

SPVA

DANCE

STUDENT HANDBOOK

THE UNIVERSITY OF
SOUTHERN MISSISSIPPI
SCHOOL OF PERFORMING
AND VISUAL ARTS
2023-2024



THE UNIVERSITY OF
SOUTHERN
MISSISSIPPI.



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WELCOME

Welcome to **The Dance Program!**

This Handbook is to help you make the transition to being a Dance major at Southern Miss by providing you with information and

resources you will need in the major. This Handbook has answers to your questions! Our goal is for your college years to be a success, so let this guide help orient you to your new home. Cheers to the next four years of exploration, creation, learning, and performing.



GENERAL INFORMATION

SCHOOL OF PERFORMING & VISUAL ARTS:

The *School of Performing and Visual Arts (SPVA)* houses the Dance Program. At USM, the Dance Program is part of a larger school that includes the Art & Design Program and the Theatre Program. Each program functions independently in many ways with program coordinators who oversee each area. All the disciplines come together as a school administratively under the leadership of the school Director. The Director and Program Coordinators, in partnership with the Administrative Specialists, Faculty and Professional Staff, coordinate all artistic, performance, production, academic, and instructional activities. The overall context for the work in Art & Design, Dance and Theatre, is that all programs are both academic and producing units. We not only teach subject matter but provide a bridge for students to use and apply their knowledge by creating art, and by so doing, mature in their understanding of our art forms. Work in classroom and labs enriches work in studios, galleries, rehearsal halls and theatres; and in a reciprocal manner, the art we create with our students enriches and furthers the teaching and learning in the School.

THE DANCE PROGRAM

The USM dance major program was the first program in Mississippi to offer the professional Bachelor of Fine Arts (B.F.A.) degree in dance. It is the only

program in the five-state region that offers a dance education P12 emphasis. The University of Southern Mississippi is an accredited institutional member of the National Association of Schools of Dance (NASD.)

The challenging and intensive four-year dance major program is grounded in a comprehensive curriculum of dance technique (modern, ballet, jazz), choreography, teaching and performance. The dance education emphasis is designed to provide students with the credentials necessary to teach dance in the Mississippi public school system. Course offerings include dance appreciation, dance in historical context, 3-levels of composition, somatics in dance, dance technology, methods of teaching P12, choreographic project, senior project in dance, student teaching, experiential anatomy for dancers, dance internship, freshmen repertory dance company, repertory dance companies I & II, performance project, dance production, modern, ballet, and jazz techniques.

USM students may elect to minor in dance by participating in a selected course of study within the dance major curriculum.

DANCE PROGRAM MISSION:

The mission of the Dance Program at The University of Southern Mississippi is to empower students to define their artistic voices and acquire the skills and knowledge necessary to pursue them professionally. Through individualized mentorship and attentive faculty-student interactions, we aim for our students to become capable and experienced performers, choreographers, licensed

dance educators, artists, and advocates for the field. Career readiness is at the forefront of our student-centered approach, incorporating research in teaching and dance, cultural and community engagement, experiential learning, internship opportunities, and guest artist residencies to supplement regular, rigorous training in movement practice and theoretical work. As a program within the School of Performing and Visual Arts, we value collaboration, fostering belonging, and promoting active engagement in both the dance field and greater artistic community.

BACHELOR OF FINE ARTS (BFA) DANCE (DANCE EDUCATION):

The Dance Education degree is a licensure program where students graduate licensed to teach in public school P12. Dance majors who seek a degree in licensure will officially declare this as their major around their junior year after having earned their “Gold Card” for completing all GEC coursework, successful completion of a nationally normed ability/achievement assessment OR a teacher education normed entrance test, and a clear background check. This signals official acceptance into the licensure program. There is extensive coursework in Dance Education and professional education pedagogy coursework, with two final culminating student teaching experiences (completed in the final spring semester).

This professional undergraduate degree prepares graduates to enter the profession as a licensed P12 dance educator. It is intended for students with prior dance training and experience who possess the

potential and aptitude to meet the requirements for a B.F.A. degree.

https://catalog.usm.edu/preview_program.php?catoid=34&pooid=17232&hl=dance&returnto=search

BACHELOR OF FINE ARTS (BFA) DANCE (PERFORMANCE AND CHOREOGRAPHY):

This professional undergraduate degree prepares graduates to enter the profession as performers and/or choreographers. It is intended for students with prior dance training and experience and with potential and aptitude to progress to the advanced technical level and meet requirements for the B.F.A. degree. The B.F.A. degree at USM is built upon the idea of providing students with a range of appropriate skills and experiences that will enable the graduates to be successful artists in the field.

The challenging and intensive four-year dance major program is grounded in a comprehensive curriculum of dance technique (modern, ballet, jazz), choreography and performance. Students study dance from many additional perspectives, including historical, theoretical and cultural and are asked to integrate and synthesize their experiences in ways that are relevant to the field and meaningful to themselves.

https://catalog.usm.edu/preview_program.php?catoid=34&pooid=17231&hl=dance&returnto=search

BFA Dance Degrees Learning Outcomes:

- Students are able to articulate the dance experience and situate creative works by themselves and others in the larger field of dance both theoretically and aesthetically.
- Students apply broad knowledge and experiences to dance-making and demonstrate a developed sense of what constitutes a serious work of dance with coherent and embodied goals and ideas.
- Graduates are prepared to successfully participate in the dance field as performers, choreographers, graduate students and/or scholars, and/or licensed dance educators.
- Students are able to perform 400-level (advanced level) technique benchmarks in dance technique. In the Performance and Choreography degree, a minimum of two semesters of DAN 401 (modern dance technique IV) is required in addition to a minimum of two semesters of either DAN 402 (ballet dance technique IV) OR DAN 404 (jazz dance technique IV). In the Dance Education degree, a minimum of two semesters at the advanced level in any technique (DAN 401, 402, and/or 404) is required.
- Students display an integrated and comprehensive knowledge of the dance field -- historical, cultural, theoretical and aesthetic, practical and pedagogic.

FACULTY CONTACT INFORMATION

Faculty office hours are posted in syllabi and outside their offices each semester. If you cannot meet during the faculty member's office hours, you may make an appointment.

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MORE ABOUT THE DANCE PROGRAM

PERFORMANCE OPPORTUNITIES AND ENSEMBLES

Freshman Repertory Dance Company (DAN 220)

DAN 220/Freshman Repertory Dance Company is taken in dance majors' first semester. It is a structured rehearsal process that leads to a public performance. At the completion of this course students will have a better understanding of the creative process and program expectations for professionalism within the rehearsal process. In DAN 220, students work in rehearsal with a faculty member as they set a new dance on the incoming class. Students will become better performers through this process and be exposed to the collaborative nature of professional dance choreography. We also hope that this experience prepares students to successfully audition for the Repertory Dance Companies I and II. The Freshman Repertory Dance Company performs excerpts of their dance at High School Dance Day and the entire dance during the December Student Showcase concert.

Dance Performance Project (DAN 328)

Dance Performance Project is offered in the fall. This performance ensemble works with dance faculty and/or guest artists in the creation of a new dance that may be performed in the Student Showcase or elsewhere. Students are placed in either Performance Project or the Repertory Dance Company after fall auditions.

Repertory Dance Company II (DAN 324)

"RDC II" is a performance ensemble offered in the spring. Students are placed in either RDC II

or the Repertory Dance Company auditions at the end of fall term. RDC II includes learning, collaborating, and performing in faculty and/or student choreographic works. The class is attending rehearsals and maintaining professionalism. Some RDC II dances are featured in the spring semester Student Showcase. This company is also historically the ensemble that tours to schools for any invited outreach performances.

Repertory Dance Company (DAN 420)

The USM Repertory Dance Company (RDC) provides an opportunity for dance majors to gain valuable performance experience and to become further prepared for professional careers in dance. RDC is built on the rigorous expectations of the professional field in the areas of skills, knowledge and professionalism required. RDC performs in all major dance program concerts and works with faculty, student, and guest choreographers. All dance majors (except for first-semester students, and dance education majors who are student teaching) audition each semester for ensemble placement (which includes RDC, RDC II, and Dance Performance Project). Dance majors are required to be accepted into company for a minimum of one semester.

Performance Ensemble eligibility

All dance majors are eligible to audition for RDC/RDCII/ Dance Performance Project beginning in the second semester of study as a dance major. Students must also maintain an unweighted 2.5 GPA in dance courses in the previous semester to be eligible to perform.

Auditions for Performance Ensemble Placement

Auditions for RDC/RDC II/Dance Performance Project are held either during the first week of classes each semester or in the last week of the previous semester and are led by the RDC Director. All eligible dance majors are required to attend. We suggest arriving early to warm-up and sign- in, and to dress in proper dance attire with hair pulled out of face. The auditions will include multiple movement combinations that highlight your technique and artistry, and allow you to demonstrate your professionalism, all of which will be considered in scoring. (See Repertory Dance Company Audition Rubric in Appendix C).

Results of auditions are posted the same day as auditions. Dance majors may be placed into RDC as full company members or as apprentices. The same high expectations are maintained for both. All RDC members attend the casting audition that same week. If a student is cast in RDC II, this company's casting auditions are on the Friday of the first week of classes. If a student is placed in Dance Performance Project, they meet with their choreographer at the next scheduled rehearsal time.

Casting Auditions

Casting auditions for RDC take place the day or two following RDC auditions. All dance majors who are placed in RDC are required to attend casting auditions. Dancers should arrive early, dressed and warmed up. At casting auditions, students and/or faculty will teach dance phrases and then observe the dancers in groups. Following the audition, the student and faculty choreographers meet to cast dancers based on the audition. Dancer availability is critical to this process. We attempt to manage student rehearsal obligations against expectations for rigor and growth and for this reason, the guidelines below apply:

- RDC/RDC II members may be cast in up to three works.
- Student choreographer RDC members may be cast in up to two works.
- Apprentices may be cast as an apprentice in up to three works. In some instances, apprentices may be cast as a full company member in up to one work and then they may apprentice up to two works.

Repertory Dance Company/RDC II/Dance Performance Project Evaluation

The rubric we use to evaluate dancers in their rehearsal and performance processes is located in Appendix C. You can see in the rubric that we value more that the “final performance” and that we are concerned with how a student engages in the creative process. Each faculty and student choreographer submits a rubric for each dancer in

his/her/their choreographic work. These scores are reviewed and approved by the RDC Director and appropriate faculty. The scores from each piece are a major component of the final grade earned in RDC.

AMERICAN COLLEGE DANCE ASSOCIATION (ACDA)

Each year possible, the USM dance program attends an ACDA festival. During the conference, students meet other dancers, take master classes, attend dance concerts (featuring other college students and professional dancers/companies), etc. The dance faculty choose one-three choreographic works to represent the USM Dance Program. Student choreographers may submit applications to have their work considered. Two of the three works can be in the adjudicated concerts, where we can have one faculty work and one student work OR two student works.

The adjudicated works receive feedback from a panel of three dance professionals. The dance faculty may also choose one choreographic work for the informal concert. This can be a student or faculty choreographed work. The entire conference is a wonderful opportunity to meet other collegiate dancers and try out new dance styles.

In a typical year, any student may attend. Dancers are typically financially responsible for registration fees (approximately \$140), hotel, travel, and food costs. Information meetings will be scheduled to go over the details for attendance. Information is also

posted on the general information bulletin board.

Here is information about ACDA from www.acda.dance: “The American College Dance Association’s primary focus is to support and promote the wealth of talent and creativity that is prominent throughout college and university dance departments.” ACDA’s sponsorship of regional conferences and the national dance festival provides the venue for students and faculty to engage in three days of performances, workshops, panels, and master classes taught by instructors from around the region and country. The conferences also provide the unique opportunity for students and faculty to have their dance works adjudicated by a panel of nationally recognized dance professionals in an open and constructive forum. Culminating with the presentation of pieces selected for their exemplary artistic quality, the conferences are the primary means for college and university dance programs to perform outside their own academic setting and be exposed to the diversity of the national college dance world.

DANCE PROGRAM PRODUCTIONS AND STUDENT CHOREOGRAPHY

Choreographic Project (DAN 312)

In DAN 312 dance-majors choreograph new dances. (In *Senior Project for Dance* DAN 410, students may also choose to focus on choreography and create a new dance). These projects are designed so that students can synthesize their compositional and rehearsal

experiences and apply their dance-making training in the creation of an original, well-developed work of independent choreography. Students here demonstrate the basic knowledge, skills, and traits of an effective choreographer, building on the extensive work explored in the pre-requisite composition series. Because successful contemporary choreographers must do more than simply create in the studio, this course includes assignments to contextualize the choreographer's work in the larger dance field and to develop leadership skills. The final creative process and dance work should evidence the beginnings of a personal and informed artistic perspective and strong choreographic abilities.

DAN 312 includes a long-term choreographic process, writing assignments, in-class workshopping of material, guest presenters, and class discussions. Through this lab style approach, students learn to articulate conceptual and kinesthetic elements of their dances and to give and receive effective feedback, as well as experience multiple and varied ways of creating dance. Student projects are shown to the full Dance Program periodically throughout the semester. In these settings, feedback is shared from students and faculty.

Adjudications/Showings

The Dance Program holds approximately three adjudications and/or concert showings each semester. These are times for the entire dance program to gather and view works-in-progress for the USM dance concerts. All dance majors are required to attend all adjudications and showings

(which typically are scheduled during the Friday afternoon Town Hall meeting time). Absences negatively impact a student's grade in their performance ensemble or production class.

At adjudications and showings student and faculty choreographers introduce their works with a title, music, cast size, special technical needs, and requests for feedback. Then students and faculty fill out sheets of paper with feedback for the works-in-progress. These sheets are collected by the DAN 312/410 instructor, and then feedback is given to the student choreographers in an anonymous format. Giving feedback is an integral part of your dance studies and an important part of the choreographic process. We will remind you to be thoughtful and constructive in the feedback that you offer.

Adjudications also serve as a way to select works for the two Dance Program concerts each semester. The dance faculty evaluates and scores student works using a rubric addressing cohesiveness, craft, and performance. Then they discuss the scores to decide about the appropriate timeline needed for students to achieve the intentions of their choreographic works.

Our goal is to support the student choreographers in their process and guide them towards success of a well-developed and cohesive project. Of note: we refer to "Showings" as the second round of sharing works-in-progress that happen once concert placement is decided.

Studio 115 Dance Concerts

The USM dance program produces at least two full concerts each semester. All concerts feature student, faculty, and/or guest artist choreography performed by RDC. (The Dance Gala, mentioned below, may include a wider range of performers).

Tickets for the Dance concerts are \$18 for general public admission, \$12 for faculty, staff, seniors and military, and \$8 for students. To purchase tickets in advance, visit

<https://southernmisstickets.venue.net/> or purchase at the door.

Student Showcase

The Student Showcase is produced at the end of each semester by the Student Dance Organization. To show choreography, the choreographer must be an active member of SDO. Faculty may also choose to show class projects in this concert. The Freshman Repertory Dance Company and Dance Performance Project present their work in the December Student Showcase. RDCII presents some dances in the May Student Showcase. This concert is free to the public.

Dance Gala

Each February/March as part of the School of Performing & Visual Arts REVELRY, the dance program produces the Dance Gala. This concert takes place on the Mannoni Performing Arts Center stage in the middle of campus. This large, proscenium theatre provides an opportunity for students to experience dancing for larger

audiences, while learning about the different production needs and possibilities of a larger space.

Production experience

All students enroll in DAN 320: Dance Production twice. First, in their first semester as a dance major and once more before graduation. Understanding production and being a part of “the crew” is integral to a student’s dance studies and experience in our program. In production, students work as stage managers, assistant stage managers, light/sound board operators, backstage crew, videographers, wardrobe assistants, house managers, ushers, etc. Many graduates rely on skills and experiences from their USM production crew time when producing their work in the “real world” and school.

INTERNSHIPS

In the Dance Program we believe that experiencing dance outside of our program and/or off campus is critical in a student’s artistic development and education. For this reason, all dance majors are required to complete an internship to graduate. You will work with your adviser to identify and develop an internship that matches your interests. Students set up internships based around technical and artistic training, arts administration, teaching dance, production, etc. Internships are a perfect way to connect your studies at USM with your endeavors after graduation. The options are endless! British Studies in Dance also satisfies the dance internship requirement.

COMMUNICATION

Bulletin Boards

The bulletin boards are an important means of communication in the dance program. One is for general information and may have notes about advisement, Dance Student Advisory Committee (DSAC) student representative meetings, workshops, American College Dance Association (ACDA) conference attendance information, course announcements, etc.

Digital Communications

There are two main means of digital communication in the dance program: e-mails to the “dancemajors” group, and the *Dance Program Communications* site on Canvas. This site is a repository of important information, documents, and announcements relating to the whole dance program. This student handbook, our policies, scholarship applications, calendar, residency information, town hall meeting reminders, studio scheduling protocols, etc. are all posted and available in this canvas site, accessible by all dance majors and faculty.

Town Hall Meetings

At the beginning of every semester, the dance program holds a Town Hall meeting. This meeting, scheduled on the first day of class, covers events for the semester, the dance calendar, policies, President’s and Dean’s list announcements, guest artist’s residencies, and more. All dance majors are expected to attend. We also hold additional Town Hall meetings

throughout the semester. These cover special topics, such as nutrition, injury prevention, internship presentations, etc. If you have a suggestion for a town hall meeting topic, speak to your DSAC (Dance Student Advisory Council) representative. Town Hall meetings outside of the first of each semester are typically held on Friday afternoons from 1-2:30pm, the same time as adjudications/concert showings. Please reserve this time in your schedule.

EVALUATIONS

As a dance major, you are joining a community rich with feedback. In the Dance Program, we see feedback as the main way to address student growth and guide them towards success and accomplishment. You will receive feedback in all your classes, likely at every class session, and it will come in a variety of forms, including written, verbal, tactile, and experiential. You will also practice and become accomplished in giving feedback!

Sophomore Check-Ins

Sophomore check-ins are held during a student’s sophomore year. Sophomores meet with the dance faculty to discuss their technical and artistic progress towards graduation. This is an opportunity for you to sit with the entire faculty and receive feedback on all coursework and voice your own questions or concerns. This review is meant to check-in with dance majors and help guide them towards success. We hold these reviews in your second year because we know this year

is full of new experiences in the studio and we want to check in that you're comfortable and confident in the program. Following the meeting, you will receive a written summary of the feedback.

Juried Assessments

Sophomore through senior year every year dance major is required to complete a juried assessment. You might hear these called "juries." Seniors are assessed in the fall, sophomores and juniors in the spring. You will perform something you've been working on in technique class(es). More details TBA. Faculty give students individual written feedback based on demonstrated technique and performance in these juries in order to inform progress and goal setting for the upcoming year. Juries happen during the last week. They are a rare opportunity for you to have the undivided attention of the full faculty who are there with the goal of helping you be your best.

Oral Project Defense and Exit Interview

At the end of the senior year, dance majors complete an exit interview and oral defense of either their senior project in dance (Performance and Choreography students) or student teaching culminating assignments (Dance Education students). Each graduating senior will meet with the two or three faculty members. For Performance/-Choreography majors, the dance faculty will have viewed/read your senior project and formulated questions based on their reading.

You will respond to questions and "defend" what was presented. (Don't worry, at this point you are the expert on what you've created/written). For Dance Education majors, the dance faculty reads your submitted reflections and lesson plans and formulates questions in regard to your student teaching experiences.

The exit interview portion serves as a final checkpoint in the dance program. It allows you time to reflect on your time at USM and share with faculty. Students will also share post-graduation plans during the interview. The oral defenses and exit interviews evidence dance majors' growth in the program and readiness for the dance profession.

CULMINATING DEGREE PROJECTS

Performance & Choreography emphasis area: Senior Project

Performance and Choreography majors will initiate a research interest in fall semester of senior year during *Senior Capstone Experience in Dance* DAN 491, then create a new choreographic work, deeply investigate performance, develop a scholarly research project, or write a thesis in the spring semester of their senior year. If creative work is the student's choice, their choreography or performance will be produced in a spring concert.

Dance Education emphasis area: Student

Teaching Student teaching takes place in the spring of one's senior year and is comprised of two eight-week placements in schools, elementary and secondary (DED 460/461). Student teaching is approved through the successful completion of all general education, dance education, and

professional education coursework along with the submission of a student teacher application and attendance at mandatory orientation meetings. Placements are made by faculty in the dance program and are approved and finalized by USM. Student teaching involves a diversity of assignments, but primarily classroom instruction, management, and assessment. Student teachers are evaluated by both their Cooperating/Mentor Teachers (at the schools) and a USM dance faculty member who is their supervisor. Student teachers submit a portfolio of work for each placement and must earn a “C” or better in both experiences to graduate. The successful completion of DED 460 and DED 461, along with the taking of the Praxis II (PLT) exam constitutes the earning of P12 Dance Education Licensure in the state of Mississippi. While this may seem daunting, by the time you get to your last semester, you are prepared through the course and practical experiences you’ve had along the way.

GRADUATION & CELEBRATIONS

Applying for Graduation

One semester before graduation, students must apply to graduate. Undergraduate students will complete the application form by logging into SOAR and navigating to the Student Center. Select Application for Graduation in the drop-down list of options under Academics. This form must be filled out online

An audit to make sure you are set to graduate will be performed prior to the start of the graduation

term list- ed on your application. Undergraduate applicants will be contacted by the Dean’s Office via a Preliminary Audit Letter which will be emailed to your USM account. You should review the materials sent as soon as they are received and contact the Program Coordinator regarding any questions you may have regarding the audit. Note: Late fees are applied for undergraduate students filing after the published deadline. End-of-the-Year Picnic

Towards the end of the spring semester, SPVA hosts an annual picnic. This social event is a celebration of the academic year’s work. To kick off the picnic, the faculty, staff and students gather to announce awards for the current year. The school typically provides the main course for the picnic and then faculty, staff, and students bring their favorite side dishes, drinks, and desserts. Look for sign-up sheets near the end of the spring semester.

RECRUITMENT AND RESIDENCIES

High School Dance Day

High School Dance Day (HSDD) is an event hosted by the Dance Program for High School students. On this day, high school students meet dance faculty, watch an informal dance concert (featuring the Freshman Repertory Dance Company in the fall), take classes from dance faculty, and attend the Dance Program concert in the evening. Current dance majors serve as demonstrators, ambassadors, and performers during this event. We all get very excited to meet new dancers on HSDD.

Guest Artist Residencies

The Dance Program regularly hosts guest artist residencies. Residencies vary in terms of size; some may include master classes, while others may also include setting a work on dance majors and/or performances by the artists. The dance faculty decides which artist to host based on the relevance to our goals and mission. We also encourage students to submit requests for guest artists through their DSAC representative.

REVELRY

Annual, multi-arts event celebrating the artistic work of faculty and students in the School of Performing and Visual Arts at Southern Miss, which boasts over 50 events. Each spring, special programming of artistic and creative activities include master classes, workshops, guest and visiting artists, family-friendly events, and formal productions. Revelry is an opportunity for the programs in the School of Performing and Visual Arts, including Art & Design, Dance, and Theatre, to collaborate and build community within the school and throughout Hattiesburg. As a student you will have the opportunity to engage in new artistic experiences during the two weeks of Revelry.

<https://www.usm.edu/performing-visual-arts/revelry.php>

BRITISH STUDIES IN DANCE

The Dance Program participates in the British Studies program every other summer. Led by dance faculty member Dr. Candice Salyers,

students travel to London for a month to explore and experience dance, art, and culture. The experience is transformative. Upon their return, the Dance Program hosts a town hall where students who traveled to London share their artistic work stemming from their experiences abroad. Scholarships are available and Prof. Candice Salyers is happy to talk about the program at any time.

ADVISEMENT

The University Advisement Center provides holistic guidance to all first-year students to help them learn how to navigate SOAR and their degree plan, understand University policies and holds, and learn about resources that can support their academic success. The Center also provides walk-in support to any Southern Miss student with questions or interest in changing their major.

<https://www.usm.edu/advisement-center/about.php>

The School of Performing & Visual Arts advisor through the University Advisement Center is Kristin Sheppard.

Kristin.Sheppard@usm.edu

601.266.5283

Office: LIB 203W

After orientation, Freshmen are also assigned a Faculty Mentor from your major, and you are encouraged to reach out to your mentor with any questions prior to meeting with the University

Advisement Center. Your mentor will become your sole advisor after your Freshman year. All students must meet with their faculty advisors at least once a semester during the advising period to review their degree progress and plan for future semesters. You will discuss classes for the upcoming semester. This is necessary to remove your advising hold – aka, you cannot enroll without it!

USM SCHOLARSHIPS AND FUNDING OPPORTUNITIES

There are many, many opportunities at USM for majors to defray the cost of their education and to create more possibilities for their creative work.

GO Scholarship Application Process

The first step to getting a scholarship is applying through the GO Scholarship portal! The University of Southern Mississippi Foundation recognizes the importance of a quality education and is dedicated to helping students at Southern Miss find a way to achieve their higher education goals.

How to apply for scholarships:

- Click on this link: <https://www.usm.edu/undergraduate-scholarships/gosystem.php> and select the gold “apply for scholarships” button on the left side of the page.
- Sign-in to the scholarship application system using your Campus ID and SOAR password.

- Complete the application.
- If a scholarship is awarded, complete the acceptance process.

Students will be matched with scholarships for which they are eligible and will receive an email when a scholarship has been offered. Eligible students must be either currently enrolled or accepted for admission with plans to attend The University of Southern Mississippi for the 2022-23 academic year. Please send questions to:

scholars@usm.edu

THE DRAPEAU CENTER FOR UNDERGRADUATE RESEARCH

The Drapeau Center for Undergraduate Research (DCUR) at Southern Miss supports all aspects of undergraduate research and creative activity. There are many opportunities for Southern Miss undergraduate students to get involved in research, creative or other scholarly activities, find funding for these activities, or share their work on campus and beyond. Dance students have often benefited from these generous awards, so make sure to check them out!

<https://www.usm.edu/undergraduate-research/drapeau-center.php>

The Eagle SPUR Program

- Supports undergraduate student research and creative activity with grants of up to \$1,000 for one- or two-semester projects and a travel supplement (if applicable) of up to \$500. Travel funds may be used to present at a conference, perform at a show, visit an archive, etc.. Project funds can be used for equipment, supplies—anything that allows you to devote time to your creative work.

- Learn more about the application process and download required forms
<https://www.usm.edu/undergraduate-research/dcur-funding-opportunities.php>
- Fall Application Deadline: October 15 for spring and summer projects; Application portal opens September 1.
- Spring Application Deadline: March 15 for summer and fall projects; Application portal opens February 1.

The Drapeau Summer Research Grant Program

- Supports undergraduate students' full-time research or creative activity during the summer (at least eight weeks) at Southern Miss.
- Awardees receive a \$4,000 summer stipend and may request up to \$1,000 additional funding to support their project.
- Typically, one or two summer grants per year are awarded, depending on available funds.
- Learn more about the application process and download required forms.
- Application deadline: March 15. Application portal opens February 1.

The DCUR Fund for Unanticipated

Opportunities Have you learned about an opportunity after the dead- line for a Drapeau Center for Undergraduate Research (DCUR) grant competition has passed? DCUR may be able to offer limited financial support for a presentation at a conference or participation in a prestigious com- petition, attendance of a workshop or

master class that will advance your work, realization of an invited exhibit, performance or choreography, or visits to collaborators and other travel that is important for your creative work. Funds are limited and available on a first-come/first- served basis. Fill out the at Unanticipated Opportunities Grant Application.

Application deadline: Continuous.

<https://www.usm.edu/undergraduate-research/dcur-funding-opportunities.php>

Partners for The Arts Emerging Artist Award

Every spring, the USM Partners for the Arts awards funding to support an “Emerging Artist.” This funding can be used towards materials, equipment, travel, or professional development. The application is easily completed, and you can ask the program coordinator for deadlines and links to the application.

DANCE PROGRAM SCHOLARSHIPS AND AWARDS

Every spring the dance program coordinator will put out a call for dance major scholarship applications for the following academic year. Students must apply within the USM “Go System” and complete the application by the deadline to be considered for a dance program scholarship.

Service Awards

The dance program offers service awards to students who submit a successful application. Applications are accepted in the spring for the following academic year. Service awardees are assigned tasks within the dance program that

may include social media awards, studio/first aid award, etc..

Foundation Scholarships

Foundation Awards are our named scholarships chosen by the dance faculty. These awards range from \$200-\$1000. Awards are based on academic standing, need, and/or eligibility. To be eligible for a foundation scholarship, students must apply during the program's spring call for applications, and online at:

<http://www.usmfoundation.com/s/1149/foundation/in-dex.aspx?sid=1149&gid=1&pgid=924>

Jim Clinton Award

This award is for summer study at a festival, conference, workshop, or British Studies in Dance. Students apply for this award in the spring semester. Rising juniors and seniors are eligible. This award ranges from \$200-\$1800.

Departmental Special Scholarships

Departmental Special Scholarships are awarded by the dance faculty for talented and needy students. These awards range from \$1500-\$8000. Applications may be made available each semester with award being made for the fall and spring semesters or the spring semester only.

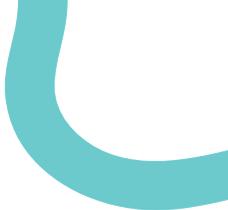
Mid-Year Special Emergency Scholarships

In cases of extreme financial need/emergency, a student may contact the dance program coordinator to see if extra scholarship funds are available mid-year. These funds are not guaranteed, but if they exist, the student in need will be required to fill out

an application for mid-year funding. This application will be reviewed by the dance faculty, and a recommendation will be made to the school Director who will make the ultimate budgetary decision and/or disbursement of funds. Minimally, students must be in good standing in the dance program (2.5+ GPA), have registered within USM's GO System, and complete the special application to be eligible.

Outstanding Awards

Outstanding awards are faculty chosen awards to recognize the exemplary work of our majors. They include Outstanding Freshman, Sophomore, Junior, Senior, and Dance Educator (and sometimes more!). Awards are announced at the SPVA picnic at the end of the spring semester.



DANCE STUDENT ORGS & COMMITTEES

Student Dance Organization (SDO)

The Student Dance Organization provides services to the Dance Program and surrounding areas and promotes the combined and individual interests in the achievements of the performing arts. Members strive to be advocates of dance in education, culture, and community. SDO offers a community to dance majors and those interested in dance by organizing welcoming events, the Student Dance Showcase, and involvement with the greater campus and Hattiesburg community. Students involved in this organization pay annual dues of \$10, for which scholarships are available.

USM National Dance Education Organization (NDEO) Student Chapter

The National Dance Education Organization (NDEO) is a non-profit membership organization dedicated to the advancement and promotion of high-quality education in the art of dance. USM dance program hosts a NDEO student chapter. The student chapter provides a community for all dance majors to discuss dance and dance education advocacy. Each active year two co-chairs and a secretary are elected to lead the USM NDEO student chapter. The chapter meets monthly or bi-monthly, hosts small scale in-house workshops, and more. As a member, students receive discounts to national conferences, access to online forums on a variety of dance topics, a network base within the profession of dance, discounts on NDEO publications and teaching resources, and access to the Dance Education Literature and Research descriptive index (DELRdi).

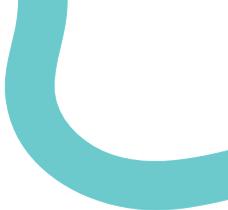
To join the USM NDEO student chapter, attend the general information meeting in fall semester and pay national dues of \$40.

Dance Student Advisory Committee (DSAC)

DSAC is comprised of one representative for the fresh- man, sophomore, junior, and senior classes. Sophomore, junior, and senior representatives self-nominate after the first town hall of the semester and are selected in the first couple of weeks. The freshman representative is elected a few weeks into the semester during DAN 220/Freshman Repertory to allow some time for the incoming class to meet each other. DSAC representatives meet with the Dance Program Coordinator monthly. The representatives collect and share the perspectives and concerns of their classmates and help disseminate information/reminders back to their peers. Topics generally include curriculum, dance policies, and any ideas to make the USM dance program better. We value this means to gathering student perspectives to inform faculty decisions in the program.

SPVA Student Advisory Committee

This student committee includes student representatives from each program in SPVA: two undergrad each from Art & Design, Dance, Theatre, and one graduate representative from Theatre. This committee is advisory to the Director, and representatives are not voting members of any existing or planned faculty



committee. Meetings are twice a semester in weeks 1 and 12. Student representative should be those who are committed to studying art, design, dance, and theatre at USM and who are invested in our programs. This committee is not intended to be a grievance committee or to usurp existing processes for student concerns.

The committee serves an important role as programs and the school make long term decision. Membership is elected. Terms are for one year.

In dance, an annual call for nominations will be made for two student representatives to serve a one-year term. Students will be asked to self-nominate and answer questions generated by dance faculty and the SPVA director based on the responsibilities of the position and in support of their application. The dance faculty will review all applications and select student representatives. The students will be notified of their appointment as well as the bi-annual meeting date.



DANCE PROGRAM & FACILITIES POLICIES

The Dance program has many in-house policies that help us manage the many pieces of the student experience.

They are listed below, and you can see that they range from academic to social. You will also see below that we maintain two dedicated dance studios: TAD 115 and TAD 117. The studios are for use only by dance majors (and minors enrolled in a dance course), which explains why we have policies to assure proper usage and care.

Retention Policy

To remain in the B.F.A. program, a student must maintain a 2.75 GPA in all dance courses, regardless of emphasis area. A student must retake any dance course in which the grade earned is a D or lower. Students must maintain a 2.5 GPA in dance courses to be eligible for the USM Repertory Dance Company. A student who fails to maintain the required GPA will have one probationary semester to bring up grades to an acceptable GPA. A student whose grades do not improve after probation will not be allowed to enroll in additional dance courses above the 100 level.

Attendance Policy

This attendance policy is put in place to best reflect the realities of being a working dance professional. As a professional, you will be expected to be equipped with time management skills, such as being on time and being physically present. This policy allows students to practice and develop autonomy and accountability through real life application by way of this attendance policy.

Throughout your professional career, you will be expected to:

- Be on time for rehearsals, call times, etc.
- Directly communicate your tardiness or absence in a timely fashion to whomever is overseeing your attendance
- Explicitly communicate any projected schedule conflicts at least two weeks prior

The following is per class per term:

Attendance will be recorded during all class meetings, and students are expected to attend all classes scheduled. Regular attendance is essential to maximizing a student's learning potential by achieving course learning outcomes and supporting the ensemble environment of a class

If a student is absent, and they think that it should be an **excused absence** they must submit a Request for Academic Notification [CLICK HERE](https://cm.maxient.com/reportingform.php?UnivofSouthernMiss&layout_id=8) (https://cm.maxient.com/reportingform.php?UnivofSouthernMiss&layout_id=8).

If a student is absent and does not submit a Request for Academic Notification, they will receive an automatic unexcused absence and their overall grade will be affected accordingly. Please consult your class syllabus for details concerning this matter.

- If the student's Request for Academic Notification is **approved**, the student will receive an excused absence for the date(s) submitted on the approved Request for Academic Notification. Note: The professor may either provide make-up work or excuse

any points directly related to attendance (i.e., participation/engagement points).

- If a student's Request for Academic Notification is **not approved**, the student's attendance grade for the date(s) submitted on the unapproved Request for Academic Notification will remain unexcused. Please consult your class syllabus for details concerning this matter.

Over the course of the term, if a student misses more than one week's worth of classes cumulatively, the student is required to schedule a meeting with the professor to discuss the student's progress in the course. For example, if a class meets two (2) times per week, and a student misses three (3) classes (excused and/or unexcused) the student must email the professor to schedule a 10-minute conference to create a plan of action. If the student does not schedule a meeting with the professor to create a plan of action their overall grade will drop 10% until a meeting occurs. Students must meet with their professor within two (2) weeks of returning to class or by the last day of classes, whichever comes FIRST.

Additional Information:

- All students are encouraged to register with [Student Accessibility Services](https://www.usm.edu/student-accessibility-services/index.php) (<https://www.usm.edu/student-accessibility-services/index.php>) if accommodations are needed. If registered through Student Accessibility Services, it is encouraged for students to be in regular communication with their professor concerning specific needs and accommodations.
- If a student is absent (excused or unexcused), they are responsible for retrieving the missed information from a peer in that course. Professors are not responsible for reteaching

information discussed in a class that a student missed.

- Make-up assignments are at the professor's discretion and not guaranteed.
- Tardiness is specific to each professor. Please consult your class syllabus for details concerning this matter.

Observation Policy

In studio-based/practical movement courses, students are allowed 2 observation days per semester. To get credit for an observation period, students will take one of the "Class Observation Forms" (printed in each studio), fill it out thoughtfully, and turn it in to their instructor at the end of class (unless another form of engagement is assigned by your teacher). An observation may be taken if the student is not feeling well enough to physically participate (and is not contagious), or if they arrive 10-minutes+ after a technique class has started (required to observe, to aid in injury prevention). Sitting out early/partially through class counts as an observation day. After 2 observations have been used in a course, in addition to still filling out the "Class Observation Form" in class, students will be required to make up any additional observation days with movement homework to receive credit. See your syllabus for details.

Note that being a responsible dance artist includes adapting movement material for injuries and other physical needs, as necessary. Sometimes it is possible, and beneficial, to

participate in class utilizing modifications or adaptations. If you feel you can adjust your approach to class material to participate instead of observing, please talk to your teacher before class.

Cell Phone Policy

Unless otherwise allowed by your instructor, cell phone use is not permitted in class or rehearsal. During technique class, cell phones should be placed with personal belongings in your assigned locker. You are not to check text messages or answer phones during class periods. If you have an EMERGENCY situation, then you should check with your instructor or choreographer about how to handle the situation. Check syllabi in course for more specific protocol.

Food/Drink Policy

No food is allowed in the dance studios or TAD 124 (the classroom). You may have water, but it must be in a container that will not spill if it is tipped over. Students may eat in the lobby between studio 117 and rehearsal hall 118 or in the TAD green room where there is a refrigerator and microwave for shared theatre and dance student use.

Dress Code Policy

Wearing required dance attire allows faculty to offer valuable feedback to the dancer about alignment, placement, connectivity, etc. that keeps instruction safe, individualized, and challenging. Please see your syllabus for class-specific dress code requirements. Socks and dance shorts are permitted via individual

instructor approval. In all dance classes, the dancer should wear supportive undergarments as is appropriate and needed (i.e., dance belt, sports bra). Hair must be secure and off the face. Jewelry should be kept to a minimum with nothing that is distracting or interferes with the safe and full execution of movement. Warm-up attire is also permitted via individual instructor approval and/or when colder studio temperatures occur.

Studio Use Policy (Weekly Rehearsal Schedule & Skedda)

The weekly rehearsal schedule is created by the professor mentoring Junior and Senior Choreographic Projects in partnership with the Repertory Dance Company Director. The weekly rehearsal schedule is posted online at:

<https://usmdance.skedda.com/>

Dance faculty, majors, and active minors are the only persons with access to this schedule. If you cannot find your login information, please e-mail Brianna.jahnmalinowski@usm.edu. If you wish to use the studio space, please select the time and space in skedda, and make a “booking”. Space is available on a first come, first served basis. When you are in the space, please respect it by taking off your shoes at the door and keeping music at a reasonable volume (see shared spaces policies).

Shared Spaces Policy

The Theatre and Dance programs share the TAD building and many of its spaces. We share a common bond as artists and a common goal of educating and making art to share with the public.

As faculty, staff, and students in theatre and in dance, we share spaces and extend courtesy toward our fellow artists. Both programs share a busy schedule of rehearsals, paid performances, showcases, and classes. Because we share a building, we must be aware of these important events and show courtesy toward our fellow artists. We give priority in this order unless otherwise arranged: 1) performances, 2) showcases, 3) final dress rehearsals, 4) dress rehearsals, 5) technical rehearsals. If two groups are rehearsing opposite each other, common courtesy applies (keep volume down). When both programs have a performance, the use of shared space will be negotiated by the faculty.

Classes often meet at the same times. Again, courtesy is necessary. Keep the volume down on recorded music or sound effects (the walls are not soundproofed), and, if you are going to be rehearsing loudly for any reason, close the doors to your space so that others may do their work, too.

Indoor Spaces

Courtesy applies to all shared indoor spaces, including: the greenroom (eating and drinking approved), corridors, classroom, first-floor restrooms (public spaces, not dressing rooms), and the studio entrance lobby (eating and drinking approved). The front entrance lobby is a shared and public space with a box office and entry to the offices above. Students may sit (not lounge or sleep) on the furniture to study or talk/run lines/mark

dance steps (no music) very quietly if public decorum is observed. Unless you have permission from the owner or faculty member in charge of the space or equipment, please do not move or “borrow” furnishings, equipment, or personal items from any place in the building. (You would be surprised how many pieces of furniture and props can disappear in a semester!) Students are responsible and must “neutralize” a space after use regardless of how it was found.

Faculty/Staff Office Spaces

The faculty and staff spaces on the second floor are all part of our professional work area. Please respect the spaces and furnishings in the offices, waiting area and faculty lounge. Students are welcome to visit! We want you to drop by often and speak with us. Come on up if you are meeting with a professor or staff member or if you have business to attend to such as a meeting or class in the conference room and need to gather in the waiting area. **Otherwise, please make use of the first-floor student lounge spaces and three sets of restrooms.** Restrooms in the faculty/staff lounge are available to students for emergency use only. Student dressing rooms and craft sinks for practicum are on the first floor.

Outdoor Spaces

Courtesy also extends to outside spaces, including: the porch on the south wall, the outdoor stage, and the loading dock on the north wall.

Public Safety Policy

Outside: The USM campus is monitored by the University Police, however, caution should still be used. Often students rehearse or work on class projects late at night. Always walk to your car or dorm with a friend. Do not walk on campus late at night alone.

Inside: Specific safety policies for the shops and theatres will be addressed by the appropriate faculty and staff supervisors. General safety concerns all of us in all areas of the building. Campus Security locks the building near midnight and unlocks it in the morning (except weekends, then you may need to call to get in). Call them if you have a show and the entrances are locked, but do not prop doors open and leave a space unattended. If you see anything suspicious or people in spaces where they should not be, call University Police and let them check on it.

Keep computers and book bags with you or locked up to avoid damage and theft.

Social Media Policy

While the use of social media extends and activates a variety of possibilities for teaching, learning, and communication of program events, inappropriate use of these tools that is deemed detrimental to the USM Dance Program should be avoided. This includes but is not limited to, inappropriate posts to Facebook, Twitter, Instagram, Snapchat, TikTok, internet posts and the use of other collaborative tools in ways that counter the aims and mission of the USM Dance Program. This policy below provides guidelines for best practices in the appropriate use of social media and should be followed to hold the

university, the program and its faculty and students in the most positive regard. The below practices express our expectations for all dance majors.

Best Practices

- Social media is not appropriate for communication from instructor to student and student to student with information in relation to course content. It is required that all such correspondence happens over the USM email system and/or Canvas.
- Although it may be appropriate for students to post material online, students should be reminded that material on websites and material posted to social media sites are open to the public domain.
- If a student wishes to upload choreography or photographs to Facebook, YouTube, Twitter, Instagram, etc., permission to share the intellectual property of a faculty member choreographer, guest artist, or of another student choreographer must first be granted IN WRITING. If permission is granted, proper citations and credit including the name of the choreographer, title of piece, premier date and name of venue must be clearly documented. It is not permissible to post any work of another student or faculty member without permission, including assessment phrases, rehearsals, or performances.
- Students should be advised that uploading and sharing material beyond the scope of immediate relatedness to the USM Dance Program can be an issue of misrepresentation and should be avoided. Accordingly, material that is sensitive or negatively represents the Dance Program and the quality of technical and artistic instruction should not be posted or be labeled as having an association with USM

Dance. This includes but is not limited to student organized experiences that are not directly linked to USM Dance, the Repertory Dance Company, and the Student Dance Organization.

- Students should take care to not post any information that negatively comments upon events experienced in classes, rehearsals, and other activities that would compromise the reputation of the dance program and its faculty members and students. Being mindful of the maintenance of the professional relationship between dancers, choreographers, and the reputation of the Dance Program supports the nature of citizenship assumed by the program's students.

Note: If a student does not adhere to the practices set forth above, the following repercussions will take place: The student will be asked to immediately remove the material/posting in question. If the material/posting remains actively accessible, a meeting with the Director or Program Coordinator will be called. Warnings will be given upon first offense. Any further disregard of request for removal will result in a professionalism deduction and/or ineligibility to audition for the Repertory Dance Company the following semester.

Professionalism & Community Values Policy

This statement is in alignment with USM's larger Academic Integrity Statement, Social

Media Policy, Mental Well-Being Statement, Nondiscrimination Statement, and all accommodations for Students with Disabilities. A student displaying professionalism and shared community values in the University of Southern Mississippi dance program is dedicated to the following:

- Respectful, inclusive, compassionate, and open communication and behavior in all interactions with dance faculty, dance students, guest artists, and administrative specialists in all types of environments (social, learning, on campus and off) and at all times.
- Investment in performance and instructional opportunities through the acceptance of and positive involvement in dance program events and organized activities.
- A positive and resilient disposition, where feedback is welcomed, perspectives are intentionally informed, and communication is responsive not reactive.
- Collaboration (personal, artistic, educational) in its highest form where giving and receiving are in balance, preparation occurs as needed in order to maximize opportunities, and differences are respected and integrated, not tolerated.
- Fully serving in all appointed, elected, and volunteer service and leadership roles with discretion, integrity, and a commitment to resolution and representation. As an ambassador for the dance program, the dancer must not only consistently demonstrate, but model professionalism.

- Being truly present and prepared in dance classes, rehearsals, and meetings. This includes clearly communicating any needs or issues that might limit your full participation before the gathering takes place or any conflicts that might arise that prevent your presence.
- Wearing required dance attire. This allows faculty to offer valuable feedback to the dancer about alignment, placement, connectivity, etc. that keeps instruction safe, individualized, and challenging.
- In all dance classes, the dancer should wear supportive undergarments as is appropriate and needed (i.e., dance belt, sports bra).
- Hair must be secure and off the face.
- Jewelry should be kept to a minimum with nothing that is distracting or interferes with the safe and full execution of movement.
- Warm-up attire is also permitted via individual instructor approval and/or when colder studio temperatures occasionally occur.
- Maintaining and respecting the TAD building and our shared spaces throughout
- Personal hygiene through a clean and deodorized body and belongings. We do much of our creative and instructional work through physical exertion in enclosed spaces. It is important that the dancer is respectful of how they personally affect the environment and experiences of others in this way.
- Maintaining the organization and cleanliness of studios, hallways, restrooms,

lockers, outdoor stage, etc. by not consuming food in the studios, not leaving trash outside of specified receptacles, or taking and/or using others' belongings without permission.

Custodians are dedicated to taking care of our building and us through keeping our space safe and clean, however, we partner with them in these efforts. It is essential that dancers appreciate their daily contribution here and do their part in support of it.

To fully prepare dancers for the professional dance field, it is essential that professionalism and these shared community values are not only addressed but established and in all the ways outlined above. This approach is rooted in a dedication to respect, inclusion, compassion, and investment in oneself, others, and our shared artistic and educational experiences and opportunities. It is also an essential responsibility of the dance faculty to ensure that every person's individual rights and personhood are protected and supported without exception during their studies at USM.

If a dancer struggles with professionalism in many situations, larger consequences may occur such as loss of scholarship awards and eligibility, loss of RDC audition eligibility, inability to participate in performances (on campus, touring, ACDA) and/or teaching in the schools, and removal from leadership positions.

Locker Check Out Policy

Dance offers the use of student lockers to dance majors. These lockers are where student store their bags during classes. USM and the Dance program

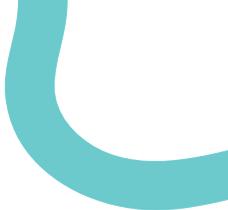
is not responsible for lost, stolen, and/or damaged personal property stored in a locker. Locker assignments will be distributed at the start of the academic year and contents must be removed at the end of the academic year. By signing the Student Locker Agreement Form, student agrees to abide by the terms and conditions set forth by the Dance program.

- All lockers, locks, and contents are subject to USM policies.
- Flammable materials, dangerous chemicals, explosives, or weapons are strictly prohibited.
- SPVA/Dance reserves the right to open any locker with or without consent of the student in instances where locker procedures are being abused or in the case of an emergency situation.
- Illegal or controlled substances such as drugs or alcohol are strictly prohibited.
- No perishable items (food) are to be stored in lockers.
- Each locker has a lock that is SPVA property. At the beginning of the term, you will be provided a lock combination. Students may **not** share this combination with anyone else and must keep their locker locked when not in use. If your lock is not affixed to your locker at the end of the academic year, you will be charged a \$50 fine.
- Students are not permitted to affix anything to the interior or exterior of the locker.
- The locker is to be emptied of contents by 5 PM on Thursday before commencement in May.

- SPVA/Dance does not accept liability for any accident caused by misuse.
- Failure to clean out the locker by the designated date will result in a \$50 fine. Damage to a locker will result in a \$100 fine. Note that anything remaining in the locker after the designated date will be thrown away.

Student Petition Form

The student petition form may be used for individual student requests to faculty. Possible requests/reasons for a petition include excusing absences in advance for career/school related activity or family emergency, technique placement, special performance, request for independent study, make-up course work, etc. This form should be completed and placed in the Dance Program Coordinator's mailbox by noon on Thursday to be considered by faculty at the Friday faculty meeting. You may also email the form to the Dance Program Coordinator. This form allows the student to petition for exception and exemption from the set policies and adjust course requirements if need be. Copies of this form are posted near both sets of lockers.



UNIVERSITY RESOURCES & STATEMENTS

OFFICE OF THE REGISTRAR

The Office of the Registrar supports teaching and learning at The University of Southern Mississippi. This office deals with any issues tied to registration for classes. Here you can find academic policies, the USM calendar, graduation information, the class schedule guide, final exam schedules, maps of campus, and more! It is located in the Kennard-Washington Hall, Room 110. Phone: (601) 266-5006

<https://www.usm.edu/registrar>

BUSINESS SERVICES

Business Services bill students and third-party sponsors, post charges to student accounts, send refunds for credit balances, and accept payments and departmental deposits. Students can check account balance by logging in to SOAR and select Self Service>Learner Services>Finances. The Business office is located in Forrest County Hall, room 101. Phone: (601) 266-4137

<https://www.usm.edu/business-services>

FINANCIAL AID OFFICE

It's likely that you are part of the more than 80 percent of the Southern Miss student population receives some form of financial assistance. You can find all information on scholarships, federal and state student aid, applications and more on the Office of Financial Aid Website:

<https://www.usm.edu/financial-aid/index.php>

The Financial Aid Office is located in Kennard-Washington Hall, Room 101.

Phone: (601) 266-4774

PARKING

Students are required to register online at usm.edu/parking before obtaining a parking permit number. Anyone who operates a vehicle on university-controlled property, regularly or occasionally, will be required to purchase a Department of Parking Management parking permit number.

<https://www.usm.edu/parking-transit-services/permit-information.php>

It will be useful to you to read the read the 2023-2024 Traffic and Parking Regulations at

<https://www.usm.edu/parking-transit-services/files/parking-and-traffic-regulations-2023.pdf>

Annual Registration Fee for Parking Permit:
Student = \$162

ITECH HELP DESK

If you have technology needs, such as password resets, discounted/free software downloads, and general technical questions, please contact the iTech Help Desk at 266-HELP (4357);

<https://usm.edu/itech>

WIRELESS ACTIVATION

Get information at:

www.usm.edu/itech/student-hot-sheet

E-MAIL ACCOUNTS

USM provides email services to all current USM students, faculty, and staff. All students are required to activate their USM e-mail. To activate your e-mail account, you will need

to login to SOAR with your student ID or employee ID and password.

Students can follow the directions located on the iTech Web site at: <https://www.usm.edu/itech>

CAMPUS ID AND PASSWORD RESET

After you have established your username and password, you can reset a lost or forgotten password by going to campusid.usm.edu. CampusID will allow you to conveniently reset your password 24 hours a day.

HOUSING/DEPARTMENT OF RESIDENCE LIFE

The Department of Housing and Residence Life at Southern Miss offers a convenient and safe place for students to live while making the most of their social and academic lives. The department's mission is to provide a high quality physical, social, and cultural environment that encourages and supports the holistic development of the residential student and the virtual student at home.

<https://www.usm.edu/housing-residence-life/index.php>

OFFICE OF STUDENT OUTREACH AND SUPPORT

Although students need to attend every class session, we recognize that situations can arise affecting class attendance or submission of an

assignment by its due date. It is the student's responsibility to provide an explanation to the course instructor relative to an absence(s). Follow the link below to submit an excuse to the University but remember that course instructors (at their discretion)

determine whether they will excuse an absence, allow make-up work, change grades, or reschedule an exam.

https://cm.maxient.com/reportingform.php?Univof-SouthernMiss&layout_id=8

OFFICE OF STUDENT SUCCESS

The Center for Student Success at Southern Miss assists students and families with their transition into the university community and supports students on their journey to graduation. Through high-impact practices and intentional programs, they facilitate the holistic development of academic and personal identity. Their office fosters purposeful engagement with students and families to ensure that students connect, persist, and succeed at Southern Miss. <https://www.usm.edu/student-success/index.php>

OFFICE OF LEADERSHIP AND STUDENT INVOLVEMENT

The Office of Leadership and Student Involvement provides valuable co-curricular experiences that exist to foster student growth and development while creating pathways for students to engage in the Southern Miss community. Simply put, we know that connections are critical to student success while in college. Make the most of your collegiate experience and get connected today.

<https://www.usm.edu/leadership-student-involvement/>

OFFICE OF STUDY ABROAD

The Office of Study Abroad (OSA) provides opportunities for students to earn USM academic credit abroad. The OSA offers approximately 25 faculty-led, exchange and

internship programs in more than 20 countries. The office provides guidance to students on program selection, financial aid options and pre-departure preparation, as well as on-site support.

The School of Performing & Visual Arts is excited to offer courses through the British Studies Program. Check out their website or ask Profs. John Lawler (Art & Design), Candice Salyers (Dance) or Robin Aronson (Theatre) for more information!

<https://www.usm.edu/study-abroad/>

UNIVERSITY POLICE

The University of Southern Mississippi Police Department (UPD) is the police force of original jurisdiction on campus. It is staffed by 26 duly sworn, state-certified police officers with full arrest powers. The UPD employs a full-time staff of 14 residence hall security guards, six radio dispatchers and other support personnel. The UPD also works very closely with other law enforcement agencies, including the Hattiesburg Police Department, Forrest County Sheriff's Department, Mississippi Highway Patrol, Mississippi Bureau of Narcotics, Mississippi Alcohol Beverage Control and the local FBI office.

<https://www.usm.edu/police>

University Police Department

(601) 266-4986

(In emergency call 911) police@usm.edu

Bond Hall, First Floor West

EMERGENCY TELEPHONES

Thirty "code blue" emergency telephones are strategically located throughout the campus.

These highly visible phones allow callers to contact the University police with a single push of a button. Once activated, the location of the phone is immediately displayed to the University Police dispatch.

PAYNE CENTER

The Payne Center is our workout gymnasium on campus. This one-of-a-kind wellness facility features spaces that support a comprehensive recreation and fitness program for the entire university community. No matter what the season, the Payne Center features an indoor swimming pool, locker rooms complete with sauna, hair dryers and other amenities, and a locker and towel service. For the workout and sports enthusiast, the Payne Center offers a workout room fully equipped with circuit training equipment, Stairmasters, EFX machines, Cycle-Plus and more; free weight room; group exercise classes; racquetball and squash courts; and a gym that contains six badminton courts, four volleyball courts, and four basketball courts. Other features are outdoor volleyball courts and complimentary equipment issue.

The Payne Center is located next to Reed Green Coliseum in the northwest corner of the Hattiesburg campus. It is free for students.

<https://www.usm.edu/campus-recreation/payne-center-facility-hours.php>

MOFFITT HEALTH CENTER

USM Student Health Services is a multiservice health care provider located on the USM campus in Hattiesburg. All

students enrolled at any USM campus are eligible to receive the services provided by coming to the facility on the Hattiesburg campus. A \$20 student fee is charged for each visit and can be placed on your student ID. Other services such as lab, x-ray, and pharmacy are not included in the \$20 fee. Students must present their photo ID at time of visit. Student Health Services is located on the bottom floor of Century Park South. General information and appointments:

(601) 266-5390

Pharmacy: (601) 266-4075

E-mail: clinicadmin@usm.edu

*Feel free to email Student Health Services with any administrative or general service questions about our clinic. Email should not be used for health-related questions. This email is not checked daily. If you have any health-related questions, please call, or go to the clinic.

<https://www.usm.edu/student-health-services/>

Hours of Operation:

Monday - Wednesday, 8 a.m.-5 p.m. Thursday, 9 a.m. - 5 p.m.

Friday, 8 a.m.-4:30 p.m.

Semester Breaks and Summer:

M – W, F, 8 a.m. - 4:30 p.m. Th, 9 a.m.-4:30 p.m.

Closed 12-1.

Walk-In Services:

Walk-In Services are available except on university holidays.

Scheduling an appointment:

- Same day appointments can be made in the clinic via one of the three kiosks available to students in the lobby.

- Appointments can be made through the iSouthernMS app. Download the app, click on the “Clinic” icon, which will direct you to the online web portal to make your appointment

- Appointments can be made online at our web portal via your computer at: <https://shsweb.usm.edu/pyramedportal>

- Call the front desk at 601.266.5390.
- We accept walk-ins but encourage appointments.

STUDENT COUNSELING SERVICES

The University Student Counseling Services provides individual, group, and couples counseling for students.

The goal of the SCS is to enhance individuals' functioning and improve their ability to meet their life goals. The office assists students in developing their full potential to cope with various life stressors. Individuals seek the services for a wide variety of reasons, including depression, anxiety, relationship concerns, low self-esteem, substance use or abuse, sexual orientation concerns, difficulties coping with past or recent trauma, problems with eating behaviors and difficulties adjusting to university life. All counseling services are provided at no charge. Contact with counselors at the center is confidential. The University SCS is located in Bond Hall South (East entrance).

Business Hours Phone: (601) 266-4829

If you are experiencing a mental health crisis after hours, please call: (601) 606-4357

<https://www.usm.edu/student-counseling-services/>

STUDENT ACCESSIBILITY SERVICES

SAS is Southern Miss's designated office to assist the University in its commitment to protect the civil rights of

students with disabilities. SAS protects students from discrimination and offers reasonable accommodations to give them equitable access to university courses and resources. Disabilities covered under the ADA may include but are not limited to ADHD, learning disabilities, psychiatric disabilities, physical disabilities, chronic health disorders, temporary injuries, and pregnancies. If a student feels that they need classroom or housing accommodations based on a disability they should contact SAS by phone at 601-266-5024, by email at sas@usm.edu, in person by visiting the SAS office located in Bond Hall Room 114, or online at www.usm.edu/sas.

Contact information:

The University of Southern Mississippi

Student Accessibility Services

Bond Hall 114

118 College Drive # 8586

Hattiesburg, MS 39406-0001

Telephone: 601.266.5024

Fax: 601.266.6035

sas@usm.edu

MENTAL WELL-BEING STATEMENT

USM recognizes that students sometimes experience challenges that make learning difficult. If you find that life stressors such as anxiety, depression, relationship problems, difficulty concentrating, alcohol/drug problems, or other stressful experiences are interfering with your academic or personal success, consider contacting Student Counseling Services (SCS) on campus at 601-266-4829. More

information is also available at <https://www.usm.edu/student-counseling-services>, or usm.edu/help. Student Counseling Services offers currently enrolled students free, confidential counseling services and can provide referrals to campus and community resources. Currently enrolled students living outside Mississippi can receive a one-time consultation to assure they are informed about available resources in their community.

In the event of emergency, please call 911 or if there is a mental health crisis after business hours, contact the counselor-on-call at 601-606-HELP (4357), or call or text the National Suicide Hotline at 988.

FOOD INSECURITY AND STUDENT HOMELESSNESS STATEMENT

The University of Southern Mississippi recognizes that students and staff members may experience challenges beyond their control that impact their ability to take care of their essential needs, such as having food or a safe place to sleep. If you find yourself in need of food or shelter, please consider contacting the Eagle’s Nest Food Pantry on the Hattiesburg campus at 601-266-4025 or eaglesnest@usm.edu. All students, faculty, and staff are welcome to come to the Eagle’s Nest Food Pantry and utilize the available resources free of charge.

NONDISCRIMINATION STATEMENT

The University of Southern Mississippi offers to all persons equal access to educational, programmatic and employment opportunities without regard to age, sex, sexual orientation, disability, pregnancy, gender identity, genetic information, religion, race, color, national origin,

and/or veteran status pursuant to applicable state and federal law.

LAND AND LABOR ACKNOWLEDGEMENT

The University of Southern Mississippi acknowledges the original inhabitants of the land upon which the Hattiesburg and Gulf Park campuses are built. We honor the unnamed ancestors who were the first to walk the Pine Hills and Gulf Coastal Plain, those whose origin and migration stories, medicine and plant knowledge are of this place. We offer our respect to the living descendants of those people, and to those who still occupy this territory as a sovereign nation, The Mississippi Band of Choctaw Indians. (provided by the Center for American Studies and Research faculty, 2022)

Also, I want to respectfully acknowledge the enslaved peoples, primarily of African descent, who provided exploited labor to build and maintain many higher education institutions. I am indebted to their labor and to the labor of many who continue to work in the shadows for our collective benefit. I implore us as higher education scholars and practitioners to continue to remember and honor those whose land we occupy and whose labor we benefit from throughout the semester. (shared with permission from Dr. Jason Wallace, Assistant Professor, USM.)



ACADEMIC RESOURCES & POLICIES

FERPA

The Family Educational Rights and Privacy Act of 1974 as amended deals with one subject only: educational records. The purpose of the law is to define, more precisely than ever has been done, who may or may not see these records. On the one hand, the law grants students guaranteed access; on the other hand, it takes from the universities the privilege of indiscriminate disclosure.

The FERPA sets forth these main requirements:

1. It allows a student access to each educational record that a university or college keeps on himself or herself.
2. It requires the institution to establish a policy on how students can access specific records.
3. It requires the institution to inform all students as to what rights they have under the amendment, how they can act on these rights according to school policy, and how they can see a copy of the policy.
4. It requires the institution to seek student permission, in writing, before disclosing any personally identifiable record to individuals other than professional personnel employed in the university or college and others who meet certain specified requirements.

The University of Southern Mississippi may release directory information on students to any interested member of the public unless the student requests in writing that it be withheld. Directory information is defined as the following: student's name, address, telephone number, e-mail address,

major, dates of attendance, classification, degree(s) earned, previous educational institutions attended, participation in university-recognized organizations and activities, weight and height of athletic team member, and honors and awards.

Individuals have the right to file a complaint with the U.S. Department of Education concerning alleged failures by the college to comply with the requirements of F-E-R-P-A. Students should contact the Family Policy Compliance Office, U.S.

Department of Education, 400

Maryland Avenue, SW, Washington, D.C. 20202-4605.

GENERAL EDUCATION CURRICULUM

All students at USM are required to complete 35 hours of General Education Courses (GEC). This is in addition to your dance major courses in order to graduate. Students take courses in Written Communication, Basic Science and Mathematics, Social Sciences and Humanities, the Arts, and Decision Making and Responsibility. These are listed on the degree plan page in the Undergraduate Bulletin. When you meet with your advisor every semester, they help you pick out GEC courses based on your interests and schedule. It is important that you do well in your GEC courses in order to remain in good standing in the university and in the dance program.

ADVISEMENT

Each semester dance majors will meet with their assigned academic advisor. Your adviser is listed

in your SOAR account. During advisement sessions, you should expect to discuss interim grades, courses to register for the next semester, and any other individual issues or concerns. Your advisor will help you create your schedule for the following semester, but you will have to complete enrollment by logging into SOAR.

SOAR

SOAR is Southern's Online Accessible Records and contains all the student data that is maintained for graduate and undergraduate students. Students should regularly check their SOAR self-service page for their academic status and other detailed information. Some of the information currently available on SOAR includes academic courses, contact information, grades, degree progress report, financial aid, account balance, academic advisor and contact information, enrollment appointment window, transfer credit report, demographic information, shopping cart (function allows you to make a list of courses you need or want to take in the future), etc.

COURSE ENROLLMENT STATEMENT

It is the responsibility of each student to determine that he/she/they is appropriately enrolled in each course. Students are expected to confirm their registration in the selected courses prior to the last day to register for full-semester classes, the fifth class-day of the semester.

The Business Office strictly enforces add/drop policies. Thus, students should not request to add classes after the fifth-class day, except in

extenuating circumstances (e.g., removal from class roll because of tuition/fees nonpayment), and under no circumstances after the last day to drop full-semester classes without academic penalty.

Students can drop a course on SOAR up to the last day to drop full-semester classes without academic penalty. After that date, students should not ask to drop a course except in extenuating circumstances (e.g., medical incapacity), and under no circumstances after the University withdrawal deadline.

ADD/DROP INFORMATION

Academic and financial deadlines are at

<https://www.usm.edu/registrar/>

INTERIM GRADES

Interim grades are posted for all students. You can view these grades in SOAR and expect to address Interim grades during advisement sessions.

PRESIDENT'S LIST

Students are placed on the President's List if they have earned a grade point average of 4.0 (all A's) on a load of 12 semester hours or more during fall or spring, nine or more during summer, provided they have no grade of Incomplete (I) for the term.

Courses taken for pass-fail credit will not be used in computing the minimum academic load.

DEAN'S LIST

Students are placed on the Dean's List if they have earned a grade point average of 3.5 or above on a minimum academic load of 12 semester hours or more during fall or spring, nine or more during

summer, provided they have no grade of D or below for the term (includes F or Incomplete). Courses taken for pass-fail credit will not be used in computing the minimum academic load.

ACADEMIC STANDARDS

An undergraduate student will be allowed to continue in the university as long as the cumulative grade point average (GPA) indicated in the following scale is maintained. A higher minimum allowable GPA is sometimes specified by specific colleges within the university. In such cases, the more stringent requirements supersede those that follow.

Total Hours Attempted Minimum Cumulative GPA
Re- quired (Including transfer credit)

(Southern Miss work only)

- 0 - 14 - 1.50
- 15 - 29 - 1.75
- 30 and above - 2.00

Total hours attempted will include credit taken at the university and approved transfer credits.

Courses in which a student received grades of I, E or P will not earn quality points that contribute to the Southern Miss GPA.

The university expects all students, regardless of whether they are enrolled part-time or full-time, to meet certain academic standards. Students must assume personal responsibility for their own intellectual growth and personal development and should take advantage of the opportunities for academic support that the university provides. If a student fails to maintain the quality of work

necessary to make reasonable progress toward graduation, then the student will be placed on academic probation or suspension. The purpose of this policy is to help students re-establish an acceptable level of academic performance.

ACADEMIC PROBATION

If a student does not attain the minimum cumulative GPA as indicated above, he or she is placed on academic probation at the end of the semester.

Academic probation will be removed when the student attains an acceptable cumulative GPA. If the cumulative GPA at the end of the semester the student was on academic probation is lower than the minimums specified above or the semester GPA was at least a 2.00, the student will be placed on academic probation continued. A student may remain on academic probation continued for as long as he or she earns a semester GPA of at least a 2.00.

A student placed on academic probation continued may not enroll in a subsequent semester without the prior written approval of the chair or director of the student's current department or school and the dean of his or her college. A student placed on academic probation continued who fulfills the conditions of his or her contract may not enroll in a subsequent semester without the prior written approval of the chair or director of the student's current department or school.

ACADEMIC SUSPENSION

student will be suspended from the university the first semester he or she does not earn at least a

2.00 semester GPA while on academic probation continued. Also, regardless of hours attempted or probation status, any student earning a semester GPA of 0.00 (excluding Audit and P grades) will be suspended from the university, unless the cumulative GPA at the end of that semester meets the minimums listed above. The student may appeal suspension through a formal appeals process initiated with the chair or director of his or her major department or school. Any exception to the suspension policy must then be approved by the dean of the respective college with final approval for denied appeals only granted by the provost.

A student placed on academic suspension may not enroll at The University of Southern Mississippi until after the next semester (fall, spring, or summer). The student may not transfer credits earned at any other university or college without prior written approval of the chair or director of the student's current department or school and the dean of his or her college. Any credits earned contrary to this policy will not count toward graduation requirements at Southern Miss.

After one semester on suspension, a student may be readmitted with prior written approval of the chair or director of the student's current department or school and the dean of his or her college. A student readmitted following academic suspension must earn a minimum semester GPA of at least 2.25 or attain the required cumulative GPA. A student readmitted after academic suspension but who fails to attain the required semester GPA will be suspended for two semesters (fall, spring, or summer).

Readmission after the required suspension period requires reinstatement to the university through "the change of academic status" process initiated with the chair or director of the student's current department or school and the dean of the college in which the student was enrolled as a major.

TRANSFER CREDIT

Credits from other institutions are reviewed by the Program Coordinator and/or Director and if they are equivalent to courses offered at USM in terms of content and time, they will be accepted as transfer credits.

Students may enroll in summer courses at junior/community colleges to help complete GEC courses. If you plan to do this, you must complete the "Request for Permission to Transfer Credits" form prior to starting summer school.

Your last 32 credit hours must be completed at USM to graduate.

DEGREES WITH HONORS

Students with exceptional academic records may be awarded degrees with honors or highest honors based on hours attempted at The University of Southern Mississippi. A degree with honors will be granted to a student who maintains a cumulative grade point average of 3.5 or more. A degree with highest honors will be granted to a student who maintains a cumulative grade point average of 3.8 or more. Graduation with Latin designations will be granted to students who complete the requirements for Senior Honors in the Honors

College. As an alternative to Senior Honors, graduating cum laude will be granted to students who meet the following stipulations: (a) the satisfactory completion of a comprehensive examination in the major field, such examination to be designed and administered by the department involved; (b) the satisfactory completion of a senior project resulting in a written report on that project meeting guidelines based on those presently in effect for senior Honors projects; (c) notice of intent to meet these requirements must be filed with the department chair or school director at least one calendar year prior to graduation and (d) an overall grade point average of 3.25 to 3.49. Graduating magna cum laude will be granted to students who meet the following stipulations: (a), (b) and (c) above, and (d) an overall grade point average of 3.50-3.79.

Graduation summa cum laude requires (a), (b), (c) and (d) an overall grade point average of 3.80 or above. Southern Miss does not round GPAs. A student's status concerning honors for commencement is based upon the student's cumulative GPA at the end of the term preceding the ceremony for which they will participate.

STUDENT CONDUCT

Good manners provide the foundation for proper classroom behavior. Stated another way, USM students, regardless of the many perspectives they may bring

to a given class, are expected to be courteous while in the classroom. Notably, students must be open to and respectful of the learning process in the

classroom, even if, at times, their own beliefs or views about the material being presented are different. Although all students are expected to exhibit appropriate conduct, some simply do not know what constitutes proper classroom behavior. Some unacceptable classroom behaviors occur regularly on campus. Misconduct— which instructors are asked to bring to a halt— includes, but is not limited to, the following:

- Students continuing to talk after being asked by the instructor to stop.
- Students conducting side conversations during instruction.
- Students nonverbally showing disrespect for others.
- Students using vulgar, obscene, or other inappropriate classroom language.
- Students making disparaging remarks or making slurs based on age, religion, race, ethnicity, gender, nationality, disability, or sexual orientation.
- Student tardiness and disturbing classroom entrances.
- Students getting up during class, leaving, and then returning.
- Students packing up books and/or belongings before class is dismissed.
- Students using their cell phones, allowing them to ring, or text-messaging during class.
- Students inappropriately using computer or other technology in a disruptive way.
- Students verbally indicating dissatisfaction with an activity, assignment, or grade.

- Students sleeping in class and other inattentive behavior.

More information can be found in the USM Code of Student Conduct: <https://www.usm.edu/student-affairs/files/22-23-code-of-conduct.pdf>

COURSE WORKLOAD STATEMENT

Students are expected to invest considerable time outside of class in learning the material for this course. The expectation of the University of Southern Mississippi is that each week students should spend approximately 2-3 hours outside of a lecture class for every hour in class working on reading, assignments, studying, and other work for the course. For online classes, the average amount spent on a three-credit-course is roughly ten hours per week, including all assignments and interactions.

Studio and practicum classes in the performing arts are different. They often have increased contact hours— sometimes as much as 10-15 hours per week.

We realize that most students work and have family or other obligations. Time management is thus critical for student success. All students should assess their personal circumstances and talk with their advisors about the appropriate number of credit hours to take each term, keeping in mind that 30 credit hours each year are needed to graduate in four years. Resources for academic, technical, self-help, social, etc., can be found at [Student Help | The University of Southern Mississippi \(usm.edu\)](http://www.usm.edu/student-help)

GRADING POLICIES AND CALCULATION

A list of possible grades at the University can be found in the Bulletin (<http://catalog.usm.edu>). Note that students will receive an “interim grade” at the seven-week point to give them an indication of their performance *at that point* in the semester.

Students may drop a course with no penalty in the first week of the semester. If students wish to leave a course with a grade of “W” (for “withdrawal”), they may request to do so before the 50th day (specific dates can be found here: <https://www.usm.edu/registrar/calendars>).

Important note: Students who receive a grade of **W do not receive any money back** and that grade is permanently included on their transcripts.

Students should be aware that “Incompletes” can only be assigned in cases of “extraordinary circumstances” beyond the student’s control.

SPEAKING AND WRITING CENTERS

The **Writing Center** and the **Speaking Center** are friendly spaces that provide individualized feedback and support to help Southern Miss students succeed with writing and speaking assignments for any class. The Centers offer one-to-one consultations for any stage of the process, including brainstorming, creating an outline, revising, learning editing strategies, and developing presentation skills. In-person and online appointments are available. To make an appointment, visit usm.mywconline.com and create an account. Instructions for making an appointment can be found at usm.edu/writing-center. Contact the Writing Center (Cook Library 112) by email at

writingcenter@usm.edu or by phone at (601) 266-4821. The Speaking Center (Cook Library 117) can be reached at speakingcenter@usm.edu or (601) 266-4965.

ACADEMIC INTEGRITY STATEMENT

Academic misconduct involves deception to improve a grade, earn course credit, complete a degree, or create an unfair academic advantage for oneself or disadvantage to another in the academic community. All students at the University of Southern Mississippi should familiarize themselves with the [Student Academic Integrity Policy](#) to become familiar with what actions constitute academic misconduct, a violation of that policy. Southern Miss values “an approach to academics, research, and personal conduct based on integrity and civility” and the Student Academic Integrity Policy supports that University value. Forms of academic misconduct may include, but are not limited to:

- Cheating - Cheating is a broad category of academic misconduct characterized by an attempt to gain academic advantage through inappropriate means or impede the academic achievement of others.
- Plagiarism - The use of another person's or source's words, creative works, or ideas without appropriate quotation or attribution; claiming or submitting for academic credit the work of another.
- Lying - The misrepresentation of one's academic work, lying to an instructor to increase a grade, or lying to an instructor regarding an academic integrity violation.

- Acquiring or Distributing Information Inappropriately - The act of distributing or obtaining course assignments or examination questions or answers from sources not approved by the instructor or proctor (includes, but is not limited to, unauthorized use of the Internet, test banks associated with course text and previous student work).
- Fabrication or Falsification of Data - Any statement of untruth in any matters related to the academic experience, including but not limited to forgery; false claims of authorship; falsification of information, data, or results derived from or related to research or to laboratory experiments.
- Stealing or Defacing - The act of intentionally taking, transferring, defacing, or destroying, without right or permission, any property related to the academic mission of the University, including an attempt to impede others.
- Multiple Submissions - The submission, more than once, without authorization by any instructors involved, of substantial portions of the same work, including oral reports or work submitted for retaken courses.
- Conspiracy - The act of agreeing or planning with any person to commit any violation of the Student Academic Integrity Policy.

If you commit an act of academic misconduct, sanctions ranging from resubmission of work to course failure may occur to the possibility of receiving a grade of “XF” for the course, which will be on the student's transcript with the notation



“Failure due to academic misconduct.” Should you be accused of academic misconduct, please visit the [Academic Integrity Website](#) or email integrity@usm.edu for any questions you may have about your rights and about the academic integrity

process. Southern Miss provides many campus resources that are detailed in this syllabus and will be discussed by your professors; please utilize those to help you learn. At Southern Miss, we care about your personal work and learning journey.

COMMUNITY HEALTH RESOURCES

MASSAGE

The Lotus Downtown

221 W. Pine Street 769-223-6455

Massage Envy Spa

6169 Hwy 98, Suite 40

601-261-1116

CHIROPRACTIC

Lett Chiropractic

1509 Hardy Street (Across from Temple Baptist East)

Phone: 601-545-5388

West Chiropractic Clinic

4700 W. Hardy Street, Suite M (Arbor Shopping

Center) Dr. Chris West: 601-261-5599

Dr. Robert "Kris" King: 601-261-5510 Dr. Brian Page:

601-450-5060

Connect Chiropractic

Dr. Chris Puckett 103 Walnut Street

601-606-6244

DOCTORS

Cloverleaf Immediate Care

5909 Hwy 49 S

601-296-2800

Hattiesburg Clinic

415 South 28th Avenue (Main Clinic) 601-264-6000

After Hours Clinic

110 Millsaps Drive

601-261-5710

Forrest General Hospital

6051 US Highway 49

601-288-7000

Immediate Care

105 Thornhill Drive

601-261-3737

Lincoln Road Family Medicine

1 Lincoln Pkwy # 302

601-288-8004

Southern Bone and Joint

3688 Veterans Memorial Drive, Suite 200

601-554-7400

St. Michael's Urgent Care

3700 Hardy Street #10

601-602-2014

Wesley Medical Center (Hospital)

5001 Hardy Street

601-268-8000

PHYSICAL THERAPY

Southern Bone and Joint

3688 Veterans Memorial Drive, Suite 200

601-554-7400



APPENDIX A:

Faculty

Biographies

Aaron Allen, Jr.

Assistant Professor of Dance

B.S., Middle Tennessee State University

M.F.A., University of Colorado Boulder

E-mail: aaron.allen@usm.edu

Aaron Allen, Jr is a Contemporary dance artist from Chattanooga, Tennessee whose research and choreographic practices are centered around transformative ideologies rooted in identity, the African Diasporic lens, and the underground ball scene of the 1960's and 1980's. Aaron holds a Bachelor of Science in Liberal Studies with a concentration in Dance Performance from Middle Tennessee State University, as well as a Master of Fine Arts in Dance Performance and Choreography from the University of Colorado Boulder. Thematically Aaron's creative work toggles between his personal experiences, social justice issues, and African-American history. These experiences, issues, and deeply rooted histories serve as a guide when creating, presenting, and discussing his work in various spaces. Aaron has performed in numerous cities, including Shanghai, China, Chicago, Illinois, Washington, D.C., Oberlin, Ohio, and Tallahassee, Florida. Aaron has also performed with numerous musical artists over the past 5 years most notably he performed with The Weeknd at Super Bowl 55 in Tampa, Florida. Aaron has also worked commercially with companies like Ford Motors and McDonald's. During the Summer of 2022, Aaron was awarded an individual arts Fellowship through the TN Arts Commission. Aaron is currently a Tenure-Track Assistant Professor of Dance at the University of Southern Mississippi and the Artistic director of Aaron Allen Dances.

Meg Brooker

Director, School of Performing and Visual Arts

Professor of Dance

B.A., Yale University

M.F.A., U.T. Austin

E-mail: meg.brooker@usm.edu

Meg Brooker, Professor of Dance and Director of the School of Performing and Visual Arts, joined the USM dance faculty in 2022. She holds a B.A. in Theatre Studies from Yale University and an M.F.A. in Performance as Public Practice, with an emphasis in Early Modern Dance, from U.T. Austin. She holds certifications in Zena Rommett Floor-Barre® (2015-current), Isadora Duncan Dance (Advanced Studies), Noyes Rhythm, and yoga. Brooker's research focuses on early twentieth century dance practices, somatics, and dance improvisation. She has twenty years of training by direct-lineage practitioners in Duncan dance, Noyes Rhythm, and Russian Musical Movement. She is a founder of the Isadora Duncan International Symposium, chair of the Isadora Duncan Archive Committee, Artistic Director of Duncan Dance South (over fifty original Duncan dances in repertory), and a former member of Lori Belilove & Company, Isadora Duncan Dance Foundation, NY. She has presented scholarship for Society of Dance History Scholars, Congress on Research in Dance, Dance Studies Association, National Dance Education Organization, and Women in Dance Leadership. She also serves as Archive Director for the Noyes School of Rhythm Foundation (2016 NEH

Preservation Assistance grant) and on the editorial board for *Dance Education in Practice* (Taylor & Francis). Recent publications include a co-authored chapter in *Bodies of Knowledge: Embodied Rhetorics in Theory and Practice* (Utah State University Press). In her previous position as Director of Dance at Middle Tennessee State University, Brooker was awarded the Distinguished Creative Activity Award for her *Dance of Freedom Project* (covered by *Dance Teacher Magazine* online), a Women's and Gender Studies Council Career Service Award, and a Women and Gender Studies Council Outstanding Teaching Award.

Dr. Kelly Ferris Lester

Associate Vice Provost for Teaching and Learning

Professor of Dance

B.F.A., University of Memphis

M.F.A., The College at Brockport (SUNY)

Ed.D., University of Southern Mississippi

R.S.M.T International Somatic Movement Education and Therapy Association

E-mail: kelly.lester@usm.edu

Kelly Ferris Lester, tenured Full Professor, holds a BFA in Theatre with a concentration in Dance from the University of Memphis, an MFA in Choreography & Performance from The College at Brockport (SUNY), and an Ed.D. in higher education administration from the University of Southern Mississippi. Lester is a certified Evans Teacher and a registered Somatic Movement Therapist (RSMT) through the International Somatic Movement Education and Therapy Association

(ISMETA). She has earned the Advanced Certificate in Effective College Instruction and a micro-credential for Inclusive Teaching for Equitable Learning through the ACUE Faculty Development Institute, and she serves as the Director of the Center for Faculty Development. Professionally, she is a trainer for Eastwest Somatics Institute of Dance, Yoga and Movement Studies, and she serves as President of the National Dance Education Organization (term 2021-2022). Lester received the MAC Individual Artist Fellowship in 2020 and the Faculty Honoree HEADWAE in 2017 among other accolades. At USM, she regularly teaches introduction to somatics, dance composition, junior and senior choreographic projects, and introduction to dance studies.

Julie Hammond

Professor of Dance

Area Head: Dance Education

B.F.A., University of Illinois at Champaign-Urbana

M.F.A., The Ohio State University

E-mail: julie.hammond@usm.edu

Julie Hammond, tenured Full Professor, Dance Education Area Head & University Licensure Supervisor, holds a BFA in Dance Performance from the University of Illinois in Champaign/Urbana, Illinois and an MFA in Choreography from The Ohio State University with a secondary emphasis in Dance Education with K-12 Ohio teaching licensure. In her professional work, she taught in the K12 schools for eight years (Middle and High School) and as a guest teaching artist for twenty (all ages and ability levels). She was a selected author

for the rewriting of the Ohio and Mississippi state standards for dance in education. At USM, Hammond wrote and continually refines a nationally accredited (CAEP) dance education curriculum culminating in K12 licensure. She has choreographed over 20 works for students, co-founded and co-directed the Mississippi Dance Festival for five years, has been awarded state and university awards for both service and creative research, and served as Dance Program Coordinator and the School of Performing and Visual Arts Associate Director for three years. She has presented and published at the state, regional, national, and international levels for almost 20 years on the topics of effective teaching, assessment, and curriculum writing in dance and education. Her current research is centered in K12 professional teacher development and residency research, represented in her website “Wiggle Genius” (www.wigglegenius.com). In this work, she partners with K12 colleagues in the creation and ongoing independent instruction of integrated dance lesson plans, social and emotional curriculum and practices, and supporting assessment and management strategies in support of these. She received the “USM Award for Creative and Scholarly Research” for her website, has been recognized repeatedly as a master teacher of influence in her field and specifically in her collaborative work as a teaching artist, and was recently invited to present her K12 research at the Dance and International Child Conference in Adelaide, Australia and the International Teaching Artist Conference in NYC, New York.

Brianna Jahn

Dance Program Coordinator

Assistant Professor of Dance

B.F.A., The State University of New York at Buffalo

M.F.A., University of Arizona

E-mail: brianna.jahnmalinowski@usm.edu

Brianna Jahn, tenure-track Assistant Professor, Dance Program Coordinator, holds a BFA in Dance from State University of New York at Buffalo, an MFA in Dance from the University of Arizona, is a Professional Fletcher Pilates Teacher and earned the Certificate in College Teaching through the Office of Instruction and Assessment at the University of Arizona. Jahn performed with *Hub Dance Collective*, *Configuration Dance Theatre*, and *Converge Dance Buffalo*, and has presented choreographic work at the Alabama Dance Festival, COASTdance Fest, Breaking Ground Festival, and for other invited opportunities in the U.S. and Mexico. Her creative research lies in multidisciplinary and highly collaborative efforts, punctuated by periods of self-examination exploring choreographic portraiture. Recent projects include *I See You*: an evening length concert, *Together-Apart*, *Kamiondra*, and *A Series of Senior Sketches* (screen dance) set on USM’s Repertory Dance Company, *Self Portrait no. 2* commissioned for the “When There Are Nine” artists reception in Canton, MI, celebrating the 100th anniversary of the 19th amendment, *Guys and Dolls* for Southern Miss Theatre, *Venue*, a tap piece created for Revelry’s Dance Gala, and *SLIDE*, a collaborative work in Mary McDonnell’s art exhibit of the same name. Jahn approaches movement creation, performance, and teaching, from an expressive, yet anatomically sound perspective, informed by her research within the dance science community. At USM, she regularly teaches jazz which is also embedded in her

professional research, modern, and ballet dance techniques, choreography, music analysis, experiential anatomy, dance technology, production, and dance conditioning.

Dr. Candice Salyers

Assistant Professor of Dance

Area Head: Performance & Choreography

B.L.S., University of Memphis

M.F.A., Smith College

Ph.D. Texas Women's University

E-mail: candice.salyers@usm.edu

Candice Salyers, tenure-track Assistant Professor, specializes in using the arts in humanitarian service. Her performance work has been presented in the US, UK, Estonia, Spain, Morocco, Bulgaria, and the Czech Republic, and she was one of 10 US artists selected to participate in an international exchange between National Dance Project (US) and Culture Ireland (IE). She has spent 18 years designing site-specific performances in public landscapes and was recently awarded an artist residency in Acadia National Park. She received an MFA in Performance & Choreography from Smith College and a PhD in Dance, specializing in performance process, feminist theories, and environmental philosophy, from Texas Woman's University. Dr. Salyers's work has been honored with an Alma Bucovaz Award for Urban Service, Choreographic and Solo Performance Fellowships from the Massachusetts Cultural Council and Mississippi Arts Commission, and a grant from the Barbara Deming Memorial Fund for her forthcoming book. She was one of the first

dancers invited to speak at the Society for European Philosophy, and her publications include contributions to *Tanz, Bewegung, und Spiritualität*, *The Journal of Environmental Philosophy*, and the *Journal of Performance and Mindfulness*. At USM, Salyers regularly teaches service-learning courses that include local, national, and global partnerships developed with ballet and modern techniques, Senior Capstone, Performance Project, and Honors College Interdisciplinary Seminars. She has earned the Certificate in Effective College Instruction and a micro-credential for Inclusive Teaching for Equitable Learning through the ACUE Faculty Development Institute, and she also serves as the faculty advisor for the Student Dance Organization.

Lauren Soutullo

Assistant Teaching Professor

B.F.A. The University of Southern Mississippi

M.F.A. Florida State University's School of Dance

E-mail: lauren.soutullo@usm.edu

Lauren Soutullo, Assistant Teaching Professor of Dance, earned her BFA in Dance Performance and Choreography from the University of Southern Mississippi's Department of Dance, and her MFA in Dance Performance and Choreography from the Florida State University's School of Dance. Smith is certified in the Zena Rommett Floor-Barre® Technique and has earned the Advanced Certificate in Effective College Instruction through the ACUE Faculty Development Institute. With an interest in performance, Soutullo centers her teaching around exploring both familiar and unfamiliar ways of connecting with the audience. Smith has had the pleasure of dancing

professionally for companies in Birmingham, AL, Atlanta, GA, and currently with Hub Dance Collective here in Hattiesburg, MS. Alongside her company work, she has been a soloist at both the Alabama Dance Festival, and Mississippi Dance Festival as well as a performer at the *Midwest RAD Festival*, New York City's *Dumbo Dance Festival*, and a choreographer and performer at the historic Ringling Museum of Art for the *Ringling International Arts Festival* in Sarasota, FL. Smith regularly teaches modern, ballet, and jazz techniques, dance composition, Freshmen Repertory Dance Company, and serves as Repertory Dance Company Director.

Derreck L. Williams

Assistant Teaching Professor of Dance

B.F.A., The University of Southern Mississippi

M.F.A., The University of Alabama

E-mail: derreck.williams@usm.edu

Derreck L. Williams is a dance practitioner and educator. Derreck holds a Bachelor of Fine Arts

degree in Dance from The University of Southern Mississippi and a Master of Fine Arts degree in Dance from The University of Alabama. As an instructor, Derreck has taught and continues to teach masterclasses in Jazz and Contemporary dance throughout the U.S. Derreck's research interests lie within the intersection of Gender and Black Dance Studies. Most recently his research, *Bucking Down the Barriers: Connecting HBCU Majorette Dance and Jazz Dance* was presented at The National Dance Education Organization's annual conference. Creatively, Derreck has choreographed over thirty original works for university dance programs alongside public, and private sector dance institutions. His choreographic aesthetic is an amalgamation of various genres of dance including jazz, contemporary, and hip-hop. His choreographic works have been commissioned and presented at various national and international venues...most notably, The Black Lives Rising Film Festival (NYC) and Ten Tiny Dances Concert (Birmingham, AL).



APPENDIX

B: Dance Program forms, course descriptions, and rubrics

Student Petition Form

Student Name _____ Date _____

Class standing _____

_____ B.F.A. Performance and Choreography

_____ B.F.A. Dance Education

Reason for petition:

_____ technique placement

_____ summer study

_____ special performance

_____ request independent study

_____ make up course work

_____ other, please specify _____

Rationale: Please express your issue with all pertinent details and explain why it should be approved:

This form should be put in the Program Coordinator's TAD main-office mailbox for full-faculty consideration. Please submit as early as possible to allow time for review.

For faculty use only:

_____ Approved

_____ Approved with reservations

_____ Not Approved

Faculty signature _____ Date _____

Course Descriptions

DANCE (DAN)

101. Modern Dance Technique I. 2hrs. Discussion and practice of movement patterns, improvisation, and studies in modern dance for the non-major. May be taken three times for a total of six hours.

102. Ballet Dance Technique I. 2 hrs. Introductory ballet for the non-major; may be taken three times for a total of 6 hours.

103. Tap Dance I. 2 hrs. Developing an understanding and practice of movement skills basic to American tap dance. May be repeated three times for a total of six hours.

104. Jazz Dance Technique I. 2 hrs. An introduction to the study and application of the elements of jazz dance movement. For non-majors; may be repeated three times, for a total of 6 hours.

130. Dance Appreciation. 3hrs. A survey of dance as a worldwide phenomenon of human behavior and its function in human society, past and present.

201. Modern Dance Technique II. 3 hrs. Beginning modern technique, skills, and concepts for the dance major with an emphasis on alignment, technique and performance skills; may be repeated for a total of 12 hours. Open to non-majors with consent of instructor.

202. Ballet Dance Technique II. 2 hrs. Prerequisite: Open to non-majors with consent of instructor. Beginning ballet technique, skills, and concepts for the dance major with an emphasis on placement and positions; may be repeated for a total of 12 hours.

203. Tap Dance II. 2 hrs. Study of the various styles of tap including rhythm, jazz, and ballet forms. May be repeated three times for a total of six hours. Open to non-majors with consent of the instructor.

204. Jazz Dance Technique II. 2 hrs. Prerequisite: Dance Majors and Minors or Consent of the Instructor. Study and practical application of the elements of jazz dance movement at a foundational level, including a mixture of the following jazz styles: classical, contemporary, neo-, pop, theatrical, rhythm-generated, and vernacular jazz.

209. Dance Forms Elective. 2 hrs. The study and application of dance forms or styles other than modern, ballet, jazz, or tap; may be repeated for a total of 8 hours.

210. Dance Composition I - Improvisation.

3 hrs. An exploration of the elements of dance through the spontaneous act of creating and performing movement; open to nonmajors with consent of instructor

212. Dance Composition I - Elements of Composition. 3hrs. Prerequisites: DAN 210. Exploration of the elements of dance applied to dance choreography. Open to non-majors with the consent of the instructor.



220. Freshman Repertory Dance Company. 1 hr. Prerequisite: Entering dance major or dance minor only. A repertory class for incoming dance majors and dance minors that introduces a structured rehearsal process which teaches dancers how to work as a cohort with a culminating public performance as a freshman/first year class.

230. Dance Theory Elective. 2 hrs. The study and application of dance research and theory in a diversity of subject areas. The course can be repeated three times.

240. Music Analysis for Dance. 2 hrs. Prerequisite: Dance major or minor. Open to non-majors with consent of instructor. A basic analysis of music as it applies to dance training, performance, choreography, theory, and teaching.

301. Modern Dance Technique III. 3 hrs. Prerequisite: Dance majors and minors: DAN 201 or permission of instructor. Non-majors must have permission of instructor. Intermediate modern technique, skills, and concepts for the dance major with an emphasis on consistency in execution and dynamic alignment; may be repeated for a total of 12 hours. Open to non-majors with consent of instructor; promotion for majors with recommendation of dance faculty.

302. Ballet Dance Technique II. 2 hrs. Prerequisite: Dance majors and minors: DAN 202 or permission of instructor. Open to non-majors with consent of instructor; promotion for majors with recommendation of dance faculty. Intermediate ballet technique, skills, and concepts for the dance major with an emphasis on consistency in execution and dynamic alignment; may be repeated for a total of 12 hours.

304. Jazz Dance Technique III. 2 hrs. Prerequisite: Dance majors and minors: DAN 204 or permission of instructor. Open to non-majors with consent of instructor; promotion for majors with recommendation of dance faculty. The study and practical application of the elements of jazz dance movement at an intermediate level; a continuation of DAN 204. Open to non-majors with consent of instructor; may be repeated for a total of 12 hours.

309. Dance Technique Elective. 2 hrs. Prerequisite or Corequisite: DAN 301 or DAN 302 or DAN 304 or consent of instructor. Studio workshop focused in the application of dance techniques and concepts to related or expanded areas of dance study.

310. Dance Composition III - Theory and Application. 3hrs. Prerequisites: DAN 210, DAN 212. Choreographic approaches to making group and solo dances.

312. Junior Choreographic Project. 2hrs. Prerequisites: DAN 210, DAN 212, DAN 310. Continued choreographic development through the creation of a dance featured in Dance program concert.

319. Technology in Dance. 2 hrs. Prerequisites: DAN 212 and DAN 310, or by program approval. The study and application of technologies used in various dance settings.

- 320. Dance Production.** 1 hr. Developing an awareness and application of production skills; may be repeated up to eight times; open to nonmajors with consent of instructor
- 321. Performance Workshop.** 1-6 hrs. Prerequisite: Permission of department. Participation in creative dance and performance activities; by audition
- 324. Repertory Dance Company II.** 1 hr. The study and practice of choreographic works, for concert and K-12 audiences
- 328. Dance Performance Project.** 1 hr. May be repeated for a total of eight hours. The study and practice of faculty and guest artist choreographic works for performance
- 380. Experiential Anatomy for Dancers.** 3 hrs. This course explores the human body's structure and function, focusing on areas of particular importance for dancers. No prerequisites.
- 381. Dance Injury Rehabilitation for Modern Technique.** 3 hrs. By department consent. For rehabilitating from an injury. Replaces modern technique class with student participation/engagement in monitored physical rehab practices.
- 382. Dance Injury Rehabilitation for Ballet Technique.** 2 hrs. By departmental consent. For rehabilitating from an injury. Replaces ballet technique class with student participation/engagement in monitored physical rehab practices. Repeatable for credit for a total of 2 completions.
- 383. Dance Injury Rehabilitation for Jazz Dance Technique.** 2 hrs. Prerequisite: Recommendation and approval of instructor and dance faculty. For rehabilitating from an injury. Replaces jazz technique class with student participation/engagement in monitored physical rehab practices. Program consent required.
- 384. Somatic Movement Education and Dance.** 2 hrs. Prerequisite: DAN 380 or permission of instructor. An introduction to somatic movement education practices and modalities and the application to dance.
- 386. Conditioning and Dance.** 2 hrs. Prerequisite: Dance majors and dance minors. A studio-based course teaching and practicing principles of dance conditioning. Repeatable up to 4 hours.
- 401. Modern Dance Techniques IV.** 3 hrs. Prerequisite: DAN 301. Advanced modern technique, skills, and concepts for the dance major with an emphasis on performance and applied research; may be repeated for a total of 12 hours. Open to non-majors with consent of instructor; promotion for majors with recommendation of dance faculty.
- 402. Ballet Technique IV.** 2 hrs. Prerequisite: DAN 302 or permission of instructor. Open to non-majors with consent of instructor; promotion for majors with recommendation of dance faculty. Advanced ballet technique, skills, and concepts for the dance major with an emphasis on performance and applied research; may be repeated for a total of 12 hours.

404. Jazz Dance Technique IV. 2 hrs. Prerequisite: DAN 304 or consent of the instructor. Open to non-majors with consent of instructor; promotion for majors with recommendation of dance faculty. Advanced jazz dance technique, skills, and concepts for the dance major with an emphasis on performance and applied research; may be repeated for a total of 12 hours.

410. Senior Project for Dance. 2 hrs. Prerequisites: DAN 210, DAN 212, DAN 310, DAN 312. Choreographic, performance, or written research project undertaken in the senior year.

411. Senior Thesis Writing. 2 hrs. Prerequisites: DAN 210, DAN 212, DAN 310, DAN 312, DAN 410. A course centered on researching, writing, and presentation of a thesis related to DAN 410 (Senior Project in Dance). Writing-intensive (WI).

420. Repertory Dance Company. 1hr. Prerequisite: Permission of department. May be repeated for a total of eight hours. The study and practice of faculty and student choreographic works for performance. By audition only.

430. Dance in Cultural Context. 3hrs. The history of the development of dance forms and their social, cultural, and political significances from lineage-based societies through the end of the nineteenth century. Open to majors and non-majors with consent of the instructor.

431. Dance in Historical Context. 3hrs. Open to non-majors with consent of instructor. An exploration of historical contexts of dance and the ways dance exists in, shapes, and is shaped by the cultures and time periods in which it is embedded. Dance-majors in junior or senior standing; open to non-majors with consent of instructor.

471. Dance Internship. 1-6 hrs. Prerequisites: Permission of program. Requires application to the program. An internship or intensive experience in the professional dance world. Repeatable for 3 completions.

472. Service Learning in Dance. 1-3 hrs. Linking dance to the surrounding community; students devise and execute outreach projects

480. Theatre Dance. 2 hrs

482. Precision Dance. 1 hr

491. Senior Capstone Experience in Dance. 3 hrs. Prerequisite: Senior standing. Global contexts for dance. Culminating dance program assignments and contextual research in support of senior project. Writing and Speaking intensive.

492. Special Problems. 1-3 hrs. May be taken for a total of 9 hours. (Students undertaking a Senior Honors Special Problems Project will enroll in DAN 492H.) Open to nonmajors with consent of instructor; a directed individual study planned and approved by a faculty adviser

499. British Studies. 3-6 hrs. Study abroad program in dance (London).

DANCE EDUCATION (DED)

360. Foundations and Methods in Dance Education. 3 hrs. Prerequisite: ENG 101 and ENG 102. Methods, materials, and practical experience for teaching dance, K-12 and beyond; writing intensive course (WI) and speaking intensive (SI) course.

361. Practical Applications in Dance Education. 2 hrs. Prerequisite: Admission to Teacher Education (TEA1); DED 360. Examination of personal teaching style and application of arts and education research to dance education curriculum design, instruction, and assessment. 12 hours of required K12 fieldwork.

365. Research and Advanced Methods in Dance Education. 3 hrs. Prerequisites: DED 360. Advanced methods in planning, instruction, and assessment in K12 dance education; advocacy and outreach work in dance education.

+460. Student Teaching in Elementary Dance. 6 hrs. Prerequisites: Admission to Teacher Education (TEA1). Student practice teaching in elementary dance education.

+461. Student Teaching in Secondary Dance. 6 hrs. Prerequisite: Admission to Teacher Education (TEA1). Student practice teaching in secondary dance education.

+A special fee is charged for this course. A complete list of course fees is available on the Business Services Web site at <http://www.usm.edu/business-services/general-tuition-fees>.

RDC Audition Scoring Rubric

Ballet and Contemporary-Score from 1-10

Professionalism-Score 1-5

(WHOLE NUMBERS ONLY)

Assessment Value Ranges

10 = Clear, consistent, and convincing evidence of outstanding command and ability in dance as manifested through students' performance of the defined traits and behaviors.

8-9 = Clear and convincing evidence of strong command and ability in dance as manifested through students' performance of the defined traits and behaviors.

6-7 = Somewhat to mostly clear evidence of command and ability in dance as manifested through students' performance of the defined traits and behaviors.

4-5 = Limited or inconsistent evidence of command and ability in dance as manifested through students' performance of the defined traits and behaviors.

1-3 = Little or no evidence of command and ability in dance as manifested through students' performance of the defined traits and behaviors.

Areas of Assessment and Order of Audition:

1. Ballet Technique (Score 1-10)

Physical Awareness and Control:

- Physical capacity
- Body alignment
- Control of limbs
- Musicality
- Use of core
- Spatial awareness
- Coordination/use of directional changes

Recall and Memorization:

- Rate of learning and memorization
- Ability to apply feedback quickly and correctly

Technical Skill/Execution:

- Rotation and placement of legs
- Proper use of plie
- Turning skills
- Spatial awareness
- Strength/control
- Phrasing

2. Contemporary (Score 1-10)

Physical Awareness and Control:

- Physical capacity
- Body alignment
- Control of limbs
- Musicality
- Use of core
- Spatial awareness
- Coordination/use of directional changes

Recall and Memorization:

- Rate of learning and memorization
- Ability to apply feedback quickly and correctly

Technical Skill/Execution:

- Flexibility/use of facility & range of motion
- Horizontal and vertical use of weight
- Use of momentum (ability to move in and out of the floor with ease)
- Head/tail connection
- Dynamic expressivity & projection of energy
- Phrasing
- Movement efficiency

3. Professionalism (Score 1-5)

- Attention to environment
- Presentation/appearance
- Overall focused and engaged participation

Rubric: Repertory Dance Company
DAN 420

Name _____ Dance Title/Production _____ Grade earned (100 points possible) ____/100

Criteria	Exemplary 3	Consistent 2	Developing 1	points
A: Choreographic Integrity	The choreography is clear, correct and quickly confident. In all given movement and assigned choreographic roles, the dancer is consistent in their execution. (18-20 points)	The choreography is clear, correct and eventually confident. In most movement and assigned choreographic roles, the dancer is consistent in their execution. (15-17 points)	The choreography lacks in either clarity, correctness or confidence. Inconsistency is an issue in the rehearsal and/or performance processes. (12-14 points)	_____/20 points
B: Manifestation of Intention	The dancer quickly manifests the intent of the dance in all given movement and assigned choreographic roles with clarity and consistency. (18-20 points)	The dancer eventually manifests the dance's intention in most given movement and assigned choreographic roles with clarity and consistency. (15-17 points)	The dancer struggles to clearly and/or consistently manifest the dance's intention in given movement and assigned choreographic roles. (12-14 points)	_____/20 points
C: Quality of Performance	The dancer's performance is consistently fully invested in both choreographic integrity and intention – in rehearsal and on stage. (18-20 points)	The dancer's performance is eventually consistently invested in both choreographic integrity and intention – in rehearsal and on stage. (15-17 points)	The dancer's performance is inconsistent and/or lacking in either choreographic integrity and intention, or the ability to manifest this in both rehearsal and on stage. (12-14 points)	_____/20 points
D: Application of Feedback and Personal Growth and Improvement	The dancer understands, respectfully accepts, and consistently applies both personal and general feedback resulting in eventual clarity and confidence in execution of both choreographic integrity and intent. The dancer made marked improvements and evidenced growth in the dance. (18-20 points)	The dancer understands, works to apply, and successfully integrates personal and most general feedback resulting in measured improvement and greater clarity and confidence in both choreographic integrity and intent. While coaching is needed, the dancer eventually fulfilled the required integrity and intentions of the dance. (15-17 points)	The dancer works to understand and consistently apply both personal and general feedback. Clarity and/or confidence in both choreographic integrity and intent is lacking, or much additional coaching is needed. The dancer made few improvements, never fully achieving their potential in the dance. (12-14 points)	_____/20 points
E: Respect, Work Ethic, and Dedication	The dancer is respectful of oneself, the dance, peers, and the choreographer. The dancer consistently contributes to the choreographic process in valuable ways that help to fulfill defined processes, needs and intentions. The dancer is consistently prepared, focused, and dedicated in both rehearsals and performances. (9-10 points)	The dancer is respectful of oneself, the dance, peers, and the choreographer with 2 exceptions. The dancer contributes to the choreographic process in valuable ways that answer to defined processes, needs and intentions. The dancer is prepared, focused, and dedicated in both rehearsals and performances. (8 points)	The dancer is respectful of oneself, the dance, peers, and the choreographer with 3 exceptions. The dancer contributes to the choreographic process but inconsistently and may need to be reminded of the dance's processes, needs and intentions or the relevance of their collaboration and contribution. The dancer is inconsistent in preparedness, focus or dedication in rehearsals and/or performances. (7 points)	_____/10 points

Written by Julie Hammond White (March 2013); Updated by USM Dance Faculty February 2022.

F: Contribution to Choreographic Process	The dancer consistently contributes to the choreographic process in valuable ways that help to fulfill defined processes, need, and intentions. (9-10 points)	The dancer contributes to the choreographic process in valuable ways that answer to defined processes, need, and intentions. (8 points)	The dancer contributes to the choreographic process but inconsistently and may need to be reminded of the dance's processes, needs, and intentions or the relevance of their collaboration and contribution. (7 points)	/10 points
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REQUIRED ASSESSMENT FEEDBACK

**Choreographers, your rubric is considered incomplete and will not be accepted without justification for scores awarded. In any category where a dancer received a "2," no supporting commentary is required, but for every category scored "3" you need to briefly articulate what made this dancer exemplary in this area and for every category scored a "1" you must either document instances that resulted in a significant deduction or provide feedback for areas that were still developing and contributed to not yet meeting expectations. *Do this in the area below and identify categories by the letter assigned to them.*

Note that in all six categories, a "3" correlates to an A (exceeding expectations), a "2" correlates to a B (meeting expectations), and a "1" correlates to a C (falling short of expectations or continuing to evolve towards consistency). The rubric also assesses disposition and professionalism above all (3 categories), with performance abilities (2 categories) and quality of choreographic clarity (1 category) following. In this way, your grade will naturally emphasize the dancer's commitment to your creative project, their personal improvement, and the quality of their contributions. For this reason, *it is essential to assess each category honestly, rigorously, and with valuable feedback given where required.*

Choreographer's Signature _____

DAN 312/410 Instructor's Signature _____

RDC Director's Signature _____

Written by Julie Hammond White (March 2013); Updated by USM Dance Faculty February 2022.

Rubric: Quality of Work DAN 312 & DAN 410

revised Aug. '22 BJ

Name _____

Grade earned _____

Dance/Production _____

Teacher's Signature _____

Criteria	Minimal 1	Basic 2	Proficient 3	Exemplary 4	Weight
Manifestation of Intention	Choreographic intention is rarely clear and/or not evidenced in three categories. (35-69 points)	Choreographic intention is sometimes clear and/or not evidenced in two categories. (70-80 points)	Choreographic intention is clear and expressed in all but one category. (80-90 points)	Choreographic intention is clear and is infused in all categories listed below. (90-100 points)	25% <u>Out of 100</u>
Cohesion in Choreographic Work	There is limited relatedness among choreographic elements, with three exceptions. (35-69 points)	There is some relatedness among choreographic elements, with two exceptions. (70-80 points)	There is clear relationship among choreographic elements. Music, title, theme, movement, and production elements support the intention of the choreography with one exception. (80-90 points)	There is cohesiveness among choreographic elements. Music, title, theme, movement, and production elements support and expertly express the intention of the choreography. (90-100 points)	25% <u>Out of 100</u>
Application of feedback	The dance disregards feedback given. The dance is stagnant in its growth. (8-22 points)	The dance lacks evidence of decision-making skills with the feedback given. The dance shows some growth in the process. Feedback application was limited. (23-25 points)	The dance evidences clear decision-making skills with the feedback given. The dance demonstrates growth throughout the process. Feedback was mostly questioned and/or applied. (26-29 points)	The dance evidences strong decision-making skills with feedback given. The dance demonstrates significant growth throughout the entire process. Feedback was appropriately questioned and/or applied. (30-33 points)	25% <u>Out of 33</u>
Movement and phrase development	The dance has little movement invention or phrase development which shows a disconnection or lack of support for the intention of the dance. (9-23 points)	The dance evidences movement invention and a basic understanding of phrase development, but it falters sometimes in supporting the intention of the dance. (24-26 points)	The dance includes movement invention that is related to and appropriate for the intention of the dance and displays clear use of devices, transitions, and exploration of time. Most decisions support the intention of the choreography. (27-30 points)	The dance is ripe with movement invention that is tailored for the dance and phrase development that shows an organic application of devices, transitions, and time. Both aid in an effective language which truly expresses the intention of the dance. (31-34 points)	Out of 34

Performance Coaching	The dance lacks evidence of performance coaching and the dancers seem disconnected from the intention of the dance. (8-22 points)	The dance evidences an understanding of performance coaching, which sometimes supports the intention of the dance. At times, the dancers seem disconnected from the intention of the dance. (23-25 points)	The dance evidences an understanding of effective performance coaching through the skilled performance of the cast, which supports the intention of the whole dance. (26-29 points)	The dance evidences advanced understanding of performance coaching through the embodied performance of the cast, which truly expresses the intention of the whole dance. (30-33 points)	Out of 33
Choreographic Structure	The dance lacks evidence of an understanding of choreographic structure, resulting in a poorly supported intention and development in the choreography. It is lacking in both an effective beginning, middle and end and climax. (5-13 points)	The dance evidences a basic understanding of choreographic structure, which sometimes supports the intention and development of the choreography. It is lacking in either an effective beginning, middle and end and/or climax. (14-15 points)	The dance evidences an understanding of effective choreographic structure. The dance has a clearly defined beginning, middle and end and climax. (16-17 points)	The dance evidences an advanced understanding of effective choreographic structure, which fully supports the intention and development of the choreography, including exemplary use of beginning, middle and end and climax. (18-20 points)	25% Out of 20
Qualities of Movement	The dance displays little or lacking use of qualities of movement. (5-13 points)	The dance displays a limited use of varied qualities of movement. (14-15 points)	The dance displays a use of varied qualities of movement. (16-17 points)	The dance displays a diversity of well-developed qualities of movement. (18-20 points)	Out of 20
Use of Group	The dance rarely uses groupings and/or they do not support the intention and development of the choreography. (5-13 points)	The dance demonstrates a use of groupings which sometimes support the intention and development of the choreography. (14-15 points)	The dance explores use of groupings which enhance the intention and development of the choreography. (16-17 points)	The dance thoroughly explores use of groupings which greatly enhances the intention and development of the choreography. (18-20 points)	Out of 20

<p>Use of Space</p>	<p>The dance lacks an effective use of space often. However the beginnings of an understanding (with some accompanying evidence) improve with guidance) develop but do not support the choreographic intent. (5-13 points)</p>	<p>The dance utilizes the space effectively some of the time, demonstrating a basic understanding of how spatial orientation and relationships support choreographic intent. (14-15 points)</p>	<p>The dance demonstrates a clear understanding of an effective use of space, which supports the choreographic intent. (16-17 points)</p>	<p>The dance demonstrates an advanced understanding of an effective use of space, significantly contributing to clarity in choreographic intent. (18-20 points)</p>	<p>Out of 20</p>
<p>Supporting elements (music, text, props, scenic elements, costumes, etc)</p>	<p>The dance lacks a clear relationship among the supporting elements, thus showing no support to the choreographic intention. (5-13 points)</p>	<p>The dance evidences a relationship among the supporting elements, but sometimes struggles in supporting the choreographic intent. (14-15 points)</p>	<p>The dance explores the relationship among the supporting elements. There is an effective interchange in the musical/text/scenic elements and the movement phrasing that is supportive of the choreographic intent. (16-17 points)</p>	<p>The dance thoroughly explores the relationship among the supporting elements. There is a sophisticated interchange in the musical/text/scenic elements and the movement phrasing that is appropriate to and supportive of the choreographic intent. (18-20 points)</p>	<p>Out of 20</p>

Rubric: Reflective Journals

Criteria	Basic 1	Developing 2	Mastery 3	Exemplary 4	Score
<p>Content (50%)</p> <p><i>Topic/content components= a personal reflection of work in the class in relation to course objectives and personal goals.</i></p>	<p>Content components are not addressed as required. The information is often incomplete and opinions are many times not adequately supported. Several topics are not reported on.</p>	<p>Required content components are addressed as required with several exceptions. The information is complete, but often lacks the detail and/or examples needed to justify stated opinions and sufficiently report on topics.</p>	<p>Required content components are addressed as required with one exception. Information is complete and almost always evidences the supporting detail and/or examples needed to justify stated opinions and report on all topics.</p>	<p>All required content components are addressed in depth. The paper is specific in its details and contextualizing and validating stated opinions.</p>	
<p>Reflection (25%)</p>	<p>The submission reads as a report of required fact more than a reflection. Connections made are weak and perspectives, while occasionally stated, are rarely or effectively supported. A student's "voice" is not yet evident as the required reflective process to inform and develop this did not sufficiently occur.</p>	<p>The submission includes reflection as required, but is shallow in its connections, relevance/ or possibilities for application to ongoing learning experiences and opportunities. The student's "voice" is emerging but too undefined and inconsistent to be convincing.</p>	<p>The submission is balanced between reporting required information and reflecting upon the obvious and potential applications of this content. Many quality connections are made that evidence understanding, appreciation and application of the given topic(s). The student's "voice" is clear and included.</p>	<p>The submission evidences discoveries made through reflection that result in personal perspectives that are informed and convincing. A multiplicity of connections and potential applications of information are articulated. An understanding of the topic(s) is demonstrated and relevance is continually stated. The student's "voice" permeates and is convicted.</p>	

Organization and Mechanics: Quality of Writing: Fulfillment of Assignment (25%)					
	<p>The required format is not consistently followed with two or more exceptions. Readability is an issue. Four or more grammatical errors. Paper does not adhere to length requirements.</p>	<p>The required format is followed with one exception. Readability is sometimes an issue. Three grammatical errors. Paper adheres to length requirements.</p>	<p>The required format is followed. Two grammatical errors. Paper adheres to length requirements.</p>	<p>The required format is followed. The paper reads with ease (readability), is well structured well and well developed. One grammatical (spelling, tense, punctuation, sentence structure, etc.) error. Paper makes full use of length requirements.</p>	

USM Dance Technique Benchmarks

2023-2024 Revision

The following technique benchmarks are the basis for course objectives and learning outcomes for each of USM Dance’s four levels of dance technique in modern, ballet, and jazz dance forms. While each course may be taught by multiple teachers using varied methodology and diverse content, the foundational elements of what students will learn in each level are detailed below. These benchmarks also provide an outline for what you will need to accomplish in each level to progress to the following level/graduation, working towards professional competencies. Note that it is common to remain at one level for multiple semesters in order to work on and reach competence in all benchmarks. Courses are designed with this long-term investment in mind.

Approach to Learning

The category “approach to learning” progresses through four levels in the same manner for each dance technique form, and will be assessed separately in each course, though listed here only once:

100-Level Technique Courses (DAN 101/102/104)

- a. Articulates curiosities about dance and demonstrates a willingness to learn more about different ways of moving
- b. Support the efforts of your peers, contributing to a group dynamic that acknowledges the shared and supportive culture of an invested, respectful, and dedicated cohort in a dance class.

200-Level Technique Courses (DAN 201/202/204)

- a. Demonstrates ability to retain movement phrases between classes and to transfer movement learned on one side of the body to another
- b. Demonstrates knowledge of pre-class individual warmup and comes to class physically prepared to dance
- c. Actively contributes to a positive learning environment for themselves and contributes to class community

300-Level Technique Courses (DAN 301/302/304)

- a. Demonstrates ability to maintain and deeply integrate corrections that are given by the teacher and an increase in the ability to self-assess from the 200-level
- b. Consistently engages in self-reflection and progresses based on this reflection
- c. Diagnosis of learning style(s) and how this informs training and preparing for assessment in all assignments
- d. Consistently demonstrates an openness to learning and takes risks (as guided by the teacher) in order to improve and grow

400-Level Technique Courses (DAN 401/402/404)

- a. Articulates in writing and/or discussion ongoing curiosity about dance as a form of lifelong learning
- b. Learns combinations with minimal demonstration and promptly transfers longer and more advanced movement sequences to the other side independently and performs them with confidence; integrates improvisational moments with ease
- c. Demonstrates openness to new concepts and willingness to take risks as part of the growth and learning process. Encourages others to do so as well.
- d. Demonstrates deep integration of corrections that are given by the teacher, collectively and individually, and discovered through personal reflection

MODERN DANCE TECHNIQUE BENCHMARKS

DAN 101: Modern Dance Technique I

1. Movement Efficiency, Connectivity, Coordination

- a. Begins to move easily into and out of the floor as well as into the air
- b. Demonstrates a basic awareness of swings, undercurves and overcurves as basic uses of weight in movement
- c. Shows an increase in the ability to mirror, learn, memorize, and retain movement phrases as directed by teacher

2. Spatial Awareness

- a. Able to locomote through space with freedom and ease
- b. Begins to be able to change directions clearly within a combination
- c. Respects the dancing space of other classmates

3. Rhythmic Skills & Musicality

- a. Demonstrates accurate provided timings/counts in basic movement phrases
- b. Demonstrates an awareness of the importance of transitions between steps

4. Strength & Stamina

- a. Demonstrates sufficient control over one's own body to maintain safety in basic movement phrases
- b. Maintains energy and stamina throughout each combination and a full class

5. Alignment

- a. Demonstrates awareness of the difference between rotated and parallel positions
- b. Demonstrates awareness of relationships of parts of the body to one another, producing basic dynamic alignment

6. Qualitative Range & Performance Presence

- a. Demonstrates an awareness of the qualities/dynamics in movement combinations
- b. Performs qualitative ranges in basic movement combinations, with guidance by the teacher

DAN 201 : Modern Dance Technique II

1. Movement Efficiency/Connectivity/Coordination

- a. Demonstrates understanding of initiations from various points of the body in movements into and out of the floor, into the air, and inversions
- b. Demonstrates ability to shift between different weight-bearing surfaces of the body
- c. Demonstrates ability to transition between movements and to embody a logical flow of movement through increasingly complex dance sequences

2. Spatial Awareness

- a. Demonstrates understanding of basic spatial patterns and changes of direction
- b. Respects the dancing space of other classmates during combination, class time, and partnering

3. Rhythmic Skills & Musicality

- a. Demonstrates accuracy in provided rhythms and timing in 4/4, 3/4, and 5/4
- b. Understands and applies musicality and phrasing as demonstrated by the teacher

4. Strength & Stamina

- a. Maintains energy and stamina throughout each combination and a full class
- b. Demonstrates physical strength sufficient for safe execution of movement patterns within the body and through space

5. Alignment

- a. Understands and applies alignment principles that promote physical safety and allow for efficiency of movement
- b. Demonstrates integrated effort of limbs and core in movement sequences

6. Qualitative Range & Performance Presence

- a. Applies various approaches to imagery and of using the body to increase comprehension and ability in performance
- b. Understands and applies individual aesthetic choice making, and begins to apply this to combinations when directed by teacher

DAN 301: Modern Dance Technique III

1. Movement Efficiency/Connectivity/Coordination

- a. Consistently demonstrates understanding of weight shifts between dance movements
- b. Consistently demonstrates efficient movement into and out of the floor, into the air, and in inversions
- c. Consistently demonstrates embodied understanding of the relationship of one movement to another in increasingly complex dance sequences

2. Spatial Awareness

- a. Consistently demonstrates ability to bring commitment of full body to locomotor movements forward, backwards, and sideways
- b. Consistently demonstrates awareness of classroom space while dancing with others and by adapting personal dancing to the performance space
- c. Consistently demonstrates entering and exiting from partnering with respect, intention, and the technique necessary to perform the partnering

3. Rhythmic Skills & Musicality

- a. Improves rhythmic accuracy, including in 4/4, 3/4, 6/8, 5/4, 7/4
- b. Demonstrates ability to pick up rhythmic details in movement autonomously, without direct teacher guidance

4. Strength & Stamina

- a. Maintains energy and stamina throughout each combination and a full class
- b. Work in class demonstrates work outside of class to increase personal strength as needed
- c. Understands and demonstrates how strength and control supports inverted, aerial, and off-balance work

5. Alignment

- a. Consistently demonstrates ability to move with increased reach and range of motion within kinesphere
- b. Consistently demonstrates the functionality of alignment relationships between different parts of the body in complex movement sequences

6. Qualitative Range & Performance Presence

- a. Consistently demonstrates ability to embody a range of dynamics and movement qualities
- b. Demonstrates the ability to make individual choices regarding imagery and movement qualities

DAN 401: Modern Dance Technique IV

1. Movement Efficiency/Connectivity/Coordination

- a. Negotiates and performs unpredictable weight shifts easily through joints of the body, full range of motion, and without loss of stability

- b. Demonstrates understanding of the relationship between weight, breath, and momentum to initiate and follow through movement
 - c. Demonstrates high level of competency in the use of breath and the appropriate use of tension and release in dancing and integrates them clearly for efficient movement. Recognizes which is called for by various combinations and can deftly change between bound and released movement
- 2. Spatial Awareness**
- a. Changes directions in space with clarity and authority
 - b. Adeptly changes facings within sequences and adapts combinations to new facings/spatial relationships quickly and correctly.
 - c. Considers and uses focus as an integral part of performance, creating a relationship with the audience through varied foci (direct, indirect, internal, horizon, etc.)
 - d. Skillfully adapts personal dancing to avoid other dancers' spaces and to accommodate the performance space as needed
- 3. Rhythmic Skills & Musicality**
- a. Demonstrates rhythmic accuracy in a wide range of time signatures and tempos
 - b. Incorporates musicality and phrasing into combinations as sequences are learned, rather than waiting to learn steps first
- 4. Strength & Stamina**
- a. Work in class demonstrates consistent work outside of class to increase personal strength as needed
 - b. Demonstrates a mastery of using personal strength to support alignment and flexibility, particularly in challenging skills and sequences
- 5. Alignment**
- a. Can successfully participate in varying styles of dance and movement sequences due to understanding of functionality of alignment relationships and increased range of motion
 - b. Expertly demonstrates correct, dynamic alignment in locomotor movement and has ability to find alignment in non-vertical orientations
- 6. Qualitative Range & Performance Presence**
- a. Incorporates qualities and dynamics into combinations as sequences are learned, rather than waiting to learn steps first
 - b. Changes qualities easily within advanced movement sequences, according to both teacher- and self-direction

BALLET DANCE TECHNIQUE BENCHMARKS

DAN 102: Ballet Dance Technique I

1. Movement Efficiency, Connectivity, Coordination

- a. Begins to learn, retain, and perform basic movement combinations and sequences with beginning level of movement efficiency

2. Alignment

- a. Demonstrates an awareness of relationships of parts of the body to one another, producing basic dynamic alignment
- b. Integrates a basic understanding of rotation

3. Spatial Awareness

- a. Respects the dancing space of other classmates
- b. Learns to consistently dance without looking down

4. Range of Motion, Strength, Stamina

- a. Demonstrates consistent control over one's own body to maintain safety in basic movement phrases and respectfully dance alongside peers

5. Qualitative Range, Musicality, Performance Presence

- a. Demonstrates the qualities/dynamics distinct to specific ballet steps and in movement combinations in barre and introductory center work
- b. Demonstrates accurate timings/counts in basic movement phrases

6. Ballet Vocabulary & Contextual Knowledge

- a. Can identify foundational (barre) ballet steps such as plié, tendu, dégagé, relevé, rond de jambes, frappé, fondu, and grand battement.

DAN 202: Ballet Dance Technique II

1. Movement Efficiency, Connectivity, Coordination

- a. Begins to consistently integrate rotation in ballet steps and body positions (based on individual facility that reinforces overall alignment) at the barre and in center work
- b. Acquires the ability to learn, retain, and perform movement combinations and sequences with foundational level of movement efficiency and consistent accuracy

2. Alignment

- a. Demonstrates a consistent application of understanding the relationships of parts of the body to one another, producing basic dynamic alignment that supports the pursuit of increased facility in all areas
- b. Integrates an understanding of rotation and an awareness of one's own body necessary to remain anatomically safe and maintain integrity in individual alignment

3. Spatial Awareness

- a. Consistently dances with eyes up and out
- b. Demonstrates understanding of basic spatial patterns and changes of direction
- c. Respects the dancing space of other classmates during barre and center work

4. Range of Motion, Strength, Stamina

- a. Maintains dynamic energy throughout each combination
- b. Demonstrates stamina and strength sufficient for safe execution of movement patterns within the body and through space

5. Qualitative Range, Musicality, Performance Presence

- a. Applies various approaches to imagery to inform comprehension and execution of steps
- b. Understands and begins to demonstrate the ballet aesthetic (light, free, elongated)
- c. Demonstrates understanding and applies given musicality and phrasing in ballet combinations

6. Ballet Vocabulary & Contextual Knowledge

- a. Proficiency in ballet terminology and vocabulary (written, oral, demonstrated)
- b. Centre: introduction of more complex pirouettes, jumps (petit and grand allegro), and adagio in addition to finding consistency in barre combinations
- c. Demonstrates a basic understanding of the foundational history of ballet

DAN 302: Ballet Dance Technique III

1. Movement Efficiency, Connectivity, Coordination

- a. Demonstrates embodied understanding of the relationship of one movement to another in increasingly complex dance sequences, including how steps build upon one another
- b. Demonstrates consistently the ability to learn, retain, and perform movement combinations and sequences with intermediate level of movement efficiency

2. Alignment

- a. Demonstrates ability to move with increased reach and range of motion within kinesphere
- b. Consistently integrates an understanding of rotation and an awareness of one's own body necessary to remain anatomically safe and maintain integrity in individual alignment
- c. Consistently demonstrates the functionality of alignment relationships between different parts of the body in more complex movement sequences

3. Spatial Awareness

- a. Consistently demonstrates awareness of classroom space while dancing with others and by adapting personal dancing to the performance space
- b. Integrates épaulement and clear focus changes that are integrated with port de bras and directional/weight changes

4. Range of Motion, Strength, Stamina

- a. Maintains energy and stamina throughout each combination and a full class
- b. Understands and demonstrates that strength and control can support elevations, balances, and extensions
- c. Demonstrates increased strength and control to support one's body through increasingly complex and demanding movement phrasework
- d. Maintains energy and stamina throughout each combination and a full class

5. Qualitative Range, Musicality, Performance Presence

- a. Consistently demonstrates ability to embody a range of dynamics and movement qualities
- b. Demonstrates the ability to make individual choices regarding imagery and movement qualities
- c. Demonstrates individual artistic expression/choice-making exploring the ballet aesthetic
- d. Performs with accurate rhythm/counts in phrasework and reversal of combinations

6. Ballet Vocabulary & Contextual Knowledge

- a. Consistency in ballet terminology and vocabulary (written, oral, demonstrated)
- b. Centre: consistency in complex pirouette, jump, and adagio, working towards multiple turns and increased facility (ballon, range of motion, extensions) in all steps
- c. Explains with greater clarity the foundational history and evolution of ballet, identifying various styles, their origins, and the people involved
- d. Has viewed seminal professional ballets and can identify movements, concepts, and performance qualities integrated in their own training

DAN 402: Ballet Dance Technique IV

1. Movement Efficiency, Connectivity, Coordination

- a. Barre & Centre: dynamic, confident, and correct execution of ballet steps in complex and challenging combinations
- b. Common elements, movement connections, and transitions in ballet are consistently and confidently executed in given combinations, phrasework, and ballet variations
- a. Promptly transfers longer and more advanced movement sequences to the other side independently and performs them with an advanced level of movement efficiency

2. Alignment

- a. Use of correct, dynamic alignment in all ballet combinations and variations, with ability to find alignment in non-vertical orientations and consistently integrate full individual facility, clear rotation and elongation.
- b. Consistently demonstrates the functionality of alignment relationships between different parts of the body in complex movement sequences

3. Spatial Awareness

- a. Changes directions, positions, and facings in space with clarity and authority
- b. Considers and uses focus as an integral part of performance, creating a relationship with the audience through varied foci (direct, indirect, internal, horizon, etc.)
- c. Mastery of adapting personal dancing to avoid other dancers' spaces and to accommodate the performance space as needed

4. Range of Motion, Strength, Stamina

- a. Ability to perform combinations (barre and centre) with expression, intention, musicality, and a defined personal artistry
- b. Advanced flexibility, strength, and stamina that clearly supports established abilities and ongoing growth in artistry
- c. Demonstrates an expert use of personal strength to support alignment and flexibility, particularly in challenging skills and sequences
- d. Maintains energy and stamina throughout each combination and a full class

5. Qualitative Range, Musicality, Performance Presence

- a. Embodiment of the ballet aesthetic
- b. Demonstrates rhythmic accuracy and dynamic musicality in complex phrasework
- c. Changes qualities, dynamics, and use of focus easily within advanced movement sequences
- d. Consistently demonstrates individual artistic expression/choice-making that embody the ballet aesthetic

6. Ballet Vocabulary & Contextual Knowledge

- a. Quick and correct use of ballet terminology and vocabulary (written, oral, demonstrated)
- b. Explain with confidence and nuance the history and evolution of ballet, articulating a personal and informed perspective
- c. Research on and/or practice that considers how ballet impacts the world, including professional ballet companies, service settings, and community engagement with an application to independent personal training and professional goal-setting
- d. Connections articulated between ballet technique and all dance coursework (education, theory, anatomy, all dance techniques, etc.)

JAZZ DANCE TECHNIQUE BENCHMARKS

DAN 104 : Jazz Dance Technique I

1. Movement Efficiency, Connectivity, Coordination

- a. Begins to identify and perform basic elements of jazz dance including isolations, and pelvic-driven movement
- b. Begins to learn, retain, and perform basic movement combinations and sequences with beginning level of movement efficiency

2. Rhythmic Skills, Musicality, Syncopation

- a. Demonstrates rhythm/counts in basic movement phrases as choreographed by teacher

- b. Demonstrates an awareness of the swing inherent to jazz dance movement and syncopation
- 3. Range of Motion, Strength, Stamina**
 - a. Demonstrates strength and control over one's own range of motion to maintain safety in basic movement phrases
 - b. Maintains energy and stamina throughout each combination and a full class
- 4. Alignment & Use of Weight**
 - a. Begins to develop an awareness of one's own body necessary for performing anatomically safe movement
 - b. Begins to identify and perform basic elements of jazz dance including groundedness and confident weight shifts
- 5. Spatial Awareness**
 - a. Able to locomote through space with ease
 - b. Begins to be able to change directions clearly within a combination
 - c. Respects the dancing space of other classmates
- 6. Qualitative Range, Aesthetic of the Cool, & Performance Presence**
 - a. Demonstrates an awareness of the qualities/dynamics in movement combinations and improvisation
 - b. Begins to develop individual artistic expression and explores the aesthetic of the cool in basic movement combinations, with guidance by the teacher
- 7. Contextual Knowledge**
 - a. Develops a basic understanding of the West African roots of jazz dance movement, and the development of jazz dance by African Americans

DAN 204: Jazz Dance Technique II

- 1. Movement Efficiency, Connectivity, Coordination**
 - a. Demonstrates understanding of common elements of jazz dance including isolations, pelvic-driven movement, call and response, and improvisation
 - b. Acquire the ability to learn, retain, and perform movement combinations and sequences with foundational level of movement efficiency
- 2. Rhythmic Skills, Musicality, Syncopation**
 - a. Performs with accurate rhythm/counts in phrasework, as demonstrated by the teacher
 - b. Demonstrates an awareness of the swing inherent to jazz dance movement and regularly demonstrates proper use of syncopation
- 3. Range of Motion, Strength, Stamina**
 - a. Demonstrates strength and control over one's own range of motion to maintain safety in increasingly complex movement phrases
 - b. Maintains energy and stamina throughout each combination and a full class
- 4. Alignment & Use of Weight**
 - a. Demonstrates an awareness of one's own body necessary for performing anatomically safe movement
 - b. Identifies and performs basic elements of jazz dance including groundedness and confident weight shifts with fast footwork
- 5. Spatial Awareness**
 - a. Demonstrates understanding of basic spatial patterns and changes of direction
 - b. Respects the dancing space of other classmates during phrasework, class time, and partnering, acknowledging the individual vs. group dynamic in jazz dance practices

6. Qualitative Range, Aesthetic of the Cool, & Performance Presence

- a. Demonstrates an awareness of the various qualities/dynamics used in different forms of jazz through phrasework and improvisation
- b. Demonstrates individual artistic expression/choice-making exploring the aesthetic of the cool with direction from the teacher

7. Contextual Knowledge

- a. Demonstrate an understanding of the foundational history and an overview of the evolution and branches of jazz dance

DAN 304: Jazz Dance Technique III

1. Movement Efficiency, Connectivity, Coordination

- a. Consistently demonstrates understanding of common elements of jazz dance including isolations, polycentrism, pelvic-driven movement, call and response, and improvisation which takes these elements into account
- b. Consistently demonstrates the ability to learn, retain, and perform movement combinations and sequences with intermediate level of movement efficiency

2. Rhythmic Skills, Musicality, Syncopation

- a. Performs with accurate rhythm/counts in phrasework, as choreographed by the teacher, with minimal review from class to class
- b. Demonstrates skill performing the swing inherent to jazz dance movement and is adept at incorporating syncopation into phrasework and improvisations
- c. Demonstrates a basic understanding of polyrhythm, and can consistently identify multiple rhythms and instrumentations

3. Range of Motion, Strength, Stamina

- a. Demonstrates an increase from the 204 level in strength and control to support one's expanding range of motion through increasingly complex and demanding movement phrasework
- b. Maintains energy and stamina throughout each combination and a full class

4. Alignment & Use of Weight

- a. Identifies and performs common elements of jazz dance including groundedness and confident weight shifts with fast footwork
- b. Consistently demonstrates the functionality of alignment relationships between different parts of the body in complex movement sequences

5. Spatial Awareness

- a. Consistently demonstrates ability to bring commitment of full body to locomotor movements in all directions
- b. Consistently demonstrates awareness of classroom space while dancing with others and one's role in the individual vs. group dynamic important to jazz dance practices
- c. Consistently demonstrates entering and exiting from partnering with respect, intention, and the technique necessary to perform the partnering

6. Qualitative Range, Aesthetic of the Cool, & Performance Presence

- a. Consistently demonstrates the ability to embody a range of dynamics and movement qualities, adapting to the different forms of jazz offered in class through phrasework and improvisation
- b. Consistently demonstrates individual artistic expression/choice-making exploring the aesthetic of the cool

7. Contextual Knowledge

- a. Explain with greater clarity the foundational history and evolution of jazz dance, identifying various styles, their origins, and the people involved
- b. Articulate orally and/or in writing what is happening in jazz dance today

DAN 404 : Jazz Dance Technique IV

1. Movement Efficiency, Connectivity, Coordination

- a. Common elements of jazz dance including isolations, polycentrism, pelvic-driven movement, call and response, the individual vs. group dynamic are skillfully incorporated, and easily identifiable in all phrasework and improvisation
- b. Promptly transfers lengthy and advanced movement sequences to the other side independently and performs them with an advanced level of movement efficiency

2. Rhythmic Skills, Musicality, Syncopation

- a. Quickly performs accurate rhythm/counts in phrasework, as choreographed by the teacher
- b. Regularly, skillfully performs the swing inherent to jazz dance movement and is adept at incorporating syncopation into phrasework and improvisations
- c. Incorporates polyrhythm into one's dancing, and demonstrates a sophisticated ability to identify multiple rhythms and instrumentations

3. Range of Motion, Strength, Stamina

- a. Work in class demonstrates work outside of class to increase personal strength and range of motion as needed
- b. Demonstrates skillful use of personal strength and range of motion to support alignment and flexibility, particularly in challenging skills and phrasework
- c. Maintains energy and stamina throughout each combination and a full class

4. Alignment & Use of Weight

- a. Identifies and skillfully performs common elements of jazz dance including groundedness and confident weight shifts with fast footwork
- b. Consistently demonstrates a coordinated functionality of alignment relationships between different parts of the body in complex movement sequences

5. Spatial Awareness

- a. Changes directions in space with clarity and authority
- b. Skillfully changes facings within sequences and adapts combinations to new facings/spatial relationships quickly and correctly
- c. Considers and uses focus as an integral part of performance, creating a relationship with the audience through varied foci (direct, indirect, internal, horizon, etc.)
- d. Consistently demonstrates awareness of classroom space while dancing with others and their role in the individual vs. group dynamic important to jazz dance practices

6. Qualitative Range, Aesthetic of the Cool, & Performance Presence

- a. Adeptly embodies a range of dynamics and movement qualities, adapting to the different forms of jazz offered in class through phrasework and improvisation
- b. Consistently demonstrates individual artistic expression/choice-making exploring the aesthetic of the cool, as sequences are learned, rather than waiting to learn steps first
- c. Changes qualities easily within advanced movement sequences, according to both teacher- and self-direction

7. Contextual Knowledge

- a. Explain with confidence and nuance the history and evolution of jazz dance, demonstrating knowledge of various styles, their origins, and the people involved

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- b. Articulate in writing and/or orally an understanding of the Africanist aesthetics at the roots of jazz dance in addition to demonstrating them within performance

APPENDIX

C: email etiquette

EMAIL ETIQUETTE

Sometimes you are going to need to contact your professors outside of class, and you'll usually do that by email.

You might not have thought much about how to write an email, since email is often viewed as a more casual form of communication than a formal letter, but being able to write a professional email will serve you in college and beyond.

Before you hit send, read your email aloud and ask yourself:

- Does it sound professional?
- Does it sound like it could be a letter (not a text)?
- Does it sound respectful?
- Is everything spelled correctly?
- Did I use correct punctuation and grammar?
- Did I identify myself clearly, so my professor knows who I am and which class I'm referring to?

Quick Tips

Use your USM email address when you are corresponding with faculty and staff. Personal email addresses may end up in a spam/junk folder and are harder to search for to respond in our system. Also, your USM email address is your name. This keeps you easily identifiable and is the most professional option for email communication.

Plz Read This!!!: Subject Lines

A subject line should clearly and briefly represent your purpose for emailing. "Hey..." "URGENT!!!!!!" and "A Question" are not good subject lines. "DAN 201 Paper Assignment" is a good subject line.

Keep in mind that the person you're emailing may have hundreds of emails in their inbox. By briefly stating the purpose of your email in the subject

line, you allow your recipients to get an idea of what your email is about during their initial scan, and it also makes it easier for them to find your email again if they can't answer it right away.

“Hey!”: Addressing Faculty and Staff

Always use a formal address, such as Professor, Dr., Ms., Mr., or Mx.

It's important to address the person you're emailing by name. If you don't remember your professor's name, check your syllabus or look on SOAR. Never use your professor's first name unless you've been specifically told that it's okay. "Ms.", "Mr.", or "Mx." are only appropriate if your professor does not have a Ph.D. Many do, and should be addressed as "Dr." If you are not sure whether your professor is a doctor, you can never go wrong with addressing them as Professor.

It's Me!: Identify Yourself

Unless you know the person you're emailing well, make sure you identify yourself clearly.

It's always good to state your name and to let your professor know which class you're in. If you're emailing your advisor or a staff member, you should include your student ID in the email to make it easier for them to look up your records in SOAR.

You Need To Check My Grade: Asking Nicely

If you want someone to do something, make a request, not a demand.

People always respond better to requests than they do to demands, and your professors and campus staff are no exception. You will get better results if you ask politely. State your question, concern, or request briefly and clearly, using standard English. Maintain a polite, respectful tone and avoid using



exclamation points, emoticons, texting abbreviations, or coarse language. Avoid asking questions that are answered on the syllabus or assignment sheet, such as “When is our paper due?” or “What is our homework for tomorrow?” Emails that are not professional in style or tone, or that ask questions that are clearly answered on the syllabus or assignment sheets, may be ignored.

XOXO, Me: Closings

Use a formal closing, and always sign your full name at the end of an email.

Formal closings include: “Sincerely,” “Respectfully,” “Thank you,” or “Best wishes,” and using one makes you come across as respectful and professional. If you are emailing back and forth, it is not necessary to use a formal address and closing in each response, but you can never go wrong by sending an email with a “thank you,” or “I appreciate your time.”

Uh, It's Been a Whole Hour: Patience

Allow your recipient a reasonable amount of time to respond. 24-48 hours during the M-F workweek is reasonable. An hour and a half is not reasonable. Professors often have a different sense of what is within a reasonable timeframe to respond to your email than you do. They typically do not check emails on their phones, and they aren't always at their computers.

They also get a LOT of emails, so you shouldn't expect a response before 24-48 hours. If you get one, tell them thank you! If you have not heard back within 48 hours, you can follow up politely. If you don't get a response to the follow-up, check with the program office to make sure you have the right address and that our professor is not out of town.