

SPVA

DANCE

STUDENT HANDBOOK

**THE UNIVERSITY OF
SOUTHERN MISSISSIPPI
SCHOOL OF PERFORMING
AND VISUAL ARTS
2025-2026**



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. 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. Course offerings include dance appreciation, dance in historical context, 3-levels of composition, methods of teaching P12, choreographic project, senior project in dance, experiential anatomy for dancers, dance career development, performance foundations, repertory dance companies I & II, dance production, modern, ballet, and jazz techniques, and elective classes in both dance theory and practice which rotate.

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:

This professional undergraduate degree prepares graduates to enter the profession as performers, choreographers, teachers, etc. 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 and/or educators 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=39&poid=19267

FACULTY CONTACT INFORMATION

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

Meg Brooker

Professor of Dance
School of Performing & Visual Arts Director
601-266-4995
meg.brooker@usm.edu
TAD 201E

Julie Hammond

Professor of Dance
SPVA Associate Director
julie.hammond@usm.edu
TAD 213B

Brianna Jahn

Associate Professor of Dance
Dance Program Coordinator
601-266-6453
brianna.jahnmalinowski@usm.edu
TAD 212

Dr. Kelly Ferris Lester

Professor of Dance
Associate Provost for Faculty Success
601-266-4476
kelly.lester@usm.edu
Admin Bldg, Rm 201

Dr. Candice Salyers

Associate Professor of Dance
E.G. Center For Women & Leadership Director
601-266-4154
candice.salyers@usm.edu
TAD 206

Lauren Soutullo

Associate Teaching Professor of Dance
Dance Producer
601-266-6451
lauren.soutullo@usm.edu
TAD 209

Derreck Williams

Assistant Teaching Professor of Dance
601-266-4162
derreck.williams@usm.edu
TAD 207



MORE ABOUT THE DANCE PROGRAM

PERFORMANCE OPPORTUNITIES AND ENSEMBLES

Performance Foundations (DAN 220)

In their first semester at USM, students will rehearse with a faculty member and set a new dance. Students will be exposed to the collaborative nature of professional dance choreography preparing them to successfully audition for our other performance ensembles. The Performance Foundations ensemble performs excerpts of their dance at USM Dance Day and the entire piece is fully produced in a fall concert. Students will become better performers through this process and be exposed to the collaborative nature of professional dance choreography.

Dance Performance Project (DAN 328)

Dance Performance Project may be offered in the fall. When offered, This course is led by a dance faculty member and often includes performance in non-traditional stage spaces and environments (site-specific work, etc.). Performance coaching for a proscenium setting is sometimes incorporated as well. Sophomore-Senior students may be 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 involves attending rehearsals and maintaining

professionalism. Members of RDC II perform in a variety of venues, and are formally mentored by a dance faculty member throughout the semester-long process.

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 assessment standards are built on the rigorous expectations of the professional field in the areas of skills, knowledge and dispositions required. RDC performs in all major program concerts and works with faculty, student, and guest choreographers. All dance majors (except for first-semester students) audition each semester for ensemble placement (which may include RDC, RDC II, and Dance Performance Project). Some students will be selected to be ‘Apprentice Company Members’ of RDC and will understudy 2-3 works with the possibility to be cast full in a work. Dance majors are required to be accepted into RDC 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 in RDC. In the event that auditions occur before grades are posted, a student's company membership might be revoked after initial casting and before the new term begins.

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 during the first class period offered in the spring term. If a

student is placed in Dance Performance Project, they meet with their choreographer at the next scheduled rehearsal (class) time.

Casting 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.
- In some instances, students may be cast in an "extra" piece for a guest artist work, or with approval of special circumstances by their advisor in advance.

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 than 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 up to three choreographic works to represent the USM Dance Program in either an adjudicated or informal concert. The adjudicated works receive feedback from a panel of three dance professionals. 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. Informational meetings will be scheduled to go over the details for attendance.


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 provides the unique opportunity for students and/or 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 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 from faculty and students. 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 Dance Program concerts each semester. The dance faculty evaluates student works using a rubric addressing cohesiveness, craft, and performance. Then they discuss their evaluations 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).

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 and follow guidelines communicated out by current officers/the faculty advisor. Faculty may also choose to show class projects in this concert. This concert is free to the public.

Dance Gala

Once per year the dance program produces the Dance Gala Concert. 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. 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.

Dance Career Development (DAN 471)

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, an individualized “Dance Career

Development” experience/internship in the professional dance world is a requirement for all majors. These are developed in conjunction with the student’s adviser with the purpose of furthering the education and exposure to an area of professional interest for the student. Recent opportunities include participation in the following: USM’s British Studies Dance Program in London, American Dance Festival, Alvin Ailey’s Professional Division Summer Intensive in NYC, Joffrey Ballet School hip Hop Intensive in NYC, Mark Morris Dance Group’s winter intensive, the International Association of Black Dance conference, New Dialect Summer Intensive, lead intern for the Mississippi Dance Festival, and choreographing for summer stock musical performances. Additional opportunities in dance education, dance therapy, arts administration, marketing, and more are available. The Dance Career Development course is a perfect way to connect your studies at USM with your endeavors after graduation. The options are endless!

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 USM Dance Policies, calendar, advisement, Dance Student Advisory Committee (DSAC) student representative meetings, workshops, American College Dance Association (ACDA) conference, Repertory Dance Company (RDC), Production, Dance Career Development, etc.

Digital Communications

There are two main means of digital communication in the dance program: e-mails to the “dance majors” 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 covers events for the semester, the dance calendar, policies, President’s and Dean’s list announcements, guest artist residencies, etc.. All dance majors are expected to attend. We may hold additional Town Hall meetings throughout the semester. These cover special topics, such as movement translation workshops, injury prevention, guest artist talks, dance career development, 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, experiential, and posted to canvas. You will also practice and become accomplished in giving feedback!

Sophomore Reviews

Sophomore reviews are held during a student’s second year in our program. Sophomores meet with the dance faculty to discuss their technical and artistic progress towards graduation. This is an opportunity for you to sit with dance faculty to 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 are 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 either something you have been working on in technique class(es)

and/or choreography. 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 reach your potential.

Oral Project Defense and Exit Interview

At the end of the senior year, dance majors complete an exit interview and oral defense of their senior project in dance. Each graduating senior will meet with the two or three faculty members. The dance faculty committee will have viewed/read your senior project and formulated questions based on their review. 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).

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

Senior Project

Dance 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,

formulate an in-depth teaching experience, or write a thesis in the spring semester of their senior year. If creative work is the student’s choice, their choreography or performance may be produced in a spring concert.

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 listed 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 your advisor and/or 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.

RECRUITMENT AND RESIDENCIES

USM Dance Day

USM Dance Day (USMDD) is an event hosted by the Dance Program for prospective students. On this day, high school students and transfers interested in our program meet dance faculty, watch an informal dance concert (featuring the Performance Foundations class 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 USMDD. Please share these dates and the registration from (<https://www.usm.edu/performing-visual-arts/dance-day.php>) with your contacts back home each year!

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.

BRITISH STUDIES IN PERFORMANCE

The Dance Program participates in the British Studies program every other year. Led by dance faculty member Dr. Candice Salyers, students travel to London 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. Salyers is happy to talk about the program at any time.

ADVISEMENT

At orientation new students are assigned the same advisor. The School of Performing & Visual Arts first year/transfer student Academic Advisor is Jacqueline Ward, Ed.D.

Jacqueline.Ward@usm.edu

601.266.4903

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 Dr. Ward. 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>
- 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 next 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 under- graduate 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

Incoming Student Scholarships

As part of our audition application process, potential new dance majors can apply for dance program scholarships. An essay and professional reference are required, in addition to a successful audition into our program. Awards are typically in the \$400-\$500 range.

Continuing Dance Major Scholarships


In spring semester, 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 include: managing social media accounts, collecting the mail, setting up the lobby display for concerts, cleaning out costume storage, coordinating the sale of USM dance t-shirts, assisting with duties for guest artist residencies, etc. These awards range from \$100-\$500.

- **Foundation Scholarships**

Foundation Awards are our named scholarships chosen by the dance faculty. These awards range from \$200-\$1000. Faculty



decides on these awards based on need and talent.

- **Jim Clinton Award**

This award is for summer study at a festival, conference, or workshop. Students apply for this award in the spring semester. This award ranges from \$200-\$800.

- **Departmental Special Scholarships**

Department Special Scholarships are awarded by the dance faculty for talented and needy students who apply. These awards range from \$1,500-\$8,000. These scholarships are exclusive and competitive.

- **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.



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.

Dance Student Advisory Committee (DSAC)

DSAC is comprised of one representative for the freshman, 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/Performance Foundations 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, facilities, 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 need to adhere to university probationary policies to continue in our program.

USM DANCE 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. You will also need excellent communication skills when you are unable to be present. This policy allows students to practice and develop autonomy and accountability through real life application. 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 anticipated absences at least two weeks prior


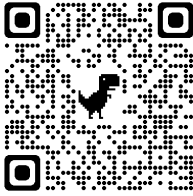
The following is per class per term:

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.

Attendance Policy "Action Plan" Meetings: **Over the course of the term, if a student misses more than two classes cumulatively, the student is required to schedule a meeting with the professor to discuss the student's progress in the course.** It does not matter if your absences are excused or unexcused, if a student a TOTAL of three absences (or more), in a single course, they 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.

Excusing Absences

If a student is absent, and they think that it should be an **excused absence** (documented illness, death of a family member, natural disaster, mandated court appearances, religious observance, military leave, and/or participation in an official university function) they must do one of two things:

<p>1. If the absence period does not impact class attendance and participation for <i>three consecutive days</i>, file documentation using the Dance Attendance Form here: https://usmforms.formstack.com/forms/dance_attendance</p> <p>IMPORTANT NOTE: The information contained in this form will be shared with each of your dance instructors listed for their reference (via email). It is YOUR responsibility to follow up with your teachers on any request for excused absence or make-up work. This is just the <i>first step</i> in reporting.</p> 	<p>2. Students who need to or have missed more than three consecutive class dates (or the equivalent for accelerated courses) must provide supporting documentation to the Dean of Students office via the Academic Notification online form. Documentation may be submitted after an unplanned absence but no later than 30 days after the last day of absence(s).</p> <p>Link: https://cm.maxient.com/reportingform.php?UnivofSouthernMiss&layout_id=8</p> 
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If a student is absent and does not file a Dance Attendance Form or Request for Academic Notification, they will receive an automatic unexcused absence and their overall grade will be impacted accordingly. Please consult your class syllabus for details concerning this matter.

- In the event that a Dance Attendance Form is filed, it is up to each instructor's discretion and determination whether the absence will be excused/make up work will be provided. Check in with them (communication is key, and variability between classes should be expected here).
- 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 and/or excuse any points directly related to attendance (i.e., participation/engagement points).
- If a student's Dance Attendance Form request or 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.

Additional Information:

- All students are encouraged to register with Student Accessibility Services (<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

Two observations allowed per class, per term:

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 with thoughtful detail (in-depth answers) and turn it in to their instructor at the end of class (unless another form of engagement is assigned by the 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. At this point it may also be appropriate to shift into an injury semester. Check in with your professor and see your syllabus for details.

Adapt your movement if possible: Note that being a responsible dance artist includes adapting movement material for injuries and other physical needs, as necessary. Often 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.

Special Policy for Guest Artist Classes:

Dancing in guest artist classes is a privilege and is required. If you need to observe for an important, unavoidable reason you must apply for, and be granted, permission from your instructor:

- Email your professor up to 24-hours prior to a guest artist class in order to earn an exception from this policy and be able to observe (it is at the instructor’s discretion whether they grant you an exception or not).
- If there is a *true emergency* that you did not have advance notice of, you may contact your instructor to ask to observe up to 15-minutes before class.
- Anyone who requests to observe *at the start of/during class* will be asked to either continue dancing or take an absence (unless an acute injury happens during class, and you can no longer dance/adapt your movement for that reason).

Cell Phone/Smart Watch Policy

Unless otherwise allowed by your instructor, cell phone and smart watch 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 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 student choreographic projects in partnership with the Repertory Dance Company Director. The weekly class and 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

fully soundproofed). Always keep all sets of doors closed when using the sound system.

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. 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, particularly during student office hours. 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 TikTok, Instagram, BeReal, Facebook, X, Snapchat, internet posts, etc. 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 TikTok, Facebook, YouTube, X, 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.

Professional Conduct and Respect Policy

“Community coming together to support each other is important. I will uplift my peers on our shared journey.”

—anonymous USM Dance student

The following are best practices for professionalism and reflect program values and expectations for student behavior in all dance settings. A student displaying professional conduct and respect in our USM Dance Community, and who is prepared to enter the professional dance world will:

Respect

Respect professors, peers, and guests of our community through actions, communication, and engagement.

- Use respectful, non-threatening behavior (verbal, physical, and otherwise) towards peers, instructors, and self at all times
- Arrive early and prepared to commitments (classes, rehearsals, events, etc.), not interrupting professors beginning class or making announcements
- Watch and listen actively to your professor and peers when they are speaking
- No leaving the room/event without communicating with your professor at either the beginning or end of class/commitment
- Always participate in class unless prior notification to, and approval by, the instructor. Electing to sit out at any point during a class combination without prior approval will result in a class observation
- If something outside of your class/rehearsal is going to (or has) interfere(d) with your learning, communicate with your professor ASAP. A timely

response to situations is only possible when issues are reported quickly

- If you have a physical or mental health need, communicate that with your professor and/or Student Accessibility Services so you may be supported appropriately
- Attend scheduled meetings and events with dance faculty and staff

Communication

- Respectfully use personal gender pronouns and names in all communication
- Any issue should be taken up directly with the person/people involved in a timely manner, not discussed with others (unless in a mediated context)
- Engage in active listening and commit to considering other perspectives before you respond
- Engage in mutual respect throughout communication (all forms). Assert your ideas honestly without overstepping boundaries
- Cell phone use (including smart watch engagement) during class or rehearsals is prohibited unless expressly directed by the teacher/choreographer to support content or an exception has been granted for special circumstances on a case-by-case basis. Do not record content without permission/consent.
- All digital (email, canvas message, etc.) communication should be formal in nature. Allow your recipient a reasonable amount of time to respond (24-48 hours, more over weekends/breaks).
- Utilize student office hours to ask questions and meet with faculty. Every faculty member has them (they are in your syllabus).

Equity

- Lead with understanding; consider that there are often circumstances of which you are not aware and understand that equitable treatment is not always identical treatment
- Promote opportunities in ways that are equally accessible
- Contribute to a collaborative environment that fosters learning and development of skills
- Recognize different strengths/areas for improvement and engage with a growth mindset
- Prioritize inclusive representation in program-wide initiatives
- Actively work to build trust between students & students and faculty & students

Open-mindedness

Demonstrate a consistent open-minded attitude, including demonstrating a willingness to engage in preparation, learning, feedback, and collaboration.

- Show consistent dedication to scholarship and respect for the entirety of what is offered in every course, i.e. engaging in the multiple venues of content delivery, including movement explorations, written work, class discussions, collaborative projects, reading assignments, research opportunities, etc. This extends to being prepared for every class. Individual assignments receive scores that reflect this, but a professionalism deduction may also occur.
- Have an open mind to other perspectives, dance styles, opportunities, etc. for yourself and others
- Recognize that each experience is an opportunity to learn and grow, and commit to engaging fully in the process of learning

Community & Shared Environment

Create safe spaces for all to feel accepted, welcome, celebrated, and able to fully express themselves artistically

- Uplift/acknowledge one another's successes/accomplishments
- Trust we are all here because we all deserve to be. Also, remember we all choose to be here.
- Be patient and extend grace and forgiveness when possible. Treat others how you would like to be treated (kindly!)
- Consume all food and drinks outside of the dance studios. Water bottles with water only are permitted during classes/rehearsals.
- Remove street shoes upon entry to either dance studio.
- Clean up the dance studio after each use. Turn off lights if no one is using the space after you and push the curtains back if you have brought them out for your rehearsal. Do not leave personal belongings behind.
- Use the sound system responsibly by always turning the volume down before you connect/disconnect your device and turning off Bluetooth (the white button) when not in use. Disconnect your device from the Bluetooth before you leave. Please be considerate of others as you monitor the volume of your music. Remember that sound travels easily in this building to other classrooms and office spaces and may be disruptive if too loud.
- Adhere to university plagiarism and artificial intelligence policies.
- Adhere to university and program social media policies.

Values in Action

The positive consequences of consistently upholding the above values and behaviors include (but are not limited to):

- Receiving respect and support back from your dance community
- Creating space and opportunity for you to make the art you are interested in making
- A deeper engagement in the learning process and more potential for growth
- Contributing to a community you can be proud of and feel safe within
- Understanding what it means to be a professional in the dance world.
- Practicing/engaging in these values now, prepares you for success as a professional.

To ensure our dance community has a way to work together to keep re-committing to the above community values, **the consequences of not upholding the above values and behaviors are as follows:**

In the event a student violates the expectations set forth in this document beyond an immediate corrective measure being taken as directed (i.e. filling out an observation form when sitting out of class, etc.), they will be informed by a faculty member and required to quickly schedule a **professionalism meeting** with that faculty member and a faculty mediator/observer, to address the behavior. **Until a meeting is *scheduled*, the student may not attend USM dance classes or rehearsals, nor represent USM dance in off-campus activities.**

*To be clear: any absences/missed activities that occur will be unexcused, so be sure to schedule your meeting right away. Once the meeting is scheduled, if this is your **first or second professionalism meeting** for the term, even if the meeting hasn't taken place yet, you may return to classes/activities in the interim. If you miss a meeting, or this is your **third+ professionalism meeting** in the term, you will not be able to return to classes/activities until after the meeting has occurred.*

During this meeting the student, faculty member, and faculty mediator/observer will discuss professionalism expectations and the behavior which necessitated the meeting. Strategies for addressing the behavior will be discussed as will any plan for consequences that are deemed appropriate for the infraction.

Examples of consequences that may be agreed upon during the Dance Professionalism Meeting:

1st infraction: optional 25-point deduction in course grade

2nd infraction: 50-point deduction/drop half a letter grade

3rd infraction: 100-point deduction/drop a full letter grade

4th infraction: 100-point deduction/drop another full letter grade, potential removal from course

In addition to consequences in individual classes, a sum of infractions over the course of a semester may result in a student losing good standing in the program, to include, but not limited to scholarship awards and eligibility, RDC audition eligibility,

participation in performances, participation in ADCA, and other special program opportunities.

The faculty mediator/observer will take meeting minutes (notes) which will be shared with the student and added to their file. Following each professionalism meeting, students will complete a written reflection (to be submitted to the dance program coordinator, Brianna Jahn, and saved in the student's file) acknowledging the behavior and its relation to the above values.

This is an opportunity for the student to address the issue at hand, and what they will do moving forward. How might the student make a different choice of behavior in the future and why do they desire to make that different choice?

This meeting and reflection serve as opportunities for listening, honest communication, and creating space for those involved to find the inner impulse to commit to our shared values and do our best. If during the meeting it is determined that follow-up is required, an action plan will be written, and details agreed upon by all parties.

Additional resources

USM Student Code of Conduct:

https://www.usm.edu/student-affairs/_files/23-24-code-of-conduct.pdf

Student Academic Integrity Policy:

<https://usm.policystat.com/policy/11838205/latest/>

USM Help Page: usm.edu/help

Email Etiquette: <https://www.usm.edu/student-success/email-etiquette.php>

The Creed at Southern Miss

I belong to a community of scholars at The University of Southern Mississippi .

I will demonstrate integrity and determination in all academic pursuits .

I will appreciate the value of differences among people, customs and viewpoints and oppose hatred, bigotry and bias toward others .

I will exhibit behavior and choose language that demonstrates respect for fellow members of the Southern Miss community .

I will respect others by honoring their rights, privacy and belongings .

I will value human dignity in my academic, social and employment settings.

I commit to exhibiting civil behavior, demonstrating responsible citizenry, and doing my part to achieve a positive and secure living and learning environment for all.

Locker Check Out Policy

Dance offers the use of student lockers as a privilege to dance majors. Use of a locker may be revoked at any time. The University of Southern Mississippi and the Dance program is not responsible for lost, stolen and/or damaged personal property stored in a locker. A locker is to be used at the student's own risk. Contents must be removed when announced by the program. Failure to remove contents or damage to the locker and/or lock will result in a monetary fine. By signing the Student Locker Agreement Form, student agrees to abide by the terms and conditions set forth by the Dance program.



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 (in main TAD office, 201) or emailed to her as a PDF as soon as possible. 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 in the Dance Communications Canvas course shell and in the appendices of this document.



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](https://www.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. It will be useful to you to read the 2023-2024 Traffic and Parking Regulations at

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

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 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.

Pharmacy opens 9am Monday-Friday

Semester Breaks and Summer:

MWF 8:00am-Noon, 1pm-4:30pm

Thursday 9:00am-Noon, 1pm-4:30pm

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>
- We accept walk-ins but encourage appointments.

Phone Numbers

Clinic 601.266.5390

Pharmacy 601.266.4075

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 McLemore 112, or online at www.usm.edu/sas.

Contact information:

Telephone: 601.266.5024

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, call or text the National Suicide Hotline at 988 (988lifeline.org).

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 care for their essential needs, such as having food or a safe place to sleep. If you find yourself in need of food, please consider contacting the Gulf Park Food Pantry at 228.214.3341 or gulfparkpantry@usm.edu. All

students, faculty, and staff are welcome to come to the 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 Indian Research and Studies 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

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 undergraduate students. You can view these grades in SOAR and expect to address Interim grades during advisement sessions.

PRESIDENT'S LIST

Students will be placed on the President's List if they have earned a grade point average of 4.0 (all As) on a load of 12 semester hours or more during fall or spring or nine or more during summer, provided they have no grade of I for the term. Courses taken for pass-no pass credit will not be used in computing the minimum academic load.

DEAN'S LIST

Students will be 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 I). Courses taken for pass-no pass credit will not be used in computing the minimum academic load.

ACADEMIC STANDARDS

Undergraduate students at The University of Southern Mississippi (Southern Miss) are required to have a minimum cumulative grade point average (GPA) of 2.000 on Southern Miss coursework to remain in academic good standing and continue as a student at the University. A higher minimum GPA is sometimes required to enter or remain in specific programs within the University as specified for that program in the Undergraduate

Bulletin or for scholarship purposes. In such cases, a student must adhere to the higher GPA requirement for as long as they are in that program or receiving that scholarship. Students who are not yet in good standing are eligible to change majors if they meet the academic requirements of the new major.

A student whose cumulative GPA goes below the 2.000 will be placed on academic probation the first semester that occurs and be required to complete an online academic improvement plan in order to continue to be enrolled in classes (see chart below).

If the student's cumulative GPA continues below 2.000 for a second term, the student will be placed on academic probation continued and develop an academic improvement plan with an advisor to identify a path to better their academic situation. At the end of that term, if the term GPA is 2.000 or above but the cumulative GPA is still below 2.000, the student will remain on probation continued status. At the end of that term, if both the term GPA and cumulative GPA are still below 2.000, the student will be suspended and required to sit out for at least one full fall or spring term.

After being suspended and sitting out at least one full term (fall or spring), a student is eligible to re-enroll at the University; the student may need to apply for readmission at that time and should contact the Office of Admissions to identify the appropriate paperwork. Students who are changing their major may have their academic standards hold cleared by their new major's school director and college dean.

For students readmitted after sitting out one or more terms on suspension who have a cumulative GPA under 2.000, their academic standing at the end of the term following readmission from suspension depends entirely on the term GPA. A term GPA equal to or above 2.000 will place the student back on probation continued. Students with a term GPA below 2.000 will be suspended for another full fall or spring term. Summers are not considered a full term for the purposes of suspension.

Additional conditions to the academic standards policy may apply to students who are on suspension due to violation of the Student Academic Integrity Policy. Refer to that policy for more information.

ACADEMIC PROBATION AND SUSPENSION

See policies in the undergraduate bulletin under “University Policies and Information” for details about academic probation and suspension.

Link to bulletin: <https://catalog.usm.edu/index.php>

TRANSFER CREDIT

Dance credits from other institutions are reviewed by your academic advisor, and then the Program Coordinator and if they are equivalent to courses offered at USM in terms of content and time, they will be proposed as a course substitution. There is no guarantee these substitutions will be accepted by USM. Please review the academic bulletin yearly for updated transfer credit policies.

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

The Code of Student Conduct fosters and protects the University of Southern Mississippi's core missions, which include research, teaching and learning, and service.

The Code accomplishes this by fostering the scholarly and civic development of the University's students in a safe and secure learning environment protecting the people, properties, and processes that support the University and its missions.

Preservation of academic freedom and free and open exchange of ideas and opinions for all members of the University are central to these missions. You will find a full list of institutional policies at the University's Institutional Policies page.

More information can be found in the USM Code of Student Conduct: <https://www.usm.edu/dean-students/code-student-conduct.php>

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 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.

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 \(usm.edu\)](#)

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 or usm.edu/speaking-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.
- Unauthorized use of artificial intelligence- See the artificial intelligence policy in this syllabus for allowable or non-allowable use of artificial intelligence.

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

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 Provost for Faculty Success
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

Associate Director, School of Performing & Visual Arts

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

Associate 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, Associate Professor and Dance Program Coordinator at USM, earned her M.F.A. in Dance and Certificate in College Teaching from the University of Arizona, her B.F.A. in Dance from SUNY Buffalo. She is a Nationally Certified Pilates Teacher trained through the Fletcher Pilates School, of which she is a member of their teacher-training faculty and evaluation team. Jahn has performed/choreographed professionally with *Hub Dance Collective*, *Configuration Dance Theatre*, and *ConvergeDance Buffalo*. Choreographic highlights include "I See You" an evening length concert exploring choreographic portraiture, "Self Portrait no. 2" commissioned for the "When There Are Nine" visual artists reception in Canton, MI, "Guys and Dolls", "Cabaret", and "SLIDE", a collaborative work with visual artist Mary McDonnell. At USM, she regularly teaches jazz, modern, and ballet dance techniques, choreography, experiential anatomy, music analysis, and conditioning for dancers.

Dr. Candice Salyers

Associate Professor of Dance

Director: E.G. Center for Women & Leadership

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, Associate 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

Dance Producer

Associate 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, Associate 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, Assistant Teaching Professor, 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 _____

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 including dates, times, classes, and all rehearsals affected, and **explain why** you are requesting it to be approved:

This form should be put in the Program Coordinator's TAD main-office mailbox or emailed in PDF form 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. The study and practical application of tap dance at a foundational level; a continuation of DAN 103. May be repeated three times for a total of six hours. Open to non-majors with consent of instructor.

204. Jazz Dance Technique II. 2 hrs. The study and practical application of the elements of jazz dance movement at a foundational level; a continuation of DAN 104. Open to non-majors with consent of instructor; may be repeated for a total of 12 hours.

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. 2 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. Performance Foundations. 2 hrs. Prerequisite(s): Entering dance major or dance minor only. DAN 220 integrates theory and practice of performance to support critical and creative development as a dance artist. This course culminates in the creation of a group dance work to be performed in a concert at the end of the semester.

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. Choreographic Project. 3hrs. 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

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.

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. 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 advanced level; a continuation of DAN 304. May be repeated for a total of 12 hours.

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

411. Thesis Writing in Dance. 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 Career Development. 1-6 hrs. Prerequisite(s): Permission of department. Requires application to the program. A career development experience in the professional dance field. Repeatable for 3 completions.

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 in Performance. 3-6 hrs. DAN 499 provides direct artistic experiences in environmental, social justice, human rights, and disability advocacy via performance and educational opportunities, culminating in the creation of site-sensitive performance works in 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 processed, 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)	<u>Out of 34</u>

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. <u>However</u> the beginnings of an understanding (with some accompanying evidence of improvement 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 intention. (16-17 points)</p>	<p>The dance demonstrates an advanced understanding of an effective use of space, significantly contributing to clarity in choreographic intention. (18-20 points)</p>	<p><u>Out of 20</u></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><u>Out of 20</u></p>

Rubric: Reflective Journals

Criteria	Basic 1	Developing 2	Mastery 3	Exemplary 4	Score
Content (50%) <i>Topic/content components= a personal reflection of work in the class in relation to course objectives and personal goals.</i>	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.	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.	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.	All required content components are addressed in depth. The paper is specific in its details and examples, contextualizing and validating stated opinions.	
Reflection (25%)	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.	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.	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.	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.	
Organization and Mechanics; Quality of Writing; Fulfillment of Assignment (25%)	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.	The required format is followed with one exception. Readability is sometimes an issue. Three grammatical errors. Paper adheres to length requirements.	The required format is followed. Two grammatical errors. Paper adheres to length requirements.	The required format is followed. The paper reads with ease (readability), is well structured well and grammatical (spelling, tense, punctuation, sentence structure, etc.) error. Paper makes full use of length requirements.	

USM Dance Technique Benchmarks

Revised 2025

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 pli  , tendu, d  gag  , relev  , rond de jambes, frapp  , 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
 - 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. Advanced flexibility, strength, and stamina that clearly supports established abilities and ongoing growth in artistry
- b. Demonstrates an expert use of personal strength to support alignment and flexibility, particularly in challenging skills and sequences
- c. 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
- e. Ability to perform combinations (barre and centre) with expression, intention, musicality, and a defined personal artistry

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
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- 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
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- 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
 - 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



APPEND

IX C: e-mail 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.