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# MTSU Dance

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## Student Handbook and Resources



MTSU Department of Theatre and Dance

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*4th edition, 2021 - 2022*

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# Dance Program Goals and Objectives

Welcome to Middle Tennessee State University's Dance Program, housed within the Department of Theatre and Dance. The faculty is delighted that you have chosen to continue your pursuit of excellence in the art of dance in a higher education setting. Our dance program offers an exciting opportunity to enhance your training, expand your knowledge, and prepare you for a future in the world of dance and affiliated careers. Although the transition from a private dance school or high school dance program to a university is adventurous and exciting, you may find many differences and challenges. This handbook is designed to answer questions you may have about the dance major, course requirements, performance opportunities and other aspects of the program.

## MTSU Dance Program Mission

Dance study at MTSU emphasizes a holistic approach that rigorously trains the body and engages the mind. Dancers are encouraged to develop creative and critical perspectives. The program promotes diverse intellectual and artistic scholarship, while fostering professional and social excellence in a liberal arts setting. Students are expected to examine the cultural and historical contexts of dance and to develop the abilities to move and think logically, critically, and creatively, and to communicate clearly.

## MTSU Dance Program Goals

1. Provide students with a comprehensive liberal arts degree that focuses on dance in the arts, humanities, and sciences;
2. Develop students' physical, technical, and artistic skills;
3. Advance critical, diverse, and creative perspectives on dance as a field of study;
4. Prepare students for success in range of dance and dance-related professions;
5. Create the next generation of dance advocates and leaders.

## Student Learning Objectives

1. Students will be able to physically and intellectually demonstrate an understanding of the artistic and technical elements of dance that lead to performance artistry.
2. Students will develop the ability to attain and/or maintain a technical proficiency based on sound kinesiological principles, at the high intermediate level of at least two of the following techniques: ballet, modern, jazz.
3. Students will be able to critically interpret, analyze and synthesize issues and topics of dance in its historical and cultural context, and write critical evaluations of the role of dance in society.
4. Students will develop an understanding of the choreographic process, aesthetic properties of style, and analytic insight into the creative choices involved in choreography.
5. Students will develop reflective and critical awareness of the range of dance research methodologies.
6. Students will develop personal reflection and self-assessment, and demonstrate integrated learning across their course of study.

7. Students will participate actively and collaboratively within the program, while reaching out to the broader global community.

## How to be a Successful Dance Student

The dance faculty and staff want to ensure that your time as a dance student at MTSU is productive, rewarding, and meaningful and that your studies here will leave a lasting impression upon your life as a dancer. We hope that you keep an open mind to new dance opportunities, and cultivate a healthy curiosity about all aspects of the art form. The following suggestions will help prepare you for this transition:

- Attend as many dance performances as you can.
- View documentaries and films on dance.
- Read about dance in newspapers, magazines, books, on the web—visit the MTSU library.
- Familiarize yourself with key choreographers of the 20th and 21st centuries, and actively research contemporary dance artists and current dance trends.
- Broaden your skill base—discover new ideas and approaches by explore other dance forms.



# Audition Registration

In addition to the standard MTSU admissions process, all prospective dance majors (including current and transfer students) must audition to be accepted into the B.S. in Dance. During the audition, prospective majors will be required to take both a ballet and a modern dance technique class taught by MTSU Dance Faculty. To declare the Dance major at MTSU, the prospective student must place into the appropriate level in both ballet and modern dance techniques. A solo of 90 seconds or less is also required of all prospective dance majors. The solo may be student choreography or part of a work choreographed by someone else. In order to assess both technical ability and learning styles, each 1-hour audition class will be structured as a condensed version of our typical dance technique classes. Auditions will be scheduled twice a year: in November and in February. *The November audition will coincide with our fall concert weekend.*

## The Audition Process

- The Saturday auditions generally begin with check-in/registration from 11am-12noon.
- Greetings from the dance faculty and Admissions/Financial Aid Personnel are from 11:30am-12noon.
- The audition class is from 12:00-2:00pm. The class is comprised of a 60-minute Ballet class followed by a 60-minute Modern class.
- From 2-2:15pm there will be an opportunity for students to speak with current dance majors about the program.
- Solo presentations will be scheduled from 2:30-5:00pm.

Parents can wait in the meeting room or walk around campus during the audition class. Parents are not allowed to view the class or solo presentations. A campus tour is optional and is provided following the audition class. An itinerary with times and locations will be sent by email to prospective dance majors prior to the scheduled audition date.

## Audition Attire

- **Ballet:** Black Leotard, fitted black or white tank top or solid tee-shirt, and black or pink tights, with ballet slippers (optional pointe shoes for center). Dance belts (supportive undergarments) should be worn if appropriate. Please secure hair away from face.
- **Modern:** Black dance pants or shorts with form fitting, solid colored top (bare feet).

## Audition Registration

Those planning to audition for the B.S. in Dance program should complete the Audition Registration Form at <http://www.mtsu.edu/theatreanddance/DanceMajorAuditions.php> prior to their selected audition date. For inquiries about the audition process, contact Dance Secretary Sana Wilson at [sana.wilson@mtsu.edu](mailto:sana.wilson@mtsu.edu) or Director of Dance Meg Brooker at [margaret.brooker@mtsu.edu](mailto:margaret.brooker@mtsu.edu).

# Dance Faculty

2021 – 2022

## Full-time Faculty:

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### **Aaron Allen: Lecturer**

Modern Dance technique, Jazz technique, Advanced Contemporary technique, Choreography, and Introduction to Dance

Email: [aaron.allen@mtsu.edu](mailto:aaron.allen@mtsu.edu)

### **Meg Brooker: Director of Dance, Associate Professor**

Modern Dance technique, Ballet technique, First Year Seminar, Senior Seminar, Somatics for Dance, Choreography, Dance History, Women in Dance, and Introduction to Dance

Email: [margaret.brooker@mtsu.edu](mailto:margaret.brooker@mtsu.edu)

### **Jade Treadwell: Assistant Professor**

Modern Dance technique, Ballet technique, Dance Kinesiology, Choreography, Tap, Women in Dance, and Introduction to Dance

Email: [jade.treadwell@mtsu.edu](mailto:jade.treadwell@mtsu.edu)

### **Kim Holt: Instructor/Coordinator**

Ballet technique, Modern Dance technique, Senior Seminar, Creative Movement, Theory and Practice of Teaching Dance, Dance for Theatre, Tap, and Introduction to Dance

Email: [kimberly.holt@mtsu.edu](mailto:kimberly.holt@mtsu.edu)

## Adjunct Faculty:

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### **Kelvin Amburgey**

Email: [kelvin.amburgey@mtsu.edu](mailto:kelvin.amburgey@mtsu.edu)

### **Windship Boyd**

Email: [windship.Boyd@mtsu.edu](mailto:windship.Boyd@mtsu.edu)

### **Kim Deale**

Email: [kim.deale@mtsu.edu](mailto:kim.deale@mtsu.edu)

### **Erin Rehberg**

Email: [erin.Rehberg@mtsu.edu](mailto:erin.Rehberg@mtsu.edu)

### **Alexandra Winer**

Email: [alexandra.Winer@mtsu.edu](mailto:alexandra.Winer@mtsu.edu)





# Academic Advising

The advising process at MTSU happens through a variety of sources, including but not limited to, faculty advisors, mentors, college advisors, staff, and student affairs. The dance faculty recognizes the importance of individual attention in advising and encourages all of its students to meet regularly with their assigned advisors and take advantage of the various resources available on campus.

You are expected to see your advisor prior to registering for the next academic term. Please attend your scheduled advising appointment. For instructions on how to schedule an advising appointment with your faculty or college advisor visit:

<http://www.mtsu.edu/liberalarts/documents/InstructionsforAppointment.Scheduling.SSCCampus.pdf>

## Your Advisor

You will be assigned an advisor from the faculty of Dance in the Department of Theatre and Dance. Your advisor will assist you in selecting courses and planning your schedule.

- In the fall and spring of your first year, the faculty will meet with you to discuss your progress, interests and career goals to ensure that you are progressing appropriately.
- Every semester, you will meet with your advisor for a one-on-one appointment at least one-week prior to priority registration. The semester course planning sessions serve as a formal opportunity to discuss your progress technically, creatively, and/or academically.
- Specialized records, such as progress assessment charts, are kept by your advisor in your portfolio.
- If you are not required to take a specific dance class, you may still enroll in that class if it is the appropriate level and there is adequate space in the class.
- The determination of level for each dance major is made by the appropriate dance faculty member(s) and communicated to you before advising each semester.
- To find the name and contact information for your assigned advisor, check your PipelineMT account.

Students who have earned less than 30 hours before the registration period are required to see an advisor before registering. A hold will be put on your registration and removed once you have been advised. Courses that you are currently enrolled do not count towards this rule.

## Faculty Mentoring

The MTSU Dance faculty is dedicated to promoting excellence in the field of dance through a student-centered learning environment. All tenured and tenure-track Dance faculty serve as academic advisers, but all faculty members are involved with formal and informal mentoring. Feel free to consult with members of the Dance faculty regarding courses and dance concert productions, as well as other issues regarding academic goals, personal aspirations, and professional ambitions.

All dance majors are encouraged to gain a strong foundation in the program by having a positive working relationship with their advisor and faculty, knowing dance program expectations, and understanding the academic system.

# B.S. Dance Major Requirements

## Core Technique Requirements (20 hours)

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- DANC 2010 - Modern Dance Techniques II **2 credit hours** (4 credit hours required)
- DANC 3010 - Modern Dance Techniques III **3 credit hours**
- DANC 2040 - Ballet Techniques II **2 credit hours** (4 credit hours required)
- DANC 3040 - Ballet Techniques III **3 credit hours**

### ***Choose 6 credit hours from the following:***

- DANC 1010 - Modern Dance Techniques I **2 credit hours**
- DANC 1020 - Jazz Dance Techniques I **2 credit hours**
- DANC 1030 - Tap Dance Techniques I **2 credit hours**
- DANC 1040 - Ballet Techniques I **2 credit hours**
- DANC 1090 - Dance Conditioning **1 credit hour**
- DANC 2020 - Jazz Dance Techniques II **2 credit hours**
- DANC 2030 - Tap Dance Techniques II **2 credit hours**
- DANC 3010 - Modern Dance Techniques III **2 credit hours**
- DANC 3020 - Jazz Dance Techniques III **2 credit hours**
- DANC 3030 - Tap Dance Techniques III **2 credit hours**
- DANC 3040 - Ballet Techniques III **2 credit hours**
- DANC 3045 - Pointe/Variations **1 credit hour**
- DANC 4040 - Ballet Techniques IV **3 credit hours**
- DANC 4050 - Advanced Contemporary Techniques **3 credit hours**

## Theory Requirements (12 hours)

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- DANC 2000 - First Year Seminar in Dance **3 credit hours**
- DANC 4600 - Dance Kinesiology **3 credit hours**
- DANC 4800 - History of Dance **3 credit hours**
- DANC 4990 - Senior Seminar in Dance **3 credit hours**

## Composition Requirements (3 hours)

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- DANC 4100 - Choreography I **3 credit hours**

## Somatic Practice Requirement (3 hours)

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- DANC 4570 - The Body Intelligent: A Study of the Alexander Technique **3 credit hours**

## Specialized Tracks of Study

*Students will select one of the following tracks:*

### Performance and Choreography (15 hours)

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**Composition Requirement** (3 hours)  
DANC 4110 - Choreography II **3 credit hours**

**Performance Requirement** (3 hours)  
DANC 4000 - Dance Performance I  
**1 credit hour** (3 semesters required)

**Applied Professional Skills** (9 hours)  
DANC 3200 - Dance Improvisation  
**2 credit hours**  
DANC 4000 - Dance Performance I  
**3 credit hours** (can be taken for a total of 6 hours)  
DANC 4130 - Dance for Theatre  
**3 credit hours**  
THEA 3200 - Introduction to Costume for Arts and Entertainment  
**3 credit hours**  
THEA 3400 - Lighting for Arts and Entertainment I  
**3 credit hours**



### Dance Pedagogy in Practice (15 hours)

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**Pedagogy Requirement** (6 hours)  
DANC 3600 - Teaching Creative Movement for Children  
**3 credit hours**  
DANC 4610 - Theory and Practice of Teaching Dance  
**3 credit hours**

**Applied Professional Skills** (9 hours)  
THEA 3200 - Introduction to Costume for Arts and Entertainment **3 credit hours**  
THEA 3400 - Lighting for Arts and Entertainment I **3 credit hours**  
DANC 4000 - Dance Performance I **1-3 credit hours**  
DANC 4140 - Internship in Dance **3 credit hours**

### General Elective Credits (26 hours)

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- Only 6 elective credit hours may be in DANC courses

**Total hours in the program: 120**

# Academic Map

An academic map is a suggested four-year schedule of courses based on degree requirements in the undergraduate catalog. The academic map serves as a general guideline to help build a full schedule each term. Milestones, courses, and special requirements necessary for timely progress to complete a major are designated to keep you on track to graduate in four years. Missing milestones could delay your program. An academic map is not a substitute for academic advisement—contact your advisor if you have any questions about scheduling or about your degree requirements. Also see the current undergraduate catalog ([catalog.mtsu.edu](http://catalog.mtsu.edu)) for a complete list of requirements and electives.

## 2021–22 Dance Academic Map

Department of Theatre and Dance

Middle Tennessee State University • Murfreesboro

An academic map is a suggested four-year schedule of courses based on degree requirements in the undergraduate catalog. This sample schedule serves as a general guideline to help build a full schedule each term. Milestones, courses, and special requirements necessary for timely progress to complete a major are designated to keep you on track to graduate in four years. **Missing milestones could delay your program.**

**This map is not a substitute for academic advisement—contact your advisor if you have any questions about scheduling or about your degree requirements.** Also see the current undergraduate catalog ([catalog.mtsu.edu](http://catalog.mtsu.edu)) for a complete list of requirements and General electives. *Note: Requirements are continually under revision, and there is no guarantee they will not be changed or revoked; contact the department and/or program area for current information.*

**You may choose to attend a summer term to reduce your load during fall or spring terms but still stay on track to graduate in four years (see back). NOTE: Learning Support courses will alter the sequences on this map.**

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STATE UNIVERSITY.

## Suggested Fall/Spring Four-Year Schedule

FRESHMAN FALL			FRESHMAN SPRING		
Course	Hours	Milestones/Notes	Course	Hours	Milestones/Notes
Core dance technique	2	2.00 or higher req.	Core dance technique	2	2.00 or higher req.
DANC 2000	3	2.00 or higher req.	Hum/FA (Rubric 1)	3	See major advisor
HIST 2010, 2020, 2030, 2040, or 2050	3		ENGL 1020 (Comm)	3	Dance program part.
ENGL 1010 (Comm)	3		COMM 2200 (Comm)	3	Determine track of study with major adv.
MATH (Math)	3		Nat Sci (Rubric 1)	4	
<b>SUBTOTAL</b>	<b>14</b>		<b>SUBTOTAL</b>	<b>15</b>	
SOPHOMORE FALL			SOPHOMORE SPRING		
Core dance technique	2	2.00 or higher req.	Core dance technique	2	2.00 or higher req.
DANC 4100	3	2.00 or higher req.	DANC 4800	3	2.00 or higher req.
ENGL 2020, ENGL 2030, or HUM 2610 (Hum/FA)	3	Portfolio compilation and resume develop.	Soc/Beh Sci (Rubric 2)	3	See major advisor
Nat Sci (Rubric 2)	4	See major advisor	Hum/FA (Rubric 2)	3	Portfolio completion and resume develop.
Soc/Beh Sci (Rubric 1)	3	Dance program part.	HIST 2010, 2020, 2030, 2040, or 2050	3	Summer internship rec.
<b>SUBTOTAL</b>	<b>15</b>		<b>SUBTOTAL</b>	<b>14</b>	Dance program part.
JUNIOR FALL			JUNIOR SPRING		
Core dance technique	2	2.00 or higher req.	Core dance technique	2	2.00 or higher req.
DANC 4600	3	2.00 or higher req.	Core dance technique	2	2.00 or higher req.
Dance specialized track course	3	Dance program part.	DANC 4570	3	Dance program part.
Dance specialized track course	3	See major/minor advisor	Dance specialized track course	3	Portfolio completion and resume develop.
General elective	3	Portfolio compilation and resume develop.	General elective	3	File UD and Intent to Graduate forms
General elective	2	Dance Student Rev. after 60	General elective	3	
<b>SUBTOTAL</b>	<b>16</b>		<b>SUBTOTAL</b>	<b>16</b>	
SENIOR FALL			SENIOR SPRING		
Core dance technique	3	2.00 or higher req.	Core dance technique	3	2.00 or higher req.
DANC 4990	3	2.00 or higher req.	Dance specialized track course	3	2.00 or higher req.
Dance specialized track course	3	See major/minor adv.	General elective	3	General Ed. test
General elective	3	See major/minor adv.	General elective	3	Exit interview
General elective	3	See LA grad. analyst	General elective	3	See major/minor adv.
<b>SUBTOTAL</b>	<b>15</b>	Dance program part.	<b>SUBTOTAL</b>	<b>15</b>	Dance program part.
<b>TOTAL HOURS IN PROGRAM: 120</b>					

# Requirements for Dance Majors

## Mid-Program Review

During the semester that you complete 60 hours, you will be reviewed by the dance faculty prior to registering for the next semester. This consists of a comprehensive review of your dance record. All students who have completed 45-60 hours before the semester of review will be evaluated. All transfer students who have completed 45 transfer hours or more above, and completed at least 12 hours of course at MTSU will be evaluated in the second semester of enrollment at MTSU. A registration hold will be put on your registration until you have completed the review process.

### **Your Dance Record will include:**

- Grades (transcript)
- Overall Participation in the Dance program
- Dance Technique assessments (DANC 2010 and 2040)
- Performance assessment (audition records, performance courses in record)
- Program of study record (advising file)
- In addition, the student will be asked to submit portfolio materials and resume development by email to Director of Dance.

## *Review Process*

The dance faculty will review your record and make recommendations about your future progress in the program. Faculty members will meet with you to go over the Student Review.

### **Complete Review**

- 2.0 or better in all DANC courses
- Successful completion of Gen. Ed courses
- Participation in performances and/or productions
- Positive assessment of dance technique, choreography and coursework
- Satisfactory compilation of portfolio materials and resume development
- Adequate advancement in Program of Study

### **Incomplete Review**

- Did not obtain 2.0 or better in all DANC courses
- Non-successful completion of Gen.Ed courses
- Low level of participation in performances and/or productions
- Negative assessment of dance technique, choreography and coursework
- No compilation of portfolio materials or resume development
- Inadequate advancement in Program of Study

If you do not meet the review criteria, the faculty may recommend that you repeat the review at the end of the next semester, and/or counseling to consider academic support or other options of undergraduate study. The nature and spirit of this review should be formative and intended to provide you with effective feedback and support to facilitate successful completion of the dance degree program.

## Dance Portfolio

The Dance Portfolio is used to help you, and your dance advisor keep a clear account/record of both academic and professional progress. Specific guidelines for your portfolio will be covered in DANC 2000.

### *Your portfolio should:*

- Include a wide range of work that represents your abilities as a performer, choreographer or educator.
- Be neatly arranged so that it starts and ends with your strongest work. (You want to begin with a good impression, and leave a good impression).
- Include examples of choreography (both class work and produced), photos representing performance, choreography and technique products and artwork of all types (make-up, lighting design, costumes, etc).
- Have at least one complete project (performance work, choreography or teaching lesson) that shows your process from start to finish including but not limited to: inspiration/ concept ideas and/or concept statement, research, photos or video and evaluations of the work.
- Prepare a digital version of your resume and portfolio. For assistance in creating your digital portfolio and or web design visit the Digital Media Studio on the 2nd floor of Walker Library.

## Senior Seminar Project

The B.S. in Dance at MTSU culminates with the completion of a capstone project in DANC 4990: Senior Seminar. This project will culminate in a written, choreographic or performance research project. Choreographic or performance research projects require a public performance. Seniors enrolled in DANC 4990 will submit a written proposal that clearly outlines the content, and timeline of their project. The final project documentation should articulate the development of the student's working process during the project activity. This typed report should include a self-reflective assessment, as well as a discussion of the growth and development that occurred during the process.

## Choreography

All Dance majors are required to complete an original choreographed work and present the work in either a formal or informal concert.

- B.S. Dance Pedagogy in Practice Track - to be completed at least **once** in four years.
- B.S. Choreography and Performance Track- to be completed at least **twice** in four years.

## Dance Graduation Requirements

- Earn a "C" (2..0) or better in all Dance major courses
- Complete Dance Student Exit Interview
- Complete the General Education Exam

# Criteria for Advancement in Technique Class

Each semester, dance majors will be assessed, evaluated and advised as to the potential for advancement in both modern dance and ballet techniques. These assessments are designed to assist dance majors from one level to the next, and to give them guidance from the faculty members. Assessments also serve as opportunities for dance faculty to observe each students' progress. Following the assessment, dance faculty will meet with students in order to discuss the faculty's evaluations and to decide the advancement of technique class that would be most appropriate for each student. It is possible to receive a passing grade in a technique course and be advised to repeat the same level, due to weaknesses in technique or discipline. This is done to ensure a safe progression as technique demands increase. If you have any questions, contact the instructor or your advisor prior to registering for classes

## **Students will be evaluated on the following criteria in technique assessments:**

1. Dynamic alignment and awareness;
2. Core support and whole body strength;
3. Range of movement and flexibility;
4. Awareness of weight, balance and pathways of movement;
5. Sequence and memorization;
6. Musicality;
7. Individual expression and artistry;
8. Professionalism.





# Performance

## Dance Performance Credit

All B.S. majors (regardless of track) can enroll in DANC 4000 (Dance Performance). Students on the Dance Pedagogy track may complete 1-3 credit hours of DANC 4000, and students on the Performance and Choreography track must complete 3 credit hours, and may take up to 6 credit hours of DANC 4000. This credit is received by participating in the MTSU Dance Theatre. Participation entails attending all required rehearsals, company classes, and performances. Participation may be as a performing cast member, as an understudy, or in a technical crew (backstage) role.

## MTSU Dance Theatre

MTSU Dance Theatre serves as the program's pre-professional company and is the curricular component of DANC 4000. The MTSU Dance Theatre aims to provide the local community with high-quality concert dance in a range of styles including ballet, jazz, tap, West African and contemporary dance. Performances take place both on and off campus. MTSU Dance Theatre also travels each year to the American College Dance Association Conference. Students have also performed in China, Russia, New York, Chicago, Ohio, Iowa, Georgia, Florida, Arkansas, Arizona, Wisconsin, Louisiana, and Mississippi. In the Middle Tennessee region, our students have been featured in venues that include the Frist Art Museum, the Hunter Museum of American Art, the Tennessee Governor's School for the Arts, the South Jackson Civic Center, the Tennessee Association of Dance, Chattanooga High School Center for Creative Arts, and the Vanderbilt Dance Program. Company members perform in faculty choreography, adjudicated student compositions and repertory works set by distinguished guest artists.

## Dance Theatre Auditions

Auditions for the MTSU Dance Theatre take place during the first week of the semester during the Friday company class. Audition registration is online and should be completed before the audition time. Dancers should wear appropriate dance clothes to the audition (see attire above) and bring ballet and jazz shoes. Dancers do not need to prepare material for the auditions; dance phrases will be taught by the choreographers. Casting notices will be distributed via email and posted to the Dance Majors' D2L site, and dancers must sign contracts to affirm their commitment to the full rehearsal and production schedule.

## Casting Policy

Dancers may not perform in more than three dances in the fall or spring Concerts. If you are cast as an understudy you must adhere to the same policies outlined in this handbook.

## Contracts

Members of Dance Theatre are expected to sign a contract provided by the faculty company director at the beginning of the year. Failure to meet obligations designated in the contract



may result in artistic probation and/or dismissal from the company. Signed rehearsal contracts are required from all dancers before rehearsals begin.

## Company Class and technique class requirements

In order to participate in the MTSU Dance Theatre, all students are required to enroll in a minimum of **ONE** technique class offered through the department. Additionally, all students are required to attend Friday Company class from 12:40 – 2:05 (Fall semesters) or 2:15-3:30pm (Spring semesters) during the concert rehearsal period.

## Rehearsal and Performance Policies

Dance is rooted in discipline and practice, and the mentoring thereof by professionals in the field. As such, all students are expected to follow the general principle of respecting their mentors in the program, and during rehearsals and performances including the Artistic Director, choreographers, guest artists and stage managers. Please adhere to the following policies during all rehearsals and performances. Failure to follow through on these commitments may result in withdrawal of performing privileges.

1. Dancers may not ask choreographers to select them for their work.
2. Once selected in a dance, you are not allowed to remove yourself from a dance, or switch dances.
3. Dancers must be warmed-up and ready to work at the start of all rehearsals.
4. Dancers are expected to stay focused during the rehearsal process, even if they are not directly working with the choreographer. When you aren't dancing, be an active participant in the rehearsal. Pay attention, participate. It's a collaborative process and you never know when you'll have to jump in!
5. 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.
6. Dancers are expected to perform unless seriously ill or injured. In case of an emergency, choreographers will cast understudies.
7. All rehearsals are to be attended unless it is for a sanctioned University activity/trip.
8. Tardiness and /or absences must be communicated **DIRECTLY** to the Choreographer **AND** Stage Manager (when applicable), **NOT OTHER DANCERS** in the piece.
9. Dancers must be available for **ALL** technical rehearsals, showings and performances, and during production week, dancers must attend their scheduled technique class and attend company warm-up.
10. Dancers must adhere to the choreographer's stipulations in terms of hair, makeup, costumes, and any last minute changes.
11. Dancers must respect the Stage Manager and tech crew and follow **ALL** instructions. Dancers are expected to maintain quiet, focused, and professional backstage behavior.

# Policies for Dance Students

## Professionalism

The MTSU Dance Program is invested in fostering an atmosphere that enhances learning, encourages creativity, creates community, and values diversity and cooperative learning in a professional setting. This is best done in an atmosphere of mutual respect, dignity and decorum. This means coming to class prepared physically, mentally and emotionally to do the work. Being properly attired and groomed demonstrates respect for self, as well as peers and professors. Full cooperation with dress and conduct codes clearly stated in this handbook, course syllabi, or communicated in class is expected by every instructor in order to create an atmosphere conducive to learning professionalism. The following guidelines help ensure a positive, productive and cooperative environment for everyone.

1. All students are expected to conduct themselves professionally in classes, rehearsals and during the performance process.
2. All students are expected to be leaders by volunteering and committing to projects and following through with them.
3. All dancers should arrive on time (at least 10 minutes early, warmed-up, and ready to work) for rehearsal.
4. Student performers are expected to work to their full potential in classes, rehearsals, workshops/intensives, performances, productions and all other events. Students are expected to accept beneficial instruction, suggestions, outlooks and redirection in reference to their performance capability.
5. Behavior should reflect nothing but respect for all student dancers, faculty, guest artists and student workers. Dancers are expected to cooperate and embrace the creative process of the choreographer.



## Attire

Due to the varied demands and diverse approaches to dance technique, individual instructors will communicate specific guidelines for attire in ballet, modern and jazz technique classes via their course syllabi. In general, dancers are asked to wear clothing such as leotards and tights that allow the instructor to check placement and alignment. Avoid

baggy clothes, sweat pants or sweat shirts, and wear appropriate shoes for each form. Students should wear supportive undergarments and modest attire. No bare midriffs or shorts above mid-thigh, shirts tied around the waist, jewelry or hats allowed in classes or rehearsals. Hair should be styled so it stays out of the face.

### *Additional Attire for MTSU Dance Theatre Performances:*

- Dancers should have an additional pair of canvas ballet slippers.
- Dancers are to provide their own tights, flesh-toned camisole leotard and black dance shorts.
- For special occasions, and for choreographic showings without formal costuming, solid black dance clothes are required.
- Dancers will supply and apply their own make up.

### **Class Attendance/Grading Policy**

The MTSU Dance faculty subscribes to a policy requiring students to attend all classes and rehearsals. Consistent, punctual attendance and class preparedness are essential for success in dance, and it is vital for students to establish professional work habits. The Dance faculty publishes attendance policies in their course syllabi, and enforces these attendance policies for their classes.

The following policy will be used for grading in all Dance Major Classes:

1. Grades for Dance Major Classes will be determined by evaluating three factors: attendance, participation, and progress. It is the prerogative of each teacher to determine the importance of each factor in determining grades.
2. Attendance is of the utmost importance and any absence from class is significant.
3. Students should attend all dance classes even when they are unable to participate unless they have a contagious illness, a condition requiring bed rest or a doctor's excuse.
4. Students who have an injury or for some reason cannot dance, should plan on using their class time performing physical therapy, constructive rest, RICE (rest-ice-compression-elevation), or a foam roller and submit a class observation report to get credit for technique.
5. Students are allowed a maximum of FOUR absences, excused or unexcused, over the course of the semester in all dance technique classes. Absences in excess of four can result in course failure.
6. Two tardies will count as one absence and your final grade will be adjusted accordingly
7. Notify the teacher ahead of time, when possible, if you are going to be late or absent.

8. Repeated unexcused absence or tardiness in dance courses demonstrates a lack of commitment to the program and will result in serious consequences to your course grade and success in the dance program.

## Dance technique and corrections

Corrections in class are given as an aid to progress, and are crucial to mastering dance technique. Considering all “general” corrections as if they applied to you alone is one of the fastest strategies to progress in technique class. Constructive criticism of your technique, your choreography or your performance comes from a faculty both knowledgeable and experienced in many aspects of performance and choreography.

## Studio Reservations

Only dance majors and minors, and students enrolled in a MTSU dance class during the current semester may sign-up for rehearsal time. Students must check with the Instructor/Coordinator prior to reserving studio space. Choreography faculty will facilitate studio reservations for students at the beginning of each semester.

### *Studio priority goes to:*

1. Department classes (including faculty warm-up and class prep time)
2. Guest Artist Residencies
3. Rehearsals for Upcoming Performances
4. Senior Projects, Capstone Projects, Final Projects
5. Class projects

## Studio Policies

- Eating and drinking (except water in a closed container) are not allowed in the studio. Floors can be ruined by wetness or sticky food, dirt, and grit. All eating and drinking is to be done in the hallways.
- Street shoes are NOT allowed in any dance studio. All dance activities requiring the use of shoes, including tap and character shoes, must be performed in Studio A (small studio). All footwear must be dedicated dance-wear, not a dancer’s normal “street” shoes.
- Ballet slippers, bare feet, socks and non-marking jazz shoes are allowed in Studio B (large studio). Tap shoes, character shoes, sneakers, etc., are not allowed.
- Body and hair oils, and lotions should be limited to after class. A slippery residue can be left on the floor creating hazardous conditions for others.

- No sets or props may be used or stored in the studios unless approval has been obtained prior to use. See the Director of Dance if you have questions.
- The use of props, chairs or other furniture that is part of the normal studio-hallway furniture cannot be used as part of a set, or as props. Students wanting to use furniture or any props in rehearsals, or a class assignment, must talk to the Director of Dance or the Production Manager prior to use. They will make sure the item is safe for use on our dance studio floors and can also make suggestions about how and where to find other items to better facilitate the student's work. No sets or props can be taken into the studios without prior approval from the Director of Dance.
- Rehearsal time must be used for dance class projects or dance program performances.
- The privilege to book studio space in the future will be revoked if you fail to adhere to our studio policies.
- Cell phone use/texting is absolutely prohibited in any class, meeting, or rehearsal situation. Please put your devices on silent mode during class.
- Keep the studios clean. Carry out your own trash; if you see trash that has been left behind, help carry it out. This includes coffee cups and water bottles. Recycle plastics and aluminum. Volunteer to sweep the floor before classes and rehearsals begin.

## Photography, Video and Social Media Posting

All dance images, video and faculty/guest artist/student choreography are copyright-protected: <https://www.mtsu.edu/policies/general/140.php>.

Images may not be published, reproduced, resold, or manipulated without specific written permission from the MTSU Dance Program Director. If you receive permission, you must credit to the photographer and the choreographer (including title of work). Students are expected to read and understand the MTSU Social Networking and Media policy: <https://www.mtsu.edu/policies/general/150.php>

Students are not permitted to photograph, film or upload footage of classes, rehearsals or performances to Instagram, Facebook, YouTube, or any other site, without the prior permission of the faculty member, choreographer and/or the Director of Dance.

The MTSU Dance Program may post images and video footage on a variety of social media platforms to communicate and promote the program's activities, performances and student success stories.

All MTSU Dance Majors are expected to be present and to participate in, assist, or attend events, conferences, master-classes, showing or festivals at MTSU. Participation might be through volunteering, performing, or participating in workshops, lectures, or gatherings.

# Opportunities and Resources

## Guest Artists

Each semester, the dance program hosts a visiting artist to create, or re-set creative research on select MTSU Dance Theatre students, teach master-classes in technique classes, lecture in dance studies courses, and present an informal showing on their creative research. These residencies offer students a unique opportunity to experience a wide variety of dance genres, teaching methodologies and creative approaches to dance making, and provides invaluable networking opportunities for students.

MTSU Dance Theatre students have worked with a range of artists including T. Lang Dance, Jesse Zaritt, Teena Marie Custer, Christopher K. Morgan, Amanda K. Miller, Lindsay Pierce, Analia Alegre-Femenias, Joy Davis, Windship Boyd, and Banning Bouldin (New Dialect).

## MTSU Dance Society

The MTSU Dance Society is the student service club for majors and minors in the dance program. The Dance Society produces the Dance Student Gala, raises funds to assist in bringing guest artists to campus and for student travel, gives valuable feedback for the dance program, and advertises for the promotion of dance on MTSU campus.

The executive committee members are elected for an annual term in fall semesters, except for the President who is elected at the end of the spring semester for the following year's service. Membership is open to all dance majors and minors.

For more information about current Dance Society officers visit: <https://mtsu.campuslabs.com/engage/organization/MTSUDanceSociety>



## Additional Performance Opportunities

### Dance Student Gala

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The Dance Student Gala is sponsored by the Dance Society, and is organized and presented by students. The dances are selected by an impartial panel, mentored and adjudicated by faculty, and produced with minimal technical support.

### Honor's Thesis Projects

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Students in the Honors College may choose to present choreography as part of their Honors' thesis project. Conducted across two consecutive semesters, this unique opportunity allows students to complete scholarly research or a creative project under the direct guidance of faculty mentors. Dance faculty have served on the committee of several creative projects. The successful completion of the Honors Project results in an Honors designation at graduation. For more information about the MTSU Honors College visit: <http://www.mtsu.edu/honors/faq.php>.

### Musical Theatre Performances

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The Department of Theatre and Dance produces a musical each year in which dance students may audition and participate.

### American College Dance Association

The American College Dance Association exists to support and affirm the role of dance in higher education primarily through the sponsorship of regional college/university dance conferences. MTSU Dance is an active member in the association and we have been recognized very positively in our appearances at regional and national festivals. The festivals are held on member college campuses and are open to all of our majors and select minors. Festivals include 3-4 days of classes taught by master teachers and faculty from member schools, informal performance of student work, and performances of works submitted by member schools for adjudication by professional dancers/choreographers, scholars and arts administrators. Each school can submit 2 dances for adjudication; one of these must be choreographed by a student. All performers must be MTSU degree-seeking students. If a student in a selected dance graduates in December, that student may still attend ACDA in spring. The faculty selects the works that will be sent to ACDA to represent our dance program.

### Scholarships

The Dance Enrichment Scholarship is given to a student who has a 3.0 GPA or higher. The amount varies from year to year and is awarded by the dance faculty. Students must apply for this award during the spring semester.

## Internships

Students can seek internship opportunities and receive credit through DANC 4140. In consultation with a dance faculty member, the student determines a topic or area of interest and seeks an off-campus organization or person to assist in research and/or work on the topic. A contract must be completed and approved prior to any work commencing and you must register for the course in the semester that you are completing the work. It is the student's responsibility to enter this endeavor with a researched list of potential contacts for the appropriate off campus organization, individual, or project. The student should gain practical experience and additional knowledge that will help him/her seek employment or determine plans for further education after graduation.

## Study Abroad

MTSU Dance Faculty have traveled with students to China, Guatemala, London and Moscow. For further information on all MTSU Study Abroad opportunities, visit the Study Abroad office at <http://www.mtsu.edu/financial-aid/study-abroad.php>.

## Health and Wellness

The faculty is concerned about the physical and psychological health of all the students in the program. We strive to create an atmosphere of support and communication around issues of wellness. We work closely with students to address health habits that may effect their performance in the program. Should the faculty become concerned about an individual student, they will request that the student meet with a faculty member to discuss appropriate strategies, which may include a referral to medical and/or counseling services.

### *Care and Prevention of Injuries*

Dancers, like athletes, subject their bodies to unusual physical stress. It is most important, therefore, to cultivate proper, sensible habits regarding class work, eating, rehydrating and even your daily routine. Your body must be respected and cared for if it is to respond to the demands of dance. MTSU Student Health Services will help students obtain referral to the appropriate provider or services. <https://www.mtsu.edu/healthservices/>.

### *Nutrition*

It is important to eat regularly and well, including breakfast. The lack of sufficient or proper food, especially when doing a lot of physical activity, will result in fatigue, poor muscle tone, and dizziness. It is unwise to skip meals for any reason. Majors will be assisted in finding appropriate nutritional counseling if a faculty advisor and the student feel that this will aid the student in achieving health and career goals. If you have questions about diet and nutrition, or concerns about a healthy attitude towards food, you can contact one of the faculty members, or call the Student Health Center at 615-898-2988.



### *Emotional Wellbeing*

Dance majors are encouraged to find mental, psychological, and calendar-keeping strategies, that work according to your own personality style. 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 managing stress, and keeping conflicts to a minimum. We encourage all students to get plenty of sleep, and make wise decisions about nutrition. Professional counseling and psychotherapy services are offered through MTSU Counseling Services Counseling. Contact them at 615-898-2670 to make an appointment.

### *University Resources*

Sex Discrimination, Harassment, and Assault: [MTSU Title IX Coordinators](#)

Outlines MTSU's Title IX obligation, identifies campus Title IX Coordinators, and explains MTSU's Non-Discrimination and Sexual Harassment Policies.

# Dance Minor

The minor in dance is designed to provide students with a broad overview of dance as an art form. Required core courses introduce students to basic elements of dance, which comprise 15 hours. Students should meet with program director to initiate program of study.

## Required Courses (6 hours)

- DANC 4100 - Choreography I **3 credit hours**
- DANC 4800 - History of Dance **3 credit hours**

## Dance Technique Courses (Choose 3 for 6 hours)

- DANC 1010 - Modern Dance Techniques I **2 credit hours**
- DANC 1020 - Jazz Dance Techniques I **2 credit hours**
- DANC 1040 - Ballet Techniques I **2 credit hours**
- DANC 2010 - Modern Dance Techniques II **2 credit hours**
- DANC 2020 - Jazz Dance Techniques II **2 credit hours**
- DANC 2040 - Ballet Techniques II **2 credit hours**

## Electives (3 hours)

- DANC 3600 - Teaching Creative Movement for Children **3 credit hours**
- DANC 4110 - Choreography II **3 credit hours**
- DANC 4130 - Dance for Theatre **3 credit hours**
- DANC 4200 - Women in Twentieth and Twenty-First Century Dance **3 credit hours**
- DANC 4290 - Special Topics in Dance **1 to 3 credit hours**
- DANC 4570 - The Body Intelligent: A Study of the Alexander Technique **3 credit hours**
- DANC 4600 - Dance Kinesiology **3 credit hours**
- DANC 4610 - Theory and Practice II: Pedagogy for Ballet and Modern Dance **3 credit hours**

# Appendices

## MTSU Dance Theatre Contract

### MTSU Dance Theatre Student Contract

Congratulations on your acceptance to the MTSU Dance Theatre! In order to be a member of the company, students are expected to adhere to the following guidelines:

#### I. Attendance and Participation

- A. All students must enroll in Dance Performance (DANC4000 – 1 credit hour).
- B. All scheduled rehearsals are MANDATORY. Student performers are expected to attend all scheduled company rehearsals, including in-studio and theatre tech rehearsal. Exceptions will be made ONLY for academic conflicts, and prior approval from your faculty choreographer and the MTSU Dance Theatre Coordinator are required. Students will be asked to leave the company if they miss scheduled rehearsals. NO EXCEPTIONS!
- C. Students should not attend rehearsal if they are ill, have any symptoms listed in the Pre-Class COVID-19 Self-Assessment, have tested positive for COVID-19, or have been in close contact with others who have tested positive. If you have tested positive or have been in close contact with someone who has, you should self-quarantine. Students are expected to keep their choreographers and instructors informed regarding their status when they are absent from rehearsals or company class and act with good faith and honesty when determining whether or not to attend. Dancers are also expected to follow the safety procedures outlined by the Dance Program and University.
- D. Students are required to enroll in a minimum of one technique class in the Dance Program.
  - Have you enrolled in a technique class?    ☐ Yes    ☐ No
  - What technique class are you attending? \_\_\_\_\_
- E. Students are expected to be available, present, and an active, positive participant in all dance performances, events, fundraisers, community performances, etc. that the Dance Theatre is involved with. Such events and performances include, but are not limited to:
  - Friday Company class: 12:40pm-2:05pm Fall/2:15-3:30pm Spring
  - Spacing rehearsals: TBA, Tucker Theatre
  - Technical rehearsals and performances: TBA, Tucker Theatre

#### II. Physical Conditioning and Nutrition

- A. Student performers are expected to maintain a good physical dance condition.
- B. Dancers who have low to moderate injuries or medical conditions must notify the Artistic Director and faculty before the first scheduled rehearsal. Dancers will NOT be allowed entry into the company with any severe injuries or medical conditions.

C. Dancers are expected to warm up prior to rehearsals.

## II. Casting & Professionalism

- A. All students are expected to conduct themselves professionally in classes, rehearsals, and during the performance process.
- B. Casting is for the rehearsal process, and choreographers may select some students as understudies or as a second cast. These decisions are at the choreographer's discretion. Company membership is not a guarantee of performance, as a pre-professional company, MTSU Theatre models professional dance company policies with regard to casting. Understudies are expected to fully participate in all rehearsal times, classes, and other scheduled events.
- C. All students are expected to be leaders in the organization by committing to projects and following through with them, responding to all emails in a timely manner, and volunteering for program projects.
- D. All dancers should arrive on time (at least 10 minutes early, warmed up and ready to work) for rehearsal.
- E. Student performers are expected to work to their full potential in classes, rehearsals, workshops/intensives, performances, productions, and all other events. Students are expected to accept beneficial instruction, suggestions, outlooks, and redirection in reference to their performance capability.
- F. There is a zero-tolerance policy. Behavior should reflect nothing but respect for all company members, MTSU dance faculty, guest artists, student workers, and production staff. Dancers are expected to cooperate and embrace the creative process of the choreographer. Dancers who do not comply with this policy or model behavior that is disrespectful towards any member, will be dismissed.
- G. Students are required to maintain a GPA above 2.0.
- H. Students are required to dress appropriately for all functions. Dancers must wear company black leotard and tights or leggings for all company classes, rehearsals, and showings. Dress and/or costume will be specified for individual events.

I have read this contract thoroughly and I understand and agree to all of the expectations set for MTSU Dance Theatre. *Failure to abide by the expectations set by the MTSU Dance Theatre Company will result in suspension or dismissal from the Company.*

Name: \_\_\_\_\_

Sign: \_\_\_\_\_ Date: \_\_\_\_\_

# Ballet Assessment Rubric

## *CRITERIA Ballet Techniques I:*

### **1. Dynamic Alignment and Awareness (the dancer)**

- Demonstrates awareness of efficient vertical alignment on two feet in all five positions.
- Demonstrates awareness of efficient alignment while moving through plié to relevé.
- Demonstrates awareness and anatomical understanding of outward rotation (including awareness of inner line and articulation of thigh bone in socket).
- Demonstrates efficient and sound foot articulation and awareness of the feet when standing flat, en relevé, and through motions of tendu, dégagé, sauté.
- Demonstrates overall body awareness while stationary and moving.

### **2. Core Support and Whole Body Strength**

- Develops strength in core to support and maintain alignment of the spine, the upper torso, the pelvis and legs, and in the hips to maintain external rotation in barre and center exercises.
- Develops strength in arms to efficiently support port de bras and to maintain proper relationship between scapula, elbows, and wrists in second position, and demonstrates scapular stability.
- Develops strength in ankles, arches, and feet to facilitate work en relevé.

### **3. Range of Movement and Flexibility**

- Develops general flexibility, including hamstrings and spinal articulation, and shoulders.
- Develops flexibility in the hips to facilitate proper rotation.
- Develops flexibility in the hip flexors to facilitate tendu derriere, arabesque, and back attitude lines.
- Develops flexibility in the ankles, feet, calves in plié, relevé, and tendu.

### **4. Awareness of Weight, Balance, and Pathways of Movement**

- Demonstrates clear and consistent pathways of movement in tendus in all directions, in fondu, and through coupe, passé, ronde de jambe à terre, and développé to all sides.
- Demonstrates clear understanding of weight shifts including temps lie, chassé, and pique, including soutenu and single pique turns.
- Ability to balance on a single leg in a range of positions including coupe, passé, attitude, and with an extended leg at 45 degrees on both flat and relevé.

### **5. Sequence and Memorization**

- Demonstrates ability to quickly memorize and execute simple movement sequences at the barre and in center.
- Demonstrates ability to quickly execute simple movement sequences on both the right and left sides and to easily reverse sides.
- Demonstrate fluency with croisé, efface, and écarté body facings in simple tendu exercise in center and incorporate épaulement.

- Demonstrates fluency with Level I ballet vocabulary.

## 6. Musicality

Exceptional - 5	Proficient - 4	At Level - 3	Developing - 2	Deficient - 1
Demonstrates mastery of concepts.	Successfully demonstrates understanding and application of concepts 75% of the time.	Demonstrates understanding of concepts but unable to maintain consistent application.	Demonstrates limited understanding and application of concepts.	Does not understand or apply concepts.

- Distinguishes between 2/4, 3/4, and 4/4 rhythmic structures.
- Moves consistently with the rhythm and tempo.

## 7. Artistry

Develops performance presence and maintains focus in class.

- Demonstrates ability to breath with movement.
- Demonstrates ability to express a range of movement qualities.
- Demonstrates physical potential and coachability.
- Professionalism
- Maintains focus and presence in class.
- Asks pertinent questions and applies corrections.
- Demonstrations tenacity and desire to learn and grow.
- Demonstrates emotional and intellectual preparedness.

## *CRITERIA Ballet Techniques II:*

### 1. Continues to develop criteria from Ballet I

#### 2. Dynamic Alignment and Awareness

- Continue to demonstrate awareness of efficient vertical alignment on two feet in all five positions and while moving through plié to relevé.
- Continue to demonstrate awareness and anatomical understanding of outward rotation (including awareness of inner line and articulation of thigh bone in socket).
- Continue to demonstrate efficient and sound foot articulation and awareness of the feet when standing flat, en relevé, and through motions of tendu, dégagé, sauté. Add pas de cheval and frappe.
- Continue to demonstrate overall body awareness while stationary and moving.

#### 3. Core Support and Whole Body Strength

- Continue to develop strength in core to support and maintain alignment of the spine, the upper torso, the pelvis and legs, and in the hips to maintain external rotation in barre and center exercises.
- Continue to develop strength in arms to efficiently support port de bras and to maintain proper relationship between scapula, elbows, and wrists in all positions.
- Continue to develop strength in ankles, arches, and feet to facilitate work en relevé and jumping.

#### **4. Range of Movement and Flexibility**

- Continue to develop general flexibility, including hamstrings, spinal articulation, and shoulders.
- Continue to develop flexibility in the hips to facilitate proper rotation.
- Continue to develop flexibility in the hip flexors to facilitate tendu derriere, arabesque, and back attitude lines.
- Continue to develop flexibility in the ankles, feet, calves in pli  , relev  , and tendu.

#### **5. Awareness of Weight, Balance, and Pathways of Movement**

- Continue to demonstrate clear and consistent pathways of movement in tendus in all directions, in fondu, and through coupe, pass  , ronde de jambe    terre, and d  velopp   to all sides. Add ronde de jambe en l'air and fouett  .
- Continue to demonstrate clear understanding of weight shifts including temps lie, chass  , and pique, including soutenu and single pique turns. Add pique arabesque, closed-frame promenade, and pirouettes en de hors and en dedans.
- Ability to balance on a single leg in a range of positions including coupe, pass  , attitude, and with an extended leg at 90 degrees on both flat and relev  .

#### **6. Sequence and Memorization**

- Demonstrates ability to quickly memorize and execute more complex movement sequences at the barre and in center.
- Demonstrates ability to quickly execute more complex movement sequences on both the right and left sides and to easily reverse sides.
- Demonstrate fluency with crois  , efface, and   cart   body facings in d  velopp   exercise in center and incorporate   paulement.
- Demonstrates fluency with Level II ballet vocabulary.

#### **7. Musicality**

- Continues to distinguish between 2/4, 3/4, and 4/4 rhythmic structures.
- Understands changing accents and sub-divided beats.
- Continues to move consistently with the rhythm and tempo.
- Hears and can expressively reflect melodic line of music.

#### **8. Artistry**

- Continues to develop performance presence and maintains focus in class.
- Continues to demonstrate ability to breathe with movement.
- Continues to demonstrate ability to express a range of movement qualities.
- Demonstrates awareness of classical line and shape.
- Continues to demonstrate physical potential and coachability.

#### **9. Professionalism**

- Maintains focus and presence in class.
- Asks pertinent questions and applies corrections.
- Demonstrates tenacity and desire to learn and grow.
- Demonstrates emotional and intellectual preparedness.

## *CRITERIA Ballet Techniques III:*

### **1. Continues to develop criteria from Ballet II**

#### **2. Dynamic Alignment and Awareness**

- Continue to demonstrate awareness of efficient vertical alignment on two feet in all five positions and while moving through plié to relevé.
- Continue to demonstrate awareness and anatomical understanding of outward rotation (including awareness of inner line and articulation of thigh bone in socket). Maintains rotation while standing and moving.
- Continue to demonstrate efficient and sound foot articulation and awareness of the feet when standing flat, en relevé, and through motions of tendu, dégagé, pas de cheval, frappe, and sauté.
- Continue to demonstrate overall body awareness while stationary and moving.

#### **3. Core Support and Whole Body Strength**

- Continue to develop strength in core to support and maintain alignment of the spine, the upper torso, the pelvis and legs, and in the hips to maintain external rotation in barre and center exercises.
- Continue to develop strength in arms to efficiently support port de bras and to maintain proper relationship between scapula, elbows, and wrists in all positions.
- Continue to develop strength in ankles, arches, and feet to facilitate work en relevé and jumping.

#### **4. Range of Movement and Flexibility**

- Continue to develop general flexibility, including hamstrings, spinal articulation, and shoulders.
- Continue to develop flexibility in the hips to facilitate proper rotation.
- Continue to develop flexibility in the hip flexors to facilitate tendu derriere, arabesque, and back attitude lines.
- Continue to develop flexibility in the ankles, feet, calves in plié, relevé, and tendu.

#### **5. Awareness of Weight, Balance, and Pathways of Movement**

- Continue to demonstrate clear and consistent pathways of movement in tendus in all directions, in fondu, and through coupe, passé, ronde de jambe à terre, ronde de jambe en l'air, développé to all sides, and fouetté.
- Continue to demonstrate clear understanding of weight shifts including temps lie, chassé, pique arabesque, and closed-frame promenade. Add open-frame promenade and consistent multiple pirouettes en de hors and en dedans.
- Ability to balance on a single leg in a range of positions including coupe, passé, attitude, and with an extended leg at 90 degrees or higher on both flat and relevé.

#### **6. Sequence and Memorization**

- Continue to demonstrate ability to quickly memorize and execute more complex movement sequences at the barre and in center.
- Continue to demonstrate ability to quickly execute more complex movement sequences on both the right and left sides and to easily reverse sides.



- Demonstrates ability to reverse simple movement sequences, especially in petite allegro.
- Continue to demonstrate fluency with croisé, efface, and écarté body facings in développé exercise in center and incorporate épaulement.
- Demonstrates fluency with Level III ballet vocabulary.

## **7. Musicality**

- Continues to distinguish between 2/4, 3/4, and 4/4 rhythmic structures.
- Continues to understand changing accents and sub-divided beats, as well as syncopation.
- Continues to move consistently with the rhythm and tempo.
- Continues to hear and expressively reflect melodic line of music.

## **8. Artistry**

- Continues to develop performance presence and maintain focus in class.
- Continues to demonstrate ability to breath with movement.
- Continues to demonstrate ability to express a range of movement qualities and musical qualities.
- Continues to demonstrate awareness of classical line and shape.
- Continues to demonstrate physical potential and coachability.

## **9. Professionalism**

- Maintains focus and presence in class.
- Asks pertinent questions and applies corrections.
- Demonstrations tenacity and desire to learn and grow.
- Demonstrates emotional and intellectual preparedness.

## *CRITERIA Ballet Techniques IV:*

### **1. Continues to develop criteria from Ballet III.**

#### **2. Dynamic Alignment and Awareness**

- Continue to demonstrate awareness of efficient vertical alignment on two feet and on one foot, and while moving through plié to relevé.
- Continue to demonstrate awareness and anatomical understanding of outward rotation. Maintains rotation while standing and moving.
- Continue to demonstrate efficient and sound foot articulation and awareness of the feet when standing flat, en relevé, and through all jumps and gestures of feet.
- Continue to demonstrate overall body awareness while stationary and moving.

#### **3. Core Support and Whole Body Strength**

- Continue to develop strength in core to support and maintain alignment of the spine, the upper torso, the pelvis and legs, and in the hips to maintain external rotation in barre and center exercises.
- Continue to develop strength in arms to efficiently support port de bras and to maintain proper relationship between scapula, elbows, and wrists in all positions and through all pathways between positions.

- Continue to develop strength in ankles, arches, and feet to facilitate work en relevé and jumping, and en pointe.

#### **4. Range of Movement and Flexibility**

- Continue to develop general flexibility, including hamstrings, spinal articulation, and shoulders.
- Continue to develop flexibility and stability in the hips.
- Continue to develop flexibility in the hip flexors.
- Continue to develop flexibility in the ankles, feet, calves in plié, relevé, and tendu.

#### **5. Awareness of Weight, Balance, and Pathways of Movement**

- Continue to demonstrate clear and consistent pathways of movement in all movements of the limbs.
- Continue to demonstrate clear understanding of weight shifts including temps lie, chassé, pique, fouetté, promenades, and consistent multiple pirouettes in retire and various attitude positions.
- Ability to balance on a single leg in a range of positions including coupe, passé, attitude, and with an extended leg at 90 degrees or higher on both flat and relevé. Add penché and fouetté turns.

#### **6. Sequence and Memorization**

- Continue to demonstrate ability to quickly memorize and execute more complex movement sequences at the barre and in center.
- Continue to demonstrate ability to quickly execute more complex movement sequences on both the right and left sides and to easily reverse sides.
- Demonstrates ability to reverse simple movement sequences, especially in petite allegro.
- Continue to demonstrate fluency with all body facings and arabesque positions.
- Demonstrates fluency with Level IV ballet vocabulary.

#### **7. Musicality**

- Continues to distinguish between 2/4, 3/4, and 4/4 rhythmic structures.
- Continues to understand changing accents and sub-divided beats, as well as syncopation.
- Continues to move consistently with the rhythm and tempo.
- Continues to hear and expressively reflect musical nuance.

#### **8. Artistry**

- Continues to develop performance presence and maintain focus in class.
- Continues to demonstrate ability to breath with movement.
- Continues to demonstrate ability to express a range of movement qualities and musical qualities.
- Continues to demonstrate awareness of classical line and shape.
- Continues to demonstrate physical potential and coachability.

#### **9. Professionalism**

- Maintains focus and presence in class.

- Asks pertinent questions and applies corrections.
- Demonstrations tenacity and desire to learn and grow.
- Demonstrates emotional and intellectual preparedness.

# Modern Dance Assessment Rubric

## *CRITERIA Modern Dance Techniques I:*

1. **Dynamic Alignment and Awareness (the dancer)**
  - Demonstrates awareness of efficient vertical alignment on two feet.
  - Demonstrates awareness of efficient alignment while moving.
  - Demonstrates awareness and anatomical understanding of inward and outward rotation (including thigh socket, shoulder girdle, spine, head and neck).
  - Demonstrates efficient and sound foot articulation.
  - Demonstrates awareness of head/tail connection, homolateral and contralateral movement while stationary and moving.
  - Demonstrates overall body awareness while stationary and moving.
2. **Core Support and Whole Body Strength**
  - Develops strength in core to support and maintain alignment of the spine, the upper torso, the pelvis and legs.
  - Develops strength in arms to safely support movements that require weight bearing and inverted movements.
3. **Awareness and Use of Weight**
  - Develops appropriate use of weight to mobilize the body through space.
  - Develops an understanding of the use of the body's weight on, in and across the floor.
  - Develops an understanding of weight shifts (stationary and moving), while maintaining appropriate alignment.
4. **Spatial Awareness**
  - Demonstrates an understanding of direction, body facing, and level changes.
  - Moves through space with confidence and ease.
5. **Musicality and Rhythmic Acuity**
  - Demonstrates the ability to comprehend musical concepts while executing movement phrases.
  - Demonstrates the ability to move consistently with a 2/4, 4/4 and 3/4 tempo.
6. **Individual Expression and Professionalism**
  - Demonstrates accurate memorization and reproduction of movement sequences.
  - Demonstrates an awareness of relationship between breath and movement.
  - Understands dance as an expressive art form.
  - Demonstrates an attitude that is attentive, mature, supportive, open and a willingness to integrate corrections.

## *CRITERIA Modern Dance Techniques II:*

1. **Continues to develop criteria from Modern I**

## 2. **Dynamic Alignment and Awareness**

- Demonstrates awareness of efficient vertical alignment on two feet and one.
- Demonstrates awareness of efficient alignment while moving through more complex

Exceptional - 5	Proficient - 4	At Level - 3	Developing - 2	Deficient - 1
Demonstrates mastery of concepts.	Successfully demonstrates understanding and application of concepts 75% of the time.	Demonstrates understanding of concepts but unable to maintain consistent application.	Demonstrates limited understanding and application of concepts.	Does not understand or apply concepts.

spatial patterns.

- Continues to demonstrate awareness and anatomical understanding of inward and outward rotation, and moves efficiently from turn-out to parallel while stationary and moving.
- Continues to demonstrate awareness of head/tail connection, homolateral and contralateral movement while stationary and moving.
- Demonstrates an understanding of undercurves and overcurves.
- Demonstrates a kinesthetic and cognitive understanding of basic anatomy in relation to technical principles, alignment, and safety within movement.

## 3. **Core Support and Whole Body Strength**

- Continues to develop strength in core to support and maintain alignment of the spine, the upper torso, the pelvis and legs.
- Develops strength in inverted movements.
- Demonstrates ability to perform aerial work without undue strain.
- Demonstrates successful strength building.

## 4. **Awareness and Use of Weight**

- Continues to develop appropriate use of weight to mobilize the body through space.
- Demonstrates ability to locomote center of weight through space.
- Continues to develop the ability to transfer weight transfer while stationary and moving with ease and efficiency.
- Develops an understanding of weight shifts (stationary and moving), while maintaining appropriate alignment.

## 5. **Spatial Awareness**

- Continues to demonstrate an understanding of direction, body facing, and level changes.
- Develops an awareness of the relationship between self and surrounding space while dancing.
- Continues to move through space with confidence and ease.

## 6. **Musicality and Rhythmic Acuity**

- Demonstrates the ability to translate musical concepts while executing movement phrases.

- Demonstrates rhythmic accuracy.
- Demonstrates the ability to move consistently within even and odd tempi.

## 7. **Individual Expression and Professionalism**

- Continues to demonstrate accurate memorization and reproduction of movement sequences.
- Demonstrates an awareness of relationship between breath, weight and movement.
- Identifies and demonstrates shifts in dynamics/movement qualities.
- Develops awareness of personal style in dance.
- Develops ability to refine technique through self-evaluation and correction.

## *CRITERIA Modern Dance Techniques III:*

### 1. **Continues to develop criteria from Modern II**

#### 2. **Dynamic Alignment and Awareness**

- Consistently demonstrates anatomical awareness and efficient alignment while stationary and moving.
- Continues to demonstrate awareness and anatomical understanding of inward and outward rotation, and moves efficiently from turn-out to parallel, while stationary and moving.
- Continues to demonstrate awareness of head/tail connection, homolateral and contralateral movement while stationary and moving.
- Demonstrates an understanding of undercurves and overcurves.
- Demonstrates a kinesthetic and cognitive understanding of basic anatomy in relation to technical principles, alignment, and safety within movement.

#### 3. **Core Support and Whole Body Strength**

- Continues to develop strength in core to support and maintain alignment of the spine, the upper torso, the pelvis and legs.
- Develops strength in inverted movements.
- Demonstrates ability to perform aerial work without undue strain.
- Demonstrates increased strength and support.

#### 4. **Awareness and Use of Weight**

- Demonstrates clear and varied weight qualities in movement (resiliency, strength, and lightness).
- Continues to develop the ability to transfer weight transfer through space with varying movement qualities and levels while stationary and moving.
- Continues to develop an increased understanding of varied weight qualities in movement (stationary and moving), while maintaining core support, detailing and appropriate alignment.

#### 5. **Spatial Awareness**

- Moves with a sense of direction and intention through one's personal kinesphere and general space.
- Continues to demonstrate an understanding of direction, body facing, and level changes.

- Develops ability to work off center while moving in space.
- Continues to develop an awareness of the relationship between self, others and surroundings while dancing.
- Continues to move through space with confidence and ease.

6. **Musicality and Rhythmic Acuity**

- Demonstrates the ability to translate musical concepts while executing movement phrases.
- Demonstrates the ability to move consistently within even and odd tempi and mixed meter phrases.

7. **Individual Expression and Professionalism**

- Continues to demonstrate accurate memorization and reproduction of movement sequences.
- Enhances personal style in dance.
- Develops an increased range of dynamics/movement qualities.
- Conducts behavior as professionals-in-training.
- Demonstrates ability to refine technique through self-evaluation and correction.

*CRITERIA Advanced Contemporary:*

1. **Continues to develop criteria from Modern III**

2. **Dynamic Alignment, Awareness and Performance Quality**

- Consistent attention to specific movement detailing.
- Demonstrates a high degree of precision and personal understanding of parallel and rotation in relation to whole body alignment.
- Appropriate use of energy, full range of dynamics and movement qualities, including subtlety and attack.
- Ability to sequence a variety of movement into one extended phrase.
- Demonstrates clear movement transitions.
- Demonstrates an awareness and integration of skeletal structure in shaping the body while stationary and moving.
- Demonstrates clarity and precision in the presentation and articulation of personal alignment and refined acuity in designing the body.

3. **Core Support and Whole Body Strength**

- Demonstrates excellent core and whole body strength and consistently moves with power and control through space and all levels.

4. **Awareness and Use of Weight**

- Demonstrates fluent use of weight distribution.
- Excellent resiliency, rebound and elastic recoil in and out of the floor.
- Demonstrates a refined use of weight as a tool for motion and propulsion.
- Demonstrates a refined relationship between weight, breath, and momentum.

5. **Spatial Awareness**

- Moves with a refined sense of direction and intention through one's personal kinesphere and general space.
- Demonstrate confidence and clarity while shifting directions, body facings, and moving through varied levels.
- Demonstrates a refined awareness of the relationship between self, others and surroundings while dancing.

6. **Musicality and Rhythmic Acuity**

- Demonstrates a well-développéd sense of internal timing with a proactive approach to dance phrasing not dependent on other dancers, the instructor's counts or obvious musical cues. Demonstrates an ability to use timing to sense a steady pulse in stillness or while articulating syncopated movement phrases.
- Comfort with all meters and tempi, including odd and mixed meter phrases.
- Accuracy in slow and sustained movement, as well as with movement that is quick and percussive.

7. **Individual Expression and Professionalism**

- Demonstrates ability to embody different styles.
- Conducts behavior as professionals-in-training.
- Demonstrates personal authority as an artist.



# Jazz Assessment Rubric

## *CRITERIA Jazz Dance Techniques I:*

### 1. **Dynamic Alignment and Awareness (the dancer)**

- Demonstrates awareness of efficient vertical alignment on two feet.
- Demonstrates awareness of efficient alignment while moving.
- Demonstrates awareness and anatomical understanding of inward and outward rotation (including thigh socket, shoulder girdle, spine, head and neck).
- Demonstrates efficient and sound foot articulation.
- Demonstrates awareness of head/tail connection while stationary and moving, particularly when contracting and when extending through the spine.
- Develops ability to find flat back when flexed 90 degrees at the hips.
- Demonstrates overall body awareness while stationary and moving.

### 2. **Core Support and Whole Body Strength**

- Develops strength in core to support and maintain alignment of the spine, the upper torso, the pelvis and legs. Has an awareness of pelvic floor and transverse abdominis.
- Develops strength in ankles, arches, and feet to facilitate work en relevé and forced arch.
- Develops strength in arms and legs to safely support movements from standing to the floor with control.

### 3. **Isolations and Use of Weight**

- Develops ability to articulate through all areas of the spine with awareness of the separation of lumbar, thoracic and cervical spine.
- Develops ability to isolate movement of scapula, rib cage, pelvis and hips.
- Develops an understanding of weight shifts (stationary and moving), while maintaining appropriate alignment.
- Ability to balance on a single leg in a range of positions including coupe, posse, and attitude both flat and in releve.

### 4. **Spatial awareness**

- Demonstrates clear and consistent pathways of movement.
- Demonstrates an understanding of direction and level changes.
- Moves through space with confidence and ease.

### 5. **Sequence and Memorization**

- Demonstrates ability to quickly memorize and execute simple movement sequences at the barre and in center.
- Demonstrates ability to quickly execute simple movement sequences on both the right and left sides and to easily reverse sides.
- Demonstrates fluency with Level I jazz vocabulary.

### 6. **Musicality and Rhythmic Acuity**

- Demonstrates the ability to comprehend musical concepts while executing movement phrases.
- Demonstrates the ability to move consistently with a 2/4, 4/4 and 3/4 tempo.

Exceptional - 5	Proficient - 4	At Level - 3	Developing - 2	Deficient - 1
Demonstrates mastery of concepts.	Successfully demonstrates understanding and application of concepts 75% of the time.	Demonstrates understanding of concepts but unable to maintain consistent application.	Demonstrates limited understanding and application of concepts.	Does not understand or apply concepts.

- Moves consistently with the rhythm and tempo and has an awareness of syncopated rhythms.

## 7. Individual Expression and Professionalism

- Demonstrates an awareness of the African aesthetic through the history of jazz styles.
- Demonstrates ability to assimilate teacher feedback into movement when continually prompted.
- Demonstrates ability to make dynamic shifts in movement.
- Understands dance as an expressive art form.
- Demonstrates an attitude that is attentive, mature, supportive, open and a willingness to integrate corrections.
- Develops performance presence and maintains focus in class.

## *CRITERIA Jazz Technique II:*

### 1. Continues to develop criteria from Jazz I

### 2. Dynamic Alignment and Awareness

- Demonstrates awareness of efficient vertical alignment on two feet and one.
- Demonstrates awareness of efficient alignment while moving through more complex spatial patterns.
- Continues to demonstrate awareness and anatomical understanding of inward and outward rotation, and moves efficiently from turn-out to parallel while stationary and moving.
- Continues to demonstrate awareness of head/tail connection, and is particular about muscle groups and bones involved in specific contractions.
- Demonstrates the ability to find flat back when flexed 90 degrees at the hips in all directions.
- Demonstrates a kinesthetic and cognitive understanding of basic anatomy in relation to technical principles, alignment, and safety within movement.

### 3. Core Support and Whole Body Strength

- Continues to develop 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.

- Continues to develop strength in ankles, arches, and feet to facilitate work en relevé and forced arch.
- Develops strength in inverted movements.
- Demonstrates ability to perform aerial work without undue strain.
- Demonstrates successful strength building and stamina in conditioning.

#### 4. **Isolations and Use of Weight**

- Develops deeper ability to articulate through all areas of the spine with awareness of the separation of lumbar, thoracic and cervical spine.
- Strengthens ability to isolate movement of scapula, rib cage, pelvis and hips.
- Continues to develop the ability to transfer weight transfer while stationary and moving with ease and efficiency.
- Develops ability to balance on a single leg in a range of positions including coupe, posse, and attitude both flat, in releve, and when turning.

#### 5. **Spatial awareness**

- Continues to demonstrate an understanding of direction and level changes.
- Develops an awareness of the relationship between self and surrounding while dancing.
- Continues to move through space with confidence and ease.
- Develops ability o spot when turning.

#### 6. **Sequence and Memorization**

- Demonstrates ability to quickly memorize and execute more complex movement sequences at the barre and in center.
- Demonstrates ability to quickly execute more complex movement sequences on both the right and left sides and to easily reverse sides.
- Demonstrates fluency with Level I jazz vocabulary.

#### 7. **Musicality and Rhythmic Acuity**

- Demonstrates the ability to translate musical concepts while executing movement phrases.
- Demonstrates rhythmic accuracy.
- Demonstrates the ability to move consistently within even and syncopated rhythms.

#### 8. **Individual Expression and Professionalism**

- Continues to demonstrate accurate memorization and reproduction of movement sequences.
- Demonstrates an awareness of relationship between breath, weight and movement.
- Identifies and demonstrates shifts in dynamics/movement qualities.
- Develops awareness of personal style in dance.
- Develops ability to refine technique through self-evaluation and correction.

### *CRITERIA Jazz Technique III:*

#### 1. **Continues to develop criteria from Jazz II**

#### 2. **Dynamic Alignment and Awareness**

- Continues to demonstrate a strong awareness of vertical alignment on two feet and one.
- Demonstrates strong awareness of alignment while moving through multiple complex spatial patterns.
- Continues to demonstrate awareness and anatomical understanding of inward and outward rotation and moves efficiently from turn-out to parallel while stationary and moving, at various speeds.
- Continues to demonstrate awareness of head/tail connection and is particular about muscle groups and bones involved in specific contractions.
- Demonstrates the ability to find flat back when flexed 90 degrees at the hips in all directions and levels.
- Demonstrates an advanced level of knowledge of kinesthetic and cognitive understanding of basic anatomy in relation to technical principles, alignment, and safety within movement.

### 3. **Core Support and Whole-Body Strength**

- Continues to develop 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.
- Continues to develop strength in ankles, arches, and feet to facilitate work en relevé and forced arch.
- Develops strength in inverted movements.
- Demonstrates ability to perform aerial work without undue strain.
- Demonstrates a high level of strength building and stamina in conditioning.

### 4. **Isolations and Use of Weight**

- Develops deeper ability to articulate through all areas of the spine with awareness of the separation of lumbar, thoracic and cervical spine.
- Strengthens ability to isolate movement of head, scapula, shoulders, rib cage, pelvis and hips.
- Continues to develop the ability to transfer weight transfer while stationary and moving with ease and efficiency.
- Continues to develop strong ability to balance on a single leg in a range of positions including coupe, posse, and attitude both flat, in releve, and when turning.
- Develops ability to travel through space moving through high and low levels with a weighted pelvis.

### 5. **Spatial awareness**

- Continues to demonstrate an advanced level of understanding of direction and level changes.
- Continues to demonstrate an advanced level of awareness of the relationship between self and surrounding while dancing.
- Moves through space with confidence and ease.
- Continues to have a strong ability to have multiple spots while turning.

### 6. **Sequence and Memorization**

- Continues to demonstrate the ability to quickly memorize and execute more complex movement sequences.

- Continues to demonstrate the ability to quickly execute more complex movement sequences on both the right and left sides and to easily reverse sides.
- Demonstrates fluency with Level III jazz vocabulary.

#### 7. **Musicality and Rhythmic Acuity**

- Continues to demonstrate the ability to translate musical concepts while executing movement phrases.
- Continues to demonstrate rhythmic accuracy.
- Continues to demonstrate the ability to move consistently within even and syncopated rhythms.
- Demonstrates ability to understand, speak, and perform complex rhythmic patterns.

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#### 8. **Individual Expression and Professionalism**

- Continues to demonstrate accurate memorization and reproduction of movement sequences.
- Continues to demonstrate an awareness of relationship between breath, weight and movement.
- Continues to identify and demonstrate shifts in dynamics/movement qualities.
- Developed a strong awareness of personal style in dance.
- Developed a strong ability to refine technique through self-evaluation and correction.

# Class Observation Form

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

1. Why are you sitting out? If you are injured, are there ways that you could still participate in the class?
2. Mention three of the Professor's general comments to the class or individual feedback to a student. How do these comments apply to your own work in the class?
3. How are the students responding to the Professor's feedback?
4. What positive interactions do you see between the Professor and the students?
5. What allows the Professor to function successfully? What allows the students to function successfully?
6. How are students demonstrating commitment during this class?
7. Are there any students in the class who are inspiring to you? Explain what makes their work so inspiring to you.
8. What do you notice about the relationship between the music and the movement? How are individual dancers responding to the music?
9. How is observing the class a valuable part of your education?
10. How would you summarize what you've learned by observing this class?

# Physical Contact and Movement Training

## *A statement of understanding*

Physical contact between teacher and student, student and student, and student and the self, is a traditional and effective pedagogical tool used to train dancers in movement classes, rehearsals and coaching sessions.

The teacher may employ gentle touch in order to educate and facilitate:

1. The execution of safe and effective movement;
2. Improved alignment;
3. Help with breathing;
4. The identification of specific anatomical orientations;
5. Qualities of movements;
6. Partner work, or movement combinations that require contact;
7. The identification of habitual holding patterns and areas of tension;
8. An increase in flexibility and/or mobility;
9. An increase in release and/or relaxation;
10. The deepening of an emotional or behavioral response.

Physical contact will always take place during class time and rehearsals with other students present and aware that the contact is being made. Individual tutorial sessions may be private if the student is comfortable with that. This physical contact is never intended to be sexual in nature nor demean the student in any way and will never be used on the breast or groin area. If you have an injury, chronic condition, or area of sensitivity or pain, please notify the instructor immediately. If the student is uncomfortable at any time with the physical contact, he or she should immediately inform the instructor, or wait until after class, whichever the student prefers. In the case where a student feels uncomfortable with physical contact, the instructor will immediately cease this practice with that particular student and discuss the practice at a later time. The student may also at any time say "STOP," or move away from the contact in order to end it. A request by the student to stop any physical contact will not effect the student's grade.

The instructor will give a sample demonstration of "hands on work" at the first class meeting to begin to familiarize the students with this process.

# Essential Dance Supplies

Items for the dancer's bag:

1. Dance shoes (for jazz and ballet) and socks,
2. Dance-wear; leotard and tights, dance pants, warm-up clothes, supportive undergarments,
3. Sandals or flip flops (to wear between the restroom and the dance studios, or dressing room in the theatre),
4. Knee pads (cotton with felt padding) all dancers should have a pair,
5. First aid kit (including bandages, tape and anti-inflammatory medicine),
6. Athletic tape
7. Tennis ball,
8. Water bottle,
9. Healthy snack (almonds, dried fruit, protein bar, etc),
10. Nail clipper
11. Hair kit; hair net, bobby pins, extra hair ties,
12. Sewing kit with scissors
13. Small towel
14. Deodorant