practiced and perfected aramandi (half-knee bend).
- We learned footwork:
  - Sama – flat
  - Anchita – planted
  - Kunchita – stab
  - Udghatita – heel tap
  - Suchi – point
- We learned the saree wearing technique.
- We learned how to count (di di tie) and used the three different tempos of Bharata Natyam.

### 397: Dance of Africa – Monti Ellison

- We learned how to dance traditional African dances and their purposes in their community of origin.
- We drummed occasionally and so learned the drum rhythms for the dances and how to keep time in that way.
- Working together with the drums was necessary in listening for the break in the music that tells the dancer to go to the next step/section.
- The community spirit of African dance was practiced in this class, by means of showing thanks to the drummers at the end of class and forming a circle in which everyone takes a turn doing African dance steps.

## **THEORY:**

### 101: Principles of Movement – Teresa Heiland

- We learned many Bartenieff exercises, Pilates core exercises, general Pilates exercises, stretching exercises, massage, and relaxation techniques.
- We learned how to use equipment (theraband, foam roller, etc) to aid us in our stretching and strengthening exercises.
- We went to the gym one day and learned the proper amount that you should run on the elliptical as well as saw some exercises being improperly done by other people at the gym.
- We decided on a warm-up plan for ourselves based on our individual body needs and presented it as a final project.

### 498: Stagecraft – Johnny Garafalo

- Overall, we learned how (as dancers/choreographers) to better communicate with lighting and set designers.
- We learned different kinds of stages: proscenium stage, theatre in the round, and thrust stage.
- We learned different kinds of lights: floodlights and spotlights.
  - Source fours – common type of spotlight.
- We learned about gobos and gels, which you put on lights to create desired effects.

### 260: Laban – Damon Rago

- We learned the Laban element of Effort and how to draw and read the effort graph.
- We learned the Laban element of Space: kinesphere and spatial intention.
- We learned the Laban element of Shape: shape forms, modes of shape change, shape qualities.
- We wrote essays and journal entries, which helped us to utilize the LMA/Bartenieff language when talking about dance.

- We experimented for the final project in this class and had a museum set up (in the Laband Art Gallery) for our final dance projects in which we demonstrated what we had learned about effort, space, and shape while the audience walked around and viewed our dances, which was a new concept for me in terms of dance performance set-ups.

#### 281: History of Dance Theater – Jill Nunes-Jensen

- We read “Winter Season” by Toni Bentley and I gained a greater understanding of the life of a professional ballet dancer.
- We learned the origins of ballet in the courts of Louis XIV and his founding of the Académie Royale de Danse, the first ballet school.
- We learned that Pierre Beauchamp created the five classical ballet positions.
- We studied the first modern dancers: Isadora Duncan, Mary Wigman, Ruth St. Denis, Loie Fuller, and Doris Humphrey.
- We learned about Balanchine and the “Balanchine ballerina”.
- We studied how much African dance has influenced dance in America (all styles: ballet, jazz, tap, modern).
- We learned about the Judson Dance Theatre and their experiments with contact improvisation.

#### 381: To Dance is Human – Judy Scalin

- We learned the technological terms that pertain to dance and culture, such as assimilation, acculturation, appropriation, and integration.
- We studied the connection between the body, mind, and spirit and how dance unifies these entities.
- Storytelling was used as a tool for building community and trust towards the end of the semester and I learned a lot about my fellow classmates personalities and lives that I didn't know before.
- Visiting speakers (Ramaa Bharadvaj, Karen Golden, Lula and Tamika Washington, etc.) came and taught us more about specific cultural dances and the way they apply their personal aesthetics with the aesthetics of the cultural dances.

#### 480/481: Kinesiology for Dancers – Mavis Rode

- This class was all about the study of movement in relation to dance.
- We applied this knowledge to our own bodies and to what we observe in others in class demonstrations/discussions as well as writing assignments.
- We learned about the internal workings of a cell.
- We studied the bones, muscles, ligaments, and systems of the body, and how they all interact.
- We learned about injuries, how they happen, how to treat them, and how they can be prevented.

#### 384: Creative Dance for Children – Susan McGreevy-Nichols

- We learned how to create a lesson plan, according to the CA Key Dance Standards, I personally created a lesson plan for Kindergarten-aged children.
- We talked about creating movement from text and encouraging abstract movement, as well as learned about tools for doing so with children.

- We actually utilized tools for creating dances on ourselves and our classmates, which helped us see what worked and what didn't.
- I was one of two dance majors in the class, and so it was beneficial for me to see how to teach dance to non-dancers.
- By the end of the class a portfolio was created of all our work, and some of the work of other students in order to prepare us for potential work in the field of teaching dance to children in public schools or the like.

### 382: Drumming for Dance – Monti Ellison

- We learned the four types of drums that we used in class (d'jembé, d'jun d'jun, ewé, bougarabo).
- We learned what kinds of skins are on the various drums (goat, cow).
- We learned the three distinct sounds used in African drumming (base, tone, smack).
- We learned/are learning a collection of songs/beats (singing and drumming) that will be performed at the end of the semester.
- We practiced singing at the same time as playing the drums.
- We learned about pronunciation of African words.

### OTHER:

### 353: Pilates – Teresa Heiland and Lizzy Mulkey

- Pilates has really shown me how to work the small, internal muscles of the body.
- Special attention was always given to the development of core strength and stability.
- I've learned my own strengths and weaknesses and how to use Pilates exercises to help correct them. (Ex: sideline leg lifts to help with turn out, supermans to help with strengthening my back muscles)
- The correct usage of breath, which assists with making the movements feel a bit easier (compared to the incorrect usage of breath) and natural, was perpetuated throughout all my Pilates work.

### 498: Careers in Dance – Jason Myhre

- We learned how to make a resume and headshot and completed these tasks successfully by the end of the semester.
- We discussed what is necessary to audition for an agent or a company, differences and similarities.
- We learned about careers related to dance such as dance/movement therapy, physical therapy, teaching in public schools, and pilates.
- We talked about the importance of going out and seeing dance and why that is so necessary for a career in dance

### 376: Yoga for Dancers – Holly Johnston

- I learned how difficult the advanced yoga poses are for any individual to maintain, but especially for someone of limited flexibility like myself to do correctly.
- We did Surya Namaskara (Sun Salutation) A and B every class.

- We practiced Shavasana at the end of class sessions.
- Discussion facilitated our understanding of the yoga poses and how to correct what we were doing wrong.
- Breath was emphasized.
- We learned how to use blocks, straps, and blankets for various poses.

498: Yoga for Ballet – Tekla Kostek

- I felt that I achieved a sense of peace when doing Yoga in this class.
- I was able to concentrate on making the Yoga poses feel good in my own body in this class.
- Our final assignment was to write about dharma and what it means in our lives and so I learned the origins and meanings of dharma in a collective sense and in a personal sense.
- We really focused on using this Yoga class in a restorative manner, I felt very relaxed after it and liked having it on Friday afternoons after a hard week of classes.
- We learned a little more about the spiritual aspects of Yoga practice.

## Dance Movement Therapy for Children Battling Cancer

By Sarah Cox

Early childhood is an important time in a person's life. Many developmental psychologists and philosophers believe it is *the* most developmentally important time in a person's life. This is also the age at which children start to lose their body-mind connectivity due to societal norms and pressures. The trauma of a cancer diagnosis and subsequent treatment can interrupt a child emotionally, physically, and cognitively. As a supplemental treatment, dance movement therapy can support a child in his or her development while battling cancer, bring emotional relief, and help him or her to be affected positively by the experience.

When we are infants, movement is our language. Babies cannot speak. They can cry, yes, but the majority of their cognitive and emotional development occurs through the senses, especially the sense of touch. Developmental psychologist Piaget calls this period the sensorimotor stage of development. With children in this stage, movement is simply their way of communicating. Piaget's second stage is known as preoperational, when children start to think and express themselves using their own logic (not adult logic) about the world around them. This occurs around ages two to five. What then happens to our sensorimotor skills? In relation to this question, Rachel Melville-Thomas (1993) writes:

Observation of movement is restricted to checklists of gross and fine motor skills or, perhaps more rarely, acknowledgement of how children learn gestures and facial expressions for social interaction. In the realms of study of early relationships it seems as though humans only have eyes, hands and heads with which to achieve the complexities of non-verbal exchange! It is as though the whole world of pre-verbal relationships

(parent-child) and the whole body exploration of self and the world is skimmed over and laid aside as soon as the child can speak and sit still at a desk. (p. 3)

So it appears that, today, educators, parents, and, as a result, the children themselves, nearly abandon the sensorimotor ways of experiencing the world and ourselves around preschool age. We are not used to treating our bodies as a learning tool and a way to gather information about the world around us past this point.

We are also not accustomed to treating the body as an entity fully connected to emotions in a give and take relationship. Body movements reflect mood. When we are feeling restless, we may tap our toes. When we are proud, we may walk with our head held high. When we feel vulnerable we may curl up into a ball to comfort ourselves. Emotions can guide movement and movement can help release emotional stress (and happiness) as well. Perhaps curling up into that ball is exactly what we need to do for a few minutes before we can go out to face the world again.

As we all can attest to, the further back we try to remember, the less we actually do remember; however, our experiences still do affect us. Sigmund Freud believed that personality development happened for the most part before age five. Aristotle, in the *Nicomachean Ethics* (350 B.C.E.), concluded that our personality characteristics develop out of habit and that "it is no small matter whether one habit or another is inculcated in us from early childhood; on the contrary, it makes a considerable difference, or, rather, all the difference" (p. 34). This is why it is especially important to help young children deal with serious illness such as cancer, so that their personality characteristics and development can be affected positively by their experience.

Dance movement therapy is the use of dance or movement therapeutically in a way that strengthens the body-mind connection, the physical, emotional, and cognitive divisions of a



person. This style of therapy uses the body as a learning tool to discover emotional responses to situations, especially emotional stress. Dance movement therapists can help anyone to release emotional stress, as we all have that intrinsic connection to movement developed during Piaget's sensorimotor stage. It can be used with any kind of person from any movement background, from trained dancers to people confined to a wheelchair.

Goodill and Morningstar (1993, p. 25) show how dance movement therapy principles are in line with goals of other psychosocial services offered in pediatric/settings, such as child life, play therapy, music therapy, social work, psychology, etc (see Tables 1 and 2).

**Table 1**  
**Dance movement therapy principles (Goodill & Morningstar, 1993):**

1. The body and mind are inextricably linked in the processes of growth and development.
2. Movement heightens sensation, kinesthesia, and proprioceptive functions in such a way as to make body image a dynamic, rather than static, aspect of self-concept.
3. The movement channel is our first communication system, established in infancy. The non-verbal mode is available to those who cannot successfully utilize verbalization in therapy, or to express that which is verbally inaccessible.
4. The therapeutic relationship can be successfully established on a nonverbal level via movement interaction.
5. The creative process, with the elements of improvisation and symbolic expression, is inherently therapeutic in nature.

**Table 2**  
**Goals of psychosocial services (Goodill & Morningstar, 1993):**

1. To decrease anxiety connected to hospitalization and procedure.
2. To aid in the adjustment to temporary and permanent changes in the body and functional abilities and to affirm positive aspects of the child's body image.
3. To provide an active, rather than passive, experience with one's body.
4. To provide an environment in which feelings about the illness and hospitalization can be appropriately expressed.
5. To address the total child rather than focusing on disease or dysfunction alone.

The first goal of psychosocial services is clearly met by dance movement therapy principles as dance movement therapists aim to lower anxiety levels within the context of movement interaction. The third goal is inherent while using movement. The foundation of the body-mind connection in dance movement therapy addresses the total child in conjunction with the fifth goal of psychosocial services. The second and fourth goals are touched upon in the dance movement therapy principles and will be discussed further when dealing with the actual practice of dance movement therapy.

Dance movement therapy in conjunction with childhood cancer has specific considerations. There is a decrease in movement brought about by treatment and subsequent lack of energy. Development in general is interrupted and the child has to deal with issues not dealt with by his or her peers. Three common treatments for childhood cancer are surgery, radiation therapy, and chemotherapy. With surgery, the child experiences an extended hospital stay and pain during recovery. Radiation therapy destroys tissues, both cancerous and non-cancerous. Tumor tissue

cannot repair itself as easily as normal tissue, therefore, radiation therapy can be very effective at ridding the body of tumor tissue. However, there are also side-effects in that normal tissue is tampered with in the process. Radiation therapy has been eliminated from the treatment plan of some types of cancer because of the drastic side-effects radiation can have. There are both short-term and long-term effects of radiation, one of the long-term effects being impaired growth.

Chemotherapy refers to any drug given to treat cancer and has become a mainstay for children with cancer. Chemotherapy agents attack the cancer cells, but in some cases the normal cells as well. Improved research has led to more cancer cell-specific drugs. However there are still side effects that go along with certain drugs, such as hair loss, nausea and vomiting, or deterioration of internal organs. A combination of drugs is usually given, including some drugs used to counter the side effects of others, but it is always a challenge to find the correct combination and keep the cancer cells from becoming resistant. Weakness is a side-effect of all these treatments.

In terms of emotional stresses brought about by cancer, the child has to confront both the illness itself and the possibility of death. He or she is also dealing with the emotional strains and pains that come with treatment and interrupted normalcy. Treatments are invasive, the hospital setting is stressful, and isolation from friends and family is an unfortunate side-effect of hospitalization and treatments. Additionally, according to Canadian Cancer Statistics, "since the early 1950s, mortality rates for childhood cancer have declined by more than 50%" and "on average, an estimated 836 children aged 0-14 develop cancer each year, but due to the successful treatment of the most common cancers, the number of deaths is one-sixth the number of cases" (2009). Therefore, therapy for children battling cancer also becomes about adjusting to life in new ways: living with cancer, cancer treatments, and cancer remission.

In a dance movement therapist's work, an assessment of the situation occurs first. Every

person and every case is different, so familiarity with the child's particular situation is necessary. Some questions to consider are: What can the child physically not do as a result of his or her condition? What is the child able to do, but not doing as a result of emotional trauma and/or because he or she does not realize he or she can do it? (Mendelsohn, 1999). According to Goodill and Morningstar (1993), "The child's attention and emotional energies are directed strongly toward the ill and affected body parts or zones, with both localized and generalized disruptions in body image and attitudes about his or her body" (p. 24). Children will therefore misjudge what they can do and avoid using their full movement abilities.

In this respect, the second goal of psychosocial services is supported by dance movement therapy (see Table 2). The therapist attempts to discover misconception in the child's perception of his or her body, help the child discover a more accurate body image, and positively reinforce what it is the child can do. A way of encouraging the child to discover what they can do is through the use of moving with a prop. Mendelsohn (1999) says:

[Props] evoke interest in the children, induce movement, and divert attention from the inner stimuli of pain and discomfort to external stimuli ... Reaction to a prop often elicits unusual and surprising body movements ... Children are often relieved to discover, through such movement interactions, that their physical ability is considerably greater than they had imagined. (p. 73)

Movement in conjunction with light-weight props are ideal in dealing with children weakened by illness and/or treatment.

The child needs to feel he or she is in a safe environment for the dance movement therapy to be effective. This part of a dance therapist's job is in conjunction with the fourth goal of psychosocial services (see Table 2). Decreasing anxiety and threat is absolutely necessary for

anyone to feel comfortable expressing themselves, especially young children. One way of doing this is through movement empathy, when the therapist takes on the child's movements in his or her own body thus allowing the child to see that the therapist is willing to communicate with him or her on his or her terms, in his or her own language.

Once a child is comfortable moving with a therapist, it is the therapist's job to watch and allow the child to guide the movement. In this way, the specific issues a child is dealing with emotionally and how the issues are being dealt with are revealed. According to Goodill and Morningstar (1993), predominant themes that emerge in dance movement therapy sessions with hospitalized children in general include:

... issues of control and mastery over one's situation, themes of fear and death, loss and harm, of dependence and autonomy, the invasions of one's body boundaries, the expression of anger and the expression of the need for nurturance and caretaking. This last motif relates to a final and different theme, that of growth and hope, which appears perhaps most salient in the work of chronically and/or terminally ill children. (p. 25)

Stresses relating to death and isolation expressed through dance movement therapy sessions can help give the child's loved ones the correct support and words the child might need.

Psychologist Erik Erikson theorized with another set of developmental stages that relate to children's ways of forming relationships. There are two stages that apply to preschoolers, one being autonomy vs. shame and doubt (toddlers and early preschoolers), and the other being initiative vs. guilt. Autonomy vs. shame and doubt refers to toddlers and young preschoolers trying to do everything on their own. When they are successful, they become more and more autonomous; however, should they fail, they will experience shame and doubt after being punished or ridiculed for their mistakes. Additionally, they will be less likely to try to do things

on their own in the future. Initiative vs. guilt refers to when preschoolers take initiative in their actions, especially helping others. If they are praised for their initiative, they will continue to do so, if their attempts result in failure or more work for others, they will experience guilt and, as in the previous stage, be less likely to take initiative in the future. Puchalski (2006) writes:

Ill preschoolers are frustrated because they cannot do or eat whatever they want. Because they are in the normal developmental stages of seeking autonomy and taking initiative, serious illness halts these processes, as it is likely that their parents will not permit ill children to do things on their own. Children at this stage might regress to behaviors typical of them when they were much younger. (p. 91-92)

How does dance movement therapy relate to this? In a dance therapy session, the child would be encouraged to do things for his or her self (for example choose their prop, pick it up, and decide what to do with it) and to take the initiative in guiding the therapist in movement. The child will get to continue developing the cognitive skills necessary in relationship building during their sessions.

By addressing the specific physical, emotional, and cognitive issues involved with childhood cancer, it has been shown that dance movement therapy can help to support a child positively through the difficulties associated with cancer. Dance movement therapy helps decrease stress levels and lead the child towards acceptance of his or her self, situation, and illness, as well as promotes cognitive, physical, and emotional growth. The benefits of dance movement therapy can now hopefully be better appreciated as an all-encompassing therapeutic method of uniting the body and mind in the times of trouble brought about by childhood cancer.

## Bibliography

Aristotle. (350 B.C.E.). *Nicomachean Ethics*. New Jersey: Prentice Hall.

Bridges, Laurel, & Le Navenec, Carole-Lynne (Eds.). (2005). *Creating connections between nursing care and the creative arts therapies*. Springfield: Charles C. Thomas Publisher, Ltd.

Canadian cancer statistics 2002. (2002). *Canadian Cancer Society*. Retrieved October 11, 2009, from [http://www.cancer.ca/British%20Columbia-Yukon/About%20cancer/Cancer%20statistics/~//media/CCS/Canada%20wide/Files%20List/English%20files%20heading/pdf%20not%20in%20publications%20section/2002%20Stats%20booklet%20%20En\\_72969285.ashx](http://www.cancer.ca/British%20Columbia-Yukon/About%20cancer/Cancer%20statistics/~//media/CCS/Canada%20wide/Files%20List/English%20files%20heading/pdf%20not%20in%20publications%20section/2002%20Stats%20booklet%20%20En_72969285.ashx)

Canadian cancer statistics 2009, special topic: Cancer in adolescents. (2009). *Canadian Cancer Society*. Retrieved October 11, 2009, from <http://www.cancer.ca/British%20Columbia-Yukon/About%20cancer/Cancer%20statistics/~//media/CCS/Canada%20wide/Files%20List/English%20files%20heading/pdf%20not%20in%20publications%20section/Stats%202009E%20Cdn%20Cancer.ashx>

Goodill, S. and Morningstar, D. (1993). The role of dance/movement therapy with medically ill children. *International Journal of Medicine*, 2, 24-27.

Melville-Thomas, R. (1993). Moving, growing, learning: Body movement behavior in the development of the whole child. *Dance and the Child International* (UK Chapter) Journal Two: Focus on Dance Movement Therapy, 2, 1-10.

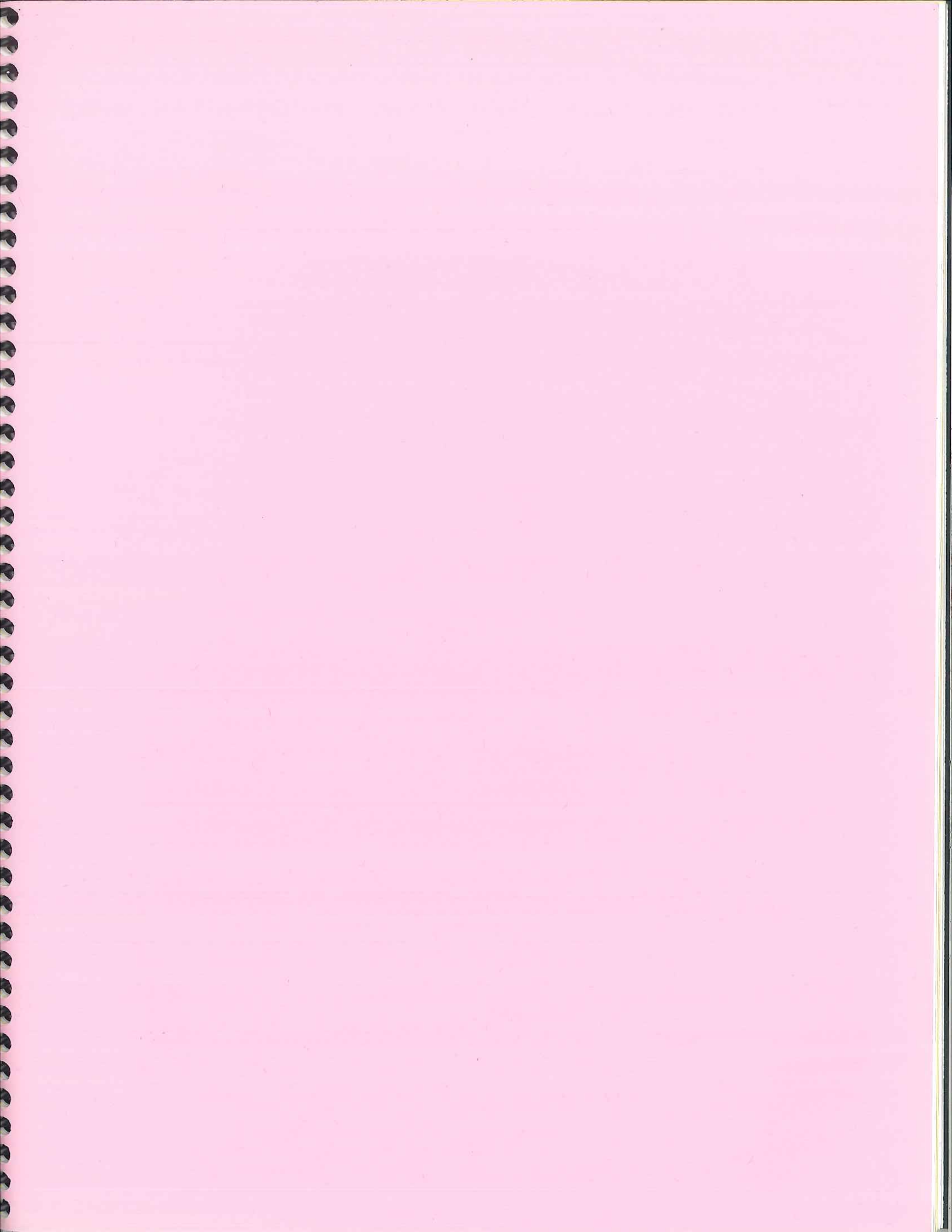
Mendelsohn, J. (1999). Dance/movement therapy with hospitalized children. *American Journal of Dance Therapy*, 21(2), 65-80.

Puchalski, Christina M. (2006). *A time for listening and caring*. New York: Oxford University

Press, Inc.

Steen, R. & Mirro, J. (2000). *Childhood Cancer: A Handbook from St. Jude Children's Research Hospital*. Cambridge: Perseus Publishing.





## Aesthetic Statement

As a viewer of dance, I respond to that which creates an emotional story and response.

An emotional story is not the same as an actual storyline. Some dances I could not begin to tell you the story, some I could give a rough outline, or in some cases a detailed description. All three kinds have the ability to create an emotional story. And all have the ability to not create an emotional story. I generally do not respond to solos the way I do to dances with multiple dancers because I believe the experience of life is never alone. Even in our individual thoughts, the scenario is never about only us. It is about us in relation to others, or because of others, or even in spite of others.

Dances that I've seen with a very vague storyline, such as Mike Esperanza's work and certain works by Pilobolus, intrigue and captivate me the most when they have the ability to capture your attention right on the verge of understanding and "getting" the story.

Dances I've seen where I can't pick out a storyline, but rather a through-line of emotion and intent, such as Rogelio Lopez-Garcia's work and Holly Johnston's work, intrigue me most when they really hold on to that emotion throughout. Breaking off into another emotional intent part way through breaks my connection to the work, unless it is done carefully and with a lot of thought. Making a quick emotional switch when the audience knows nothing but the emotion is not effective for me as a viewer.

I am not the kind of person who likes ultimatums. I do not dare say that being too literal, or "mickey mousing", is always a bad thing. Usually it does not captivate me, however if the literal somehow lends itself to the overall emotional story, then it may just become a favorite of mine. Dancing to a song with lyrics in contemporary/lyrical jazz or Musical Theatre is when it

can get rather literal. I believe that is when it can get a little less about the dance itself and a little more about the connection between the music and the dance. The music and the lyrics make the storyline, and so the dancing just needs to follow.

As a performer, I know I respond heavily to music. Maybe because listening to music with lyrics is so popularized, maybe not, but when it comes to dance, I for the most part connect to music with lyrics, especially singer-songwriter type music that is simple and truthful. It is not only the lyrics that make me connect to the song, but the interaction between the lyrics and the music. I value truth above almost everything else, except perhaps love. And true love I believe comes from truth. And so finding that place of truth between the music and lyrics is so captivating to me. To then throw dance into that relationship makes for an amazing mélange of the truth in movement, vocals, and instrumentals.

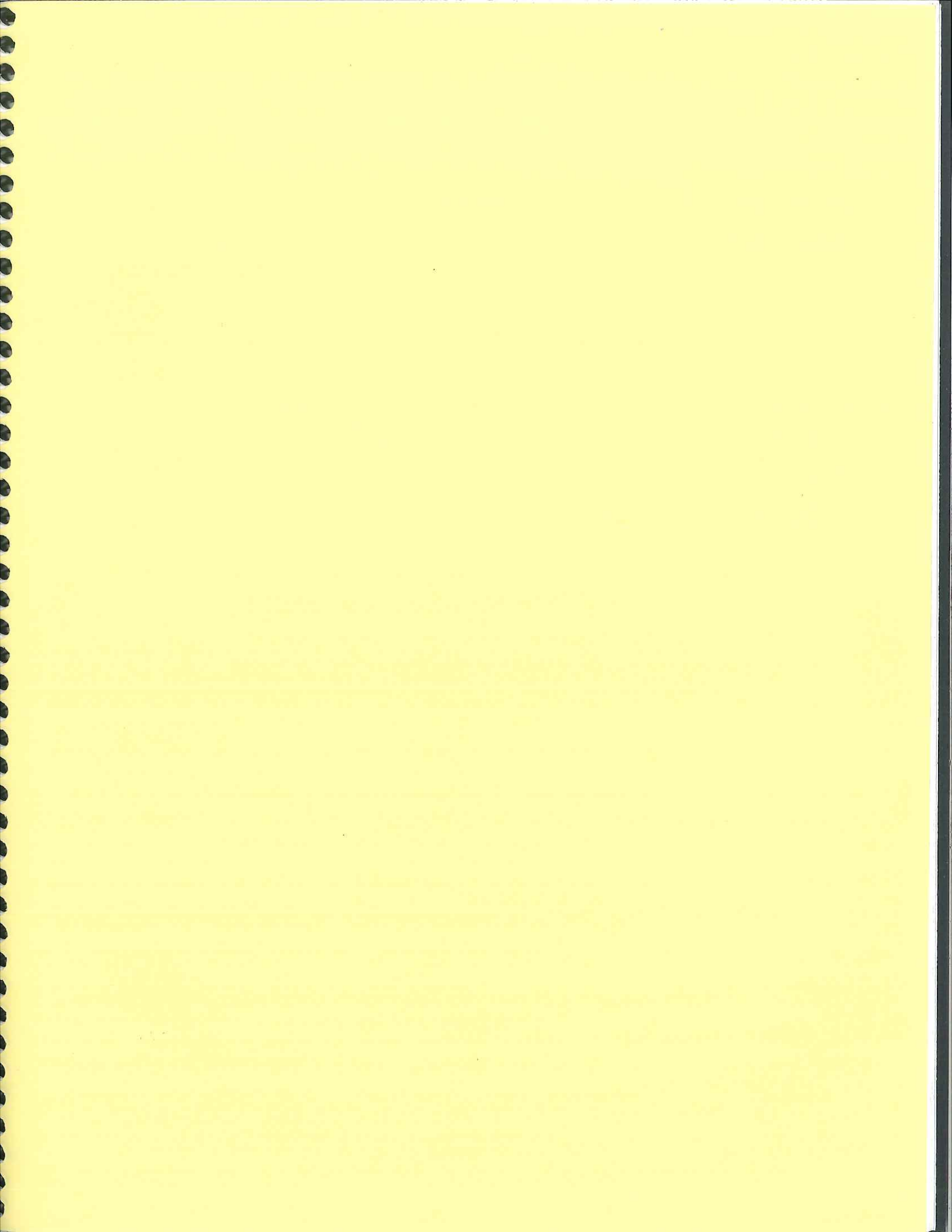
Many of the dances on the television show “So You Think You Can Dance” reflect this. Wade Robson’s full-length choreography to John Mayer’s “Slow Dancing in a Burning Room” is my all-time favorite dance work that falls under this category. This is the kind of work that I would absolutely love to perform. When I take class with Denise Leitner or Mike Esperanza, I feel the opportunity to use my dance technique, but also have my soul nourished by the experience of dancing.

I feel that I am more naturally inclined to perform where movement is more abstract than technical. My body is kind of quirky and I have some real physical struggles when it comes to classical technique. I do also love musical theatre and the acting aspect that goes along with the genre. I enjoy partnering, actually having physical contact, and relating to others onstage with me when I am dancing.

My one-word philosophy of what makes dancing fun and what makes dancing complete for me is “expansion”. When I dance to my absolute fullest, I feel like my entire body is stretching and reaching for all corners of the room, from my spine to the tips of my fingers. That is how we take space, or create the illusion that we are taking space. And that is how we captivate the audience as well as our own selves and our own bodies in the experience of dance. In this way, dancing rejuvenates the body while at the same time taking its toll. Expansion opens up the body and allows for honesty, hard work and accomplishment.

When it comes to choreographing, I enjoy sharing the experience with another choreographer. I believe this is a reflection of my personality. I do not generally like being alone. I enjoy the challenge of taking work given to me and finding the emotion and intent necessary to deliver the work with clarity and truth, more than I enjoy the challenge of creating something that has the ability to be delivered with clarity and truth. When I do choreograph, I choreograph movement that is abstract and fits my body, and also athletic. I enjoy partnering, showing the relationship between two people in an intimate way, and utilizing strength.

In the world of Dance as Art and Entertainment, I situate myself as a lover of modern and contemporary/lyrical jazz, as well as musical theatre. I enjoy viewing and performing both dance as art and dance as entertainment. Overall, I believe emotion is key; it does not matter whether the emotional story is present as an artistic expression about a topic or issue or as a way of telling a character’s storyline.





Child Life  
Council



## Child Life FAQ

### Frequently Asked Questions About the Child Life Profession

- [What is a child life specialist?](#)
- [What are the typical responsibilities of a child life specialist?](#)
- [How do I find out if my local hospital has a child life program?](#)
- [How can I obtain child life services for my child?](#)
- [What are the career prospects for a child life specialist?](#)
- [Do I have to be certified in order to become a child life specialist?](#)
- [Do I need a degree in child life in order to become a child life specialist?](#)
- [What colleges in my area offer child life programs?](#)
- [What other types of skills and experience do I need in order to be successful in my pursuit to become a child life specialist?](#)
- [What is the average salary for a child life specialist in my state?](#)

#### What is a child life specialist?

Child life specialists are experts in child development, who promote effective coping through play, preparation, education, and self-expression activities. They provide emotional support for families, and encourage optimum development of children facing a broad range of challenging experiences, particularly those related to healthcare and hospitalization. Understanding that a child's wellbeing depends on the support of the family, child life specialists provide information, support and guidance to parents, siblings, and other family members. They also play a vital role in educating caregivers, administrators, and the general public about the needs of children under stress.

Learn more about [How a Child Life Specialist Can Help You](#), or [Where Child Life Specialists Work](#).

#### What are the typical responsibilities of a child life specialist?

The following is a list of responsibilities typical of a child life specialist:

- Non-medical preparation for tests, surgeries, and other medical procedures
- Support during medical procedures
- Therapeutic medical play using special dolls, stuffed animals and medical equipment
- Activities to continue normal growth and development of infants, children and adolescents in hospital patient rooms and/or activity areas
- Sibling support
- Support for grief and bereavement issues
- Emergency room interventions
- Hospital pre-admission tours and information
- Outpatient consultation with families
- Collaboration with various pediatric therapies
- Support hospital school programs
- Supervision and education of students in child life
- Orientation, training, and supervision of volunteers, including pet therapy programs
- Coordination of special events, holiday celebrations, entertainment, and donations
- Education for the community on the needs of children and their families

#### **How do I find out if my local hospital has a child life program?**

Calling the hospital and asking to speak with the child life department is the most direct approach. However, most hospitals with established child life programs share information about child life services on their Web sites. Often this information will be found under "Patient and Family Services" or "Family-Centered Care."

In addition, the [\*CLC Directory of Child Life Programs\*](#) is a publication that lists over 450 child life programs worldwide, organized by geographic region. This resource provides contact information and details about each program. To order this publication, please visit the [CLC Bookstore](#).

#### **How can I obtain child life services for my child?**

If you are interested in obtaining child life services for your child and family at the time of a healthcare encounter, ask your physician or healthcare provider if child life services are appropriate and/or available. The best way to find a child life specialist is to reach out to a hospital-based child life program. There are currently a few child life specialists working in private practice to help children and families cope with a variety of experiences, although the scope of work of each private practitioner may vary depending on needs of the community served. Your healthcare provider may be able to provide a referral if a private practitioner is available in your area.

#### **What are the career prospects for a child life specialist?**

Child life is a growing but competitive field. Although child life has its traditional foundations in hospitals,

an increasing number of child life specialists are applying their unique expertise to help children in other environments, including outpatient healthcare facilities, doctors' offices, hospice care, specialized camps, schools, court systems, and funeral homes.

To a large degree, the employer demand for child life specialists will depend on the healthcare industry and geographic location. In some areas, child life positions will not be readily available, and many child life specialists consider relocating for an open entry-level position or internship. There is a growing awareness of the child life profession within the healthcare community as well as in general public, and we expect to see a corresponding increase in demand for child life specialists. Please refer to the [Career Center](#) for more information.

**Do I have to be certified in order to become a child life specialist?**

Most hospitals require that child life professionals on staff be [certified](#), or at least be eligible to sit for the [Child Life Professional Certification Examination](#) at the time of employment. As with any competitive field, the more you can do to augment your resume, the better.

For more information on how to become a Certified Child Life Specialist (CCLS), please review Certification [Eligibility Requirements](#).

**Do I need a degree in child life in order to become a child life specialist?**

No, you do not need a degree in child life in order to become a child life specialist. For the purposes of [Getting Certified](#), you may have a baccalaureate degree in any subject.

Please note that CLC cannot make individual recommendations on what one person should study in order to best prepare for a child life internship/fellowship or the [Child Life Professional Certification Examination](#). Each student should choose courses based on his or her own interests. However, a list of [Curriculum Recommendations](#), including potential areas of study related to child life, is included in the information available to [Students & Educators](#). Those seeking to ensure that their coursework will meet the requirements for certification should review Certification [Eligibility Requirements](#).

**What colleges in my area offer child life programs?**

CLC's online [Academic Program Directory](#) provides contact information for colleges offering child life programs. Please keep in mind that CLC updates this list at the request of the academic programs themselves, and therefore cannot attest to the ongoing accuracy or comprehensiveness of the directory.

**What other types of skills and experience do I need in order to be successful in my pursuit to become a child life specialist?**



It is important to be flexible, patient, and innovative in order to obtain a position in child life. Volunteer opportunities that allow you to work with children with special healthcare needs or with children undergoing stress are experiences that you may use to build your resume and sharpen your skills. Learning a second language is also useful for working in today's diverse healthcare community. Individuals new to the child life profession may find themselves working off-hour shifts or relocating to another city or state in order to secure an entry-level position.

**What is the average salary for a child life specialist in my state?**

A summary of the results of CLC's 2008 Child Life Profession Compensation Survey is available in the [Career Center](#). This large-scale study profiles three main child life position types, along with an outline of the compensation results for each. The CLC Salary Calculator (available to CLC Members only) filters the data collected in the survey, and provides specific salary information based on position type, years of experience, education level, and location. Visit [Child Life Compensation](#) to learn more.

**Child Life Council, Inc.**, 11821 Parklawn Dr., Suite 310, Rockville, MD 20852-2539

Tel: (301) 881-7090 | Fax: (301) 881-7092

Copyright © 1998-2010 Child Life Council All Rights Reserved

[Privacy Statement](#) | [Contact Us](#) | [Site Map](#)



## Getting Certified

The Child Life Certification Program is a rigorous, examination-based professional certification credential. The requirements for getting certified are based on academic and clinical experiences, and successful completion of the [Certification Examination](#). We recommend that all child life professionals interested in becoming certified start by downloading the [Candidate Manual](#), a detailed, printer-friendly document that provides a comprehensive overview of the certification process from start to finish, along with instructions for establishing eligibility and applying for the exam. The same information is available in the following sections.

### Eligibility Requirements - Overview

In order to establish eligibility for the exam, candidates must meet three main requirements prior to the exam application deadline. The three eligibility requirements are:

#### 1. Minimum of Baccalaureate Degree

Applicants must have either completed a bachelor's degree, or be in the final semester of study for that degree.

#### 2. Course Work

Applicants must have completed a total of 10 college-level courses in child life or a related department/subject.

#### 3. Clinical Child Life Experience

Applicants must complete a minimum of 480 hours of child life clinical experience under the direct supervision of a Certified Child Life Specialist who meets specific qualifications.

For more information, please refer to the comprehensive section on [Eligibility Requirements](#) and [Eligibility FAQs](#).

## Course Work Review

If, after reviewing the eligibility requirements, you are unsure if the course work on your transcript will be accepted to establish eligibility for the Child Life Professional Certification Examination, you have the option to request a course work review. Learn More about [Course Work Reviews](#)

## Certification Fees

There are three different types of fees associated with the certification process: Examination Fees, Certification Maintenance Fees, and Recertification Fees. Learn More about [Certification Fees](#)

## Candidate Manual

The Candidate Manual is a detailed, printer-friendly document that provides a comprehensive overview of the certification process from start to finish, along with instructions for establishing eligibility and applying for the exam. Review the [Candidate Manual](#)

**Child Life Council, Inc.**, 11821 Parklawn Dr., Suite 310, Rockville, MD 20852-2539

Tel: (301) 881-7090 | Fax: (301) 881-7092

Copyright © 1998-2010 Child Life Council All Rights Reserved

[Privacy Statement](#) | [Contact Us](#) | [Site Map](#)

If I were to decide to follow the career path to becoming a child life specialist, this is what I would need to do:

1. Complete my bachelor's degree.
2. Take community college courses to complete the required course work (10 college-level courses in child life or a related department/subject).
  - Courses that I already have that would count (Creative Dance for Children, Developmental Psychology) -- have this checked by the Child Life Counsel.Try and begin volunteering at a hospital with a child-life program.

OR

2. Get a graduate degree in Dance Movement Therapy.
  - East Coast schools
  - The Center for Authentic Movement in Boulder, CO
  - The Moving Center in Seattle, WA
  - Wesley Institute, in Canada and Australia.All three of these schools are "alternate route" schools without American Dance Therapy Association Approved Dance/Movement programs, and so I would have to complete extra approved classes along with my degree. All the approved schools are on the east coast.
3. Complete the rest of my hours of clinical experience in an internship setting or with continued volunteer work.
  - Mattel Children's Hospital UCLA - large focus on DMT, has internships for students, however might accept volunteers who are not students.
  - Many child life specialists have a degree in dance therapy so finding a therapist to work with who has DMT degree would be good.
4. Take the Child Life Professional Certification Examination.