



**KENNESAW STATE**  
UNIVERSITY

COLLEGE OF THE ARTS  
*Department of Dance*

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# DANCE MAJOR HANDBOOK

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# VISION STATEMENT

The Department of Dance at Kennesaw State University aspires to attain national prominence in the field of dance by advancing contemporary artistic practices, conducting valuable research, engaging with relevant pedagogical practices, connecting to diverse communities, and preparing our graduates for successful careers in professional settings.

# MISSION STATEMENT

The Department of Dance at Kennesaw State University provides a comprehensive education in dance and promotes an artist-scholar model by integrating creative artistry, innovative research, and professional practices. Our curriculum is bolstered by a host of community affiliations and partnerships with industry experts. We cultivate a learning environment of inclusion and diversity while preparing the next generation to become versatile dance artists, critical thinkers, creative risk-takers, and visionary leaders within and beyond the field of dance.

## Dance Faculty and Staff

**General Contact:** [ksudance@kennesaw.edu](mailto:ksudance@kennesaw.edu)

### **Full-Time Faculty and Staff**

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**Name:** Production Manager

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## **Part-Time Faculty and Staff**

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## Dance Students: Who to Contact

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Dance Department Chair  
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Artistic Director  
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- Company Auditions
- Additional Performances
  - ACDA
  - Choreolab
  - Summer Choreographic Residency

Assistant Director, Production

**Colby Nordberg**  
Dance Theater Manager  
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- Dance Theater Usage

**Margot Harris**  
Office Manager  
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- Newsletter
- PT Sign up
- Scheduling Appointments with the Chair
- Research Activities and Department Events
- Volunteer Opportunities

**Amy Reynolds**  
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Academic Advisor

**Wade Thomas**  
Career and Internship Advisor (COTA)  
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**Student Assistants**  
[ksudance@kennesaw.edu](mailto:ksudance@kennesaw.edu)

- Studio reservations
- Lockers
- Bulletin Board
- Social media
- First Aid
- Maintenance Requests
- Production Videos/Photos Access

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# Admission Requirements

## **Dance Major Auditions**

All students entering the program must demonstrate technical and artistic aptitude capable of successfully completing the program of study. Students will be notified about acceptance into the program within a week following the audition.

- Note to Transfer Students: Students who wish to transfer to the Department of Dance at KSU from another institution or from another department follow the same audition procedures as new students.
- An audition is not required for students wishing to pursue a dance minor.
- More information about our degree in Dance can be found [here](#).

## **Dress Code for Virtual and In-person Auditions**

- Black leotards and tights or all black form fitting attire are recommended.
- Hair should be pulled back and neatly secured.
- Refrain from wearing jewelry.
- Please wear flat ballet shoes during the ballet portion of the audition.

## **In-Person Audition Information**

- The audition process will consist of a 45-minute ballet barre, followed by a modern combination and improvisation section.
- In case of a large class, dancers will be split up into two groups in two separate studios. One group will learn the ballet portion of the audition while the other will learn the modern portion. Faculty will watch each group in turn.
- All candidates, and parents, are invited to join the dance faculty and current KSU students for a Q&A session directly following the audition.

## **Video Audition Information**

Please read all directions before you begin your virtual application to audition for the Department of Dance. Please complete the Dance Major Audition application and include the link to your video audition in the application for faculty to review.

In order to ensure that we can accurately evaluate technical proficiency and personal potential, you will be asked to learn both a condensed class in ballet technique and contemporary combinations through video links.

- [Ballet Combination](#)
- [Modern Combination](#)

You will then record your performance of both the ballet and contemporary material and upload it as a single file to YouTube or Vimeo. After this, please provide the link to your performance in the [Dance Major Audition Application](#). **Note: Please learn the material before you begin recording.**

### **Course Placement**

At the time of acceptance into the program, students will be advised about course scheduling and technical level placement. The individual course instructor reserves the right to request a student take a different level technique course if the student is not technically at the level appropriate for the course.

### **Dance Minor Academic Requirements**

The dance minor is designed for students who wish to continue their dance training while pursuing another major field of study offered at Kennesaw State University. Of the 15 credit hours required for the dance minor, 9 must be taken at the upper division level.

No audition is required.

[Click here for minor requirements in the KSU Undergraduate Catalog](#)

### **Prior Learning Assessment (PLA)**

The Department of Dance recognizes and values the labor, achievements, and knowledge of professionals in the field of dance. For consideration of Prior Learning Assessment (PLA), the department requires the equivalent of ten years of professional performing experience in a nationally or internationally recognized dance company. The performing experiences of career practitioners differ widely, and for this reason, PLA for students will be considered on a case-by-case basis by a faculty committee. After review, faculty evaluators make a recommendation to the Chair who approves the PLA credit in the Department. Thirty credit hours is the maximum allowable credit for PLA, typically used to test out of 2000 and 3000 level courses.

## **Academic Requirements**

### **Dance Major Overview**

#### *Bachelor of Arts Degree*

This liberal arts degree in dance is designed to provide students with a diverse and comprehensive curricular experience, preparing them for a variety of career options in dance and other related fields. Students audition to be accepted into the program and have the option of pursuing a concentrated study in modern and ballet dance forms. The core curriculum prepares students with a theoretical and practical experience of dance, while the 15-hour concentration allows students to develop technical proficiency in the area selected.

The 3-credit applied professionals skills requirement allows students to receive academic credit for professional internships and practical experience in the field. The senior seminar and senior project requirements ensure that graduates gain a creative and scholarly understanding of the art form, emphasizing a scholar-artist approach that is central to the Department's educational mission.

[Click here for the course rotation grid](#)

\*Please note that the course offerings are subject to change at the department's discretion.



[Click here for course breakdown](#)

[Click here for the online version of the B.A. in Dance in the KSU Undergraduate Catalog](#)

## **Concentrations**

The **Modern concentration** offers KSU students a 15-credit hour program of study in movement principles and skills specific to contemporary forms. Students develop a solid technical foundation to build their artistic and expressive potential, and they learn sustainable and healthy approaches to dance. Faculty members encourage students to explore modern dance forms and improvisational practices, while at the same time fostering somatic awareness, individual expressivity, and critical inquiry. Students perform in new works and have the opportunity to train with a wide variety of guest artists who help prepare them for work in this exciting and ever-changing field.

[Modern Concentration Academic Map](#)

The 15-credit hour **Ballet concentration** emphasizes anatomical principles, dynamic alignment, core strength, balance, flexibility, musicality, artistry, and qualitative aspects of movement. Students investigate traditional and contemporary ballet forms to expand their artistic expression and awaken their understanding of this artform. KSU Dance faculty members have studied and performed with acclaimed ballet schools and companies in the U.S. and abroad. Our guest artists series provides our students with masterclasses, workshops, and the opportunity to perform in repertory works choreographed by esteemed visiting artists.

[Ballet Concentration Academic Map](#)

## **Technique Levels (and Advancement to the Next Level)**

Advancement to the next level is by recommendation of the instructor and the dance faculty. It is possible to receive a passing grade in the course and be advised to repeat the same level. This is done to ensure a safe progression as technique demands increase. Students will be given written level recommendations. Should there be any questions, contact the instructor or your advisor prior to registering for classes. Please see course technique progression in the appendix.

## **Advising**

Students can find advising information and resources on the College of the Arts website under the **Advising and Student Resources** page. There is a link to schedule an appointment with an advisor at the top of the page, contact information for the College of the Arts advisors, and a list of quick resources at the bottom of the page. These resources include links to override and substitution request forms, contact information for the College of the Arts internship advisor, and more. Students can reach out to [artsadvising@kennesaw.edu](mailto:artsadvising@kennesaw.edu) for general advising questions.

Amy Reynolds

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**Location:** CP 302O

## **Scholarships**

[Click here for the KSU Scholarship Application](#)

[Click here for the link to Scholarship Universe](#)

Kennesaw State University is proud to offer scholarships to incoming freshmen, incoming transfer students, and currently enrolled students.

The application is open from November 1st – March 1st for most scholarships, and the deadline for Letters of Recommendation is March 1st. To be considered for need-based scholarships, the FAFSA must be completed by the March 1st priority deadline.

The KSU Foundation Scholarship: Established by private donors and awarded each year to students with excellent academic achievement and/or those students with financial need and who represent the high standards of Kennesaw State University.

All scholarship recipients must be degree-seeking students in good academic standing. Most undergraduate scholarship awards require at least half-time (6 hours) attendance, and some programs require full-time (12 hours) attendance. Graduate scholarships require 5 credit hours for part-time and 9 for full-time.

### **Merit Based Scholarships:**

Awarded based on academic achievement, potential, leadership skills, extracurricular activities, community service and individual scholarship criteria regardless of financial need.

### **Need Based Scholarships:**

Awarded to students who demonstrate financial need. Additional requirements such as leadership skills, community involvement and individual scholarship criteria will also be considered.

With Scholarship Universe KSU students will be able to:

1. Answer questions that will match you to eligible scholarship opportunities.
2. Apply online to multiple scholarships through a personalized portal.
3. View scholarship metrics to determine your chances and the effort required to apply.
4. Receive alerts whenever you are matched to new scholarship opportunities.

## **First Year Learning Communities**

The First-Year Learning Community is designed to provide incoming KSU Dance majors with support and an understanding of available resources, ensuring a solid foundation for collegiate success. Learning communities consist of all incoming majors who co-enroll in a first-year seminar course (DANC 1900), as well as dance technique and dance history.

In the fall semester, students enroll in DANC 1900 – Introduction to the Professional Practice of Dance, DANC 3310 – Modern Dance II, or DANC 3110 – Ballet II, depending on their concentration. In the spring semester coursework continues with DANC 2000 – Dance History.

The value of having a cohort ensures that all students establish a shared understanding of dance as an art form while developing a solid foundation for their future growth and success.

## **Core Review**

The Core Review provides support and momentum for students who have reached 45-60 credit hours. Students meet with faculty for a one-on-one conversation with the goal of recognizing and strategizing the student's career goals while supporting successful retention, progression, and graduation from the Department of Dance at KSU.

The Core Review assesses a portfolio that is assembled by students beginning in their DANC 1900 class and continually contributed to throughout their time at KSU. Additionally, students complete a questionnaire reflecting on their classes and activities, departmental involvement, future goals, and plans towards progression and graduation. This information provides faculty with context to understand the students' desired trajectory.

During the review, recommendations can be made in consideration of scholarships, internships, classes, and co-curricular activities that will benefit the student's overall goals and experience. Following the review, the faculty will compile the main points of the discussion and any recommendations to share with the student, their advisor, and the Department Chair.

## **Student Action Steps**

1. Enroll in Introduction to the Professional Practice (DANC 1900) to acclimate to the Department of Dance and begin building a professional portfolio.
2. Continue adding to professional portfolio throughout time at KSU.
3. At the 45 – 60 credit hour mark (typically the spring term, in year 2, before fall registration) schedule portfolio reviews.
4. Complete and submit Core Review Intake Form (see appendix) in advance of meeting with faculty.
5. Meet with faculty members in Spring semester to review portfolio and Core Review Intake Form. Faculty and Student discuss progression and graduation goals.
6. Faculty members take notes on meeting and shares with Chair and Academic Advisor.
7. Student completes exit interview survey sharing their experience with the Core Review process.

## **Applied Professional Skills**

### **Internship**

Students are encouraged to complete an internship only at the junior and/or senior academic levels. Every student will be assigned a faculty internship advisor and will be required to obtain approval from the advisor prior to pursuing an internship or professional opportunities in the field. Handshake, Career Fairs, and networking are excellent ways to secure a position that will allow students to learn skills relevant to their dance major.

### How to apply for credit:

1. Sign into Handshake: Kennesaw.joinhandshake.com
2. Under “Career Center” tab select “Experiences” then “Request an Experience”
3. Experience “type” = YOUR MAJOR
4. Select the right semester
5. Enter details about your upcoming internship/co-op and hit the GREEN button to save.  
Application Deadlines are Strictly Enforced!
6. Once approved, you will receive instructions and a CRN in your email. It's your RESPONSIBILITY to Register on time!
7. Register for the right amount of credit
8. Inform your Career & Internship Advisor of any changes

### **Directed Study**

Students may elect to enroll in DANC 4400, Directed Studies. The Directed Study course is designed to enable students to pursue advanced independent research under the guidance of a faculty member. Approval from the faculty member and department chair is required prior to registration. Students applying should observe the following guidelines:

The student and the faculty member create a course syllabus containing the following:

1. Project Title
2. Summary Description of the course
3. Objectives of the course
4. Detailed schedule of activities, readings, projects, and/or assignments
5. Description of the expected roles of the student and instructor
6. Basis for evaluation and final grade determination

### **Senior Seminar/Project**

The Department’s two capstone courses enable students to synthesize and apply knowledge gained throughout their collegiate experience.

In **Senior Seminar**, students complete their digital professional portfolio, investigate areas of current interest in dance, develop their research proposal and formulate preliminary plans and activities for the capstone project based on a primary area of interest in dance.

In **Senior Project**, students complete a finely crafted body of work assessed based on creativity and inquiry and applied knowledge, skills, and levels of achievement. The senior project allows for flexibility appropriate to each student’s interests and goals.

Examples of projects include, but are not limited to:

- Choreographic production
- Performance
- Research Paper and presentation
- Screendance production
- Lighting design/tech project
- Business proposal

## **Special Topics in Dance Courses**

*Topics of a special interest to students and faculty.*

Special Topic courses vary each semester, depending on faculty specialization and/or student demand. These courses address current and developing interests and are offered only twice before consideration for inclusion in the curriculum. Below are a few of our past offerings.

- Hip-Hop Dance
- Commercial Dance
- Dancer Wellness
- Dance in the Environment
- Ballet Repertory
- Dance Entrepreneurship
- African Contemporary
- Any many more

## Resources and Policies for Dance Students

### **Health and Wellness**

#### **KSU Dance Student Injury, Wellness, & Class Observation Policy**

Injured dancers must inform their professor at the onset of the injury. If an injury impacts a student's class performance, the student should refrain from dancing in technique class and/or rehearsals with the injury. Students with severe injuries should seek immediate medical care. Dancing with an injury will only prolong the healing process. If the body compensates by avoiding certain movements, a muscular imbalance will occur, making a dancer even more injury-prone.

Injured dancers should actively observe and complete the dance observation form and email their typed observation report within 24 hours of the class (See appendix). Students are allowed the same number of observation classes as the number of credits (i.e., two credits = two class observations). Severe, prolonged injuries will be addressed on a case-by-case basis at the discretion of the instructor. At this point, if the student needs to observe more than the allotted classes, the student will receive an appropriate alternative assignment. The number of classes the student cannot participate in will determine the length of the alternate work. A doctor's note is needed to complete an alternative assignment.

If a non-contagious illness or other concern prevents full class participation, students must complete a class observation form and return it to the professor before the next class. Additional observations may be permitted for credit pending consideration for a documented medical condition.

### **Protocols for injury during class/rehearsal**

1. All KSU Dance faculty, staff, and students should report, as soon as possible, an injury that occurs on campus, at a University controlled workplace, or while engaged in any University sanctioned activity.
2. Complete and submit an accident report for the injury at least one business day from the time of the accident. at: [https://ehs.kennesaw.edu/incidentreporting\\_websiteupdate.php](https://ehs.kennesaw.edu/incidentreporting_websiteupdate.php).
3. Serious incidents or incidents requiring immediate medical attention should be considered reported immediately by calling the campus emergency number 470-578-6666 or extension 6666 or 911. If the dancer has sustained a head, neck, or back injury, do not move unless there is immediate danger.
4. All other incidents should be reported within 24 hours of becoming aware of the incident, injury, or illness.
5. If the injury occurs does not require immediate medical attention, follow proper first aid procedures: Ice - Compression – Elevation
6. If the accident involves blood, or any bodily fluid, first, put on gloves (located at the front desk). If the dancer is bleeding, they are required to leave the studio until all bleeding has completely stopped. In order to return to the studio, all soiled clothing must be sprayed with a disinfectant or removed, and the wound must be cared for appropriately.

\*An ice machine is located in the costume shop next to studio 3 for students to use as needed.

### **Physical Therapy**

PT Solutions provides injury screenings, assessment, and performance recovery advice for KSU Dance majors. Students can schedule bi-weekly sessions on Fridays throughout the academic year through the KSU Dance Office Manager.

### **Nutrition**

It is important to eat regular, nutritious meals and snacks, and keep the body well hydrated. The lack of sufficient, healthy food and adequate hydration, especially when doing a lot of physical activity, will result in fatigue, poor muscle tone, and injury. It is unwise to skip meals for any reason, and it is important to consume adequate hydration throughout the day. To stay hydrated, drink non-sugared liquids, and don't restrict fluids during meals or exercise. If you have questions about diet and nutrition, or concerns about a healthy attitude towards food, you can contact KSU's Healthy Living and Eating Team at the Student Health Center at <https://counseling.kennesaw.edu/services/case-management/heal-team.php>.

### **Emotional Wellbeing**

Dance majors are encouraged to find mental, psychological, and calendar-keeping strategies. Study habits, time-management, breathing techniques, and healthy methods for keeping yourself calm (meditation, constructive rest, etc.) during the most stressful times of the semester can go a long way towards keeping yourself balanced. We encourage all students to get plenty of sleep and make wise decisions about the use of alcohol, etc. Professional counseling and psychotherapy services are offered through KSU's Counseling Services Counseling. To make an appointment, visit: <https://counseling.kennesaw.edu/services/index.php>

## **Student Attire**

The department expects students to maintain a professional appearance in all movement-based classes, rehearsals, auditions, and presentations. Students should check individual class syllabi for any additional requirements regarding specific course dance attire.

Guidelines for studio attire include the following:

1. Clothing - genre-specific, solid-colored dance clothing is required for all classes. If an instructor requires a particular garment for class (e.g., tights, leotards, practice skirt, etc.) they will communicate this in the syllabus and provide accessible alternatives to ensure equity. Clothing should not have any printing or logos.
2. Footwear - ballet slippers are required for ballet classes. Jazz, tap, or character shoes must be available if required by an instructor or choreographer. When working in non-conventional spaces, students will wear sneakers.
3. Hair - must be tied up, secured, and off the face and neck.
4. Jewelry, elaborate hair accessories, or acrylic nails should not impede or interfere with movements in classes or rehearsals. Jewelry that dangles, and acrylic nails with sharp edges should not be worn in class.
5. Chewing gum is not allowed in class.

\*If a student fails to meet the dress code, the faculty member will give a warning. If the behavior is repeated, the student will be marked absent and asked to observe class.

## **Attendance Policy**

### **Allowed Absences**

Students are allowed the following number of absences every semester relative to the number of class meetings per week. Students who have more than the stipulated absences will receive a final course letter grade penalty of **one full letter grade** for every additional absence. Late arrivals, early departures, non-participation, or non-adherence to dress code will count as a tardy. Two tardy records will equal one absence for the semester. Arriving or leaving more than 30 minutes before the scheduled start or end of the class will count as a full absence.

### **Fall/Spring Terms**

<b>Class meetings</b>	<b>Allowed Absences</b>
Once a week (150 min)	3
Twice a week (75 min)	4
Thrice a week (50min)	5

The above attendance policy will be followed without exception for all courses offered by the Department of Dance at Kennesaw State University. In the case of injury, it is the responsibility of the dancer to meet with the Department Chair to discuss the appropriate course of action.

## **STAY HOME WHEN SICK!**

If you are ill, please stay home and contact your health professional. Additionally, please email the instructor to say you are missing class due to illness. Signs of illness include, but are not limited to, the following:

- Cough
- Fever of 100.4 or higher
- Runny nose or new sinus congestion
- Shortness of breath or difficulty breathing
- Chills
- Sore Throat
- New loss of taste and/or smell

## **Communication**

It is important that students check their student email regularly. Updates from the Department, student organizations, and the University will be sent to student's university email.

The Dance Department sends out frequent newsletters with updates for the department, upcoming events, student organizations, and other information for students. Information is also posted on the department bulletin boards and on social media.

### **Email**

Student email: [\(NetID\)@students.kennesaw.edu](mailto:(NetID)@students.kennesaw.edu)

## **Social Media**

Instagram: @ksudancedept

Facebook: Kennesaw State University Dance Department

## **Complaints and Concerns**

Every student concern is important. There are many systems and resources to address concerns and suggestions. The first step is always communication. Speak to a faculty, staff, student assistant, or student organization leaders if you have questions. Your academic advisor is also a valuable resource to connect you to other systems and people to help answer your questions.

There are multiple ways to file a complaint through the Department of Dance.

File anonymous complaints, concerns, and suggestions to the Department through the "Suggestion Box" located at the Front Desk. Speak to a KSU Dance Student Leader (Department Representative) who will then bring your concerns to the Department Chair at their monthly meetings. It is important to note that KSU respects the privacy of each individual, and if you would like this complaint to be filed anonymously it absolutely will be. The student leaders are:

### **Company President:**

- Email: [ksudancecompany@kennesaw.edu](mailto:ksudancecompany@kennesaw.edu)



**Student Dance Collective President:**

- Email: [sdcc@kennesaw.edu](mailto:sdcc@kennesaw.edu)

Students also have the opportunity to voice concerns and suggestions during Dance Major Assemblies.

## Performance and Production

### **Dance Performance**

All dance majors are encouraged to audition for all dance concerts. The audition for Dance Performance (DANC 2714) is held on Wednesday during the first week of the semester. All dance majors are strongly encouraged to attend these auditions. (An exception is made for first-year students in their first semester.) Audition sign-ups will be circulated via email at least one week before the audition day. Students should arrive early and warm up before the audition.

If cast, students must register for DANC: 2714 Dance Performance. Students will receive CLOSED course override to register for the class.

### **Faculty and Guest Artist Concert (Fall Company)**

Dance majors and minors are eligible to audition for the fall company. KSU Dance faculty and guest artists select cast members and choreograph the works for the fall company.

### **Spring Concert (Spring Company)**

Dance majors and minors are eligible to audition for spring company. Seniors select the cast members and choreograph the works for spring company.

### **Casting Policy**

Students need to be enrolled in at least one technique class during the semester they are joining the company and have a schedule that permits late afternoon rehearsals and Friday morning company classes. The casting is entirely at the discretion of the choreographers, while the size of the company is dependent on the department's production needs. Dancers also have the option to work on the production crew, which is an equally valuable experience and highly recommended. Members of the dance company are ambassadors for the department and expected to adhere to the KSU Honor Code.

### **Policy for Departmental & Outside Performances**

The faculty strongly believe that students' primary commitment lies within the department. Students are expected to audition for faculty and student work during the academic year. Additionally, students will have the opportunity to participate in other performance experiences that arise at the university. Students are encouraged to focus on their coursework and avoid outside commitments. It is understood that there are circumstances in which students need other choices and, in such circumstances, students are encouraged to seek guidance from faculty to best balance their obligations.

## **Dance Production**

Students are also strongly encouraged to register for DANC: 2713, Dance Production at least once during their course of study. Dance Production introduces students to stagecraft and live theatrical production. Students are charged with production assignments in support of public productions sponsored by the Department of Dance.

**Production Crew:** Dance majors and minors may register for Dance Production and work on the crew for the dance concerts. Additionally, students may audition to be cast as performers with an option to work on the crew if they are not cast. Please note, students cannot take Dance Performance and Dance Production in the same semester.

## **Rehearsal and Performance Policies**

1. Dancers must be warmed-up and ready to work at the start of rehearsal.
2. Dancers are expected to stay focused during the rehearsal process, even if they are not directly working with the choreographer.
3. Dancers should not discuss subjects other than the work during the rehearsal process. The choreographer needs to work in a serious atmosphere in which all can function without distraction.
4. Dancers are expected to take good care of all aspects of their physical health, from making sure that they get enough rest, to eating well, to spending extra time doing the personal exercises they need to do in order to dance at their best.
5. Dancers are expected to perform unless seriously ill or injured.
6. Dancers must be available for all technical rehearsals, showings and performances.
7. Dancers **MUST** attend and participate in required warm-ups prior to performance and dress rehearsals.
8. Dancers must adhere to the choreographer's specifications in terms of hair, makeup, costumes, and any last-minute changes.
9. Dancers must respect the Stage Manager and tech crew and follow **ALL** instructions.
10. Dancers are expected to maintain quiet and focused backstage behavior.

## **Additional Performance Opportunities**

### **ChoreoLab**

ChoreoLab is a choreographic workshop where choreographers and dancers are challenged to create innovative works in unconventional spaces. This is a weekend long event with a showcase on Sunday that is open to the public.

### **Summer Choreographic Residency**

Every year the Department of Dance selects two choreographers to create two 30 min. Dances during a four-week summer session. Students audition for the course in March through a video audition process. Notification and audition materials will be made available by email from the Office Manager. If selected, the student registers for 2 – 3 credit hours (course substitution, internship possibility if approved by the chair) for the Summer Choreographic Residency course. The course includes daily warm-up classes followed by 5 hours of rehearsals Mon. – Fr. The

course concludes with an invitation presentation at the end of the four weeks, along with a performance at the beginning of the fall term in August.

### **ACDA (American College Dance Association)**

An opportunity for student choreographers to have their work produced regionally and possibly nationally. Every year the Department of Dance selects 1 or 2 student choreographers, along with faculty work, to travel to ACDA and have their work produced in either an adjudicated or informal concert setting at the regional conference.

#### **Process:**

Students can reserve studio space over the summer and work with dancers on a creation to be considered for ACDA. In August, on the Friday after our Welcoming Social, the faculty will look at the works and select choreographers for ACDA. The chosen choreographers will cast from the fall dance company, receive a faculty mentor and a rehearsal space on Fridays from 2 – 4 pm.

#### **Selection criteria:**

Auditioned choreographic works do not need to be finished. They should be a sample of style and conceptual ideas and be between 3 – 5 min.

KSU Dance values originality of thought, movement invention or an innovative way of using existing movement vocabulary.

The ACDA regional conference is usually held in March, location and dates are to be determined. Selected choreographers are also eligible to be considered for the student dance concert at the end of April.

## Facilities

### **Parking and Transportation**

Only faculty and staff are permitted to park at Chastain Pointe. Students can purchase a parking permit for one of the student lots and take the Big Owl Bus, BOB, to and from the Dance Department Studio. The Big Owl Bus Tracker can be downloaded from the app store.

Students can learn more about parking and transportation through the link below.

<https://parking.kennesaw.edu/index.php>

### **Studio Reservations**

[Click Here For Studio Reservation Form](#)

### **Studio Guidelines**

**Individual Reservations:** Students must be a Dance Major or Minor to reserve a studio. Due to University and liability regulations, anyone entering the studios must be a KSU student, KSU faculty, or KSU staff. A Dance Major or Minor may not reserve a studio for someone else. The

reservation must be for the Dance Major or Minor's own project, and he/she must be present the entire time. Reservation requests should be made at least 48 hours in advance. This does not include weekends. The 48 hours allow the department to best accommodate requests. Any request made within 48 hours may not be accommodated.

**Organization Reservations:** The Department of Dance studios are specialty spaces requiring discipline-specific proficiency and familiarity with studio protocols. For this reason, the only organizations allowed to reserve the studios are 1. Partners with KSU Dance and 2. KSU Registered Student Organizations in Owl Life (RSO's), who also have a Department of Dance faculty advisor. Please request reservations as far in advance as possible.

**Reservation Priority:** Studio reservation priority will be given in the following way:

1. KSU Dance Faculty/Staff
2. Enrolled Dance Majors/Minors who are currently taking KSU dance courses
3. Partners of KSU Dance and Registered Student Organizations with a dance faculty advisor
4. Unenrolled Dance Majors and Minors

\*Please note if you are a dance major or minor and are not enrolled in a dance course at the time you are seeking reservation, you may request special permission to use the studios. If an enrolled major or minor wish to reserve the space at the same time, however, the enrolled dance student may be given priority.

**Studio Use:** If you reserve a studio, do not attend, and do not inform the Dance Office, you may forfeit your right to reserve a studio in the future. Any equipment not typically used in a KSU Dance studio (e.g., furniture, props, heavy duty video equipment, etc.) must be cleared with the Department of Dance Office before bringing it into the studio. Any Department of Dance equipment used must be put back in its place. It is not permitted to prop open the Department of Dance front/side doors at any time for individuals to enter. The studios may not be used for monetary gain.

**Reservation Time Limit:** All reservations will be no more than 2 hours in length, unless granted special permission from the Department of Dance Office.

**Standing Reservations:** Standing reservations are discouraged. You may be granted a standing reservation with permission from the Department of Dance Office. Beginning January 1st, 2019, new policy will state that no standing reservations are allowed unless for special circumstances and approval from the Department of Dance Office. After January 1st, no more than two reservations can be made into the future at a time. Special projects may be granted approval by the Department of Dance Office.

**Holidays:** The Department of Dance will not accept any studio reservations when KSU is closed due to holidays or inclement weather. It is the responsibility of the individual reserving not to ask for space during these times.

**Studio Maintenance:** The Dance Studios are cleaned and maintained by KSU's housekeeping and facilities staff. Should you find any equipment in need of cleaning or repair, inform the front

desk staff and they will submit a work order. All Faculty and Staff are well versed in the operation of the audio and video equipment. If you cannot find someone to assist you, you can contact [Service@kennesaw.edu](mailto:Service@kennesaw.edu) or call 470-578-9999 to request technical support.

**Studio Rules:** NO food, drink (except water in a closed container), or gum in the studios. Please refrain from placing items, including water bottles or cups, on the piano in studio 1 and studio 3. **Do not** move the piano bench from the piano. Instruments are for musician use **only** and should not be touched. **Adjusting the thermostats is not permitted.** Please see a Department of Dance staff member if the thermostats need to be adjusted. The use of the studio blinds is **only permitted** for in-studio performances and events. During a studio reservation, moving props, scenery, or musical instruments is strictly prohibited. Lobby furniture is **not** allowed to be moved into the studio for reservations and **cannot** be used as props. Street shoes should not be worn on the Marley dance floor. When exiting the studios, lights must be turned off, the sound system turned off, and personal belongings collected. The Dance Department is not responsible for any lost items

**Safety:** Please be aware of your surroundings. There may be times when no supervising party is in the Dance Department. You should never be alone in Dance Department facilities. While we try to keep the building secure, it isn't always possible to do so. In case of any emergency on campus, please call KSU Public Safety at 470-578-6666 (for emergencies on campus, it is faster to call the KSU emergency number than 911). It is also recommended you download the KSU LiveSafe App.

KSU Emergency: 470-578-6666

KSU Non-Emergency: 770-423-6206

### **Signing up for a locker**

Use of any College of the Arts lockers is a privilege. Any student wishing to use a locker during the academic year may be assigned a locker by the Department of Dance. It is recommended that students not bring valuables into the Chastain Pointe Department of Dance facilities. Kennesaw State University cannot be held responsible for lost, stolen, or damaged personal property. Lockers are to be used at a student's own risk.

1. All lockers within Chastain Pointe, Department of Dance, are the property of KSU and are subject to applicable KSU, COTA, and Department of Dance policies. The College of the Arts reserves the right to alter the policies governing the use of lockers at any time.
2. All lockers come with built-in combination locks. No additional locks may be installed on the lockers.
3. The College of the Arts reserves the right to open a locker with or without the consent of the student to whom the locker is registered.
4. Flammable materials, dangerous chemicals, explosives, or weapons of any kind are strictly prohibited inside the lockers. Illegal or controlled substances such as drugs or alcohol are also strictly prohibited.
5. No perishable items are to be stored in lockers. All perishable food and beverages and all opened or repackaged nonperishable food and beverages must be removed from lockers on a daily basis.

6. Students are not permitted to affix anything to the interior or exterior of their lockers.
7. All lockers not cleaned out by the deadline will be vacated and contents destroyed.

## **Dance Theater Reservations**

Students must be a Dance Major to reserve the Dance Theater. Due to University and liability regulations, anyone entering the Dance Theater must be a KSU student, KSU faculty, or KSU staff. A Dance Major or Minor may not reserve the Dance Theater for someone else. The reservation must be for the Dance Major's own project, and they must be present the entire time of the reservation.

To reserve the Dance Theater, students should email the Theater Manager at [dancetheater@kennesaw.edu](mailto:dancetheater@kennesaw.edu) with the date(s) and time(s) they are interested in using the theater. The student should indicate whether they are a Dance major or minor and give a brief explanation of their project and why they would like to use the theater. Dance Theater reservations are subject availability of the space and the Theater Manager's schedule. The Dance Theater calendar fills very quickly, so it is best for students to make their reservation requests as far in advance as possible.

Reservations of the Dance Theater are for use of the stage only. Students may bring their own lights and props but should inform the Theater Manager what they are bringing to ensure it is usable in the space. Students wanting to use the theater lighting system during their reservation will be required to meet with the Theater Manager prior to their reservation to receive a brief training on how to use the lighting system. Though the Theater Manager may offer assistance and guidance as needed, the student will be responsible for the lighting during their reservation.

# Department Events and Activities

## **Required Performances**

All dance students are REQUIRED to attend Dance Department performances. Students are responsible for securing their tickets to performances in advance to ensure availability and attendance. Ticket stubs with the student's name will be collected during the class session following each performance. Students who fail to attend any of the required concerts will receive a final course letter grade penalty of one full letter grade for every unattended performance. The required performances are listed in Dance course syllabi.

## **Socials and Assemblies**

### **Welcome Social**

At the beginning of the fall semester, the Department of Dance hosts a Welcome Social for all Dance Majors. This is an opportunity for incoming students to meet current dance students. The Department Chair and Faculty will make beginning of years announcements as well. The ADCA selection audition will take place immediately after the Welcome Social.

### **Dance Major Assembly**

The Dance Major Assembly is held every semester prior to the mid-term. The assemblies allow students, faculty, and staff to gather as a community and learn more about upcoming events, new classes, and opportunities. Assemblies are mandatory for all dance majors.

### **Dance on the Green**

Dance on the Green is an accessible, engaging, and lively dance activity that introduces the campus to the KSU Department of Dance. Typically held each semester, the intention behind Dance on the Green is to gather as a community to create a sense of belonging and inclusivity through the joy of movement and dance. The heart of Dance on the Green is constructing a sense of belonging by inviting the community to participate in the activities of the Department. There's a sense of joy and engagement in public dance performances, and a sense of purpose for the students when their work is displayed beyond the studio walls.

### **Senior Soirée**

Sponsored by the KSU Dance Company and the Student Dance Collective, the Senior Soirée is an annual semi-formal event honoring KSU Dance Seniors. The event is typically held on the last day of spring classes in the KSU Center. Included in the event is a catered dinner, photo slideshow, senior recognition, games, dancing, and more. This event celebrates the end of the school year and bids farewell to the graduating class of seniors.

## **Student Organizations**

### **The Kennesaw State University Dance Company (Student Organization)**

The KSU Dance Company is in a co-curricular structure with DANC 2714. Students who audition and are cast in the fall and spring concerts automatically become members of the Dance Company. Members of the KSU Dance Co. receive academic credit for performing in season concerts, informal concerts, and in community partner projects. The mission of the KSU Dance Co. is to bring concert dance to the community as well as serve the mission of education in dance through its outreach performances. The company tours regional and national venues, performing and educating audiences about dance as a performing art.

#### **Contact Information**

- Email: [ksudancecompany@kennesaw.edu](mailto:ksudancecompany@kennesaw.edu)
- Social Media:
  - INSTAGRAM: @ksudancedept
  - FACEBOOK: @Kennesaw State University Department of Dance
  - Owl Life: <https://owllife.kennesaw.edu/organization/dancecompany>

### **Student Dance Collective**

#### **Mission Statement**

The primary mission of the Student Dance Collective is to promote leadership, collaboration, community, academic and artistic excellence in students studying in Kennesaw State

University's Department of Dance. SDC envisions a community of students with a love and passion for dance coming together to create a community and explore opportunities in dance.

### **Goals**

- To provide opportunities for dance students to come together and collaborate in their shared area of study/interest as well as opportunities for students interested in leadership roles and organizational experience.
- To create a community within the Department of Dance that welcomes all who share a passion for dance.
- To foster a working relationship between the students and the faculty/ staff.

### **Contact Information**

- **Email:** [SDC@kennesaw.edu](mailto:SDC@kennesaw.edu)
- **Instagram:** @studentdancecollective.ksu
- **Owl Life:** <https://owllife.kennesaw.edu/organization/nda>

## **College of the Arts: Division of Diverse and Inclusive Excellence**

The Division of Diverse and Inclusive Excellence supports the cultivation of learning communities that actively listens and intentionally responds to the needs of the current generation of students, faculty, and staff. We strive to be adaptable and ready to implement initiatives through shared governance, training, programming, research, and events.

### [COTA: DEI Webpage](#)

The Committee welcomes feedback and ideas from all students, faculty, and staff. If you have any questions or would like to share your ideas with the committee, please use the form below. You may give your name, or you may share your comments and ideas anonymously.

[Diversity, Equity, & Inclusion Committee Feedback](#)

## **Volunteer Opportunities**

As fully student-run organizations, SDC and the KSU Dance Company host department-wide events such as fundraisers, social gatherings, and other celebrations throughout the year. Students can participate and volunteer to help raise travels funds for touring dance works and to support the department.

Events include:

- Fiesta for Hispanic Heritage Month
- High School Dance Festival
- Pride Celebration for LGBTQ+ History Month
- Black History Month events
- Dance Major assemblies
- Game Night
- Ushering for Performances
- Other exciting events



# Additional Information

## **Education Abroad**

Dance Education Abroad in Israel is a Maymester course for KSU dance majors who want to experience contemporary dance in one of the world's leading dance epicenters. Israel is home to some of the most highly celebrated contemporary dance companies and choreographers in the world. This biannual study abroad program gives KSU students the opportunity to travel to Israel and experience contemporary dance rooted in Israeli-based gaga technique. Through master classes with artists from the world-famous Batsheva Dance Company, housed in Israel's prestigious Suzanne Dellal Center, students will experience contemporary dance taught by internationally recognized dance practitioners. This course will also provide students with the opportunity to observe the Batsheva Dance Company in rehearsal and physically experience some of their repertory. Theoretical components of this course will focus on the historic development of Israeli contemporary dance through an investigation of the region's political and religious history. Visits to the Holocaust Museum (Yad Vashem) and a tour of the Holy City in Jerusalem will provide students the opportunity to gain a historic perspective on how Israeli dance has been influenced by decades of political and religious history. Pre-travel orientation and instructional sessions will include lectures and student presentations focusing on the region's cultural and political history, and its influence on the development of dance in Israel.

## **Federal Work Study**

The Federal Work-Study (FWS) Program provides jobs for undergraduate and graduate students who demonstrate financial need. FWS gives the student a chance to earn money to help pay for educational or personal expenses while working on campus. The Department of Dance employs several student assistants through this program.

Students will have the opportunity to work in administration, marketing, production, and in the dance theater.

To apply visit: <https://financialaid.kennesaw.edu/financial-aid-types/federal-work-study/index.php#application>

## **Resources**

There are a number of university services to support students in many ways. Below are some websites where you can find answers to questions, report concerns, and seek help for anything from a trip hazard to concerns about the mental or physical health of yourself or fellow students.

KSU Student Handbook: <https://catalog.kennesaw.edu/content.php?catoid=56&navoid=4171>

KSU Student Code of Conduct: <https://scai.kennesaw.edu/codes.php>

Public Safety: <https://police.kennesaw.edu/index.php>

Office of Emergency Management (OEM) <https://oem.kennesaw.edu/>

Environmental Health and Safety (EHS) <https://ehs.kennesaw.edu/index.php>

Behavioral Response Team (BRT) and Red Flag reporting <https://brt.kennesaw.edu/index.php>

Division of Diverse and Inclusive Excellence: <https://diversity.kennesaw.edu/index.php>

Student Disabilities Services: <https://sds.kennesaw.edu/index.php>

CARE Services: <https://care.kennesaw.edu/index.php>

Counseling and Psychological Services: <https://counseling.kennesaw.edu/index.php>

Heal Team - <https://counseling.kennesaw.edu/services/case-management/heal-team.php>

LGBT Resources - <https://lgbtq.kennesaw.edu>

Students are also strongly encouraged to download and install the LiveSafe App on your phone:  
<https://livesafe.kennesaw.edu/index.php>

**Appendix A**  
**Bachelor of Arts in Dance: Ballet Concentration Map**  
 (Students should have auditioned and been accepted into to the Department of Dance at least one semester prior to beginning the B.A. in Dance.)

Year 1 - Fall (credits)	Credits	Year 1 - Spring (credits)	Credits
DANC 1900 - Introduction to Professional Practice (Learning Community)	3	DANC 2000 – Dance History I†	3
DANC 3110 – Ballet II	2	DANC 3110 – Ballet II	2
ENGL 1101 – Composition I*	3	DANC 3600 – Dance Improvisation or Equivalent Concentration Elective	2
MATH 1101 or Equivalent Course*	3	ENGL 1102 – Composition II*	3
MUSI 1107 or Equivalent Course*	3	SCI 1101 or Equivalent Course*	4
Lower-Division Major Requirement Course	2	ECON 1000 – Contemporary Economic Issues*	2
Total	16	Total	16
Year 2 - Fall (credits)	Credits	Year 2 - Spring (credits)	Credits
DANC 3120 – Ballet III	2	DANC 4500 – Choreography II (Spring Semesters Only)	3
DANC 3550 – Choreography I (Fall Semesters Only)	2	DANC 3120 – Ballet III	2
Lower-Division Major Requirement Course	3	Lower-Division Major Requirement Course	2
ENGL 2210 or Equivalent Course*	3	Area B2: Cultural Perspectives Course	3
SCI 1102 or Equivalent Course*	3	STAT 1401: Elementary Statistics or Equivalent Course*	3
POLS 1101 – U.S. Government*	3	HIST 2111 or Equivalent Course*	3
Total	16	Total	16
Year 3 - Fall (credits)	Credits	Year 3 - Spring (credits)	Credits
DANC 4010 – Dance History II (Fall Semesters Only)†	3	DANC 4200 – Analysis & Criticism of Dance (Fall Semesters Only)†	3
DANC 3130 – Ballet IV		DANC 3130 – Ballet IV	
Applied Professional Skills Course	3	DANC 4100 – Dance Kinesiology (Spring Semesters Only)†	3
Lower-Division Major Requirement Course	2	Lower-Division Major Requirement Course	2
HIST 1111 or Equivalent Course*	3	Free Elective	2
Area E4: Social Sciences Course*	3	Free Elective	2
Total	16	Total	14
Year 4 - Fall (credits)	Credits	Year 4 - Spring (credits)	Credits
DANC 4800 – Senior Seminar (Fall Semesters Only)†	3	DANC 4900 – Senior Project (Spring Semesters Only)†	3
DANC 4300 – Dance Pedagogy (Fall Semesters Only)†	3	Upper-Level Elective	3
Upper-Level Elective	2	Upper-Level Elective	2
Free Elective	3	Upper-Level Elective	2
Free Elective	3	Free Elective	2
Total	14	Total	12
Petition to Graduate.		Total Credits After 4 Years	120

**Appendix B**  
**Bachelor of Arts in Dance: Modern Concentration Map**  
**(Students should have auditioned and been accepted into to the Department of Dance at least one semester prior to beginning the B.A. in Dance.)**

Year 1 - Fall (credits)	Credits	Year 1 - Spring (credits)	Credits
DANC 1900 - Introduction to Professional Practice (Learning Community)	3	DANC 2000 – Dance History I†	3
DANC 3310 – Modern II	2	DANC 3310 – Modern III	2
ENGL 1101 – Composition I*	3	DANC 3600 – Dance Improvisation or Equivalent Concentration Elective	2
MATH 1101 or Equivalent Course*	3	ENGL 1102 – Composition II*	3
MUSI 1107 or Equivalent Course*	3	SCI 1101 or Equivalent Course*	4
Lower-Division Major Requirement Course	2	ECON 1000 – Contemporary Economic Issues*	2
Total	16	Total	16
Year 2 - Fall (credits)	Credits	Year 2 - Spring (credits)	Credits
DANC 3320 – Modern III	2	DANC 4500 – Choreography II (Spring Semesters Only)	3
DANC 3550 - Choreography I (Fall Semesters Only)	2	DANC 3320 – Modern III	2
Lower-Division Major Requirement Course	3	Lower-Division Major Requirement Course	2
ENGL 2210 or Equivalent Course*	3	Area B2: Cultural Perspectives Course	3
SCI 1102 or Equivalent Course*	3	STAT 1401: Elementary Statistics or Equivalent Course*	3
POLS 1101 – U.S. Government*	3	HIST 2111 or Equivalent Course*	3
Total	16	Total	16
Year 3 - Fall (credits)	Credits	Year 3 - Spring (credits)	Credits
DANC 4010 – Dance History II (Fall Semesters Only)†	3	DANC 4200 – Analysis & Criticism of Dance (Fall Semesters Only)†	3
Applied Professional Skills Course	3	DANC 4100 – Dance Kinesiology (Spring Semesters Only)†	3
Lower-Division Major Requirement Course	2	Lower-Division Major Requirement Course	2
DANC 3330 – Modern IV	2	DANC 3330 – Modern IV	2
HIST 1111 or Equivalent Course*	3	Free Elective	2
Area E4: Social Sciences Course*	3	Free Elective	2
Total	16	Total	14
Year 4 - Fall (credits)	Credits	Year 4 - Spring (credits)	Credits
DANC 4800 – Senior Seminar (Fall Semesters Only)†	3	DANC 4900 – Senior Project (Spring Semesters Only)†	3
DANC 4300 – Dance Pedagogy (Fall Semesters Only)†	3	Upper-Level Elective	3
Upper-Level Elective	2	Upper-Level Elective	2
Free Elective	3	Upper-Level Elective	2
Free Elective	3	Free Elective	2
Total	14	Total	12
Petition to Graduate.		Total Credits After 4 Years	120

**Appendix C**  
**Kennesaw State University**  
**Department of Dance**  
**Ballet Proficiency Requirements**

**Level I Proficiency Requirements**

Catalog description:

This course is designed to introduce students to the basic technique and terminology of ballet. Through beginning-level barre and center work, students will explore kinesthetic and spatial awareness, alignment, musicality, and the use of weight. Exercises in this course are designed to develop strength, balance, and flexibility. Students will practice professionalism and gain an appreciation and understanding of the art form.

- I. **BODY ALIGNMENT**
  - a. Demonstrate an awareness of efficient alignment and balance on two feet while stationary and moving.
  - b. Gain core strength to support and maintain alignment of the spine, upper torso, pelvis, and legs.
  - c. Establish awareness and anatomical understanding of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment while stationary and moving.
  - d. Develop articulate movement of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment.
- II. **AWARENESS AND USE OF WEIGHT, BALANCE, AND PATHWAYS OF MOVEMENT**
  - a. Demonstrate clear and consistent pathways of movement in tendus in all directions, in fondu, and through coupe, posse, ronde de jambe à terre, and developé to all sides.
  - b. Demonstrate clear understanding of weight shifts including temps lie, chasse, and pique, including soutenu and single pique turns.
  - c. Demonstrate ability to balance on a single leg in a range of positions including coupe, posse, attitude, and with an extended leg at 45 degrees on both flat and relevé.
- III. **MUSICALITY AND RHYTHMIC ACUITY**
  - a. Develop the ability to comprehend musical concepts while executing combinations.
  - b. Establish rhythmic accuracy with upper and lower body.
  - c. Develop the ability to move consistently with a 2/4, 4/4 and 3/4 meter.
- IV. **SEQUENCE AND DEMONSTRATION OF STYLE**
  - a. Demonstrate ability to quickly execute simple movement sequences, including basic adagio and petit allegro combinations on both the right and left sides.
  - b. Demonstrate the ability to perform a single pirouette from 4<sup>th</sup> position.
  - c. Demonstrate fluency with Level I ballet vocabulary.
- V. **PERFORMANCE SKILLS**
  - a. Show ability to quickly memorize and execute simple movement sequences at the barre and in center.
  - b. Develop an awareness of the relationship between breath and movement.
  - c. Demonstrate ability to assimilate teacher feedback into movement when continually prompted.
  - d. Understand ballet as an expressive art form.

## **Level II Proficiency Requirements**

### Catalog description:

This course is designed for students who are able to demonstrate and execute a basic understanding of ballet technique. Students will enhance their understanding of kinesthetic and spatial awareness, alignment, musicality and use of weight. Students will practice professionalism and gain an appreciation and understanding of the art form.

- I. **BODY ALIGNMENT**
  - a. Demonstrate awareness of efficient alignment on one and two feet while stationary and moving.
  - b. Demonstrate and apply sound anatomical understanding of inward and outward joint rotation to move safely through complex movements.
  - c. Demonstrate precise movement of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment while moving and jumping.
  - d. Continue to develop core strength to support and articulate distal expansion and complex spine, torso, and leg movements.
- II. **AWARENESS AND USE OF WEIGHT, BALANCE, AND PATHWAYS OF MOVEMENT**
  - a. Continue to demonstrate clear and consistent pathways of movement appropriate to ballet technique.
  - b. Continue to demonstrate clear understanding of weight shifts inherent in ballet technique.
  - c. Demonstrate ability to balance on a single leg in a range of positions, and with an extended leg at 90 degrees on both flat and relevé.
- III. **MUSICALITY AND RHYTHMIC ACUITY**
  - a. Demonstrate the ability to physically apply musical concepts while executing combinations.
  - b. Demonstrate rhythmic accuracy while coordinating upper and lower body movement.
  - c. Demonstrate the ability to move consistently with a 2/4, 4/4, and 3/4 meter.
  - d. Discover the ability to expressively reflect melodic line of music.
- IV. **SEQUENCE AND DEMONSTRATION OF STYLE**
  - a. Demonstrate the ability to perform a single pirouette from 5<sup>th</sup> to 5<sup>th</sup>.
  - b. Demonstrate the ability to perform an adagio combination in the center including an arabesque promenade.
  - c. Demonstrate the ability to perform a petit allegro combination including jetés and assemblés with sautés on a single leg.
  - d. Demonstrates the ability to perform a grand allegro combination including tour jetés and grand jetés.
  - e. Demonstrate fluency with Level II ballet vocabulary.
- V. **PERFORMANCE SKILLS**
  - a. Demonstrate accurate memorization and reproduction of combinations.
  - b. Demonstrate an awareness of the relationship between breath, weight, and movement.
  - c. Explore ballet as an expressive artform including demonstrating shifts in movement dynamics and qualities.

- d. Demonstrate an attitude that is attentive, supportive, and engaged in self-evaluation and active application of corrections.

### **Level III Proficiency Requirements**

#### Catalog description:

This course is designed for students who are able to demonstrate an intermediate/advanced understanding of ballet technique. Students will develop a more refined understanding of kinesthetic and spatial awareness, alignment, musicality and use of weight. Barre and center exercises become for more complex and emphasis is placed on strengthening performance skills. Students will practice professionalism and deepen their appreciation and understanding of the art form.

- I. **BODY ALIGNMENT**
  - a. Demonstrate awareness of efficient alignment on one and two feet, while stationary, traveling, turning, and jumping.
  - b. Demonstrate and apply sound anatomical understanding of inward and outward joint rotation to move safely through complex movements.
  - c. Demonstrate precise movement of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment while accomplishing increasingly complex combinations.
  - d. Develop core strength to support distal expansion and complex, coordinated use of the body including spine, torso, legs, arms, head/neck.
- II. **AWARENESS AND USE OF WEIGHT, BALANCE, AND PATHWAYS OF MOVEMENT**
  - a. Apply clear and consistent pathways of movement in all directions that are appropriate to ballet technique.
  - b. Elaborate understanding of weight shifts inherent in ballet technique.
  - c. Demonstrate ability to balance on a single leg in a range of positions, and with an extended leg at 90 degrees, or higher on both flat and relevé.
- III. **MUSICALITY AND RHYTHMIC ACUITY**
  - a. Demonstrate and apply musical concepts such as syncopation and accents while executing complex combinations.
  - b. Demonstrate rhythmic understanding while coordinating complex full-body movements.
  - c. Demonstrate the ability to move and count consistently within a wide range of tempos.
  - d. Utilize the ability to hear and expressively reflect melodic line of music.
- IV. **SEQUENCE AND DEMONSTRATION OF STYLE**
  - a. Show the ability to perform multiple pirouettes from 4<sup>th</sup> position.
  - b. Demonstrate the ability to perform an adagio combination in the center including an arabesque promenade and penché.
  - c. Demonstrate the ability to perform a petit allegro combination including jetés and assemblés with multiple sautés on a single leg.
  - d. Demonstrate the ability to perform a grand allegro combination including tour jetés, grand jetés and cabrioles.
  - e. Demonstrate fluency with Level III ballet vocabulary.

## V. PERFORMANCE SKILLS

- a. Demonstrate accurate memorization and reproduction of complex combinations.
- b. Demonstrate an awareness of the relationship between breath, weight, movement, and musicality.
- c. Utilize artistry to explore and demonstrate classical line and shape.
- d. Demonstrate an attitude that is attentive, mature, supportive, and engaged in self-evaluation and active application of corrections.
- e. Develop and utilize individuality and personal style within ballet.

### **Level IV Proficiency Requirements**

#### Catalog description:

This course is designed for students who are able to demonstrate an advanced understanding of ballet technique. Students will display a complex understanding of kinesthetic and spatial awareness, alignment, musicality and use of weight. Barre and center exercises become more intricate and style and performance skills are emphasized. Students will practice professionalism and gain an appreciation and understanding of the art form.

#### I. BODY ALIGNMENT

- a. Demonstrate a full-body awareness of efficient alignment on one and two feet, while stationary, traveling, turning, and jumping.
- b. Demonstrate and apply an individual anatomical understanding of joint rotation and mobility to move safely through complex movements.
- c. Demonstrate precise movement of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment while coordinating complex upper and lower body patterns.
- d. Develop core strength to support expressive distal expansion and demonstrate complex, coordinated use of the entire body.

#### II. AWARENESS AND USE OF WEIGHT, BALANCE, AND PATHWAYS OF MOVEMENT

- a. Apply, show, and evaluate clear and consistent pathways of movement in all directions that are appropriate to advanced ballet technique.
- b. Apply, show, and evaluate an individualized and expressive understanding of weight shifts inherent in ballet technique.
- c. Demonstrate sustained ability to balance on a single leg in a range of positions, and with an extended leg at 90 degrees, or higher on both flat and relevé.

#### III. MUSICALITY AND RHYTHMIC ACUITY

- a. Apply and utilize musical concepts such as syncopation and accents while executing complex and coordinated combinations.
- b. Demonstrate rhythmic understanding, and artistic musicality while executing complex full-body movements.
- c. Consistently and confidently move and count within a wide range of changing tempos.
- d. Utilize the ability to hear and expressively reflect melodic line of music in all exercises at the barre and center.

#### IV. SEQUENCE AND DEMONSTRATION OF STYLE



- a. Demonstrate the ability to perform multiple pirouettes from 5<sup>th</sup> to 5<sup>th</sup>.
- b. Demonstrate the ability to perform a complex adagio combination in the center including an arabesque promenade and penché and is able to balance on one leg for an extended period of time.
- c. Demonstrate the ability to perform a complicated petit allegro combination including jetés and assemblés with beats and multiple sautés on a single leg.
- d. Demonstrate the ability to perform a challenging grand allegro combination including tour jetés, grand jetés and cabrioles.
- e. Demonstrate fluency with Level IV ballet vocabulary.

V. PERFORMANCE SKILLS

- a. Demonstrate accurate memorization and embodiment of complex combinations.
- b. Demonstrate an awareness of the relationship between breath, weight, movement, and musicality.
- c. Utilize artistry and demonstrates classical line and shapes that demonstrate shifts in movement dynamics, qualities, and emotions.
- d. Demonstrate an attitude that is attentive, mature, supportive, and engaged in self-evaluation and active application of corrections.
- e. Utilize and embodies individuality and personal style within dance.

**Appendix D**  
**Kennesaw State University**  
**Department of Dance**  
**Modern Dance Technique Proficiency Requirements**

**Level I Proficiency Requirements**

Catalog description:

Students will be introduced to contemporary movement styles, exploring principles of kinesthetic & spatial awareness, alignment, musicality, and use of weight. The course prepares students for more complex choreography by increasing body connectivity and coordination while building performance skills. Students will practice professionalism and gain an appreciation and understanding of the art form.

- I. KINESTHEIC AND SPATIAL AWARENESS
  - a. Develop an understanding of bodily/kinesthetic awareness while performing stationary and locomotor movements.
  - b. Acquire an awareness of head/tail connection, homolateral and contralateral movement while stationary and moving.
  - c. Establish spatial awareness, including direction, facing, and level.
- II. BODY ALIGNMENT
  - a. Develop an awareness of efficient alignment and balance on two feet while performing stationary and locomotor movements.
  - b. Establish awareness and anatomical understanding of inward and outward joint rotation.
  - c. Establish awareness and anatomical understanding of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment while stationary and moving.
  - d. Gain core strength to support and maintain whole body alignment while stationary and moving.
- III. AWARENESS AND USE OF WEIGHT
  - a. Develop appropriate use of weight while moving through space.
  - b. Develop an understanding of buoyancy and rebound while moving in and out of the floor.
  - c. Gain an understanding of the use of weight transfer while maintaining sound alignment.
- IV. MUSICALITY AND RHYTHMIC ACUITY
  - a. Develop the ability to comprehend musical concepts while executing movement phrases.
  - b. Establish rhythmic accuracy with the upper and lower body.
  - c. Develop the ability to move consistently with a 2/4, 4/4, and 3/4 meter.
- V. MOVEMENT ACQUISITION AND PERFORMANCE SKILLS
  - a. Demonstrate memorization and reproduction of movement sequences.
  - b. Demonstrate an awareness of the relationship between breath and movement.
  - c. Develop an understanding of modern dance as an expressive art form.
  - d. Demonstrate an attitude that is attentive and receptive to feedback.

## **Level II Proficiency Requirements**

### Catalog description:

Students demonstrate knowledge of contemporary movement styles, enhancing understanding of kinesthetic & spatial awareness, alignment, musicality, and use of weight. This course begins to incorporate complex choreography through body connectivity and coordination while strengthening performance skills. Students will demonstrate professionalism and an appreciation and understanding of the art form.

- I. KINETHEIC AND SPATIAL AWARENESS
  - a. Demonstrate an understanding of bodily/kinesthetic awareness and cognitive understanding of movement principles while stationary, moving, and traveling.
  - b. Demonstrate an increased understanding of head/neck connection, homolateral and contralateral movement while stationary, moving, and traveling.
  - c. Demonstrate spatial awareness, including direction, facing, level, and spacing.
- II. BODY ALIGNMENT
  - a. Demonstrate awareness of efficient alignment on one and two feet while stationary and moving.
  - b. Demonstrate and apply sound anatomical understanding of inward and outward joint rotation to move safely through complex movements.
  - c. Demonstrate precise movement of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment while moving and jumping.
  - d. Continue to develop core strength to support and articulate distal expansion and complex spine, torso, and leg movements.
- III. AWARENESS AND USE OF WEIGHT
  - a. Develop appropriate use of weight to explore increasingly complex locomotor movement.
  - b. Demonstrate an increased understanding of the use of the body's weight in relation to the floor, including exploring gravity, resiliency, rebound, suspension, and momentum.
  - c. Develop an increased understanding and application of weight transfer while stationary, moving, and inverted.
  - d. Develop an increased understanding of weight transfer while maintaining appropriate alignment.
- IV. MUSICALITY AND RHYTHMIC ACUITY
  - a. Demonstrate the ability to apply musical concepts while executing movement phrases.
  - b. Demonstrate rhythmic accuracy while coordinating upper and lower body movement.
  - c. Demonstrate the ability to move consistently with a 2/4, 4/4, 3/4, 6/8, and 5/8 meter.
- V. PERFORMANCE SKILLS
  - a. Demonstrate increasingly accurate memorization and reproduction of more complex movement sequences.
  - b. Demonstrate an awareness of the relationship between breath, weight, and movement.
  - c. Explore modern dance as an expressive artform, including an awareness of various modern dance forms, and demonstrate shifts in movement dynamics and qualities.

- d. Demonstrate an attitude that is attentive, supportive, and engaged in self-evaluation and active application of corrections.
- e. Develop an awareness of personal style in modern dance.

### **Level III Proficiency Requirements**

#### Catalog description:

Students demonstrate intermediate/advanced knowledge of contemporary movement styles, increasing their complex understanding of kinesthetic & spatial awareness, alignment, musicality, and use of weight. This course incorporates complex movement phrases through integrated body connectivity and coordination while performing at an intermediate/advanced level. Students will demonstrate professionalism and an appreciation and understanding of the art form.

- I. KINESTHETIC AND SPATIAL AWARENESS
  - a. Examine, demonstrate, and apply bodily/kinesthetic awareness and cognitive understanding of anatomy and movement principles while stationary, moving, traveling, and working in a group.
  - b. Demonstrate and evaluate complex use of the spine to utilize head/tail connection, homolateral and contralateral movement while stationary, moving, and traveling.
  - c. Demonstrate and quickly navigates spatial relationships such as direction, facing, level, individual, and group spacing.
- II. ALIGNMENT
  - a. Demonstrate an awareness of efficient alignment on one and two feet while stationary, moving, traveling, and inverted.
  - b. Examine, demonstrate, and apply an individual anatomical understanding of inward and outward joint rotation to move safely through complex movements.
  - c. Analyze and demonstrate precise movement of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment while moving and jumping.
  - d. Apply and increase core strength to support distal expansion and complex, coordinated use of the body including spine, torso, legs, arms, head/neck.
- III. AWARENESS AND USE OF WEIGHT
  - a. Develop appropriate and expressive use of weight to explore increasingly complex locomotor movement.
  - b. Demonstrate an individual understanding of the use of the body's weight in relation to the floor including the exploration of gravity, resiliency, rebound, suspension, and momentum while moving through space.
  - c. Demonstrate complex weight transfers while maintaining sound core and distal alignment.
- IV. MUSICALITY AND RHYTHMIC ACUITY
  - a. Demonstrate and apply musical concepts such as syncopation and accents while executing complex movement phrases.
  - b. Demonstrate rhythmic understanding while coordinating complex full-body movements.
  - c. Demonstrate the ability to move and count consistently within a wide range of tempos and meters.
- V. PERFORMANCE SKILLS

- a. Demonstrate accurate memorization and reproduction of complex movement sequences.
- b. Demonstrate an awareness of the relationship between breath, weight, movement, and musicality.
- c. Examine modern dance as an expressive artform including an awareness of various modern dance styles, and demonstrate shifts in movement dynamics, qualities, and emotions.
- d. Demonstrate an attitude that is attentive, mature, supportive, and engaged in self-evaluation and active application of corrections.
- e. Understand and utilize individuality and personal style within dance.

### **Level IV Proficiency Requirements**

#### Catalog description:

Students demonstrate advanced knowledge and proficiency of contemporary movement styles, accomplishing complex understanding of kinesthetic & spatial awareness, alignment, musicality, and use of weight. This course incorporates complex movement phrases through integrated body connectivity and coordination while performing at an advanced level and demonstrating professionalism. Students show readiness for the professional practice of contemporary dance and an understanding of their place within the art form.

- I. KINESTHETIC AND SPATIAL AWARENESS
  - a. Demonstrate, examine, and apply a complex and individual understanding of bodily/kinesthetic awareness and cognitive awareness. Demonstrate an understanding of anatomy and movement principles while stationary, moving, traveling, and working in a group.
  - b. Demonstrate complex use of the spine and breath to utilize head/tail connection, homolateral and contralateral movement while stationary, moving, traveling, and balancing.
  - c. Demonstrate and quickly navigate complex spatial relationships such as direction, facing, level, individual, and group spacing.
- II. BODY ALIGNMENT
  - a. Demonstrate a full-body awareness of efficient alignment on one and two feet while stationary, moving, traveling, and inverted.
  - b. Examine, show, and apply an individual anatomical understanding of inward and outward joint rotation to move safely through complex movements and patterns.
  - c. Analyze and demonstrate precise movement of feet, legs, and arms with awareness of pelvic, spinal, and scapular alignment while performing complex exercises and jumping patterns.
  - d. Apply and increase core strength to support distal expansion and complex, coordinated use of the body including spine, torso, legs, arms, head/neck.
- III. AWARENESS AND USE OF WEIGHT
  - a. Demonstrate efficient and expressive use of weight to explore complex locomotor movement.

- b. Demonstrate a nuanced understanding of the use of the body's weight in relation to the floor, including the exploration of gravity, resiliency, rebound, suspension, momentum while moving through space.
- c. Demonstrate and utilize increasingly complex weight transfers while stationary, moving, and inverted.
- d. Demonstrate complex weight transfers while maintaining efficient and expressive full-body alignment.

#### IV. MUSICALITY AND RHYTHMIC ACUITY

- a. Apply and utilize musical concepts such as syncopation and accents while executing complex and coordinated movement phrases.
- b. Demonstrate rhythmic understanding and artistic musicality while executing complex full-body movements.
- c. Consistently and confidently demonstrate movement within a wide range of changing tempos and meters.

#### V. PERFORMANCE SKILLS

- a. Demonstrate accurate memorization and embodiment of complex movement sequences.
- b. Demonstrate an awareness and utilize the relationship between breath, weight, movement, and musicality.
- c. Build artistry and improvisational skills that explore and demonstrate shifts in movement dynamics, qualities, and emotions.
- d. Show an attitude that is attentive, mature, supportive, and engaged in self-evaluation and active application of corrections.
- e. Create, apply, and embody individuality and personal style within dance.

**Appendix E**  
**Kennesaw State University**  
**Department of Dance**  
**Jazz Dance Technique Proficiency**  
**Requirements**

**Level I Proficiency Requirements**

Catalog description:

Students will explore the principles and art of jazz dance through correct alignment, body control, flexibility, weight shift and rhythmic control. Center work, stretching, isolations, extensions, turns, jumps, simple combinations and vocabulary are introduced. Students will learn to apply techniques of defined traveling movements in a range of dynamic and changing rhythms while acquiring an understanding and appreciation of jazz dance as an art form.

- I. KINESTHETIC AND SPATIAL AWARENESS
  - a. Develop an understanding of bodily/kinesthetic awareness while stationary and moving.
  - b. Acquire an understanding of directionality in exercises.
  - c. Establish an awareness and anatomical understanding of inward and outward rotation (including thigh socket, shoulder girdle, spine, head, and neck).
  - d. Develop a sense confidence and ease while moving through space.
- II. CORE SUPPORT AND WHOLE-BODY STRENGTH
  - a. Develop strength in core to support and maintain alignment of the spine, the upper torso, the pelvis, and legs.
  - b. Develop strength in ankles, arches, and feet to facilitate work en relevé and forced arch.
  - c. Develop strength in arms and legs to safely support movements from standing to the floor with control.
- III. ISOLATIONS AND USE OF WEIGHT
  - a. Acquire ability to articulate through all areas of the spine with awareness of the separation of lumbar, thoracic, and cervical spine.
  - b. Establish ability to isolate movement of scapula, rib cage, pelvis, and hips.
  - c. Develop an understanding of weight shifts (stationary and moving), while maintaining appropriate alignment.
  - d. Establish ability to balance on a single leg in a range of positions including coupé, posé, and attitude both flat and in relevé.
- IV. MUSICALITY AND RHYTHMIC ACUITY
  - a. Develop the ability to comprehend musical concepts while executing movement phrases.
  - b. Develop the ability to move consistently with a 2/4, 4/4 and 3/4 meter.
  - c. Establish consistent movement with rhythm and tempo while developing an awareness of syncopated rhythms.
- V. SEQUENCE AND DEMONSTRATION OF STYLE
  - a. Demonstrate ability to memorize and execute simple movement sequences at the barre and in center.

- b. Demonstrate ability to quickly execute simple movement sequences on both the right and left sides and to easily reverse sides.
  - c. Develop an awareness of various jazz styles and fluency with Level I jazz vocabulary.
- VI. PERFORMANCE SKILLS
- a. Demonstrate ability to assimilate teacher feedback into movement when continually prompted.
  - b. Demonstrate an attitude that is attentive, mature, supportive, open and a willingness to integrate corrections.
  - c. Develop performance presence and maintain focus in class.

### **Level II Proficiency Requirements**

#### Catalog description:

Students acquire complex motor skills, intermediate and advanced techniques and knowledge appropriate for the successful participation in jazz dance performance. Multiple simultaneous isolations, contracted falls and turning jumps are explored, along with movement combinations of 64 beats and longer

- I. KINESTHETIC AND SPATIAL AWARENESS
  - a. Build upon understanding of bodily/kinesthetic awareness while stationary and moving.
  - b. Demonstrate clear directionality in exercises and in longer movement sequences.
  - c. Demonstrate awareness and anatomical understanding of inward and outward rotation (including thigh socket, shoulder girdle, spine, head and neck).
  - d. Demonstrate ability to move through space with confidence and ease, while developing an awareness of relationship between self and surroundings while dancing.
- II. CORE SUPPORT AND WHOLE-BODY STRENGTH
  - a. Continue to develop strength in core to support and maintain alignment of the spine, the upper torso, the pelvis, and legs.
  - b. Continue to develop strength in ankles, arches, and feet to facilitate work en relevé and forced arch.
  - c. Demonstrate ability to perform aerial work without undue strain.
  - d. Demonstrate successful strength building and stamina in conditioning.
- III. ISOLATIONS AND USE OF WEIGHT
  - a. Synthesize ability to articulate through all areas of the spine with awareness of the separation of lumbar, thoracic, and cervical spine.
  - b. Synthesize ability to isolate movement of scapula, rib cage, pelvis, and hips.
  - c. Develop an increased ability to transfer weight transfer while stationary and moving with ease and efficiency.
  - d. Develop ability to balance on a single leg in a range of positions including coupé, posé, and attitude both flat and in relevé, and when turning.
- IV. MUSICALITY AND RHYTHMIC ACUITY
  - a. Demonstrate the ability to comprehend musical concepts while executing movement phrases.
  - b. Demonstrate the ability to move consistently with a 2/4, 4/4 and 3/4 meter.



- c. Moves consistently with the rhythm and tempo and is increasing awareness of syncopated rhythms.
- V. SEQUENCE AND DEMONSTRATION OF STYLE
- a. Demonstrate ability to quickly memorize and execute more complex movement sequences at the barre and in center.
  - b. Demonstrate ability to quickly execute more complex movement sequences on both the right and left sides and to easily reverse sides.
  - c. Increases awareness of various jazz styles and demonstrate fluency with Level II jazz vocabulary.
- VI. PERFORMANCE SKILLS
- a. Demonstrate focus with the understanding of importance of remaining engaged through entire class.
  - b. Continue to work on accepting and processing specific individual feedback and general feedback given to the entire class.
  - c. Maintain the ability to work without causing or being susceptible to distractions in the studio.

### **Level III Proficiency Requirements**

#### Catalog description:

This is an intermediate-advanced jazz technique course for the advanced dancers. Emphasis is placed on learning complex and challenging combinations with correct body placement and balance. Students will continue developing their motor skills, jazz dance techniques, musically and artistry.

- I. KINESTHETIC AND SPATIAL AWARENESS
- a. Examine and demonstrate ability to improve upon bodily/kinesthetic understating and awareness while stationary and moving.
  - b. Examine and demonstrate ability to improve upon directionality in exercises and in longer movement sequences.
  - c. Evaluate and demonstrate awareness and sustained application of inward and outward rotation (including thigh socket, shoulder girdle, spine, head, and neck).
  - d. Demonstrate the ability to move through space with confidence and ease, and with an awareness of the relationship between self and surroundings while dancing.
- II. CORE SUPPORT AND WHOLE-BODY STRENGTH
- a. Apply strength in core to support and maintain alignment of the spine, the upper torso, the pelvis, and legs. Consistently engages in pelvic floor and transverse abdominis.
  - b. Apply strength in ankles, arches, and feet to facilitate work en relevé and forced arch.
  - c. Analyze, demonstrate, and apply ability to perform aerial work without undue strain.
  - d. Analyze, demonstrate, and apply successful strength building and stamina in conditioning.
- III. ISOLATION AND USE OF WEIGHT
- a. Recognize and increase ability to articulate through all areas of the spine with awareness of the separation of lumbar, thoracic, and cervical spine.
  - b. Analyze, demonstrate, and strengthen ability to isolate movement of scapula, rib cage, pelvis, and hips.

- c. Analyze, demonstrate, and improve the ability to transfer weight transfer while stationary and moving with ease and efficiency.
  - d. Analyze and demonstrate ability to balance on a single leg in a range of positions including coupé, possé, and attitude both flat, in relevé, and when turning.
- IV. MUSICALITY AND RHYTHMIC ACUITY
- a. Demonstrate the ability to translate musical concepts while executing movement phrases.
  - b. Analyze, demonstrate, and increase rhythmic accuracy.
  - c. Analyze and demonstrate the ability to move consistently within even and syncopated rhythms.
- V. SEQUENCE AND DEMONSTRATION OF STYLE
- a. Analyze, demonstrate, and increase ability to quickly memorize and execute more complex movement sequences at the barre and in center.
  - b. Analyze, demonstrate, and increase ability to quickly execute more complex movement sequences on both the right and left sides and to easily reverse sides.
  - c. Demonstrate understanding and awareness of a variety of jazz styles and expresses fluency with Level III jazz vocabulary.
- VI. PERFORMANCE SKILLS
- a. Demonstrate good focus with the ability to stay engaged through entire class.
  - b. Demonstrate ability to accept and process specific individual feedback and general feedback given to the entire class.
  - c. Maintain the ability to work without causing or being susceptible to distractions in the studio.

### **Level IV Proficiency Requirements**

#### Catalog description:

This is an advanced jazz technique course for pre-professional dancers. Emphasis is placed on continuing to develop advanced level performance techniques and learning technically, musically and artistically challenging combinations as well as professional repertory.

- I. KINESTHETIC AND SPATIAL AWARENESS
- a. Analyze, demonstrate, and apply kinesthetic and cognitive understanding of anatomy and movement principles while stationary and moving, and working in a group.
  - b. Analyze, demonstrate, and apply a complex understanding of direction, level changes, and movement sequences while stationary and traveling across the floor.
  - c. Analyze, demonstrate, and apply awareness and sustained application of inward and outward rotation (including thigh socket, shoulder girdle, spine, head, and neck).
  - d. Continue to move through space with confidence and ease, and with an awareness of the relationship between self and surroundings while dancing.
- II. CORE SUPPORT AND WHOLE-BODY STRENGTH
- a. Maximize strength in core to support and maintain alignment of the spine, the upper torso, the pelvis, and legs. Consistently engages in pelvic floor and transverse abdominis.
  - b. Maximize strength in ankles, arches, and feet to facilitate work en relevé and forced arch.

- c. Demonstrate and apply advanced ability to consistently perform aerial work without undue strain.
  - d. Demonstrate and apply advanced ability to consistently maintain strength and stamina in conditioning.
- III. ISOLATIONS AND USE OF WEIGHT
- a. Maximize ability to articulate through all areas of the spine with awareness of the separation of lumbar, thoracic, and cervical spine.
  - b. Maximize ability to isolate movement of scapula, rib cage, pelvis and hips.
  - c. Demonstrate and apply advanced ability to transfer weight transfer while stationary and moving with ease and efficiency.
  - d. Demonstrate and apply advanced ability to balance on a single leg in a range of positions including coupé, possé, and attitude both flat, in relevé, and when turning.
- IV. MUSICALITY AND RHYTHMIC ACUITY
- a. Apply, demonstrate, and utilize musical concepts such as rhythm, polyrhythm, syncopation, melody, and accents while executing complex and coordinated combinations.
  - b. Analyze and demonstrate advanced rhythmic understanding, and artistic musicality while executing complex full-body movements.
- V. SEQUENCE AND DEMONSTRATION OF STYLE
- a. Maximize ability to quickly memorize and execute advanced movement sequences at the barre and in center.
  - b. Maximize ability to quickly execute advanced movement sequences on both the right and left sides and to easily reverse sides.
  - c. Demonstrate advanced understanding and awareness of a variety of jazz styles and expresses fluency with Level IV jazz vocabulary.
- VI. PERFORMAMNCE SKILLS
- a. Demonstrate a high degree of focus with the ability to stay engaged through entire class.
  - b. Demonstrate ability to accept and process specific individual feedback and general feedback given to the entire class.
  - c. Develop a sense of daily training as part of the larger scope of training to be a professional dance artist, including the ability to develop consistency.

## **Appendix F**

### **The Core Review**

#### **Core Review Table of Contents**

- Core Review Description
- Student Action Steps
- Timeline
- Core Review Intake Form
- Faculty Mentor Feedback/Recommendations
- Freshman Seminar Portfolio Guidelines
- Senior Seminar Portfolio Guidelines
- Senior Seminar Portfolio Rubric
- Areas to Continue Working On

### **Core Review Description**

The Core Review provides support and momentum for students who have reached 45-60 credit hours. Students meet with faculty for a one-on-one conversation with the goal of recognizing and strategizing for the student's career goals and supporting successful retention, progression, and graduation from the Department of Dance at KSU.

The Core Review assesses a portfolio that is assembled by students beginning in their DANC 1900 class and continually contributed to throughout their time at KSU. Additionally, students complete a questionnaire reflecting upon their classes and activities, departmental involvement, future goals, and plans towards progression and graduation. This information provides faculty with context to understand the students' desired trajectory.

During the review, recommendations can be made in consideration of scholarships, internships, activities, and classes that will benefit the student's overall goals and experience. Following the review, faculty will compile the main points of the discussion and any recommendations to share with the student, their advisor, and the Department Chair.

**Student Action Steps**

1. Enroll in Introduction to the Professional Practice (DANC 1900) to acclimate to the Department of Dance and begin building a professional portfolio.
2. Continue adding to professional portfolio throughout time at KSU.
3. At the 45 – 60 credit hour mark (typically the spring term, in year 2, before fall registration) schedule portfolio reviews.
4. Complete and submit Core Review Intake Form in advance of meeting with faculty.
5. Meet with faculty members in Spring semester to review portfolio and Core Review Intake Form. Faculty and Student discuss progression and graduation goals.
6. Faculty members take notes on meeting and shares with Chair and Academic Advisor.
7. Student completes exit interview survey sharing their experience with the Core Review process.

## **Timeline of Mid Major Core Check-In**

### Year 1: Fall

Formation of first year cohort and learning communities

Introduction of Portfolio Guidelines

Participation in ChoreoLab

Review of first year Portfolio

### Year 2: Fall

Sign up for Core Review (before meeting with academic advisor)

Complete Core Review intake forms and submit them to faculty in advance of the meeting

### Year 2: Spring

Core Review Appointment with faculty

Professor Feedback goes to Chair and Academic Advisor

Complete Exit Interview Survey

### Year 3:

Complete DANC 3398 (Internship) or DANC 4400 (Directed Studies)

### Year 4: Fall

Senior Seminar

Completion of Senior Portfolio

### Year 4: Spring

Complete Senior Capstone Project

## Core Review Intake Form

Congratulations! You are nearing the halfway point to graduation as a dance major. In preparation for your meeting with the faculty, please answer the following questions. Additionally, make sure the portfolio you completed in DANC 1900 Introduction to the Professional Practice, is up to date with all your most current work/photos/links etc.

### Basic Info:

Name:

Major/s, Minor, Concentration:

Pronouns :

Transfer: yes/no

### PLEASE INCLUDE A LINK TO YOUR DIGITAL PORTFOLIO:

#### 1<sup>ST</sup> & 2<sup>ND</sup> Year Reflection Questions

Discuss successes and accomplishments during your time as a KSU Major.

What helped you achieve them and how do they support your progress and goals?

Discuss challenges or issues during your time as a KSU Major.

What do you think caused this and why? How might the department have better supported these difficulties?

Do you feel part of the KSU Dance community? Why or why not.

What activities and opportunities *internal* to KSU Dance are you taking part in that relate to and support your progress and career goals?

What activities and opportunities *external* to KSU Dance are you taking part in that relate to and support your progress and career goals?

Discuss feedback you've received from faculty (coursework, creative work, etc.) What are you already aware you need to work on to further your progression?

#### Opportunities to Participate: (Check all activities that you have participated in)

- Dance Company Performance
- Dance Production/Tech
- Student Assistant
- Student Research Opportunities (COTACUR etc.)
- Departmental RSO (Company/SDC) Leadership/Membership
- KSU RSO Leadership/Membership
- Dance EDI Committee Leadership/Membership/Involvement
- KSU Committees (Student Advisory Council, COTA DEI, etc.)
- ChoreoLab
- ACDA Choreographer or Participant



- Summer Choreographic Residency
- Departmental Volunteer Experience (High School Dance Festival, etc.)
- Study Abroad
- Departmental Events (RSO hosted, Senior Soiree, etc.)

**3<sup>RD</sup> AND 4<sup>TH</sup> Year Questions:**

What are your goals for your remaining time at KSU Dance?

Do you perceive any challenges or roadblocks in your progression in the KSU dance major?

What ways can the department best support your remaining time at KSU Dance?

Have you considered internship options, if so what internship might you choose and how will it serve your future goals?

## **Faculty Mentor Feedback/Recommendations**

A faculty mentor will review the student's portfolio and intake information, have a discussion with the student and make recommendations for future progress in the program. The main points of this discussion and any recommendations will be forwarded to the Chair, the student's Academic Advisor, and the student to aid in planning for progression toward graduation.

Metric by which we will measure success:

In the academic year that this review is launched, we will compare program retention rates pre mid-program review and post-mid-program review.

Additionally, students will submit an exit interview survey sharing their feedback on the Core Review process.

## **Current First Year Portfolio Guidelines**

### Resume/CV

Use Career Services PowerPoint as a guide

Document should reflect training, and achievements/experiences from students senior year in high school and beyond.

### Artist Statement

Use DanceATL Grant Resources Toolkit document as a guide

Focus on the work the student makes/participates in rather than personal achievements

### Bio

Use Resume/CV as a guide

Focus on training and personal achievements/experiences

## **Mid Major Digital Portfolio**

### Portfolio Requirements:

- Include a wide range of work that represents your abilities as a performer, choreographer, scholar, and/or technician.
- Images of performance work (credit photographer and choreographer).
- Images of choreography, with synopsis of choreography (credit photographer).
- Research paper/poster presentations at undergraduate research forums.
- Media of creative activity (either dance films, choreography, performances; in class or realized).
- Artist biography
- Resume or CV
- Headshot
- Awards/Scholarships/Certificates of achievements

## Current Senior Seminar Guidelines

### Preparing Your Dance Portfolio

Guidelines for your digital portfolio.

Your online professional portfolio serves as a collection of your work and experiences since you've been at the collegiate level. The intention behind this assignment is to demonstrate the expansion of knowledge and skills that you have developed during your time at KSU. You are responsible for taking the lead in the selection of your work while providing an explanation as to why you've included these selections. While you certainly want to provide as much detail as possible, the emphasis of your portfolio is on the quality and significance of your work.

Stages of your portfolio:

1. Design your portfolio - organize the materials you have selected (you might need to upload or scan concert programs, posters, etc).
2. Evaluate your portfolio - does your portfolio fully represent you as a dancer/teacher/scholar/choreographer?
3. Publish your portfolio to one a free website builder of your choice.
4. Make sure that the content focuses on your experiences since you've been at the collegiate level.

Your portfolio should:

- Include a wide range of work that represents your abilities as a performer, choreographer, scholar, teacher, and/or technician.
- Artist statement and/or teaching philosophy
- Pictures of performance work (credit photographer and choreographer).
- Pictures of choreography, with synopsis of choreography (credit photographer).
- Paper presentations at undergraduate research forums.
- Videos of choreography/performance (either in class or realized).
- Artist biography
- Resume or CV
- Headshot
- Awards/Scholarships/Certificates of achievements
- Contact information

### Core Review Rubrics

Criteria	1. Below Average	2. Average	3. Excellent
<b>DEVELOPMENT OF PORTFOLIO AND RESUME</b>	Demonstrates minimum development of portfolio/resume for experience level.	Demonstrates acceptable development of portfolio/resume for experience level.	Demonstrates advanced development of portfolio/resume for experience level.
<b>Sub Rubric- Dance Portfolio</b>	Poorly prepared, organized, and presented; does not illustrate work and abilities; few photos/videos of work or scholarship; poor critical selection of items and accomplishments.	Adequately prepared, organized, and presented; represents a range of the student's best works, averages selection of photos/videos of work or scholarship; adequate evidence of academic and dance growth, experiences, and accomplishments.	Professionally prepared and organized resume; outstanding portfolio appearance, and organization; represents student's best work; well-chosen; excellent critical selection of items and accomplishments; strong evidence of academic and dance growth, experiences, and accomplishments.
<b>Sub Rubric: Resume Development</b>	Poorly prepared resume; unprofessional format; disorganized; includes some resume content and information; numerous errors.	Adequately prepared resume, professional formal, organized; includes most resume content and information; few errors.	Excellent resume, professional format, well-organized; includes all resume content and information; no errors.
<b>Sub Rubric: Interview</b>	Poorly prepared for interview; not prepared to answer questions; inadequate planning.	Adequately prepared interview; somewhat prepared to answer questions; adequate planning.	Excellent interview; prepared for questions and interview.

#### Areas to Establish

Involved Faculty & Process  
 More detailed timeline  
 Exit Survey