

# University of Missouri-Kansas City CONSERVATORY

An equal concentration program in ballet and modern



Photos by Mike Strong and James Allison; *Serenade*, Choreography by George Balanchine © The George Balanchine Trust

## Dance Division 2019-2020 Student Handbook Policies and Procedures

~UMKC is accredited by the National Association of Schools of Dance~

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# Contact Information and Notes

## Contact information

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## Important websites

### CATALOG

<https://catalog.umkc.edu/colleges-schools/conservatory-of-music-dance/undergraduate-programs/bachelor-of-fine-arts-dance/>

### UMKC CONSERVATORY

<https://conservatory.umkc.edu/>

### DANCE DIVISION

<http://conservatory.umkc.edu/content.cfm?cont=1C2E>

## Notes

A message to all returning dancers and new dancers...

**Welcome**  
***to the***  
***Dance***  
***Division!***

...from the Faculty

...from President Choi, University of Missouri System and University Chancellors

Dear University community,

After years of watching scandals unfold at universities across the nation, the leaders of the University of Missouri System would like to take this moment to reaffirm our strong commitment to institutional accountability, transparency and the protection of our students, employees, patients and visitors.

The issues of sexual assault, harassment, bullying, discrimination and workplace misconduct are at the top of our collective consciousness, and academic institutions have often minimized such occurrences in an attempt to protect the university's reputation. While not without fault, through our commitment to accountability and transparency, we strive to achieve safety for each of our constituents. We will never place concerns for our reputation above the welfare of the people we serve, and we will not tolerate misconduct. However, we need your help to accomplish our goals.

The UM System reaches every corner of Missouri every day, and as we serve, it's crucial that each of us keeps integrity and ethics at the core of our interactions. Our responsibility doesn't end there, though. To establish a culture of inclusion, transparency and accountability, we ask that you speak up if you witness or personally experience unacceptable or unethical behavior including sexual misconduct, harassment, discrimination, financial improprieties or the creation and perpetuation of an intimidating environment. Complacency has no place in the present or the future we are building together.

Here are our promises to you:

- \* You will be treated with respect by University officials, and any report you make will be taken seriously and heard in a manner that is consistent with or adhering to the process outlined in the [UM System Equal Employment/Educational Opportunity Policy](#).
- \* Retaliation will not be tolerated. Any individual, department or unit engaging in retaliation will be subject to disciplinary action per existing procedures.
- \* Our University will honor its responsibility to hold individuals, regardless of rank, accountable for their actions when they are found to violate our policies.

[Claims of discrimination or harassment](#) based on protected class, including claims of sexual misconduct, should be directed to the Title IX Coordinators/Equity Officers at your university (listed at the bottom of this email). Any other reports of potential violations or misconduct can be made through the ethics and compliance hotline, available 24/7, 365 days a year, at 1-866-447-9821 or [through the website](#). Remember to check back with the hotline after filing your report for any follow-up questions or information.

We look forward to working with you to promote a culture that doesn't just prevent misconduct, but fosters professional, respectful interactions that will make our four universities, health system and the UM System better places to live, learn and work.

Sincerely,

Mun Y. Choi, President, UM System  
C. Mauli Agrawal, Chancellor, UMKC

Title IX/Equity Office contact information  
University of Missouri-Kansas City  
Administrative Center Room 212  
5115 Oak Street  
Phone: 816-235-6910  
[www.umkc.edu/titleix](http://www.umkc.edu/titleix)

Dance is a present-moment art form. Because movement exists only in the moment that it happens, the very deepest essence of dance cannot be captured – it can only be experienced. By allowing this understanding to influence your daily life, your living becomes richer and more meaningful. Our days sweep past so quickly. As the minutes and the hours and the weeks and the years slip through your fingers, make sure you *experience* the moments – big and small – that shape your life. Exist in the present moment...notice your environment; tune into the energy of your classmates during class; listen to the sound of a friend's laughter; pay attention to the way the wind might feel on your face. Your life is created second by second, as you live it. Be *here* in *this* moment and *live*.

*Megan Zuza, Mercyhurst College graduate 2002*

# UMKC Conservatory– Dance Division

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## CALENDARS

### Important Dance Division Dates

#### August

- August 18 – Dance Division Welcome Orientation with bagels and snacks, PAC 103, 10:00a-12:30p all dancers from the division meet incoming class, discuss Dance Division Student Handbook and policies, discuss extra projects
- August 19 – school begins
- August 23 – Audition for the Fall Dance Concert, Class at 9:00-10:30 (all 141B take the 241B class) Audition begins at 10:45-2:30 audition ends. If you have an academic class, go to it and return to the audition after the class.
- August 22 – CDA Meeting 12:10

#### September

- September 2, Labor Day, no classes
- September 16-21 – Guest choreographer Christopher Huggins will stage his piece – *The List*
- September 19 – CDA Meeting 12:10
- September 25 – Audition for the Senior Capstone Projects 10:45a-2:30p

#### October

- October 12 – Scholarship Brunch
- October 17 – CDA Meeting 12:10
- October 31 – Mandatory group **advising** – dance studio 128, 8:30 Sophomores, 8:45 Juniors, 9:00 Freshmen, 9:15 Seniors
- October 29 – No techniques classes, Division concert video showing and critiques of performance

#### November

- November 8 – Conservatory Crescendo, Kauffman Center, Helzberg Hall
- November 14-16 – Fall Dance Concert (tech begins November 10<sup>th</sup>)
- November 21 – CDA Meeting 12:10
- November 22 – #1 Senior Capstone Showing 1:00-2:30
- November 18-22 – **Dance Juries**
- November 23-December 1 – Thanksgiving break

#### December

- December 2-7, Guest choreographer Ray Mercer will create a new piece (final day of rehearsal TBD)

- December 2 – Senior Capstone Solo Showing #2, 4:15p-6:00p
- December 3 – Senior Capstone Solo continued/Group #1 Showing #2, 4:15p-6:00p
- December 4 - Senior Capstone Group #2 Showing #2, 4:15p-6:00p
- December 5 – Senior Capstone Group #3 Showing #2, 4:15p-6:00p
- December 9-11 – Dance Conferences
- December 12-January 1 – Winter break

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## January

- January 21 – Classes begin
- January 23 – CDA meeting, 12:10
- January 27 - Audition for the Spring Dance Concert, Class at 9:00-10:30 (all 142B take the 242B class)  
Audition begins at 10:45-2:30 audition ends. If you have an academic class, go to it and return to the audition after the class.

## February

- February 1 – Conservatory Audition
- February 7 – Senior Showing #3, 10:00a-2:00p
- February 17 – Conservatory Audition, no technique classes, all other classes will meet
- February 20 – CDA Meeting 12:10
- February 21, 22, 26 – Senior Capstone Project Performances

## March

- March 6 – Conservatory Audition, no technique classes – Dance Alumni Seminar
- March 14 Tentative performance in Alabama with the Shoals Symphony Orchestra (TBC)
- March 19 – CDA Meeting 12:10
- March 21-29 Spring Break
- March 25-28 ACDA Festival, Central Region
- March 30 – classes resume

## April

- April 2 – Mandatory group **advising** - dance studio 128, 8:30 Sophomores, 8:45 Juniors, 9:00 Freshmen
- April 16 – CDA Meeting 12:10
- April 30-May 2 – Spring Dance Concert (tech begins April 27<sup>th</sup>) Spencer Theatre

## May

- May 4-7 – Dance Juries
- May 11-13 – Dance Conferences
- May 16 – Graduation

## Other events

- Possible First Friday events
- Possible ABB *Nutcracker*
- Possible KCB *Nutcracker*
- Fall/Spring Opera
- Possible Conservatory collaborations
- ArtSounds
- Fund Raising Concerts – Dance Fest for Funds (fall and spring)
- Advanced Choreographic Design Project Concerts
- Nelson Atkins Museum collaboration

### Senior Capstone Project Schedule 2019-20

(subject to change)



Month/Deadline Item

Deadline Date

**August**

\*Senior Capstone Meeting

Thursday, August 22, 9:00a

**September**

Choose Faculty Mentor

\*Senior Capstone Meeting (choose shows)

Preliminary Information Sheet Due

(one copy for Senior Advisor submitted via Blackboard and one for Faculty Mentor)

**Senior Auditions**

\*Senior Capstone Meeting (negotiate casting)

Before Thursday, August 29

Thursday, September 12

Friday, September 20

Wednesday, September 25, 10:45a-2:15p

Thursday, September 26, 9:00

**October**

**Choreographic Proposals Due**

(one copy for Senior Advisor submitted via Blackboard, one for Faculty Mentor)

Capstone rehearsals begin.

(First priority for space given to faculty until concerts are complete)

**Begin Capstone Crew enrollment and scheduling**

Monday, October 7

Monday, October 14

Monday, October 14

**November**

Contact/Meet with Lighting Designer

\*Senior Capstone Meeting

**Fall Faculty Concert**

**Capstone Crew enrollment and Schedule check-in**

**Senior Capstone Showing #1 (solos)**

by Monday, November 4

Thursday, November 7, 9:00a

November 14-16

Thursday, November 28<sup>th</sup>

Friday, November 22<sup>nd</sup> 1:00p-4:00p

**December**

Capstone Program Info Due

Capstone Crew enrollment and scheduling due, via email

**Capstone Showing #2 (solos complete)**

**Capstone Showing #2 (solos complete/group *in progress*)**

**Capstone Showing #2 (group *in progress*)**

**Capstone Showing #2 (group *in progress*)**

Senior Capstone Conferences (*schedule 2 adjacent slots*)

by Monday, December 2 Senior Capstone

Monday, December 2

Monday, December 2, 4:15p-6p

Tuesday, December 3, 4:15p-6p

Wednesday, December 4, 4:15p-6p

Thursday, December 5, 4:15p-6p

Week of December 9-11

**January**

\*Senior Capstone Meeting

Meet with Sound Designer

Thursday, January 23, 9:00a

by Friday, January 24

**February**

**Senior Capstone Project Showing #3 (solo/group complete)**

**Distribute peer evaluations**

**Load in**

**Tech**

**Senior Capstone Project I**

**Senior Capstone Project II**

**Senior Capstone Project Show III**

Friday, February 7, 10a-2p

by your final group rehearsal

Monday, February 15 and 16

February 18-20

(F) February 21, 7:30p

(S) February 22, 7:30p

(W) February 26, 7:30p

**March**

Senior Capstone Meeting ("post capstone")

Peer Evaluations Due

(one copy for Senior Advisor submitted via Blackboard, one for Faculty Mentor)

Self-Evaluations Due/Student Collaboration

(one copy for Senior Advisor submitted via Blackboard, one for Faculty Mentor)

Offsite Choreographer Evaluation Due

(one copy for Senior Advisor submitted via Blackboard, one for Faculty Mentor)

Thursday, March 5, 9:00a

Monday, March 9

Monday, March 9

Monday, March 10

**April**

**Dance Exit Exam**

Thursday, April 23, 9a

**May**

Senior Capstone Conferences (*schedule 2 adjacent slots*)

May 11-13

*Senior Thursday Seminars: Topics I-III TBA*

## **Important University Dates**

### **August 2019**

<b>Date</b>	<b>Event</b>
Aug 17	<a href="#"><u>UMKC Convocation</u></a>
Aug 19	<a href="#"><u>Course Work Begins</u></a>
Aug 21	<a href="#"><u>Last day to add without instructor signature (first 8-week session)</u></a>
Aug 23	<a href="#"><u>Last Day to Add without an instructor signature (16-week session)</u></a>
Aug 30	<a href="#"><u>Last day to drop a class and not have it appear on your transcript (first 8-week session)</u></a>
Aug 30	<a href="#"><u>Last day to change audit to credit (first 8-week session)</u></a>

### **September 2019**

<b>Date</b>	<b>Event</b>
Sep 2	<a href="#"><u>Labor Day Holiday - University Closed</u></a>
Sep 16	<a href="#"><u>Census Day</u></a>
Sep 16	<a href="#"><u>Last Day to Change Credit to Audit (undergrad) (regular 16 week session)</u></a>
Sep 16	<a href="#"><u>Last day to drop a class and not have it appear on your transcript (regular 16-week session)</u></a>
Sep 16	<a href="#"><u>Last Day to withdraw with a W (first 8 week session)</u></a>
Sep 30	<a href="#"><u>Last day to withdraw with assessment (W or WF) (undergrad) (first 8-week session)</u></a>

### **October 2019**

<b>Date</b>	<b>Event</b>
Oct 11	<a href="#"><u>Classes End (final exams) (first 8-week session)</u></a>
Oct 11	<a href="#"><u>Last Day to Withdraw Without Assessment (Undergraduate) (16-week session)</u></a>
Oct 14	<a href="#"><u>Course Work Begins (second 8-week session)</u></a>
Oct 16	<a href="#"><u>Last day to add without instructor signature (second 8-week session)</u></a>
Oct 16	<a href="#"><u>Last day to change audit to credit (second 8-week session)</u></a>
Oct 25	<a href="#"><u>Last day to change credit to audit (undergrad) (second 8-week session)</u></a>
Oct 26	<a href="#"><u>Last day to drop a class and not have it appear on your transcript (second 8-week session)</u></a>
Oct 31	<a href="#"><u>Last Day to File for December Graduation</u></a>

### **November 2019**

<b>Date</b>	<b>Event</b>
Nov 8	<a href="#"><u>Last day to withdraw with "W" (second 8-week session)</u></a>

Nov 8 [Last day to withdraw with assessment \(W or WF\) \(undergrad\) \(regular 16-week session\)](#)

Nov 25 [Thanksgiving Holiday Begins](#)

Nov 30 [Last day to withdraw with assessment \(W or WF\) \(undergrad\) \(second 8-week session\)](#)

### **December 2019**

<b>Date</b>	<b>Event</b>
Dec 2	<a href="#"><u>Course Work Resumes</u></a>
Dec 6	<a href="#"><u>Last day of classes</u></a>
Dec 9	<a href="#"><u>Exams Begin (All Academic Units)</u></a>
Dec 13	<a href="#"><u>Classes End (final exams) (regular 16-week session)</u></a>
Dec 13	<a href="#"><u>Classes End (final exams) (second 8-week session)</u></a>
Dec 13	<a href="#"><u>Exams End (All Academic Units)</u></a>
Dec 17	<a href="#"><u>Semester Grades Due at 5:00 PM</u></a>
Dec 25-Jan 1	<a href="#"><u>University Holiday – University Closed</u></a>

### **January 2020**

<b>Date</b>	<b>Event</b>
Jan 2	<a href="#"><u>Winter Intersession Begins</u></a>
Jan 20	<a href="#"><u>Martin Luther King Birthday Observance-University, Closed</u></a>
Jan 21	<a href="#"><u>Course Work Begins (first 8-week session)</u></a>
Jan 21	<a href="#"><u>Course Work Begins (regular 16-week session)</u></a>
Jan 27	<a href="#"><u>Last day to add without instructor signature (regular 16-week session)</u></a>
Jan 27	<a href="#"><u>Last day to change audit to credit (regular 16-week session)</u></a>

### **February 2020**

<b>Date</b>	<b>Event</b>
Feb 3	<a href="#"><u>Last day to change credit to audit (undergrad) (first 8-week session)</u></a>
Feb 3	<a href="#"><u>Last day to drop a class and not have it appear on your transcript (first 8-week session)</u></a>
Feb 17	<a href="#"><u>Census Day</u></a>
Feb 17	<a href="#"><u>Last day to change credit to audit (undergrad) (regular 16-week session)</u></a>
Feb 17	<a href="#"><u>Last Day to File for May Graduation</u></a>
Feb 17	<a href="#"><u>Last day to withdraw with "W" (first 8-week session)</u></a>

### **March 2020**

<b>Date</b>	<b>Event</b>
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Mar 2	<a href="#"><u>Last day to withdraw with assessment (W or WF) (undergrad) (first 8-week session)</u></a>
Mar 13	<a href="#"><u>Classes End (final exams) (first 8-week session)</u></a>
Mar 13	<a href="#"><u>Last day to withdraw with "W" (regular 16-week session)</u></a>
Mar 16	<a href="#"><u>Course Work Begins (second 8-week session)</u></a>
Mar 18	<a href="#"><u>Last day to add without instructor signature (second 8-week session)</u></a>
Mar 20	<a href="#"><u>Last day to change credit to audit (undergrad) (second 8-week session)</u></a>
Mar 20	<a href="#"><u>Last day to drop a class and not have it appear on your transcript (second 8-week session)</u></a>
Mar 23	<a href="#"><u>Spring Break Begins (no classes)</u></a>
Mar 24	<a href="#"><u>Spring Break (no classes)</u></a>
Mar 25	<a href="#"><u>Spring Break (no classes)</u></a>
Mar 26	<a href="#"><u>Spring Break (no classes)</u></a>
Mar 27	<a href="#"><u>Spring Break (no classes)</u></a>
Mar 30	<a href="#"><u>Course Work Resumes</u></a>

### **April 2020**

<b>Date</b>	<b>Event</b>
Apr17	<a href="#"><u>Last day to withdraw with "W" (second 8-week session)</u></a>
Apr17	<a href="#"><u>Last day to withdraw with assessment (W or WF) (undergrad) (regular 16-week session)</u></a>

### **May 2020**

<b>Date</b>	<b>Event</b>
May 1	<a href="#"><u>Last day to withdraw with assessment (W or WF) (undergrad) (second 8-week session)</u></a>
May 7	<a href="#"><u>College of Arts &amp; Sciences Reading Day</u></a>
May 8	<a href="#"><u>College of Arts &amp; Sciences Reading Day</u></a>
May 8	<a href="#"><u>Last Day of Classes</u></a>
May 11	<a href="#"><u>Exams Begin (All Academic Units)</u></a>
May 11	<a href="#"><u>Classes End (final exams) (regular 16-week session)</u></a>
May 11	<a href="#"><u>Classes End (final exams) (second 8-week session)</u></a>
May 15	<a href="#"><u>Exams End (All Academic Units)</u></a>
May 19	<a href="#"><u>Semester Grades Due at 5:00 PM</u></a>
May 25	<a href="#"><u>Memorial Day Holiday - University Closed</u></a>

### **Conservatory Event Dates**

<http://conservatory.umkc.edu/calendar.cfm>

## Local/Regional Dance

### August

	19	Coursework begins	
	24	<b>Kansas City Dance Day</b> 9a-6p, performances and free classes UMKC performs in the 1:05 session	Kansas City Ballet, Bolender Center

### September

	2	Labor Day	
	7	<b>Dance in the Park</b> , 6p-preliminaary fun, 7:00 <b>Ballet Nepantla</b> – “ <i>Valentina</i> ”, 8:00	Roanoke Park Yardley Hall, JCCC
	27	<b>New Dance Partners</b> , 4 companies - 4 choreographers, 8:00	Yardley Hall, JCCC
	28	<b>New Dance Partners</b> , 4 companies - 4 choreographers, 8:00	Yardley Hall, JCCC

### October

	4	<b>Wylliams Henry Contemporary Dance Company</b> , 7:30	White Recital Hall
	5	<b>Wylliams Henry Contemporary Dance Company</b> , 7:30	White Recital Hall
	6	<b>RENT</b> , 20 <sup>th</sup> Anniversary Tour, 7:30	The Lied Center
	11	<b>Kansas City Ballet</b> , 7:30, <i>Carmina Burana, Tulips &amp; Lobster, and Petal</i>	Muriel Kauffman Theatre   Kauffman Center
	12	<b>Kansas City Ballet</b> , 7:30, <i>Carmina Burana, Tulips &amp; Lobster, and Petal</i>	Muriel Kauffman Theatre   Kauffman Center
	13	<b>Kansas City Ballet</b> , 2:00, <i>Carmina Burana, Tulips &amp; Lobster, and Petal</i>	Muriel Kauffman Theatre   Kauffman Center
	18	<b>Kansas City Ballet</b> , 7:30, <i>Carmina Burana, Tulips &amp; Lobster, and Petal</i>	Muriel Kauffman Theatre   Kauffman Center
	19	<b>Kansas City Ballet</b> , 7:30, <i>Carmina Burana, Tulips &amp; Lobster, and Petal</i>	Muriel Kauffman Theatre   Kauffman Center
		<b>Owen/Cox Dance Group</b> , <i>Love Songs</i> , 8:00	Polsky Theatre, JCCC
	20	<b>Owen/Cox Dance Group</b> , <i>Love Songs</i> , 8:00	Polsky Theatre, JCCC
		<b>Kansas City Ballet</b> , 2:00, <i>Carmina Burana, Tulips &amp; Lobster, and Petal</i>	Muriel Kauffman Theatre   Kauffman Center
	25	<b>Aspen Santa Fe Ballet</b> with Pianist Han Chen, 7:30	Muriel Kauffman Theatre   Kauffman Center

### November

	2	<b>National Dance Company of Serbia</b>	Yardley Hall, JCCC
	8	Conservatory <b>CRESCENDO!</b> <b>Cirque Mechanics</b> , <i>42FT-A Menagerie of Mechanical Marvels</i> , 8:00	Helzberg Hall   Kauffman Center Yardley Hall, JCCC
	20	<b>SHE</b> , a Choreoplay, 7:30	The Lied Center
	23	<b>Hiplet Ballerinas</b> , 7:30	The Lied Center

**December**

	5	<b>Kansas City Ballet, <i>Nutcracker</i>, times vary (12/5-24/19)</b>	Muriel Kauffman Theatre   Kauffman Center
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**January****No Dance Events****February**

	1	Conservatory Audition Day	
	8	<b>Pepperland, Mark Morris Dance Group with Live Music, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	14	<b>Kansas City Ballet, <i>Swan Lake</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	15	<b>Kansas City Ballet, <i>Swan Lake</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	16	<b>Kansas City Ballet, <i>Swan Lake</i>, 2:00</b>	Muriel Kauffman Theatre   Kauffman Center
		<b>Russian National Ballet: <i>Don Quixote</i>, 2:00</b>	The Lied Center
	17	Conservatory Audition Day	
	19	<b>Kansas City Ballet, <i>Swan Lake</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	20	<b>Kansas City Ballet, <i>Swan Lake</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	21	<b>Kansas City Ballet, <i>Swan Lake</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	22	<b>Kansas City Ballet, <i>Swan Lake</i>, 2:00 and 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	23	<b>Kansas City Ballet, <i>Swan Lake</i>, 2:00</b>	Muriel Kauffman Theatre   Kauffman Center

**March**

	6	Conservatory Audition Day	
		<b>Owen/Cox Dance Group, <i>Iberica</i>, 8:00</b>	MTH Theatre, JCCC
	7	<b>Owen/Cox Dance Group, <i>Iberica</i>, 8:00</b>	MTH Theatre, JCCC
	8	<b>Owen/Cox Dance Group, <i>Iberica</i>, 8:00</b>	MTH Theatre, JCCC
	26	<b>Kansas City Ballet, <i>New Moves</i>, 7:30</b>	Bolender Center
	27	<b>Kansas City Ballet, <i>New Moves</i>, 7:30</b>	Bolender Center
	28	<b>Kansas City Ballet, <i>New Moves</i>, 2:00 and 7:30</b>	Bolender Center
	29	<b>Kansas City Ballet, <i>New Moves</i>, 2:00,</b>	Bolender Center
	30	Classes Resume	

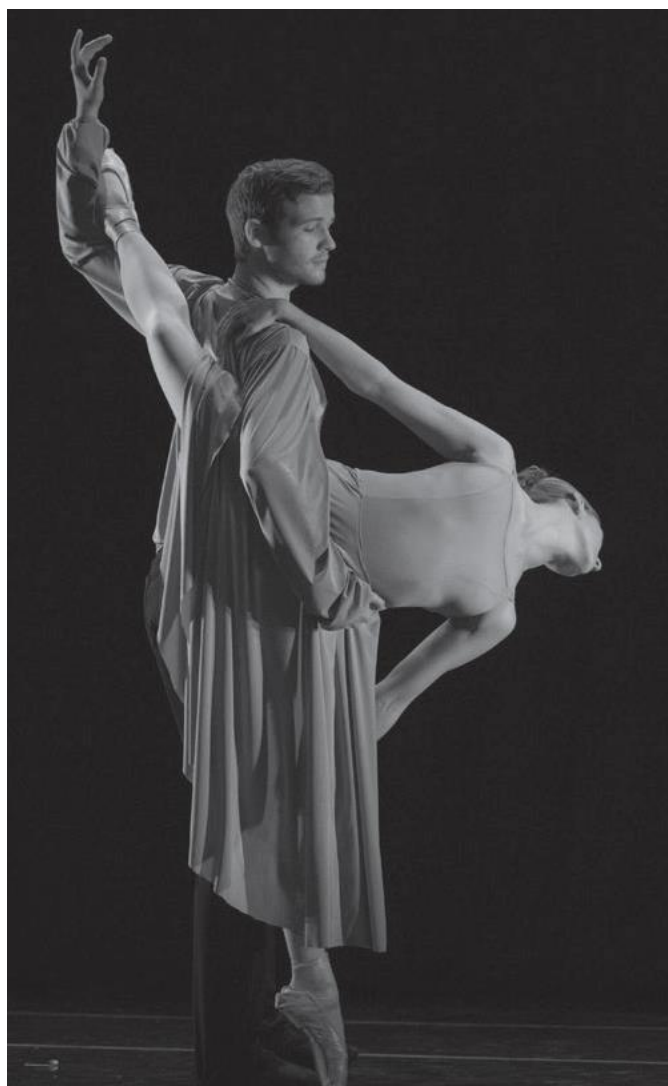
**April**

	24	<b>Les Ballet Trockadero de Monte Carlo, 8:00</b>	Yardley Hall, JCCC
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**May**

	8	<b>Kansas City Ballet, <i>Celts, Serenade, and Wunderland</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	9	<b>Alonzo King LINES Ballet, 8:00</b>	Yardley Hall, JCCC
		<b>Kansas City Ballet, <i>Celts, Serenade, and Wunderland</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
	10	<b>Kansas City Ballet Ballet, <i>Celts, Serenade, and Wunderland</i> 2:00</b>	Muriel Kauffman Theatre   Kauffman Center

15	<b>Kansas City Ballet Ballet, <i>Celts, Serenade, and Wunderland</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
16	Conservatory Graduation	Helzberg Hall   Kauffman Center
	<b>Kansas City Ballet, <i>Celts, Serenade, and Wunderland</i>, 7:30</b>	Muriel Kauffman Theatre   Kauffman Center
17	<b>Kansas City Ballet, <i>Celts, Serenade, and Wunderland</i>, 2:00</b>	Muriel Kauffman Theatre   Kauffman Center
25	Memorial Day	
<b>June</b>		
13	<b>Owen/Cox Dance Group, <i>aRound &amp; aRoundNo. 8</i>, 7:30</b>	Spencer Theatre, UMKC



"Only those who will risk going too far can possibly find out how far one can go."  
 ~TS Eliot~



Photo by James Allison

## *Commitment Is*

*being the first to come and the last to leave,  
showing up every time,  
especially when there is no one to applaud,  
giving more than taking,  
having your eye on the future  
and a road map to get there,  
sharing the light of wisdom on the darkest corners,  
getting it done time after time,  
a decision that you make and keep; hour after hour, day after day,  
year after year.*

*~Paula Vinzi~*

**The University of Missouri-Kansas City**



# UMKC Conservatory

## Our Vision

*“To achieve national and international stature as a premier music and dance conservatory that encourages discovery, creativity and learning of the highest caliber. We reach across ethnic, social and educational boundaries to instill an awareness and appreciation of the value of music and dance in our community”*

## Dance Division Mission

The Dance Division of the Conservatory is committed to performance excellence through specialized training in dance technique, theory, and choreography advancing creativity, performance, scholarship, and learning in the arts. Intellectual and artistic growth is the primary focus of the Dance Division, which is supported by the program in a disciplined and nurturing environment. The education of the student is enhanced by a strong foundation in ballet, modern dance, and choreography. We collaborate to champion the best aspects of the past as we prepare for the future through innovation, enterprise, and arts advocacy. In keeping with the mission of our University, we seek to promote diversity while fostering an inclusive learning environment.

## Conservatory Mission

On the University of Missouri's designated performing arts campus, the UMKC Conservatory is an educational community that advances creativity, performance, scholarship, and learning in the arts. We are a vital partner in Kansas City's rich cultural environment, providing the highest level of professional instruction and an extensive array of performances. As a community we collaborate to balance tradition and innovation, diversity and unity, as we seek to serve art and humanity.



## General Information

## **UMKC/CONSERVATORY**

The University of Missouri is a single university with four campuses located at Kansas City, Columbia, Rolla and St. Louis. The UMKC campus is the designated performing arts campus found in a lovely residential district of Kansas City, and has approximately 17,000 students. The Conservatory is the school of music and dance of the entire UM System. The Dance Division of the Conservatory is recognized as the single undergraduate degree producing dance program of the system, maintaining a limit of 60-80 students which allows for personal interaction and guidance from our resident faculty, various guest artists, musicians and dancers. The Center for the Performing Arts and Grant Hall also houses a Theatre Department, The Kansas City Repertory Theatre - a resident professional acting company and the Conservatory's professional modern dance company in residence, the Wylliams/Henry Contemporary Dance Company, thus creating an atmosphere for young performing artists that is quite stimulating. The opportunities for students to learn, to create, to perform, and to develop their talents are endless.

## **DANCE DIVISION**

The Dance Division of the UMKC Conservatory is committed to performance excellence through specialized training in dance technique, theory, and choreography. Intellectual and artistic growth is the primary focus of the Dance Division and it is our goal to create a disciplined and nurturing environment for individual development. The education of the student is enhanced by a strong foundation in ballet, modern dance, and choreography with diverse performance opportunities, and release time for professional experience. Utilizing the expertise of the Conservatory faculties and visiting artists, the program fosters learning and creativity while preparing graduates as performers, teachers, and choreographers, as well as providing them with a broad-based background in the humanities in preparation for advanced graduate studies.

To enhance the BFA degree, the Dance Division maintains liaisons with professional dance companies and arts organizations. These professional connections provide our students with performance opportunities, foster artistic growth, and expose our students to artists of national and international renown. A few examples of mutually beneficial Conservatory Dance Division partnerships are the Kansas City Ballet, Kansas City Friends of Alvin Ailey, Wylliams/Henry Contemporary Dance Company, the Albany Berkshire Ballet, American Youth Ballet, Crescendo Conservatory, Storling Dance Theatre, the Lyric Opera of Kansas City, the Kansas City Symphony, and the Kansas City Repertory Theatre.

Teaching excellence is the cornerstone of the Dance Division and faculty remains active professionally as performers and choreographers. The traditional focus remains on performance and choreography for the faculty through their professional activity, and for the students through the curriculum. Faculty expectations are high, and these translate into rigorous degree program requirements both in the studio and academic components of the curriculum. Increasing rigor may be attributed nationally to an ever-increasing competitive environment for the best students and faculty and locally to the University having gravitated toward very high expectations regarding faculty professional activity and visibility as criteria for merit salary increases and awarding of tenure and promotion.

The Dance Division serves students locally, regionally, nationally, and internationally. It maintains a 65-year tradition of excellence in dance with high standards of artistic and educational leadership. The mission of the Dance Division is to prepare graduates for work in the professional world as performers, teachers and choreographers, as well as provide them with a broad-based background in the humanities in preparation for advanced graduate study. We are proud to acknowledge the fact that Professor Emeritus, Tatiana Dokoudovska, founded the forerunner to the Kansas City Ballet at the Conservatory. We continue to nourish our ties with the Kansas City Ballet and are pleased to note that alumni have been members of the company and currently occupy, or have occupied, positions as teachers, costumers and administrator of the Kansas City Ballet School.

The Dance Division's commitment to intellectual and artistic growth creates an environment for students that is challenging, stimulating and disciplined. The program encourages discovery, creativity and learning of the highest caliber. This is achieved through highly specialized training in dance technique, theory and choreography. Individual artistry is nurtured by example, encouragement and diversity of performance opportunities. Although it is realized that time and experience are necessary to bring an artist to full maturity, the strong foundations of discipline and craft that are presented and established during the students' time at the university are absolutely essential.

The faculty of the Dance Division engages in the highest quality of dance instruction, performance and creativity/research. The Dance Division acknowledges the importance of professional interaction and promotes professional commitments by the faculty beyond the university setting. It is the philosophy of the dance faculty to seek outside stimuli, bringing current trends and ideas from the professional arena to the Dance Division. This

enhances individual creative flow as both students and faculty mature as artists and future artists. The Dance Division believes that dance is a multi-dimensional art form, which utilizes the expertise of Conservatory and Fine Arts faculties, as well as visiting professionals in a variety of métiers. The faculty and the curriculum support and encourage inter-disciplinary arts experiences, with an eye to the demands and challenges of today's artistic world.

## **CURRICULUM**

The Dance Division offers a Bachelor of Fine Arts degree in dance. It is a four-year professional training program in dance performance and choreography with an equal concentration in ballet and modern technique. Course work in performance techniques, dance production, dance history, somatic studies, analysis of movement, and choreography are offered within a Liberal Arts framework. Through juried examinations, students are required to reach established levels of technical proficiency in order to qualify for advancement and complete requirements for graduation. Our focus on the individual provides students, with the consent of the faculty, the opportunity to augment the dance curriculum with additional course work in a secondary area of study. Indeed, many exceptional students have graduated with double degrees. The UMKC is an institutional member of the National Association of Schools of Dance.

## **PERFORMANCE OPPORTUNITIES**

The Dance Division produces two major faculty concerts yearly, plus Senior Capstone Projects. Each is comprised of works in a variety of idioms by faculty, guest choreographers and students. All students must perform in a main stage production at least four times prior to graduation. Senior Capstone Projects provide students the opportunity to practically apply the “nuts and bolts” of technical production, effectively choreograph and mount a group work, perform a solo work and exhibit technical and stylistic proficiency in two dance forms. In addition to informal concerts/showings in the Student Union, dancers may audition to perform in musical theatre productions of the Kansas City Repertory Theatre, Conservatory Opera and with selected individuals and ensembles in interdisciplinary projects, both on and off campus. Mostly recently, dancers have been selected to perform with the Kansas City Repertory Theatre, the American Heartland Theatre, the New Theatre Restaurant, the Lyric Opera of Kansas City, the Kansas City Ballet, the Albany Berkshire Ballet, the Wyllyams/Henry Contemporary Dance Company, Crescendo Conservatory, and the American Youth Ballet. Other performance opportunities include participation in the American College Dance Association Conferences, ArtKC, Kansas City Friends of Alvin Ailey's Setting the Stage, KC Fringe Festival, Art Sounds, Art on the Hill, Conservatory Crescendo Gala, Conservatory Scholarship Brunch, Kansas City's First Fridays and invited dance tours.

## **ALUMNI**

The strength of our program of study and our commitment to the academic as well as the creative development of the individual is reflected in the many fine artists whose professional affiliation, past and present, includes the American Ballet, Minnesota Ballet, Nevada Ballet, the Atlantic Southeast Ballet, Martha Graham Dance Company, Joyce Trisler Danscompany, Alvin Ailey Dance Company, Cleo Parker Robinson Dance Company, Dallas Black Dance Theater, Alberta Ballet, Dayton Contemporary Dance Company, Richmond Ballet II, San Francisco Ballet, Urban Bush Women, Paul Taylor II, Las Vegas Contemporary Dance Company, Deeply Rooted of Chicago, and Garth Fagan's Dance Theatre, as well as musical theatre, film, cruise lines and television. Others have successfully established careers as teachers and administrators in private studios, public and professional schools and colleges and universities. Many have pursued graduate studies in dance and a variety of related areas.



Photo by James Allison

**"You have to love dancing to stick to it.  
It gives you nothing back, no manuscript to  
stow away,  
no paintings to show on walls and maybe hung  
in museums,  
no poems to be printed and sold,  
nothing but that single fleeting moment when  
you feel alive."**

**~ Merce Cunningham (1919-2009) ~**

## **FACULTY**

**PAULA WEBER, Professor and Chair of Dance**, comes to the UMKC Conservatory from an extensive and diverse background as a professional dancer, choreographer and dance educator. She received her Bachelor of Arts degree in Dance from Butler University and her Master of Fine Arts in Dance from Smith College. She has studied ballet with such masters as Maria Tallchief, Jean Paul Comelin, Dermot Burke, Basil Thompson, Larry Log, Marjorie Mussman and Maggie Black. During her Professional career, Ms. Weber performed solo and principal roles of more than 45 major works, which include such classics as *Swan Lake*, *Giselle*, *Romeo and Juliet*, *Cinderella*, *A Midsummer Night's Dream*, and *Coppelia*, and contemporary works as George Balanchine's *Concerto Barocco*, *4 Temperaments*, *Serenade*, and *Scotch Symphony*, Agnes DeMille's *Fall River Legend*, John Butler's *Carmina Burana* and Alvin Ailey's *The River*. She has worked with renowned choreographers such as Bill T. Jones, Laura Dean, Charles Moulton and Kevin "Iega" Jeff. She has been a member of the Milwaukee Ballet (principal), Albany Berkshire Ballet (principal), Lyric Opera Ballet of Chicago (soloist), Chicago Ballet and the Indianapolis Ballet Theatre, and guest principal artist with the Hartford Ballet. She has acted as the assistant director of the Wylliams/Henry Contemporary Dance Company and the ballet mistress with the Albany Berkshire Ballet.

Ms. Weber has been a guest instructor of ballet in many prestigious schools throughout the United States, including 19 years at the summer intensive of the Kansas City Ballet. In 1996, she was invited to be a guest instructor of ballet for the Shenyang Conservatory of Music, Shenyang, China, making her the second American ballet instructor to teach at that conservatory. 2015 she was invited to teach in Tianjin, China and Sofia, Bulgaria and has traveled back to Bulgaria yearly since. Ms. Weber was the 1997 recipient of the Mrs. Ewing Kauffman Excellence in Teaching Award, the 2001 and 2008 recipient of the Muriel McBrien Kauffman Excellence in Teaching Award, and the 2011 and 2017 Kauffman Service Award all presented to her by the Conservatory of Music – Kansas City. 2016 she was the recipient of the CORPS de Ballet International's Outstanding Service Award.

The Kansas City Ballet, the Wylliams/Henry Contemporary Dance Company, the Albany Berkshire Ballet, Allegro Ballet of Houston, the Lawrence Ballet, Mid-West Youth Ballet and the Kansas Regional Ballet have performed her choreography. The Kansas City Ballet performed her first professional choreographic work, *Carmina Burana*, in 1996 with repeated performances in 1998 and 2002. Of most recent acclaim, Ms. Weber choreographed the highly praised "*Canzone*" for the 2003 Spring Season of the Kansas City Ballet and was invited back for the 2005 Fall Dance Season of the Kansas City Ballet presenting her full length commissioned work "*Toccata e due Canzone*". She was selected for the prestigious 2004, 2008 and 2014 Craft of Choreography Commissioning Award, Regional Dance America and was an invited choreographer for the 2011 National Choreographers Initiative. She has presented works internationally at the Shenyang Conservatory in China, the Iliev Foundation of Dance in Sophia, Bulgaria, and for the Young Tanzsommer Dance Festival in Austria. Ms. Weber is member and a Past President with the CORPS de Ballet International. She is on the Commission of the National Association of Schools of Dance. She has been awarded a Fulbright Specialist position through 2020.

**GARY ABBOTT, Associate Professor of Dance**, began his career as a dancer in Atlanta, GA with Barbara Sullivan's Atlanta Dance Theatre. There he developed his interest in choreography and created works for musicals presented by Jomandi Productions and The Clark College Players. Receiving a scholarship to attend California Institute of the Arts in 1979, Abbott studied with dance legends Crystine Lawson, Nicholas Gunn, and Mia Slavenska. Abbott later moved to Los Angeles where he danced with Lula Washington Dance Theatre and Los Angeles Contemporary Dance Theatre. In 1985, Abbott was invited to dance with the Cleo Parker Robinson Dance Ensemble of Denver, CO where he was nurtured by Ms. Parker-Robinson to create several dances which are still a part of the company's repertoire. His career there allowed Abbott to study with many great luminaries of the dance world. Among them are Katherine Dunham, Donald McKayle, Eleo Pomare, Donald Byrd and Kevin Iega Jeff.

While residing in Denver, Abbott brought his choreographic talents to The Denver Center for the Performing Arts in the shows, *Star Fever* (based on *The Bacchae* by Euripides) and *Don Quixote* directed by Pavel Dobrusky. Abbott continued to work with Mr. Dobrusky at the Cleveland Playhouse, where he served as choreographer for the play *Yerma* by Federico Garcia Lorca. It was during his 10 years with the Cleo Parker Robinson Dance Ensemble that Abbott first visited Gillette, WY and directed and choreographed a year-long project called *Harambee*. For more than 25 years, Abbott taught and directed artistic programming in the Gillette community. One among those programs is the "Performing Arts Workshop" (PAW) co-founded by Abbott, Jeff, and Suzanne Dowler and "Choose Dance" a program that brought dance to the communities' schools and at-risk youth organizations.

Abbott and Jeff, along with Linda Spriggs, Diane Shober and LaVerne Alaphaire Jeff founded Deeply Rooted Dance Theater (DRDT) in 1995. The company's mission is to re-imagine and diversify contemporary dance by bringing together modern, classical and African-American traditions in dance enables Abbott to continue to serve and grow as an artist. Abbott and Jeff's artistic goals extend beyond just the dance world and into the world of musical theatre as well. From 2001-2003, Abbott served as choreographer and Jeff as director for *Black Nativity* presented by the Penumbra Theatre. In 2008 Abbott choreographed "Ballad of Emmet Till" directed by Oz Scott for The Goodman Theater in Chicago and in 2010 Abbott shared choreographic duties with Mr. Jeff, for "Aida" for the Bailiwick Theater of Chicago. In Kansas City, he has choreographed for three shows for Kansas City Repertory Theater. "*The Tallest Tree in the Forest*", directed by Moises Kaufman. '*Fences*' directed by Ron OJ Parson and "*Fear City*" directed by Chip Miller.

Abbott has had the privilege to teach and choreograph at many prestigious universities worldwide including special workshops in Vienna, Austria and at Peridance Studios in New York City. He has taught and choreographed for Spelman College in Atlanta, Ga, Iliev Foundation in Bar, Montenegro, and Sofia, Bulgaria, Flatfoot Dance Theater at the University of KwaZulu Natal in Durban, South Africa, Tianjin Conservatory, Tianjin, China, and conducting workshops in Shenzhen, China.

Abbott has been fortunate to choreograph works for Deeply Rooted Dance Theater, Wylliams/Henry Contemporary Dance Theater of Kansas City, MO., Dallas Black Dance Theater of Dallas, TX, Cleo Parker Robinson Dance of Denver, CO., David Taylor Dance Theater of Denver CO and others.

Along with his duties as Associate Artistic Director for DRDT, Gary Abbott also serves as Associate Professor of Dance at the University of Missouri Kansas City Conservatory.

**MICHAEL BLAKE, Assistant Professor of Dance**, holds an MFA in dance from Purchase College, and a 2010 Bessie Award for Dance and Performance for his work with PARADIGM Dance. He began his dance career in the Murray Louis Dance Company where he danced from 1982-1984. In 1985, Michael moved to Osaka, Japan to become the manager of Studio Dancin'. In 1986 he joined the Jose Limon Dance Company, dancing principal roles until 1991. Michael danced with Donald Byrd/The Group from 1991-1998. He has also danced with PARADIGM Dance, Joyce Trisler Danscompany, Shapiro and Smith, and Netta Yerushalmy. He has appeared on stage in Vinnette Carroll's, *What You Gonna Name That Pretty Little Baby?* choreographed by Talley Beatty. At the Supper Club, NYC, a national tour of *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT*, the Public Theater's rock-musical, *Lenny and the Heartbreakers*, toured with Cab Calloway in Cab Calloway's Cotton Club Review, and danced in the films *THE ADVENTURES OF CRI CRI* (Murray Louis/Alwin Nikolais), and *UNSETTLED DREAMS* (Donald Byrd). He has taught numerous workshops both nationally and internationally. He was Artistic Director of the Jazz and Contemporary Trainee Program at the Joffrey Ballet School from 2011-2017. Michael has taught open Contemporary Dance classes at Steps on Broadway, Peridance Capezio Center, and has been a teaching artist at Mark Morris Dance Group in New York City.

**DEEANNA HIETT, Associate Professor of Dance**, originally from Texas, moved to New York City after receiving a full merit scholarship to The Alvin Ailey American Dance Center. In 1986, Ms. Hiett joined the Alvin Ailey Repertory Ensemble. She was a charter member of the Jameson Project under the direction of Judith Jameson, later becoming a member of the Alvin Ailey Dance Theatre.

She has danced with Ballet Hysell, the Wylliams/Henry Contemporary Dance Company, Deeply Rooted Productions, Quixotic, and performed as a special guest artist with several companies including the Kansas City Ballet. She has had the honor of performing ballets from outstanding choreographers such as Alvin Ailey, Judith Jameson, Donald McKayle, George Faison, Jonathon Butler, and Dwight Rhoden. Apart from the concert stage, DeeAnna has enjoyed working commercially with artists such as L.L. Cool J., Cameo, designer Issey Miyake, and industrials for American Express and Hanes Her Way.

Ms. Hiett has performed in the productions of "*Carmen*" and "*The Merry Widow*" with the Lyric Opera of Kansas City. She has taught and choreographed internationally for numerous productions and universities including master classes at Princeton, the University of Michigan, the University of California – Berkley, Montclair State College, Missouri State University, Philadelphia School of the Arts, and the University of North Texas. She has taught at Ichibungi in Tokyo, Japan, and Steps and Broadway Dance Center in New York City, NY. DeeAnna has been

involved with Ailey Camp in both Missouri and Kansas for over a decade, continuing Mr. Ailey's legacy, that dance should be accessible to all.

Ms. Hiett has created ballets for the Wylliams/Henry Contemporary Dance Company, the Cleveland Contemporary Dance Theatre, and the Kansas City Ballet "In the Wings" series. In 2007, she performed for the Career Transitions for Dancers 22<sup>nd</sup> Anniversary Jubilee in New York City. Ms. Hiett has received numerous reviews and awards for her artistic talents, most recently The Generative Performing Artists Award from the Kansas City Charlotte Street Foundation.

**DAVID JUSTIN, Associate Professor of Dance**, formerly a Principal Dancer with Birmingham Royal Ballet (BRB), a Soloist with San Francisco Ballet (SFB) and beginning his career with Boston Ballet, David has toured extensively across the globe performing at Lincoln Center, NY, Kennedy Center, Washington, DC, the Royal Opera House, Covent Garden, London, Paris Opera, Paris as well as major houses in Italy, Japan, Hong Kong and South Africa. His repertoire and experience span many eras and genres of dance. He has performed principal roles from many of the classics; Romeo and Juliet, Swan Lake, Giselle, The Sleeping Beauty, The Nutcracker, Copellia, La Fille Mal Garde, Le Corsaire, Don Quixote and others; to the Champion Roper in Agnes DeMille's Rodeo, and the Husband in Robins' The Concert, Pulcinella in Caniparoli's Pulcinella, King Arthur in Bintley's Arthur, and Gaveston in Edward II. David has also been privileged to dance Principal roles in many 20th century choreographers' masterpieces including the works of Balanchine, Mark Morris, Twyla Tharp, Val Caniparoli, Stanton Welsh, Jiri Kylian, James Kudelka, Hans Van Manen, Kenneth MacMillan, Paul Taylor and William Forsythe among many more. David's dancing has been described as "alluring and mercurial," "polished," "brilliant," and "fearless."

David's critically acclaimed choreography has been performed at the Kennedy Center, in Greece, at the Edinburgh Festival, and in New York City; and described as "surprising," "poetic," "almost obsessively cohesive," "emotionally expressive," "athletic," "intelligent," and "inventive." His choreography has been supported by the National Choreographic Institute (NYCB), Dance Gallery NYC, Ballet Builders, American College Dance Association, International Choreographer's Showcase, and several universities including the University of Texas at Austin. David has created works on dancers from New York City Ballet, Birmingham Royal Ballet, San Francisco Ballet, Royal Swedish Ballet, Ballet de Monte Carlo, Atlanta Ballet, Alberta Ballet, Dance Theatre of Harlem, Oregon Ballet Theatre and others. He has also choreographed for the Lyric Opera of Kansas City, Kansas City Ballet School and Trainee program and children's works for the Commonwealth Games, and the Lord Mayor of London Parade in the United Kingdom. During the summer of 2018, David was one of four choreographers selected for the National Choreographers Initiative.

In 2005, David founded the American Repertory Ensemble, an Austin, TX based contemporary classical ballet and chamber music group devoted to creating new works presented with recognized masterpieces including the choreography of Balanchine, Wheeldon, Kudelka, and Caniparoli, among others. ARE has also attracted some of the finest dancers in the United States including Tina Leblanc and Joan Boada, Misa Kuranaga, Griff Braun, Kathy Martuza, Gabor Kapin, Victoria Jaini, Temur Suluashvili, John Welker and Christine Winkler.

As a master teacher, David is certified in the American Ballet Theatre National Curriculum and travels regularly as a guest teacher and has worked with ballet companies and schools including Boston Ballet, Atlanta Ballet, Kansas City Ballet, Pennsylvania Ballet, Cincinnati Ballet, Royal Ballet School of London, and Salzburg International Ballet Academy among others. He has taught at Regional Dance America festivals and American College Dance Association conferences. David also coaches stage combat, and choreographs for Youth America Grand Prix. David holds a Master of Arts degree from the University of Birmingham, United Kingdom. He is an Associate Professor of Dance at the University of Missouri – Kansas City.

**RONALD TICE, Associate Professor of Dance**, has been a dance professional for 30 years as a soloist dancer in Europe and North America. He has been a member of the Royal Winnipeg Ballet, the Zurich Opera Ballet, the Grand Theatre of Geneva, American Ballet Theatre, Pacific Northwest Ballet, and North Carolina Dance Theatre. He has performed a wide variety of renowned ballets from the classics to contemporary to modern works.

As a teacher of 15 years, Mr. Tice has been on the faculty of Cornish College of the Arts, Spectrum Dance Theatre, American Ballet Summer Intensive, Joffrey New York Summer Intensive and the University of Minnesota as well as guest teaching for ballet companies and professional schools nationwide. Mr. Tice has directed his own dance company for 8 years choreographing over 30 original works and producing 2 international dance festivals.

**MARY PAT HENRY, Emeritus Professor of Dance**, was born in Charleston, South Carolina. She performed with the San Francisco Ballet, Ballet West and Radio City Music Hall. She has been a guest artist and solo performer with the South Carolina, Virginia and New York Arts Commissions and New York's Young Audiences for a variety of artist in residence programs. As an actress / dancer, Ms. Henry performed the role of Isadora Duncan in the critically acclaimed play, *"The Effect of Moons On Tides"* in London and the Edinburgh Festival in Scotland as well as numerous musicals such as *"Music Man"*, *"Carousel"*, *"Once Upon a Mattress"* and *"Grass Harp"*.

Ms. Henry was the artistic director of the London Dance Collective in London, England and Dance Edition in New York City. She has choreographed for the Dance Theatre of Harlem, Radio City Music Hall and the Victoria Arts Festival in Canada, Off-Broadway and ABC's television special, *"Kids Are People Too"* and various dance and theatre companies throughout Europe and the United States.

In addition to teaching master classes for dance companies around the world, Ms. Henry was a member of the ballet faculty at the Dance Theatre of Harlem, Feld Ballet and the 92<sup>nd</sup> Street Y in New York, as well as the Laban Center for Movement & Dance and the Royal Academy of Dance in London. While in New York City, Ms. Henry was also the director of Special Programs for the Laban/Bartineff Institute. She served as chair of dance at Old Dominion University in Norfolk, VA. She has also taught and coached movement to professional actors at the Drama Center and Italia Conte School in London, England. Ms. Henry is a respected adjudicator for regional and national dance competitions in the U.S. and Canada.

Ms. Henry holds her Bachelor of Fine Arts from the University of Utah and her Master of Fine Arts from Florida State University. She has served on the Board of Directors for the American College Dance Festival Association and as a membership chairman for the Central Region. Currently, Ms. Henry is the artistic director and co-founder of the highly acclaimed, a professional dance company based in Kansas City and in residence at UMKC.

**MOLLY WAGNER, Adjunct Ballet Professor**, originally from Denver, Colorado, began her training with Christina Noel-Adcock, spending summers with Jillana, Joffrey Ballet South, Kansas City Ballet, and Ballet Austin. She graduated cum laude from the Conservatory at the University of Missouri-Kansas City. In 2006, she was awarded First Place Regional winner by the National Society for Arts and Letters. Ms. Wagner went on to dance professionally with Missouri Contemporary Ballet, Montgomery Ballet, and Charleston Ballet Theatre before joining Kansas City Ballet in 2012. Throughout her career, she enjoyed dancing lead roles in Balanchine's *Serenade*, *Who Cares?* and *Allegro Brillante*. Some of her favorite notable roles include: Juliet in *Romeo and Juliet*, Aurora in *Sleeping Beauty*, Pigtail Girl/Naughty Girl in *Graduation Ball*, and most recently with Kansas City Ballet, Mina in Michael Pink's *Dracula*, Giselle in Devon Carney's *Giselle*, Odette/Odile in Devon Carney's *Swan Lake*, and Cinderella in Victoria Morgan's *Cinderella*.

## **GUEST ARTISTS**

**Christina Burton**, is a graduate of the University of Missouri – Kansas City with a BFA in Dance. While at the university she also focused on Musical Theatre. She is a member of Actors Equity Association and is represented by Exposure Model ad Talent Agency. Regional musical theatre credits include: *Tin Pan Alley*, *Judy Barbara Liza!*, *Mary Poppins*, *Everyday Rapture* (regional premier), *Cinderella, 1776*, *Kiss Me Kate*, *The Man of La Mancha – Aldonza*, *The Most Happy Fella*, *Pippin*, *Footloose*, *Working*, *Grease*, *Cats*, *Jekyll and Hyde*. Christina has been a guest artist for the Wylliams Henry Contemporary Dance Company and has been featured in ads for Lee Jeans and Rock & Republic, as well as commercials for Mazuma Credit Union and Brown Mackie College. She has choreographed and performed in numerous industrials with EPIC Entertainment Inc. and is the director/choreographer for Starlight Theatre's *Starlight STARS of Tomorrow*. Her choreography credits include: *A Christmas Cabaret*, *Jekyll and Hyde*, *Blood Brothers*, *You're a Good Man Charlie Brown*, *Working*, *The Most Happy Fella*, *Grease*, *Xanadu*, *2 by 5*, *Bloody Bloody Andrew Jackson*, *Hands on a Hard Body*, *A Spectacular Christmas*, *Vegas Baby!*, the Kansas City Youth Ballet, Starlight Theatre's *Blue Star Awards*, Starlight's Children's Theater production of Disney's *Aladdin* at the Kauffman Center for the Performing Arts and AMC's Wanda Gala in Beijing. Christina teaches at the Kansas City Ballet.



**Devon Carney**, Artistic Director of Kansas City Ballet beginning with the 2013-14 season, has just finished ten years with Cincinnati Ballet as Associate Artistic Director. His early training was with the legendary Harvey Hysell of New Orleans, LA. He moved to Boston and was a Principal dancer with Boston Ballet for twelve of his twenty professional performing years. Carney has performed many leading roles in well-known classical ballets, in 20th century classical works, and in roles by cutting-edge choreographers such as Mark Morris, Maurice Béjart, and Merce Cunningham. In addition, he performed a diverse Balanchine repertoire and toured extensively with greats such as Rudolf Nureyev. At Boston Ballet, he was Ballet Master and Director of the Summer Dance Program for eight years. Carney's teaching credits include Alvin Ailey American Dance Theatre and Pittsburgh Ballet, among many others. He has choreographed for Boston Ballet, Ballet Met, Cincinnati Opera, and Cincinnati Ballet. At Cincinnati Ballet he created the original works *Blue Rondo* and *World Citizen*, just to name a few. Additionally, Carney created a full-length world premiere of *Dracula* and has created his versions of the great classics of Act II and IV of *Swan Lake*, *Giselle*, and *Sleeping Beauty*.

**Kim Cowen**, a native of St. Louis, Missouri, received most of her ballet training from Nathalie LeVine. She has also studied at St. Louis Ballet under Ludmila Dokoudovsky and Antoni Zalewski, at Pacific Northwest Ballet with Fleming Halby and Nina Danilova and at The Joffrey Ballet with Francesca Corkle and Winthrop Corey. She studied at the Kansas City Ballet School with Todd Bolender, Una Kai and Lisa Dillinger before joining the Kansas City Ballet in 1991, where she danced for 20 years. Ms. Cowen has danced as Swanilda in *Coppélia*, Odette in *Swan Lake*, Titania in *A Midsummer Night's Dream*, Aurora in *The Sleeping Beauty*, the title role in *Giselle*, *Carmen* and *Romeo & Juliet*. She has had the pleasure of dancing a wide variety of styles by famous choreographers such as George Balanchine, Jerome Robbins, Anthony Tudor, Todd Bolender, David Parsons, Paul Taylor, Merce Cunningham, Twyla Tharp, Vicente Nebrada, Nacho Duato, Margo Sappington, Trey McIntyre, Jessica Lang, Val Caniparoli, Mary Wigman and William Whitener. Ms. Cowen began teaching at the Somerset Ballet in 1998 and joined the KCBS staff in 2002. Ms. Cowen is responsible for the students of the Upper School and is the director of the Kansas City Youth Ballet. She is dedicated to teaching the next generation of dancers and passing on all she has learned in her time as a student and a professional.

**Grace Holmes**, born in New Orleans, Louisiana, began her ballet training with Audrey Maduell and Lelia Haller. Under the direction of Harvey Hysell, she was a soloist with New Orleans Ballet. In 1983 she joined San Francisco Ballet and was promoted to soloist in 1990. She then moved to Birmingham, England where she was a senior soloist with Birmingham Royal Ballet until her retirement in 2000. Her repertoire includes over 100 ballets spanning both classical and modern genres, including principal and soloist roles in: George Balanchine's *The Four Temperaments*, *Who Cares – Who Cares pas de deux*, *Stairway to Paradise*, *Agon*, *Symphony in C*, and *Theme and Variations*; Anthony Tudor's *Dark Elegies – 4<sup>th</sup> Song Soloist*; Donald McKayle's *Gumbo Yaya*; William Forsythe's *in the middle somewhat elevated* and *New Sleep*; Paul Taylor's *Sunset* and *Company B – Another You*; Lew Christensen's *Airs de Ballet*, *Jinx*, and *Sinfonia – 2<sup>nd</sup> Soloist*; Frederick Ashton's *The Dream – Helena*, *Les Patineurs – Red Girls*, and *Birthday Offering – 6<sup>th</sup> Solo*; Jiri Kilian's *Forgotten Land- Grey Couple*; David Bintley's *Hobson's Choice – Maggie Hobson*, and *The Protecting Veil – cello solo*.

She has performed at major theaters across the globe including the San Francisco War Memorial Opera House, The Kennedy Center in Washington DC, Lincoln Center in NYC, the Royal Opera House in London and Paris Garnier Opera House. Company tours have taken her to Japan, Singapore, Sicily, Greece, Italy, Israel, and South Africa.

During her career she danced all of the classics including Myrtha in *Giselle*, 1<sup>st</sup> Act Pas de Trois and Big Swans in *Swan Lake*, the Gypsy and Dawn in *Coppelia*, the Lilac Fairy, Violente, Diamond Fairy, 3<sup>rd</sup> Act pas de six, and Fairy of Courage in *Sleeping Beauty*, the lead sylph in *La Sylphide*, and Party Scene, Snow Queen, Snowflakes, Spanish, Chinese, Mirlitons, Waltz of the Flowers, and the Butterfly in *The Nutcracker*. In addition to the classics, she has performed renowned ballets such as: Maurice Bejart's *Firebird*; John Cranko's *Opus 1*; Jerome Robbins' *The Cage*, *The Concert – The Angry Girl*, *Interplay – pas de deux*, and *Opus 19 – The Dreamer*; Michael Smuin's *Stravinsky Piano Pieces – Ragtime*, *Shinju*, *Hearts*, and *The Tempest*; Agnes de Mille's *Rodeo*; Elliot Feld's *Papillon*; and Elise Monte's *Pigs and Fishes*.

She had the pleasure of working with choreographers of international fame on world premieres of: David Bintley's *The Dance House- 1<sup>st</sup> Soloist*, *The Nutcracker Sweeties – Floreadress*, *Shakespeare Suite – Lady Macbeth*, and

*Carmina Burana*; James Kudelka's *The End, Terra Firma, Dreams of Harmony, The Comfort Zone, Baiser de la Fee* – the Gypsy; Lisa de Ribere's *Harvest Moon* – Audrey; Mark Morris' *Maelstrom*; Val Caniparoli's *Seeing Stars, Lamberena, Pulcinella, Connotations* – the Red Couple; Stanton Welsh's *Powder*; Brenda Way's *Krazy Kat* – Krazy; Lila York's *Sanctum*, and Wayne MacGregor's *Reverse Project*.

After retiring from the stage, she worked in Education and Outreach for Birmingham Royal Ballet, bringing the company repertoire out into the community and into schools. Later she moved to London to become the Ballet Education Manager for the Royal Opera House at Covent Garden, where she implemented and managed numerous community and educational projects across the UK. Upon returning to the United States, she became Academy Director for Tapestry Dance Company and was a Professor of Dance at University of Texas at Austin. She completed her teacher training with David Howard and Central Pennsylvania Youth Ballet, and has taught students aged 6-80 for over 20 years in the US and UK. She holds a Master's Degree in Dance in Education and the Community from University of Birmingham, England. She is thrilled to be bringing her life experiences and passion for dance to Kansas City Ballet

**Christopher Huggins**, is a former soloist of the renowned Alvin Ailey American Dance Theater and Aterballetto of Reggio Emilia, Italy. Originally from Boston, Massachusetts, Huggins trained under the tutelage of Andrea H. Major, the late Danny Sloan, and Martha Armstrong Gray. He attended State University of New York at Purchase, the Juilliard School at Lincoln Center, and was a fellowship scholar at the Ailey School.

As a master teacher and choreographer, he works in Italy, France, Norway, U.K., Switzerland, Slovenia, Austria, Japan, Korea, Jamaica, South Africa, and throughout the United States. Mr. Huggins has served as Adjunct Professor of Dance at University for the Arts in Philadelphia and Ailey/Fordham in New York City. He has taught countless master classes and workshops at several universities and dance institutions.

Mr. Huggins is a 2002 and 2008 recipient of the 'Alvin Ailey Award' for Best Choreography from the Black Theater Alliance in Chicago for his works 'Enemy Behind the Gates' for Philadanco and 'Pyrokinesis' for Gus Giordano Dance Chicago. Huggins is a silver medalist winner from the 3rd International Contemporary Dance Competition in Seoul, Korea, was named '25 Choreographers to Watch' by the NPR in 2008 and was the sole choreographer in 2008 for the Alvin Ailey American Dance Theater's Opening Night Gala for their 50th Anniversary Celebration.

**Ray Mercer**, a native of Omaha, NE is in his 16<sup>th</sup> year as a member of the Tony Award-winning cast of Disney's *The Lion King*. Throughout his ongoing Broadway run, he has simultaneously emerged as one of New York's most prolific choreographers.

Mercer's dynamic, visually striking and thought-provoking choreography has won the best onstage presentation award seven times a Broadway Cares/Equity Fights AIDS' annual Gypsy of the Year competition, more than any other choreographer.

Recipient of Joffrey Ballet's Choreographers of Color Award and a Capezio Ace Awards finalist, Mercer has created work on Ailey II, Giordano Dance Chicago, Dallas Black Theatre, Dayton Contemporary Dance Company, New Jersey Ballet, the Pensacola Ballet, and Philadanco, among others, and for Dancers Responding to AIDS, a program of Broadway Care/Equity Fights AIDS.

Mercer started his dance training at the age of 17 when he studied at the University of New Orleans. He has performed with Chicago's Deeply Rooted Dance Theatre, as a guest artist with the Boston Ballet, and on the national tour of the *Lion King*. He's worked with performers Garth Fagan, George Faison, Aretha Franklin, Kevin Iega Jeff, Louis Johnson, Rod Stewart and more.

Currently the resident choreographer for the Ailey/Fordham Bachelor of Fine Arts program, Mercer also directed and choreographed for the Smithsonian Oman Project, where his choreographic work is archived in the Smithsonian Museum. Just last year, Mercer choreographed *Deep Love: A Ghostly Rock Opera* at The New York Musical Theatre Festival. Mercer and his work as a choreographer have been recognized by the New York Times, Chicago Sun-Times, Dance Magazine, and Movement Magazine.

**Tobin James**, Associate Artistic Director, Störing Dance Theater, graduated from the Philadelphia University of the Arts with a BFA in Modern dance. While in Philadelphia, she was also a member of the Philadelphia Dance Company (PHILADANCO). After college she attended the Martha Graham Center for Contemporary Dance where she received a full scholarship and completed their training program. She danced with The Martha Graham Ensemble before launching a freelance career in the Christian music industry as a dancer and choreographer.

As a solo dance artist, she accompanied musical artists such as Steve Green, and Bill and Gloria Gaither. She performed and choreographed on video projects for Ron Kenoly, and Cece Winans. She toured for five seasons with “The Young Messiah Tour” featuring Sandi Patti, Larnell Harris, and Carman, to name a few, and staged the dance for the Emmanuel tour. For four years Tobin was the Dance Coordinator for the Christian Artists’ Music Seminar in Estes Park, Colorado.

Tobin was a full scholarship recipient for the NARB Craft of Choreography conference. She has choreographed for Philadanco, Ballet Magnificat, Sight and Sound Theatres, The Continental Singers, Störing Dance Theater, Dramatic Truth School of the Arts, and The Culture House Academy of the Performing Arts.

This wife and mother of four, in her spare time, teaches Graham based modern dance for Dramatic Truth School of the Arts and The Culture House Artists Development program. She has also taught for The University of Missouri-Kansas City and The Kansas City Ballet School.

...More to be announced at a later date!



Photo by Mike Strong

# Character

C Caring

H Honesty

A Actions

R Responsibility

A Acceptance

C Citizenship

T Trustworthiness

E Empathy

R Respect

# Character

# “Talent is Work”

~Galina Ulanova~

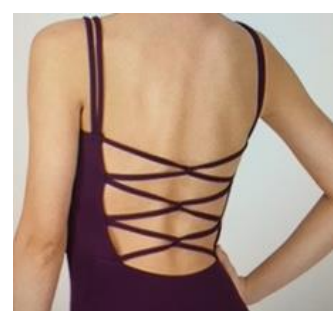
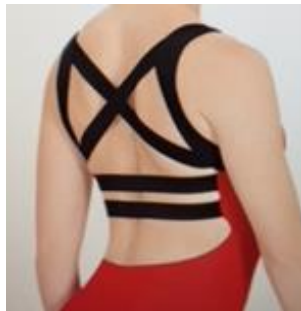


Photo by James Allison

# DANCE DIVISION

## Policies and Procedures

- I. Dress Code** – the faculty requests that dancers dress in the proper dance attire at all times. Our professional standards are very important to us and in order to give you best of training we must see your facility and how it moves which can only be executed with proper dance attire.
- A. **BALLET:** Appropriate attire for women includes properly fitted pink tights (to enhance muscular definition) worn over the foot, non-distracting open necked **BLACK** leotard, and pink ballet slippers. Men must wear tights (preferably grey or black, to enhance muscular definition), black leotard, black slippers, or white sock with white slippers, and a dance belt or athletic support. Please, **NO SKIRTS** (ladies), **NO SHORTS, NO SHORT PINK TIGHTS, NO T-SHIRTS** (men), **NO BAGGY CLOTHING, NO JEWELRY OR DANGLEY EARRINGS!**
- B. **MODERN DANCE:** Appropriate attire for women and men includes black footless tights, **BLACK** leotard or black unitard. Dance belt or athletic support for men. **NO SHORTS, NO BAGGY CLOTHING, NO SOCKS!!!**
- C. **JAZZ:** Appropriate attire for women and men includes tights and leotards or unitards. Jazz pants are allowed, but **PLEASE no cropped tops, no shorts.** Jazz oxfords or jazz sneakers. No heeled shoes. No street shoes. Athletic support or dance belt for the men.
- D. **PARTNERING and PAS DE DEUX: Ballet attire PLEASE** (see standards above). Ladies - black leotards, pink tights and pointe shoes, and gentlemen – black (gray) leotard and tights or black unitard and ballet shoes, **ABSOLUTELY NO JEWELRY** (rings, necklaces, bracelets etc.), **baggy T-shirts, baggy sweat pants or loose hair** for the safety of each other. **Pointe shoes are a must.** Students will be asked to sit out of class if pointe shoes can't be worn for class. Short skirts will be allowed. Tutu's will be supplied for Pas de Deux at the appropriate time for the advancement of male skills. You may want to buy your own practice tutu.



Please – no leotards with straps or string covering the back. Men get their fingers caught in the straps which could lead to a broken finger or two or three!!!!

- E. BALLET PEDAGOGY and ANALYSIS OF MOVEMENT: Dance Attire
- F. COMPOSITION: Dance Attire

**Hair must be securely fastened in a bun or French twist kept away from neck and face.** If hair is not secured, the student will be asked to leave class. Hair is a major distraction to the dancer in movement phrases and in turn sequences.

Garments that obscure muscular form are not permitted. **NO PLASTIC PANTS** are permitted. Sweat pants are permitted if the room temperature is cold and with permission of the instructor, but **must be removed after the first 5 minutes of class**. Please don't make the faculty ask you to remove your baggy clothes – it will affect your grade. Close fitting knits are permitted.

\*\*\* If appropriate clothing is not worn for class the students will be asked to leave class and it will count as an **absence**. Grade deductions for improper dancewear are found on your Course Evaluation sheet in this Handbook – page 44 and 49. Grade deductions for inappropriate dancewear will impact your final grade. **One** violation of the clothing policy will be allowed per semester. **PLEASE – DON'T MAKE US ASK YOU TO LEAVE CLASS.....**

**Suggested dancewear supplies:**

Women – pink ballet slippers, flesh tone ballet slippers, flesh tone liner leotard, pointe shoes, jazz shoes, character shoes

Men – white ballet slippers, black ballet slippers, jazz shoes flesh tone ballet slippers, black tights, gray tights, and white tights

**Dance Supply Stores:**

<b>Dance Shoppe</b> 512 NW Englewood Gladstone, MO (816) 455-1995	<b>Degage Dancewear</b> 10350 Metcalf Overland Park, KS (913) 381-8492	<b>Shoe Shop &amp; Dancewear</b> Hawthorne Plaza 11958 Roe Ave Overland Park, KS (913) 469-1986	<b>Discount Dance Supply</b> 5065 E Hunter Ave. Anaheim, CA 92807 <a href="http://www.discountdance.com/dtp.html">www.discountdance.com/dtp.html</a> 1-800-328-7107 One-time teacher referral 10% discount using Paula's code: <b>TP65124</b>
<b>Eleve Dancewear</b> 1500 Grand Blvd. Suite 200 Kansas City, MO <a href="http://www.elevedancewear.com">www.elevedancewear.com</a>	and 4514 S Noland Independence, MO (816) 350-0066		

\*\*\*There is the option of ordering dancewear and shoes from the **Discount Dancewear Catalog** or from **Dance Distributors**. You must know the size you need. Please see a faculty member for information.

\*\*\*You should carry with you in your dance bag: Needle, thread, scissors, Band-Aids, tape, Elastoplast, Newskin, Neosporin, safety pins, hair clips, bobby pins, elastic hair ties.

## II. Dance Studio Etiquette Guidelines

- 1) **NO EATING IN THE DANCE STUDIOS**
- 2) Arrive early and be prepared to work at the appointed class time. If you have a scheduled conflict, notify both the faculty and the chair of dance.
- 3) All students are required to participate in the regularly scheduled technique class. A master roll sheet will be generated for all classes. The master roll sheet will be updated daily for all classes.
- 4) If you do not take class, not only will you do poorly in the program, but also you may not perform.
- 5) Be positive and participate in a productive manner.
- 6) Absolutely NO personal electronic equipment usage in the studio **during technique classes**. This includes but is not limited to cell phones, iPods, iPads, laptops.
- 7) Absolutely NO loud and inappropriate noise during class. Do not talk while your professors are teaching and/or trying to give to you.
- 8) NO personal belongings blocking exits, and doorways.
- 9) Keep all personal belongings with you neatly in the studio. Do not leave valuables unattended!
- 10) NO lounging or rehearsing in the Conservatory hallways especially in dance attire. The hallways are public areas. Keep cover-ups on while you wait for your class to start.
- 11) Keep the halls usable for UMKC visitors...especially in the elevator area.
- 12) Absolutely NO dressing/changing into or out of dance attire in the Conservatory lobby, hallways or the building's public restrooms. Use designated changing rooms to change in.
- 13) The Conservatory hallways are highly waxed. Wax and our dance floor are highly incompatible. All dancers with or without shoes MUST wear shoes, slippers, or socks on feet when walking on the waxy Conservatory floor as much as possible. Wax is easily track onto our floor making the floor surface very slippery.
- 14) Please try to keep bare skin off the dance floor surface. Baby oil, moisturizer, softening gels and skin oil make the floor very slippery.
- 15) Absolutely NO baby powder or the use of any kind of powder on feet that may get on the on the dance floor. This includes those who use it in pointe shoes.
- 16) Absolutely NO rosin on the studio floors.
- 17) Water only in the dance studios.
- 18) Please clean up after yourself...DO NOT leave used Band-Aids, paper towel, toe pads, socks, sweatpants, T-shirts, bobby pins, empty water bottles...stuff in the studios...please!
- 19) Clean up after yourself!





**Change is the essence of life. Be willing to surrender what you are for what you could become.**

~Unknown~



Photo by Mike Strong

### III. Course Evaluation and Grading Expectations

Grades are determined by the following categories:

- Attitude/Etiquette in class
- Comprehension
- Attendance
- Progress
- Technique rank within your class level
- Artistic growth and development
- Adhering to Dress Code

The grading system is as follows:

A-Excellent

B-Passing with distinction

C-Average work

D-Unsatisfactory work

F-Failing, no credit

I-Incomplete

**\*\*\*Plus or minus grades** will be issued according to the scale below.



**DANCE DIVISION  
BALLET CLASS EVALUATIONS**

**GRADING SYSTEM**

<b><u>Grading Values</u></b>	<b><u>Technique Grading Scale</u></b>		<b><u>Grading Points (1-5)</u></b>
A-Excellent	100-93A	76-73 C	5 – Excellent
B-Passing with distinction	92-90 A-	72-70 C-	4 – Good
C-Average work	89-87 B+	69-67 D+	3 – Passing
D-Unsatisfactory work	86-83 B	66-63 D	2 – Unsatisfactory, needs improvement
F-Failing, no credit	82-80 B-	62-60 D-	1 – Failing
I-Incomplete	79-77 C+	59-0 F	

**PROGRESS**

**SKILL**

A. Placement/Alignment	1	2	3	4	5
B. Adagio	1	2	3	4	5
C. Pirouette/Turns	1	2	3	4	5
D. Petit Allegro	1	2	3	4	5
E. Grand Allegro	1	2	3	4	5
F. Ability to pick up combinations quickly	1	2	3	4	5

**PRESENTATION**

G. Movement Quality	1	2	3	4	5
H. Musicality	1	2	3	4	5
I. Artistry (perceived aesthetic/performance quality)	1	2	3	4	5
J. Expression	1	2	3	4	5
K. Concentration	1	2	3	4	5

**IMPROVEMENT**

L. Assimilation of corrections	1	2	3	4	5
M. Improvement of Alignment	1	2	3	4	5
N. Improvement of Technique	1	2	3	4	5
O. Strength Development, Control, and Flexibility	1	2	3	4	5
P. Vocabulary	1	2	3	4	5

**ATTITUDE**

Q. Dress Code	1	2	3	4	5
R. Punctuality	1	2	3	4	5
S. Etiquette	1	2	3	4	5
T. Prepared to dance	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
	100 points				

**Total:** \_\_\_\_\_

**Ballet Technique and Theory Rubric – Dance 141B and 142B  
Guide for Class Evaluation**

Technique Area	Excellent 5	Good 4	Passing 3	Unsatisfactory work 2	Failing 1
Skill	The dancer demonstrates a sense of alignment, and line, for the 100 level. Adagio, turns, petit allegro, and grand allegro are performed at a good level. Dancer has the ability to assimilate combinations and perform them in class as an intermediate dancer.	The dancer demonstrates awareness of alignment and line for the 100 level. Adagio, turns, petit allegro, and grand allegro are performed at a level that is developing. Dancer’s ability to assimilate combinations and perform them with awareness shows improvement. Advancement in level only if recommended by instructor.	The dancer demonstrates adequate understanding of alignment and line for the 100 level. Adagio, turns, petit allegro, and grand allegro are performed showing little improvement. Dancer’s ability to assimilate combinations with awareness is adequate. Dancer should remain at this level.	The dancer is under-developed in alignment and line for the 100 level. Adagio, turns, petit allegro, and grand allegro are under-developed and need improvement. Dancer has difficulty assimilating combinations. Further work is needed at this level and practice/mentor is recommended. Further work is needed at this level.	The dancer lacks an understanding of alignment and line for the 100 level. Adagio, turns, petit allegro, and grand allegro have not improved. Dancer does not have the ability to assimilate combinations. It is recommended that the dancer remains at this level or considers a change of major.
Presentation	The dancer demonstrates a good level of movement quality, musicality, and artistry for the 100 level. Shows a high level of energy, confidence, and concentration. Dances with authority and projection for the 100 level.	The dancer demonstrates a good level of movement quality, musicality, and artistry for the 100 level. Shows a good level of energy, confidence, and concentration. Dances with signs of developing authority and projection for the 100 level.	The dancer demonstrates adequate movement quality, musicality, and artistry for the 100 level. Shows adequate energy, confidence, and concentration. Dances with beginning signs of developing authority and projection for the 100 level.	The dancer demonstrates a low level of movement quality, musicality, and artistry for the 100 level. Shows poor energy, confidence, and concentration. Dances with poor authority and projection for the 100 level.	The dancer demonstrates a poor level of movement quality, musicality, and artistry for the 100 level. Shows a lack of energy, confidence, and concentration. Dances with a lack of authority and projection for the 100 level.
Improvement	Dance shows impressive improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 100 level.	Dance shows good effort in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 100 level.	Dance shows adequate improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 100 level.	Dance shows very little improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 100 level.	Dance shows no improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 100 level.
Attitude	The dancer demonstrates a high effort of professionalism by dressing properly, being on time, being respectful, and being prepared to dance.	The dancer demonstrates a good effort of professionalism by dressing properly, being on time but has missed the allotted absences, being respectful, and being prepared to dance.	The dancer demonstrates adequate effort of professionalism by dressing properly, being on time but has missed more than the allotted absences, being respectful, and being prepared to dance.	The dancer lacks in effort of professionalism by dressing improperly, being somewhat tardy and absent, lacking professional respect and not being prepared to dance.	The dancer lacks in effort of professionalism by dressing improperly, constantly being tardy or absent, lacking professional respect and not being prepared to dance.

Class Evaluation Form Grading Scale:

100-93	A	86-83	B	76-73	C	66-63	D
92-90	A-	82-80	B-	72-70	C-	62-60	D-
89-87	B+	79-77	C+	69-67	D+	59-0	F

**Ballet Technique and Theory Rubric – Dance 241B and 242B  
Guide for Class Evaluation**

Technique Area	Excellent 5	Good 4	Passing 3	Unsatisfactory work 2	Failing 1
Skill	The dancer demonstrates a sense of alignment and line for the 200 level. Adagio, turns, petit allegro, and grand allegro are performed at a good level. Dancer has the ability to assimilate combinations and perform them in class as a high-intermediate dancer.	The dancer demonstrates awareness of alignment and line for the 200 level. Adagio, turns, petit allegro, and grand allegro are performed at a level that is developing. Dancer's ability to assimilate combinations and perform them with awareness shows improvement. Advancement in level only if recommended by instructor.	The dancer demonstrates adequate understanding of alignment and line for the 200 level. Adagio, turns, petit allegro, and grand allegro are performed showing little improvement. Dancer's ability to assimilate combinations with awareness is adequate. Dancer should remain at this level.	The dancer is under-developed in alignment and line for the 200 level. Adagio, turns, petit allegro, and grand allegro are under-developed and need improvement. Dancer has difficulty assimilating combinations. Further work is needed at this level and practice/mentor is recommended. Further work is needed at this level.	The dancer lacks an understanding of alignment and line for the 200 level. Adagio, turns, petit allegro, and grand allegro have not improved. Dancer does not have the ability to assimilate combinations. It is recommended that dancer go back one level.
Presentation	The dancer demonstrates a good level of movement quality, musicality, and artistry for the 200 level. Shows a high level of energy, confidence, and concentration. Dances with authority and projection for the 200 level.	The dancer demonstrates a good level of movement quality, musicality, and artistry for the 200 level. Shows a good level of energy, confidence, and concentration. Dances with signs of developing authority and projection for the 200 level.	The dancer demonstrates adequate movement quality, musicality, and artistry for the 200 level. Shows adequate energy, confidence, and concentration. Dances with beginning signs of developing authority and projection for the 200 level.	The dancer demonstrates a low level of movement quality, musicality, and artistry for the 200 level. Shows poor energy, confidence, and concentration. Dances with poor authority and projection for the 200 level.	The dancer demonstrates a poor level of movement quality, musicality, and artistry for the 200 level. Shows a lack of energy, confidence, and concentration. Dances with a lack of authority and projection for the 200 level.
Improvement	Dance shows impressive improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 200 level.	Dance shows good effort in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 200 level.	Dance shows adequate improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 200 level.	Dance shows very little improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 200 level.	Dance shows no improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 200 level.
Attitude	The dancer demonstrates a high effort of professionalism by dressing properly, being on time, being respectful, and being prepared to dance.	The dancer demonstrates a good effort of professionalism by dressing properly, being on time but has missed the allotted absences, being respectful, and being prepared to dance.	The dancer demonstrates adequate effort of professionalism by dressing properly, being on time but has missed more than the allotted absences, being respectful, and being prepared to dance.	The dancer lacks in effort of professionalism by dressing improperly, being somewhat tardy and absent, lacking professional respect and not being prepared to dance.	The dancer lacks in effort of professionalism by dressing improperly, constantly being tardy or absent, lacking professional respect and not being prepared to dance.

Class Evaluation Form Grading Scale:

100-93	A	86-83	B	76-73	C	66-63	D
92-90	A-	82-80	B-	72-70	C-	62-60	D-
89-87	B+	79-77	C+	69-67	D+	59-0	F

**Ballet Technique and Theory Rubric – Dance 341B and 342B**  
**Guide for Class Evaluation**

Technique Area	Excellent 5	Good 4	Passing 3	Unsatisfactory work 2	Failing 1
Skill	The dancer demonstrates a good sense of alignment and line for the 300 level. Adagio, turns, petit allegro, and grand allegro are performed at an excellent level. Dancer has the ability to assimilate combinations and perform them in class as an advanced dancer.	The dancer demonstrates awareness of alignment and line for the 300 level. Adagio, turns, petit allegro, and grand allegro are performed at a good level. Dancer's ability to assimilate combinations and perform them with awareness shows improvement. Advancement in level only if recommended by instructor.	The dancer demonstrates adequate understanding of alignment and line for the 300 level. Adagio, turns, petit allegro, and grand allegro are performed showing little improvement. Dancer's ability to assimilate combinations with awareness is adequate. Dancer should remain at this level.	The dancer is under-developed in alignment and line for the 300 level. Adagio, turns, petit allegro, and grand allegro are under-developed and need improvement. Dancer has difficulty assimilating combinations. Further work is needed at this level and practice/mentor is recommended. Further work is needed at this level.	The dancer lacks an understanding of alignment and line for the 300 level. Adagio, turns, petit allegro, and grand allegro have not improved. Dancer does not have the ability to assimilate combinations. It is recommended that dancer go back one level.
Presentation	The dancer demonstrates a good level of movement quality, musicality, and artistry for the 300 level. Shows a high level of energy, confidence, and concentration. Dances with authority and projection for the 300 level.	The dancer demonstrates a good level of movement quality, musicality, and artistry for the 300 level. Shows a good level of energy, confidence, and concentration. Dances with signs of developing authority and projection for the 300 level.	The dancer demonstrates adequate movement quality, musicality, and artistry for the 300 level. Shows adequate energy, confidence, and concentration. Dances with beginning signs of developing authority and projection for the 300 level.	The dancer demonstrates a low level of movement quality, musicality, and artistry for the 300 level. Shows poor energy, confidence, and concentration. Dances with poor authority and projection for the 300 level.	The dancer demonstrates a poor level of movement quality, musicality, and artistry for the 300 level. Shows a lack of energy, confidence, and concentration. Dances with a lack of authority and projection for the 300 level.
Improvement	Dance shows impressive improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 300 level.	Dance shows good effort in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 300 level.	Dance shows adequate improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 300 level.	Dance shows very little improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 300 level.	Dance shows no improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary for the 300 level.
Attitude	The dancer demonstrates a high effort of professionalism by dressing properly, being on time, being respectful, and being prepared to dance.	The dancer demonstrates a good effort of professionalism by dressing properly, being on time but has missed the allotted absences, being respectful, and being prepared to dance.	The dancer demonstrates adequate effort of professionalism by dressing properly, being on time but has missed more than the allotted absences, being respectful, and being prepared to dance.	The dancer lacks in effort of professionalism by dressing improperly, being somewhat tardy and absent, lacking professional respect and not being prepared to dance.	The dancer lacks in effort of professionalism by dressing improperly, constantly being tardy or absent, lacking professional respect and not being prepared to dance.

Class Evaluation Form Grading Scale:

100-93	A	86-83	B	76-73	C	66-63	D
92-90	A-	82-80	B-	72-70	C-	62-60	D-
89-87	B+	79-77	C+	69-67	D+	59-0	F

### Ballet Technique and Theory Rubric – Dance 441B and 442B Guide for Class Evaluation

Technique Area	Excellent 5	Good 4	Passing 3	Unsatisfactory work 2	Failing 1
Skill	The dancer demonstrates a clear sense of alignment and line. Adagio, turns, petit allegro, and grand allegro are performed at an excellent level. Dancer has the ability to assimilate combinations and perform them in class as a professional dancer.	The dancer demonstrates awareness of alignment and line. Adagio, turns, petit allegro, and grand allegro are performed at a good level. Dancer's ability to assimilate combinations and perform them with awareness shows improvement. Advancement in level only if recommended by instructor.	The dancer demonstrates adequate understanding of alignment and line. Adagio, turns, petit allegro, and grand allegro are performed showing little improvement. Dancer's ability to assimilate combinations with awareness is adequate. Dancer should remain at this level.	The dancer is under-developed in alignment and line. Adagio, turns, petit allegro, and grand allegro are under-developed and need improvement. Dancer has difficulty assimilating combinations. Further work is needed at this level and practice/mentor is recommended. Further work is needed at this level.	The dancer lacks an understanding of alignment and line. Adagio, turns, petit allegro, and grand allegro have not improved. Dancer does not have the ability to assimilate combinations. It is recommended that dancer go back one level.
Presentation	The dancer demonstrates a high level of movement quality, musicality, and artistry. Shows a high level of energy, confidence, and concentration. Dances with authority and projection.	The dancer demonstrates a good level of movement quality, musicality, and artistry. Shows a good level of energy, confidence, and concentration. Dances with signs of developing authority and projection.	The dancer demonstrates adequate movement quality, musicality, and artistry. Shows adequate energy, confidence, and concentration. Dances with beginning signs of developing authority and projection.	The dancer demonstrates a low level of movement quality, musicality, and artistry. Shows poor energy, confidence, and concentration. Dances with poor authority and projection.	The dancer demonstrates a poor level of movement quality, musicality, and artistry. Shows a lack of energy, confidence, and concentration. Dances with a lack of authority and projection.
Improvement	Dance shows great improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.	Dance shows good effort in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.	Dance shows adequate improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.	Dance shows very little improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.	Dance shows no improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.
Attitude	The dancer demonstrates a high effort of professionalism by dressing properly, being on time, being respectful, and being prepared to dance.	The dancer demonstrates a good effort of professionalism by dressing properly, being on time but has missed the allotted absences, being respectful, and being prepared to dance.	The dancer demonstrates adequate effort of professionalism by dressing properly, being on time but has missed more than the allotted absences, being respectful, and being prepared to dance.	The dancer lacks in effort of professionalism by dressing improperly, being somewhat tardy and absent, lacking professional respect and not being prepared to dance.	The dancer lacks in effort of professionalism by dressing improperly, constantly being tardy or absent, lacking professional respect and not being prepared to dance.

Class Evaluation Form Grading Scale:

100-93	A	86-83	B	76-73	C	66-63	D
92-90	A-	82-80	B-	72-70	C-	62-60	D-
89-87	B+	79-77	C+	69-67	D+	59-0	F

**DANCE DIVISION  
MODERN CLASS EVALUATIONS  
GRADING SYSTEM**

<u>Grading Values</u>	<u>Technique Grading Scale</u>		<u>Grading Points (1-5)</u>
A-Excellent	100-93A	76-73 C	5 – Excellent
B-Passing with distinction	92-90 A-	72-70 C-	4 – Good
C-Average work	89-87 B+	69-67 D+	3 – Passing
D-Unsatisfactory work	86-83 B	66-63 D	2 – Unsatisfactory, needs improvement
F-Failing, no credit	82-80 B-	62-60 D-	1 – Failing
I-Incomplete	79-77 C+	59-0 F	

**PROGRESS**

<b>SKILL</b>	
A. Placement/Alignment	1 2 3 4 5
B. Body Usage/Center Work	1 2 3 4 5
C. Across the Floor	1 2 3 4 5
D. Small Jumps	1 2 3 4 5
E. Large Jumps	1 2 3 4 5
F. Ability to pick up combinations quickly	1 2 3 4 5
<b>PRESENTATION</b>	
G. Movement Quality	1 2 3 4 5
H. Musicality	1 2 3 4 5
I. Artistry (perceived aesthetic/performance quality)	1 2 3 4 5
J. Confidence	1 2 3 4 5
K. Concentration	1 2 3 4 5
<b>IMPROVEMENT</b>	
L. Assimilation of corrections	1 2 3 4 5
M. Improvement of Alignment	1 2 3 4 5
N. Improvement of Technique	1 2 3 4 5
O. Strength Development and Control	1 2 3 4 5
P. Vocabulary	1 2 3 4 5
<b>ATTITUDE</b>	
Q. Dress Code	1 2 3 4 5
R. Punctuality	1 2 3 4 5
S. Etiquette	1 2 3 4 5
T. Prepared to dance	<u>1 2 3 4 5</u>
	100 points

**Total:** \_\_\_\_\_



### Modern Technique and Theory Rubric Guide for Class Evaluation (100 level)

Technique Area	Excellent 5	Good 4	Average 3	Unsatisfactory work 2	Failing 1
Skill	<p><b>With basic movement vocabulary:</b></p> <p>Demonstrates clear understanding of alignment and line.</p> <p>Has ability to assimilate combinations and perform them at a high technical level.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Demonstrates understanding of alignment and line.</p> <p>Has ability to assimilate combinations and perform them at an intermediate technical level.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Demonstrates clear effort toward acquiring proper alignment and line, but with inconsistent results.</p> <p>Ability to assimilate combinations is inconsistent.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Unable to demonstrate understanding of alignment and line.</p> <p>Ability to assimilate basic combinations is rarely demonstrated.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Unable to demonstrate understanding of alignment and line.</p> <p>Dancer does not have the ability to assimilate basic combinations.</p>
Presentation	<p><b>With basic movement vocabulary:</b></p> <p>Demonstrates a high level of movement quality.</p> <p>Demonstrates a clear and advanced understanding of artistry including shading, musicality and dynamics of movement.</p> <p>Shows a high level of energy, confidence, and concentration.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Demonstrates an intermediate level of movement quality.</p> <p>Demonstrates a clear understanding of artistry including shading, musicality and dynamics of movement.</p> <p>Shows a good level of energy, confidence, and concentration.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Demonstrates an adequate level of movement quality.</p> <p>Demonstrates clear effort of artistry toward shading, musicality and dynamics of movement but is inconsistent.</p> <p>Shows an adequate energy, confidence, and concentration.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Demonstrates a low level of movement quality.</p> <p>Lacks effort of artistry toward shading, musicality and/or dynamics of movement.</p> <p>Shows a low level of energy, confidence, and concentration.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Demonstrates a poor level of movement quality.</p> <p>Lacks effort of artistry toward shading, musicality <u>and</u> dynamics of movement.</p> <p>Shows a poor level of energy, confidence, and concentration.</p>
Improvement	<p><b>With basic movement vocabulary:</b></p> <p>Shows great improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Shows good effort in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Shows clear effort toward improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Shows very little improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With basic movement vocabulary:</b></p> <p>Shows no improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>
Attitude	<p>Demonstrates a high effort of professionalism by dressing properly, being on time, being respectful, abiding by class protocol, and being prepared to dance.</p>	<p>Demonstrates a good effort of professionalism by dressing properly, being on time but has missed the allotted absences, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Demonstrates clear effort toward professionalism but is not consistent doing at least two of the following: dressing properly, being on time, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Shows little professionalism and is not consistent with doing three or more of the following: dressing properly, being on time, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Does not demonstrate professionalism by dressing improperly, constantly being tardy or absent, lacking professional respect, not, abiding by class protocol and not being prepared to dance.</p>

Class Evaluation Form Grading Scale:

100-93 A  
92-90 A-  
89-87 B+

86-83 B  
82-80 B-  
79-77 C+

76-73 C  
72-70 C-  
69-67 D+

66-63 D  
62-60 D-  
59-0 F

### Modern Technique and Theory Rubric Guide for Class Evaluation (200 level)

Technique Area	Excellent 5	Good 4	Average 3	Unsatisfactory work 2	Failing 1
Skill	<p><b>With intermediate movement vocabulary:</b></p> <p>Demonstrates clear understanding of alignment and line.</p> <p>Has ability to assimilate combinations and perform them at a high technical level.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Demonstrates understanding of alignment and line.</p> <p>Has ability to assimilate combinations and perform them at an intermediate technical level.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Demonstrates clear effort toward acquiring proper alignment and line, but with inconsistent results.</p> <p>Ability to assimilate combinations is inconsistent.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Unable to demonstrate understanding of alignment and line.</p> <p>Ability to assimilate basic combinations is rarely demonstrated.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Unable to demonstrate understanding of alignment and line.</p> <p>Dancer does not have the ability to assimilate basic combinations.</p>
Presentation	<p><b>With intermediate movement vocabulary:</b></p> <p>Demonstrates a high level of movement quality</p> <p>Shows a high level of energy, confidence, and concentration.</p> <p>Demonstrates a clear and advanced understanding of artistry including shading, musicality and dynamics of movement.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Demonstrates an intermediate level of movement quality</p> <p>Shows a good level of energy, confidence, and concentration.</p> <p>Demonstrates a clear understanding of artistry including shading, musicality and dynamics of movement</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Demonstrates an adequate level of movement quality</p> <p>Shows an adequate energy, confidence, and concentration.</p> <p>Demonstrates clear effort of artistry toward shading, musicality and dynamics of movement but is inconsistent.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Demonstrates a low level of movement quality.</p> <p>Shows a low level of energy, confidence, and concentration.</p> <p>Lacks effort of artistry toward shading, musicality and/or dynamics of movement.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Demonstrates a poor level of movement quality.</p> <p>Shows a poor level of energy, confidence, and concentration.</p> <p>Lacks effort of artistry toward shading, musicality and dynamics of movement</p>
Improvement	<p><b>With intermediate movement vocabulary:</b></p> <p>Shows great improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Shows good effort in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Shows clear effort toward improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Shows very little improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With intermediate movement vocabulary:</b></p> <p>Shows no improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>
Attitude	<p>Demonstrates a high effort of professionalism by dressing properly, being on time, being respectful, abiding by class protocol, and being prepared to dance.</p>	<p>Demonstrates a good effort of professionalism by dressing properly, being on time but has missed the allotted absences, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Demonstrates clear effort toward professionalism but is not consistent doing at least two of the following: dressing properly, being on time, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Shows little professionalism and is not consistent with doing three or more of the following: dressing properly, being on time, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Does not demonstrate professionalism by dressing improperly, constantly being tardy or absent, lacking professional respect, not, abiding by class protocol and not being prepared to dance.</p>

Class Evaluation Form Grading Scale:

100-93	A	86-83	B	76-73	C	66-63	D
92-90	A-	82-80	B-	72-70	C-	62-60	D-
89-87	B+	79-77	C+	69-67	D+	59-0	F

### Modern Technique and Theory Rubric Guide for Class Evaluation (300 level)

Technique Area	Excellent 5	Good 4	Average 3	Unsatisfactory work 2	Failing 1
Skill	<p><b>With advanced movement vocabulary:</b></p> <p>Demonstrates clear understanding of alignment and line.</p> <p>Has ability to assimilate combinations and perform them at a high technical level.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Demonstrates understanding of alignment and line.</p> <p>Has ability to assimilate combinations and perform them at an intermediate technical level.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Demonstrates clear effort toward acquiring proper alignment and line, but with inconsistent results.</p> <p>Ability to assimilate combinations is inconsistent.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Unable to demonstrate understanding of alignment and line.</p> <p>Ability to assimilate basic combinations is rarely demonstrated.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Unable to demonstrate understanding of alignment and line.</p> <p>Dancer does not have the ability to assimilate basic combinations.</p>
Presentation	<p><b>With advanced movement vocabulary:</b></p> <p>Demonstrates a high level of movement quality</p> <p>Shows a high level of energy, confidence, and concentration</p> <p>Demonstrates a clear and advanced understanding of artistry including shading, musicality and dynamics of movement.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Demonstrates an intermediate level of movement quality</p> <p>Shows a good level of energy, confidence, and concentration.</p> <p>Demonstrates a clear understanding of artistry including shading, musicality and dynamics of movement</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Demonstrates an adequate level of movement quality</p> <p>Shows an adequate energy, confidence, and concentration.</p> <p>Demonstrates clear effort of artistry toward shading, musicality and dynamics of movement but is inconsistent.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Demonstrates a low level of movement quality.</p> <p>Shows a low level of energy, confidence, and concentration</p> <p>Lacks effort of artistry toward shading, musicality and/or dynamics of movement.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Demonstrates a poor level of movement quality.</p> <p>Shows a poor level of energy, confidence, and concentration.</p> <p>Lacks effort of artistry toward shading, musicality <u>and</u> dynamics of movement</p>
Improvement	<p><b>With advanced movement vocabulary:</b></p> <p>Shows great improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Shows good effort in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Shows clear effort toward improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Shows very little improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With advanced movement vocabulary:</b></p> <p>Shows no improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>
Attitude	<p>Demonstrates a high effort of professionalism by dressing properly, being on time, being respectful, abiding by class protocol, and being prepared to dance.</p>	<p>Demonstrates a good effort of professionalism by dressing properly, being on time but has missed the allotted absences, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Demonstrates clear effort toward professionalism but is not consistent doing at least two of the following: dressing properly, being on time, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Shows little professionalism and is not consistent with doing three or more of the following: dressing properly, being on time, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Does not demonstrate professionalism by dressing improperly, constantly being tardy or absent, lacking professional respect, not, abiding by class protocol and not being prepared to dance.</p>

Class Evaluation Form Grading Scale:

100-93	A	86-83	B	76-73	C	66-63	D
92-90	A-	82-80	B-	72-70	C-	62-60	D-
89-87	B+	79-77	C+	69-67	D+	59-0	F

### Modern Technique and Theory Rubric Guide for Class Evaluation (400 level)

Technique Area	Excellent 5	Good 4	Average 3	Unsatisfactory work 2	Failing 1
Skill	<p><b>With pre-professional movement vocabulary:</b></p> <p>Demonstrates clear understanding of alignment and line.</p> <p>Has ability to assimilate combinations and perform them at a high technical level.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Demonstrates understanding of alignment and line.</p> <p>Has ability to assimilate combinations and perform them at an intermediate technical level.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Demonstrates clear effort toward acquiring proper alignment and line, but with inconsistent results.</p> <p>Ability to assimilate combinations is inconsistent.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Unable to demonstrate understanding of alignment and line.</p> <p>Ability to assimilate basic combinations is rarely demonstrated.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Unable to demonstrate understanding of alignment and line.</p> <p>Dancer does not have the ability to assimilate basic combinations.</p>
Presentation	<p><b>With pre-professional movement vocabulary:</b></p> <p>Demonstrates a high level of movement quality.</p> <p>Shows a high level of energy, confidence, and concentration.</p> <p>Demonstrates a clear and advanced understanding of artistry including shading, musicality and dynamics of movement.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Demonstrates an intermediate level of movement quality.</p> <p>Shows a good level of energy, confidence, and concentration.</p> <p>Demonstrates a clear understanding of artistry including shading, musicality and dynamics of movement.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Demonstrates an adequate level of movement quality.</p> <p>Shows an adequate energy, confidence, and concentration.</p> <p>Demonstrates clear effort of artistry toward shading, musicality and dynamics of movement but is inconsistent.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Demonstrates a low level of movement quality.</p> <p>Shows a low level of energy, confidence, and concentration.</p> <p>Lacks effort of artistry toward shading, musicality and/or dynamics of movement.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Demonstrates a poor level of movement quality.</p> <p>Shows a poor level of energy, confidence, and concentration.</p> <p>Lacks effort of artistry toward shading, musicality and dynamics of movement.</p>
Improvement	<p><b>With pre-professional movement vocabulary:</b></p> <p>Shows great improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Shows good effort in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Shows clear effort toward improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Shows very little improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>	<p><b>With pre-professional movement vocabulary:</b></p> <p>Shows no improvement in assimilation of corrections, alignment, technique, strength development and control, flexibility and vocabulary.</p>
Attitude	<p>Demonstrates a high effort of professionalism by dressing properly, being on time, being respectful, abiding by class protocol, and being prepared to dance.</p>	<p>Demonstrates a good effort of professionalism by dressing properly, being on time but has missed the allotted absences, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Demonstrates clear effort toward professionalism but is not consistent doing at least two of the following: dressing properly, being on time, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Shows little professionalism and is not consistent with doing three or more of the following: dressing properly, being on time, being respectful, abiding by class protocol and being prepared to dance.</p>	<p>Does not demonstrate professionalism by dressing improperly, constantly being tardy or absent, lacking professional respect, not abiding by class protocol and not being prepared to dance.</p>

Class Evaluation Form Grading Scale:

100-93	A	86-83	B	76-73	C	66-63	D
92-90	A-	82-80	B-	72-70	C-	62-60	D-
89-87	B+	79-77	C+	69-67	D+	59-0	F

## Departmental Dance Academic and Technique Grading Scales

100-93A	76-73 C
92-90 A-	72-70 C-
89-87 B+	69-67 D+
86-83 B	66-63 D
82-80 B-	62-60 D-
79-77 C+	59-0 F

**I** – an incomplete (I) will be given for unfinished work to students who have been unable to complete coursework because of illness, injury, or serious reasons. See policy page 52.

All dance majors are expected to keep a **C grade point average** in all technique courses. You will be allowed to repeat a technique level after the initial year for only two semesters – for example: if you have completed 141B and 142B and the ballet faculty does not feel you are ready to move up to the 200 level, you will be allowed to repeat the 100 level for only two semesters. If progress in the class still has not been accomplished by that fourth semester, you will not be allowed to continue in the dance program.

**NOTE: STUDENTS MAY NOT LEAVE CLASS \*WITHOUT PERMISSION\* FROM THE TEACHER. IF A STUDENT LEAVES A CLASS \*WITHOUT PERMISSION\* THE STUDENT WILL NOT BE ALLOWED BACK INTO THE CLASS AND IT WILL COUNT AS AN ABSENCE.**

**REMEMBER:** Your grade does not depend solely on your attendance! Attitude, comprehension, progress, technique and artistry will also determine your final semester grade.

**The Dance Faculty will place all Dance Majors in the proper technique levels.** All Modern and Ballet level changes are initiated and made by the Dance Faculty. **Technique levels are NOT determined by seniority.** The Dance Faculty and their evaluation of **ability and progress of each student determine levels.** Students are encouraged to speak with the faculty about appropriate levels and level changes, but it is highly recommended that you trust that your faculty knows what is best for you! Enrollment changes for all technique levels will require written permission by the faculty and will be handled directly by advisement staff and the faculty prior to registration.

### IV. Attendance

Attendance is mandatory. Attendance is of the utmost importance to the students' progress. Consistent attendance is essential to the discipline of dance. Active physical and mental participation in each class is imperative for building a sequential working vocabulary and technical skills, including strength, flexibility, and co-ordination in time and space. Dance students are expected to attend all classes and rehearsals and are held responsible for any work or material missed because of tardiness or absence. Tardiness or leaving class early will be considered an absence. If you must leave class for any reason before it ends let the instructor know before the class begins. Not completing a full class will count as an absence. Under no circumstance leave the class without asking permission first. You will not be allowed to join the class after it has begun. If you are not present when roll is called you will be marked absent.

**It is your responsibility to inform the instructor that you are present.**

University or Conservatory sponsored events may qualify as an excused absence if the instructor is informed before the absence. All unexpected absences should be reported to the Dance Division Chair as soon as possible and notification sent to the appropriate instructors. It is **YOUR RESPONSIBILITY (not a friend's or another faculty member)** to notify your instructors **AND** the Chair of the Dance Division! Absences without penalty may include funeral, death in the family, serious illness (please request an excuse from the attending doctor) and emergency room visits (please request an excuse from attending doctor).

Divisional leaves are based on **permission by the Dance Faculty** and will not be counted as absences. Divisional leaves may include arranged divisional leave, approved professional leave, faculty approved rehearsals, Conservatory events and rehearsals, senior auditions for work after graduation.

Students unable to participate in a class due to injury will receive half attendance credit, **if the class is observed and notes are taken on the material presented and proper medical documentation is submitted**. Notes on the class should be given to the professor immediately following the class. You are only allowed **eight consecutive half classes** (two weeks) of observation without it affecting your grade. Students **MUST** submit with appropriate medical documentation (doctor's excuse) to the Chair of Dance after showing your teachers the excuse. Students may request a third consecutive week off if necessary, again with appropriate medical documentation. Students who are unable to participate in a class for an extended period of time, because of injury or illness, will be required to drop the class or take an incomplete (Please see the University Incomplete Policy).

## V. Absence Policy

### A. Three credit hour course

1. You are allowed **three absences** per course.  
**NOT PER TEACHER**
2. The fourth absence from a three-credit hour course will result in lowering your grade from your combined final grade (example: an A to A-, C+ to a C, C to a C-)
3. Grades will continue to lower for each absence incurred after your allotted three absences (example: if you have an A and you miss 7 classes, your grade will be a B- - 3 allowed and 4 grade drops).
4. After a total of **eight consecutive half absences** for medical reasons, you will be asked to drop the course and repeat it at a later date or if half of the semester's coursework has been completed, an incomplete grade will be given (see the University Incomplete Grade Policy below). Students **MUST** submit appropriate medical documentation. Students may request a third consecutive week off if necessary, again with appropriate medical documentation.

**\*\*\*EXCESSIVE ABSENCES WILL WARRANT A WARNING LETTER FROM THE DANCE DIVISION. EXCESSIVE ABSENCES WILL NOT ALLOW THE STUDENT TO KEEP PACE WITH THE CLASS OR THE MATERIAL PRESENTED AND THE STUDENT WILL NOT BE ABLE TO ADEQUATELY ADVANCE IN THE CLASS.**

\*\*\*Please note that if you are ill (fever, chills, nausea, vomiting) you should not come to class risking your health and the health of others. The faculty's greatest concern is your wellbeing and overall progress throughout your course of studies.

**\*\*\*Consecutive absences due to illness warrant a doctor's excuse.**

**B. Two credit hour dance course**

1. You are allowed **two absences** per course
2. Absences beyond the allotted two for a two-credit hour course will result in lowering your grade an entire letter grade (an A to a B). This is due to the limited number of sessions held during a semester.

**C. One credit hour dance course**

1. You are allowed **one absence** per course
2. Absences beyond the allotted one for a one credit hour course will result in lowering your grade an entire letter grade (an A to a B). This is due to the limited number of sessions held during this course.

**D. Absences as a result of major injury**

1. After **two consecutive weeks** of absence the students will be advised to either drop the course or take an incomplete.

**REMEMBER!!!!** Your grade does not depend solely on your attendance! Attitude, comprehension, progress, technique and artistry will also determine the final semester grade you receive.

**Class Participation and Civility**

- You are expected to contribute fully to class barre, warm ups, combinations, and discussions.
- Professional conduct is expected! Incivility will not be tolerated and a student may be asked to leave the class if professionalism is not observed at all times!
- You will not be allowed to enter a class after the first five minutes without instructor's permission.
- Please do not leave a class without first getting permission.
- Students who leave a class and do not return will receive an absence for that class.
- Please silence your cell phones and pagers.
- Wear proper attire to all classes – follow the Dance Division's dress code.
- Please keep class "conversations" directed to the instructor.
- Please do not eat during class. There is NO food allowed in the studios

**Incomplete Grade Policy** – from the UMKC Catalog

An instructor may assign the grade of **I** (incomplete) to students who have been unable to complete the work of the course because of illness or serious reasons beyond their control. An incomplete grade is appropriate only when enough work in the course has been completed for students to finish the remaining work without re-enrolling in the course or attending additional classes. **The work must be completed within one calendar year or the incomplete grade will automatically lapse to an F.** Students may not earn a degree or graduate with an incomplete on their transcript.

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Students **should not re-enroll** in a class for which they earned an incomplete. If an incomplete grade is issued, it is **up to the student** to speak with the faculty member(s) of the course that the incomplete was issued to set up a plan to complete the coursework missed. Once the coursework has been made-up, the faculty member(s) will issue a grade. **THIS MUST BE DONE WITHIN ONE YEAR OF RECEIVING THE INCOMPLETE.** **After one year, the incomplete will automatically lapse to an F.**

**“If you miss one day of class you know it. If you miss two days of class the Artistic Director knows it. If you miss three days of class the audience knows it.”**

**- Rudolph Nureyev**

## **VI. Warning letter for 3 credit hour technique courses**

An incomplete grade is appropriate only when enough work in the course has been completed for students to finish the remaining work. **The work must be completed within one calendar year or the incomplete grade will automatically lapse to an F.** Students may not earn a degree or graduate with an incomplete on their transcript.

Students will receive a verbal warning when 3 absences have occurred prior to their grade being lowered. A warning letter will go out to students when 4 absences have occurred noting a lower technique grade. The same warning letter will be issued after 6 absences. **When the 7<sup>th</sup> absence occurs in ballet and/or modern, the student will be automatically moved down one level.** A record of every student and every class missed will be compiled weekly and students will be notified of excessive absences on a regular basis.

NOTE: Class grades for Ballet and Modern Technique and Theory classes are made up of a combined grade from each faculty member in that discipline. One grade is given by each of the respective teachers OR two classroom grades per class (one from each faculty member teaching the course). Once the final class grade is determined, an attendance grade will be assigned and the final class grade determined. Attendance grades will not increase a final class grade.

**Attendance grades will only lower final class technique and theory grade.** The entire faculty determines jury grades. There are six grades submitted upon completion of the jury (one from each faculty member) and averaged to receive one jury grade. The class grade will count **50%** of the final grade and the jury grade will count **50%** of the final grade. These two grades are averaged for the final grade.



## VII. Student Appeal of Grades Procedure

### Conservatory Procedure

In general, students are encouraged to discuss any academic matter informally with their instructors, with division chairpersons or with the academic dean.

The grade appeal procedure in the conservatory is designed to assure students an orderly process for appeal and review of allegedly capricious assignment of grades and to assure instructors of their responsibility and authority for evaluation of student performance. Students of course, are responsible for meeting the standards of academic performance established for each course in which they are enrolled.

Capricious grading, as that term is used here, comprises any of the following:

- 1) the assignment of a grade to a particular student on some basis other than the performance in the course;
- 2) the assignment of a grade to a particular student according to more exacting or demanding standards than were applied to other students in the course.
- 3) the assignment of a grade by a substantial departure from the instructor's previously announced standards.

The following procedure should be initiated only when the student believes the course grade was capriciously assigned, and after the results of informal consultation are considered unsatisfactory. This appeal procedure must be initiated within six weeks after the start of the regular semester term.

- Step 1. Students should discuss a course grade, which they consider capricious first with the instructor of the course. If anyone other than that instructor is first approached, the student will be advised to speak with the instructor of the course unless there are compelling reasons to the contrary. In the latter instance, the student will be referred to the chairperson of that division. If the appeal were made against a division chairperson, then the senior member of the division would assume the role of chairperson for the purpose of the appeal.
- Step 2. If the matter cannot be resolved by consultation with the instructor within ten (10) calendar days, the student should confer with the appropriate divisional chairperson and present in writing all applicable facts and allegations. Within five (5) calendar days of receipt of the appeal, the chairperson must notify the faculty member in writing of the complaint and provide the faculty member with a copy of the student's written statement. The instructor must prepare a written explanation of the disputed grade for the chairperson within ten (10) calendar days upon receiving notification for the appeal. The chairperson will review the case and render a written decision to both the student and instructor within five (5) calendar days.
- Step 3. If either the student or instructor is dissatisfied with the chairperson's decision, one or both can make a written appeal to the Associate Dean of Undergraduate Studies within ten (10) calendar days of receiving the chairperson's written statement.  
  
The Associate Dean of Undergraduate Studies will render a decision within five (5) calendar days upon receiving the recommendation of the Assessment, and the decision will be communicated to the student, the instructor and the division chairperson.
- Step 4. If the matter is not resolved within the Conservatory, the campus procedure (UMKC Procedure for Appeal of grades) will apply and the student may appeal to the chancellor or his/her designated representative. The appeal must be made within ten (10) calendar days after notification of the decision of the Associate Dean of Undergraduate Studies.

## **UMKC Grade Appeal Procedure**

Students are responsible for meeting the standards of academic performance established for each course in which they are enrolled. The establishment of the criteria for grades and the evaluation of student academic performance are the responsibilities of the instructor.

This grade appeal procedure is available only for the review of allegedly capricious grading and not for review of the instructor's evaluation of the student's academic performance. Capricious grading, as that term is used here, comprises any of the following:

- The assignment of a grade to a particular student on some basis other than the performance in the course.
- The assignment of a grade to a particular student according to more exacting or demanding standards than were applied to other students in the course; (**Note:** Additional or different grading criteria may be applied to graduate students enrolled for graduate credit in 300- and 400-level courses.)
- The assignment of a grade by a substantial departure from the instructor's previously announced standards.

### **Appeal Procedures**

1. The student should first discuss the course grade fully with the instructor of the course. This must be done within six weeks after the beginning of the succeeding regular academic semester.
2. If the matter cannot be resolved by consultation with the instructor, the student should use the departmental grade-appeal procedure. Every academic unit (school, College or department) must have a set of appeal procedures that are to be made available to students on request. These procedures will specify the manner in which the departmental review of the challenged grade will be conducted.
3. If the matter is not resolved at the departmental level, an appeal can be made to the academic dean, in accordance with the school's or College's appeals process. The decision of the dean will be communicated to the student, the instructor and the department.
4. If the matter is not resolved within the school or College, the student may appeal to the Provost or designated representative. This appeal must be made within 10 consecutive calendar days after notification of the decision of the dean. Send grade appeals to the Provost electronically to the UMKC Grade Appeals mailbox ([gradeappeals@umkc.edu](mailto:gradeappeals@umkc.edu))
5. The Provost or designated representative shall review the full record of the case and appeal documents. At this level, the Provost may appoint an ad hoc academic appeals committee to review the record and provide advice on the matter. The decision of the Provost, or designated representative, is final and will be communicated to the student, the instructor, the department and the dean of the school or College.

## **VIII. Tardiness**

Students are expected to be dressed and ready to begin class at the designated hour. The instructor at the beginning of each class will take attendance. Students who are late to class will not be permitted to participate. He or she may watch, but will receive ½ credit for class attendance.

Dance technique classes follow a kinesthetically sound progression designed to warm and tune the body as preparation for more stressful and demanding techniques. Warm-up materials or barre work are imperative for technically sound and safe training.

**Classroom etiquette is imperative.** Classroom etiquette includes being dressed, hair up and ready to dance on time.

Dance is considered by many to be the most highly demanding and disciplined of all art forms. Our instrument of expression is the human body. We must tend to it with care. Technique class is not a playground. It is a ritual one must experience daily in order to maintain and refine the conduit of our art form. Wise mentors have built the structure and content of technique class over the centuries. Respect it. Do not sit down in the middle of the class. Do not lean on the barres. Do not chatter. Do not leave during class unless necessity demands it, and do so only with the permission of the instructor. Respect your art, your heritage, your fellow students and your teachers. Respect yourself, and do your best every day. The faculty is prepared to give 100% to all classes and students. We expect you to make that same effort and commitment.

\*\*\*It is understood by the dance faculty that the transit time between some campus buildings is longer than others. It is your responsibility to **NOTIFY YOUR INSTRUCTORS** of any anticipated problems at the beginning of each semester. Prepare by under dressing for such instances.

## **IX. Dance Physical Fitness, Injury, and Help**

It is the goal of the dance faculty to help you improve to be the best dancer you can be. We will guide you and challenge you constantly throughout the four years of training in the Dance Division.

\*\*\***Tactile teaching** – The instructor will be touching you to help find the proper alignment/placement and develop the proper technical and qualitative aspects necessary to dance technique. If the student prefers not to be taught in this manner, he/she needs to inform the instructor immediately.

\*\*\***Guidelines to general physical fitness and conditioning** – Dancers are expected to establish a professional approach of a professional dancer that includes maintaining a positive attitude, physical and mental wellness, conditioning, and health and an injury free work ethic. The Dance Division encourages a realistic approach to a healthy weight in keeping with the realities of the profession. However, from the standpoint of the dancer, being underweight or overweight can bring unwanted problems. Being overweight can sometimes affect line and range of movement in an adverse way. It can also slow the speed at which one is able to move. Endurance is harder to build, and overweight dancers are more susceptible to chronic injury of the legs and feet. Also, strain on the spine and legs of male dancers in pas de deux class during lifts is very dangerous and a very important consideration.

Being underweight can mean a dancer is dieting too strictly and restricting essential nutrients necessary for good health. Warnings from the body can include fatigue, lack of energy, depression, listlessness, headaches and dizziness. A dancer who is not at optimum performance weight risks injury and fatigue because there is not enough muscle mass to support the body during vigorous activity. Some body fat is essential to normal growth, repair and functioning of all organs of the body including the brain, bones, muscles and nerves.

The Dance Division recognizes that maintaining ideal weight can be quite problematic. Recent research has shown that severe dieting may result in loss of lean muscle tissue as well as body fat. Dancers particularly would be adversely affected by this physiological condition. Counseling and educational programs to assist a student in maintaining a desired weight are available upon request. The faculty is always available to you if you need help. Be smart and honest about your health and your dancing.

## NATIONAL HOTLINES

Eating Disorders Information and Referral Line, 1-800-931-2237

Nutrition Information Line, 1-800-366-1655

## NATIONAL ORGANIZATIONS

Overeaters Anonymous, World Service Office, 6075 Zenith Court, NE Rio Rancho, NM, 87124;  
(505) 891-2664, [www.overeatersanonymous.org](http://www.overeatersanonymous.org)

The Renfrew Center, 475 Spring Lane, Philadelphia, PA; 1-800-736-3739

## MIND BODY CONNECTION

A resource center supporting students' (w) holistic health

Atterbury Student Success Center, Room 112

(816) 235-5169, [mindbody@umkc.edu](mailto:mindbody@umkc.edu)

Resource links: <https://www.umkc.edu/mindbody/resources.asp>

## UMKC COUNSELING CENTER

UMKC Student Services Suite

5110 Oak Street, Suite 201

Hours 8-5 Monday-Friday

(816) 235-1635

[chtc@umkc.edu](mailto:chtc@umkc.edu)

[www.umkc.edu/chtc](http://www.umkc.edu/chtc)

## RECOMMENDED READING

*"Diet for Dancers, A Complete Guide to Nutrition and Weight Control"* by Robin D. Chemlar & Sally Fitt

*"Advise for Dancers: Emotional Counseling and Practical Strategies"* by Linda H. Hamilton, PhD

*"The Unofficial Guide to Managing Eating Disorders"* by Sara Dulaney Gilbert with Mary C. Commerford, PhD

*"The Healthy Dancer, ABT Guidelines for Dancer Health"*, compiled by medical professionals, available at [www.dancemediacom/abt](http://www.dancemediacom/abt)

**\*\*\*Accidents** – All accidents that occur on University premises, no matter how minor, must be reported to the **Building Manager (X2780 PAC)**. Forms for this are attainable from the Conservatory Business Office or the Building Manager's Office (**PAC 417 or PAC 413**). All forms must be accurately filled out and submitted to the Safety Office within 24 hours. **Campus Police (X1515/816.235.1515)** must also be notified in the case of extreme injury.

**\*\*\*Injury/Injury Prevention** – If you have a previous injury or become injured at any time during the course of a class let each of your dance instructors know immediately. Immediate first aid can reduce recovery time greatly.

## IMMEDIATE CARE OF INJURIES – sprains/ strains

Ice Packs, band aids, Elastoplast, gauze, ace bandage etc. are located in each dance studio.

**R.I.C.E** - **R**est (stop dancing and avoid putting weight on the injured area).

**I**ce (apply ice or cold for 7-10 min. intervals for 1 hour, then off for one hour, then on for one hour, etc. Do this throughout the first two to three days after the injury).

**C**ompression (apply pressure with the cold in the affected area. Wrap the injured area snugly with an elastic bandage for several days).

**E**levation (to reduce swelling, keep the injured area elevated about 12 inches or if possible above the heart by resting it on a pillow. Positioning injury above the heart slows the rate of circulation to the injured area).

**CALL YOUR DOCTOR** – Try to carry your doctor’s phone number with you in your dance bag. Seeing your doctor is less costly than a visit to the emergency room.

**EMERGENCY ROOM** – Go to the emergency when you have a major injury such as a deep wound, a visibly broken bone, a severe burn, severe pain, unconsciousness or any life-threatening problem. Again, if the accident occurs on campus, call the campus police at X1515 or 911

**To help prevent illness: WASH YOUR HANDS OFTEN AND ESPECIALLY BEFORE AND AFTER CLASS!!!! Germ-X is provided in each dance studio.**

## **MORE HELPFUL NUMBERS**

**Student Health and Wellness Service** – 5110 Oak St., Brookside 512 Bldg, Suite 237.  
Monday-Friday: 8:00a–noon, 1:30–5:00p– (816) 235-6133. [www.umkc.edu/chtc/](http://www.umkc.edu/chtc/) or email: [studenthealth@umkc.edu](mailto:studenthealth@umkc.edu)

**For appointments** - <https://info.umkc.edu/studenthealth/appointments/>

**University Helpline** – (816) 235-2222 – This is the primary office where students can report suspicious or threatening behavior, or concerns about fellow students.

### **Physical Therapist**

#### **Kinesphere Physical Therapy LLC**

Noelle Dowma, DPT, BFA. [noelle@kinespherept.com](mailto:noelle@kinespherept.com), [www.kinespherept.com](http://www.kinespherept.com)  
10880 Benson Drive  
Corporate Woods Building 23  
Suite 2370  
Overland Park, KS 66210

### **Performance Rehab**

Kendra Gage, [kendra@performancerehabkc.com](mailto:kendra@performancerehabkc.com)  
[www.PerformanceRehabKC.com](http://www.PerformanceRehabKC.com)  
8825 W. 75<sup>th</sup> Street  
Overland Park, KS 66209

## **Chiropractors**

Brain Holdeman (913) 894-2070

Don Klinginsmith (816) 333-3331

Marty Decourcy (913) 383-3031

Stacy Nelson, D.C. (913) 962-7408, [www.yourwellnessconnections.com](http://www.yourwellnessconnections.com)

Jessica Taylor – Crossroads Chiropractic and Wellness Center (816) 471-7330

## **Hospitals**

St. Luke's (816) 932-2000

Research (816) 276-4000

## **Massage**

Zenergetics Massage Therapies (913) 341-0022 or (913) 341-4545

Earth and Sky Holistic Massage, Sakeena Abdul Haqq (816) 226-0589

Diane (Dee) Jocsing, BSE, LMT, [Bodeelogic@gmail.com](mailto:Bodeelogic@gmail.com) (816) 665-2045

Crossroads Chiropractic and Wellness Center, (816) 471-7330

## **Gyrotonics**

Jane Gotch, [Plaza Wellspring LLC](#) – (913) 432-6533

Stephanie Shrimp, Kansas School of Classical Ballet– (913) 912-7105

## **Yoga**

Body and Soul (816) 363-8282

The Yoga Center (913) 677-6533

The Yoga Studio (913) 236-9642

Sally Delozier (816) 721-9930

## **X. Juries**

Juried exams for Ballet and Modern Technique classes will be held at the end of each semester. All students **must** attend. The Ballet and Modern Dance faculties will outline the content of juried material respectively. **Juries will be attended and assessed by the entire dance faculty.**

**A jury represents 50% of your final grade.** Students should consider the jury an exam performance. Students should come properly dressed and arrive **45 minutes ahead of time to warm-up.** Arriving five minutes ahead is not considered proper preparation. **Each dancer is responsible for your own warm-up!! Ballet and Modern juries will begin with center practice. For dancers awarded Professional Leave, you will be required to do juries at least once during the school year. Do not schedule a second Professional Leave during the spring juries!**

# DANCE DIVISION JURY EVALUATIONS

## GRADING SYSTEM

### Grading Values

A-Excellent  
 B-Passing with distinction  
 C-Average work  
 D-Passing, but unsatisfactory work  
 F-Failing, no credit  
 I-Incomplete

### Technique Jury Grading Scale

50-47	A	29-27	C
46-43	A-	26-24	C-
42-39	B+	23-21	D+
38-36	B	20-18	D
35-33	B-	17-15	D-
32-30	C+	14-0	F

### Grading Points

10 – Excellent  
 9 – Passing with distinction  
 8-7 – Passing  
 6-5 – Satisfactory  
 4-3 – Unsatisfactory  
 2 – Needs immediate improvement  
 1 – Failing

### BALLET

A. Center Tendu    1 2 3 4 5 6 7 8 9 10  
 B. Adagio            1 2 3 4 5 6 7 8 9 10  
 C. Pirouette/Turns 1 2 3 4 5 6 7 8 9 10  
 D. Petit Allegro    1 2 3 4 5 6 7 8 9 10  
 E. Grand Allegro   1 2 3 4 5 6 7 8 9 10

### MODERN

A. 1<sup>st</sup> Combination    1 2 3 4 5 6 7 8 9 10  
 B. 2<sup>nd</sup> Combination    1 2 3 4 5 6 7 8 9 10  
 C. 3<sup>rd</sup> Combination    1 2 3 4 5 6 7 8 9 10  
 D. 4<sup>th</sup> Combination    1 2 3 4 5 6 7 8 9 10  
 E. Across Floor        1 2 3 4 5 6 7 8 9 10

**Ballet Jury Grade:** \_\_\_\_\_

**Modern Jury Grade:** \_\_\_\_\_

Faculty Signature: \_\_\_\_\_

## Dance Division Final Grade Sheet 2019-20

**Name:**

**Date: FALL 19**

<p><b>Ballet</b> <b><u>Class Grades</u></b></p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p><b>Semester Absences</b> _____</p> <p style="text-align: center;"><b>Final Class Grade</b> _____</p> <p><b><u>Ballet Jury Grades</u></b></p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p><b>Final Jury Grade</b> _____</p> <p style="text-align: center;"><b>Final Grade Semester Grade</b> _____</p>	<p><b>Modern</b> <b><u>Class Grades</u></b></p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p><b>Semester Absences</b> _____</p> <p style="text-align: center;"><b>Final Class Grade</b> _____</p> <p><b><u>Modern Jury Grades</u></b></p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p>_____ Grade                  Faculty Signature</p> <p><b>Final Jury Grade</b> _____</p> <p style="text-align: center;"><b>Final Grade Semester Grade</b> _____</p>
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## **XI. Administrative Drop Policy (UMKC)**

A student may be administratively dropped from the class roster if the student does not attend any of the class periods during the first week of classes (or equivalent) without notifying the class instructor. A student is entitled to appeal the administrative drop decision to the Department Chair based on compelling reasons. The appeal must be in writing and occur before the beginning of the third week of classes (or equivalent).

**Process:** Instructor submits add/drop request with copy of email notification to the student for the administrative drop to the Registrar, with a copy sent to the Department Chairperson. The administrative drop process should be executed immediately following the last class meeting during the first week of classes (or equivalent).

**Appeal to the Department Chair:** The written appeal should state the compelling reason for the appeal and provide any additional documentation or evidence to support the basis for the appeal. The Department Chairperson's appeal decision is final.

## **XII. Student/Faculty Conferences**

Each student is required to meet with the entire dance faculty at the end of each semester. Written evaluations will be available for students from your dance technique instructor regarding your progress class. At the end of each semester, a list will be posted with available times for students to sign for their own personal meeting time. Sophomores will meet with the dance faculty at the end of the spring semester specifically to discuss the declaration of major and minor areas of concentration in ballet and modern. It is also a requirement of the Conservatory that the second-year student's work be evaluated at this time as to whether or not he or she should continue as a B.F.A. degree candidate.

The dance faculty is committed to providing its students with a sound, viable and stimulating experience in dance. Students are encouraged to speak openly with the members of the dance faculty about their progress. During the semester if a conference is needed, instructors will be happy to set up meeting times that are appropriate and convenient for all parties concerned. Teachers will post office hours for student conferences. Additional times may be made by appointment.

## **XIII. Performances ~ “PERFORMING IS A PRIVILEGE”**

The Dance Division offers only one degree – the BFA in Dance (Performance and Choreography). The degree and its performance opportunities function as a training ground for future work with professional companies. Seeing you rehearse and be “onstage” excites and inspires the faculty for it is our goal to lead you to a professional career. We all hope that you will take advantage of as many performance opportunities as possible. Auditioning for performances is mandatory and a great experience for your future. If you are not performing, BFA degree plan requires each student to be involved in all performances in some manner. Students are required to attend all Ensemble rehearsals /Workshop opportunities unless otherwise advised by the individual ensemble director. Attendance is mandatory for all technical rehearsals. It is important to realize that we, as a division are limited by the availability of studio space and technical personnel to mount and support our concerts. It is frustrating for choreographers to have people missing during rehearsals and it is inconsiderate to your fellow students. Please be responsible and professional.

## Rehearsal Etiquette

- Read posted rehearsal.
- Attend all daily classes. It is of the utmost importance to keep your instrument (your body) finely tuned so that it is ready to meet the demands of rehearsal and performance. If you do not attend regular technique classes, you will be dismissed from the piece(s) you've been cast to learn.
- Attend all rehearsals arranged by your choreographer and in the event of an illness or emergency, inform the individual choreographer/rehearsal director by phone prior to the rehearsal.
- Missed choreographic material is the responsibility of the dancer.
- Follow the dress code and be prepared with the appropriate shoes for all rehearsals.
- No food or drink in the studio dance area.
- Only water is allowed in the studios.
- You must be attending class regularly to be considered for any choreographic work.

Remember: ~ **“Performing is a Privilege” and must be earned, cherished, and respected.**

Be aware that application of proper class, audition, rehearsal and performance etiquette, response to choreographer directed corrections, improvement and maintenance of the desired theatrical aesthetic determines the casting by choreographers. All casting is left up to the discretion of the choreographer, be faculty or student or guest artist, and is subject to change.

**All students MUST help with the Dance Division concerts.** During production week all dancers will have a daily morning company class. All other dance classes are will be held at the discretion of the faculty member. If not performing, students **MUST** be available during normally scheduled class time to assist with the production and the technical needs of the concert especially if your regularly scheduled class has been canceled. **Failure to show up for daily assignments from the concert director will result in removal from the performance and discussion with the faculty about remaining in the program.** We need everyone to make the concerts a success. We must all pitch in to produce the finest concert possible, behind the curtain as well as in front of the curtain.

**\*\*\*All BFA candidates must perform in at least four** main stage concerts (Fall or Spring Dance Concert) during the four years of study in the Dance Division. This is a requirement of the Dance Division and the National Association of Schools of Dance. Senior Capstone Projects do not count as main stage concerts. A program from each concert (four only) must be placed in your student records file by the time you apply for graduation. It is up to the student to place the program in your personal Conservatory file. This can be done during any advising session or immediately after a concert that you have performed.

Each University concert is directed or supervised by one faculty member. That faculty member is responsible for concert scheduling, supervising lighting and sound for the production, concert performances and strike. Other faculty members are responsible for their own choreography, but are not responsible with the actual direction of the show or for attendance at the rehearsals on stage. The faculty rotates responsibility of directing

each concert production. We are committed to producing the best performances possible and giving positive support to the students to ensure a rewarding experience.

## Theatre Etiquette Guidelines

- 1) Arrive early and be prepared to work at the appointed time. If you have a scheduled conflict, notify both the faculty choreographer and the director of the concert.
- 2) Read theatre/ performance schedules daily in case of changes that may be made.
- 3) Assist with load in and strike of each production as needed.
- 4) Regular technique classes will be held during tech week. All students are required to participate in the regularly scheduled technique class. A master roll sheet will be generated for production week technique classes. Roll will be taken by a faculty member for all classes. All production crew will take class up until the time of scheduled tech duties.
- 5) Excuse forms are provided for students that have academic class conflicts. They will be sent through the listserv, or can be obtained on the door of the chair of the department's office, or by the director of the concert. There times when it is important to go to your academic classes and miss rehearsal. PLEASE tell your faculty choreographer and the director of the concert and provide written notice of your absence for them as well. It is your personal responsibility to go through the appropriate measures to be excused whether it is from rehearsal or from an academic class. This should be completed prior to the beginning of tech week. DO NOT wait to do this, DO NOT assume your faculty knows, DO NOT deliver a message via someone else – last minute arrangements are inappropriate!
- 6) Warm-up class is provided before all performances. These classes are MANDATORY. If you are performing, you are required to take the warm-up class! If you do not take warm-up class, you will not perform.
- 7) Be positive and participate in a productive manner.
- 8) **Absolutely NO personal electronic equipment** usage in the theatre including the backstage area prior to or during rehearsal or performance. This includes but is not limited to cell phones, iPods, laptops.
- 9) **Absolutely NO video recording of UMKC faculty** and student concerts without written consent.
- 10) **Absolutely NO unauthorized Web postings of recordings and photos** of UMKC faculty, student, and departmental activities without written consent.
- 11) Absolutely NO loud and inappropriate noise/talking backstage during rehearsal and performance. You can be heard in the audience plus it is very distracting to all especially performers who need to concentrate.
- 12) NO personal belongings blocking theatre aisles, exits, and doorways and any backstage area of traffic.
- 13) NO lounging or rehearsing in the Conservatory lobby especially in costume during production week. The lobby is a public area. All performance activity is to be done in designated dance studios or rehearsal spaces.
- 14) **Wearing costumes in the lobby area** is strictly prohibited during rehearsals and performances.
- 15) Take care of your costumes. Any costume left in the theatre unattended will be confiscated and will not be released until you personally claim it. Please return your costumes to your choreographer or designated costume rack after your rehearsal or performance. If immediate return is not possible due to quick changes, PLEASE kindly ask a friend to help you out by taking care of the costume for you. Costumes are very expensive and most often provided for you. RESPECT your costumes! **Again - Do not leave costumes backstage or in the audience.**
- 16) Check all costumes/props/shoes at least 2 hours prior to the performance. If you are guilty of #15 above and have had a costume confiscated without your knowledge, you will not have a costume for the performance.
- 17) The lobby is off limits to performers during Dance Division performances. Dancers who are performing should NOT enter the lobby area in costume or stage make-up before, during, or after performances. This is

the practice of all professional companies. Although we are not a professional company we want to prepare you for the future.

- 18) **Absolutely NO dressing/changing into or out of costumes in the Conservatory lobby or the building's public restrooms**, i.e. the restrooms accessed in the lobby. Use designated changing rooms to change in.
- 19) The Conservatory hallways are highly waxed. Wax and our dance floor are highly incompatible. All dancers performing with or without shoes **MUST** wear shoes, slippers, or socks on feet when walking on the waxy Conservatory floor during tech/performance week. Wax is easily track onto our floor making the floor surface very slippery. All backstage area is not waxed therefore remove foot coverings when entering the backstage area.
- 20) Absolutely NO baby powder or the use of any kind of powder on feet backstage or on the stage floor. This includes those who use it in pointe shoes.
- 21) Absolutely NO rosin on the stage floor.
- 22) Water only in the theatre.

#### **XIV. The Senior Capstone Project**

**The Senior Capstone Project** is a required course. It is a two-semester course taken your senior year – Senior Capstone Project I (fall) and Senior Capstone Project II (spring). The project must consist of each senior dancing in **two different dance forms** studied in the four years of coursework, **performing one solo and choreographing one group work** using Conservatory dance students. Seniors will meet with the Senior Capstone Project Faculty Advisor during an arranged time for the fall and spring terms. Scheduled class times are mandatory and will determined by the faculty advisor.

#### **XV. Conservatory Dance Association**

CDA is a self-governing organization with elected officers under the guidance of a faculty advisor. CDA members select projects and make decisions concerning fund raising and yearly activities. CDA makes funding decisions. The faculty advisor is there to facilitate anything that needs to be done to ensure the success.

- A. Yearly projects including sponsoring guest artist, master classes, guest choreographers for student productions and/or attending the American College Dance Association Festival.
- B. CDA offers students an invaluable experience regarding the “business of dance” thus making them more experienced in their future professional lives.
- C. Student bank accounts are held within the University to ensure the proper dispersion of University and student funds.

\*\*\*Support your CDA. It is a fine organization and has contributed enormously to the prosperity of the Division. As a unit, we are extremely proud of your achievement and the visibility students bring to the Dance Division.

##### **2019-2020 CDA Officers** Faculty Advisor: DeeAnna Hiett

President:	Ava Wichser
Vice-President:	Christine Kraus
Secretary:	Emily Moreland
Treasurer:	Emily Rackers
Alumni Relations:	Erica Lohman Emma Lane
Public Relations:	Sarah Jenkins Bethany Gradwohl
CDA Representatives:	Alexa Glomp Diana Biribin Olivia Emert

## **XVI. Rehearsal Space**

All studio rehearsal times must be scheduled through the Dance Division Chair. The chair will keep a master list of all rehearsals, which will be posted as soon as they are scheduled. This is imperative because studio space and time is severely limited. All rehearsal times will be posted on the calendar. Any extra rehearsals scheduled on weekends must be cleared through the Dance Division Chair. The University buildings do not open on Sundays until 12:00pm. If time is needed for rehearsal on Sundays before 12:00, you must make special arrangements through the chair, which in turn must make special notification to the campus police. You must give the police department two days' notice for reserving rehearsal space.

Conservatory sponsored events that involve the Dance Division have priority for rehearsal space. Dance faculty has priority for rehearsal space. Students have priority for rehearsal space over any non-Dance Division individual or organization. Any individual, who is not enrolled in the University or organizations outside the Conservatory, must seek permission and approval from the Dean's office and the Dance Division Chair by submitting a Facilities Use Agreement to the Chair. They must also show proof of insurance (\$1,000,000.00) to rehearse at the University. Because space is limited, access to our studios outside of the University is usually not possible. Studio space reserved but not used will result in refusal for next rehearsal request. Cancellation must be made 24 hours prior to the rehearsal. Again, space and time are limited. PLEASE be courteous when scheduling your rehearsals.

## **XVII. Equipment**

All use of Dance Division equipment, (stereo, DVD, monitor, etc.) is for faculty use only. Students must bring their own sound system for your own rehearsals. Please don't ask faculty to make exceptions. Equipment is to be locked up after use. It is not to be left unattended in the studio. Please understand that this equipment is costly and hard to obtain with our limited budget. Use equipment productively. An iPod cord will be available to use once the stereo is locked for your convenience.

## **XIII. Concert recordings/DVDs**

As we have had DVDs "disappear" in the past, students are no longer allowed to check out DVDs. You will be allowed to have copies of performances for a fee of \$10.00 and with the permission of the choreographer, but original video tapes/DVDs will not be allowed to leave the dance area. All copies of performances will be DVD and only of the piece you were in. If you require performance recordings from past years, there will be a \$10.00 fee for recordings up to and including 2003. Any performance recordings prior to 2003 will have a \$5.00 fee. Please bring a blank DVD if you need copies, the Dance Division will not supply blank tapes. Faculty choreography can only be copied with special permission from the faculty.

## **XIX. Costumes**

All costumes used for University performances will be checked out through Paula Weber. Each choreographer will be responsible for proper care and maintenance of his/her costume(s). No costumes will be used for non-University function without the permission of the Division Chairperson. They must be checked out through Paula Weber and a damage deposit must be paid before the loan is complete. Deposit will be given back upon the return of the costumes. For everyday past the agreed upon return date there will be a late fee of \$5.00.

## **XX. Phone**

Emergency phone calls can be made through a faculty member, through the Conservatory Business Office (PAC 417), after 5p through the building manager or your own personal cell phones. Everyone carries a cell phone – use your cell phones as often as possible.

## **XXI. Accidents**

All accidents that occur on University premises, no matter how minor, must be reported to the Building Manager and to Campus Police if a more serious accident occurs. Injury report forms are attainable from the Conservatory Business Office (PAC 417 or 328), the Building Manager's Office (PAC 313) after 5pm or on weekends and from Campus Police. All accident forms must be accurately filled out and submitted to the Camus Police within 24 hours.

## **XXII. Safety/Security**

Tend to your personal belongings. Do not leave them lying in the hallways or in unlocked dressing rooms. When carrying them into the studios, keep them away from the doorways. Thieves have long arms. We are in a public building, and upon occasion it has attracted homeless or migrant people. Should you encounter strangers in the dressing rooms or in other environs where they do not appear to belong, contact the Building Manager (X2780 PAC, X2913 GH) or call the police (X1515) immediately and inform the Division Chairperson or faculty.

Please pick up personal belongings when leaving the dance studios. Help keep the dance studios tidy and free of trash and litter. There will be a lost and found box outside studio 108 and in the ladies dressing room. This does not insure that your lost items will make it into the box! Food is not permitted in any of the studios. Clean up after yourself – PLEASE!

## **XXIII. Faculty**

The faculty is here to provide you with the finest training possible in all areas of our curriculum. If you need to speak to a faculty member please arrange a time to speak with them. They will all be more than happy to set up a meeting time with you. Each faculty member will post office hours (three hours per week) that they will be in their office and available to speak with you. They will also arrange additional times by appointment times if needed.

- To talk with a faculty member, make an **appointment** for visits during posted office hours.
- Please respect each faculty member's personal time. Refrain from calling after school hours or talking about personal matters between classes.
- The Dance Faculty encourages students to talk to them by appointment, but if that is impossible catch them IMMEDIATELY after class about concerns, especially if it relates to issues related to the previous class. Please give the faculty some time for a "break" before they start their next class.
- All students need to realize that your faculty members are still performing and creating artists. The faculty must engage in projects outside of the university. They are required to be nationally recognized artists. The Conservatory grants all faculty release time to engage in special projects such as performing, guest arts teaching, choreographing, and presenting at major conferences. Release time means faculty members are released from teaching for two weeks every semester when working on special projects.

\*\*\*The faculty welcomes each and every one of you. We are here to provide you with a quality education and help you as artist and individuals. Be open, responsible, and joyful. There is constant give and take. We all look forward to watching your growth as artists and individuals and to a most promising and fulfilling year.

## **XXIV. Bits, Pieces, and Reminders**

**Once again - Tend to your personal belongings. Do not leave them lying in the hallways or in unlocked dressing rooms.** When carrying your belongings into the studios, keep them away from the doorways. Thieves have long arms. We are in a public building, and upon occasion it has attracted homeless or migrant people. Should you encounter strangers in the dressing rooms or in other environs where they do not appear to belong, contact the Conservatory Business Office (**X2731/PAC 417** or **X2966/PAC 328**), the Campus Police (**X1515**), the Building Manager after 5pm or on weekends (**X2780 PAC** or **X2913 GH**) immediately and inform the Chairperson or Faculty. When leaving the building after dark, always travel in groups of two or more or call campus safe walk (**X5400**).

Please pickup all personal belongings when leaving the dance studios. Help keep them tidy and free of trash and litter. Food is not permitted in any of the studios. Water, of course, is allowed in the studios – for your health, bring a water bottle to class.

**Support your Conservatory Dance Association.** It is a fine organization and has contributed enormously to the prosperity and cohesiveness of the Division. As a unit, we are enormously proud of your achievements and the visibility you bring to the Dance Division.

**The Miller Nichols Library** is a great place to hang out. The music library on the ground floor has many wonderful dance videos/DVDs and CD's etc. available for your use. There is an entire section of books in the library devoted to dance. They also have equipment that you may use on the premises.

Miller Nichols Library (X1671) Music Library (X1675) Merlin site: <http://laurel.lso.missouri.edu>

**“There may be more to learn from climbing the same mountain a hundred times than by climbing a hundred different mountains.”**

~Richard Nelson~



**Social Media Guidelines**



There are many potential benefits to social networking web sites; however, it is important to also recognize and consider the inherent risks that may come with their use. In an effort to inform and protect our students, we recommend that you consider the following:

- Understand that your online presence can negatively reflect upon your professional image. Weigh the risks and benefits of self-disclosure.
- Respect copyright laws, and reference or cite sources appropriately. Plagiarism applies online as well as in print.
- Remember that University/Conservatory logos and trademarks are the intellectual property of the University.
- Always respect the professional relationship between student and faculty member; and student and administrator; student and student; student and professional guests.
- Ensure that information you post complies with existing University policies and Federal and State laws governing privacy and dissemination of data (e.g., HIPAA, FERPA, etc.)
- Clearly state that the views expressed are your own and do not represent the views of others.
- Review the privacy policy of the sites you use and consider your personal and property safety when posting information online.
- Remember that electronic sites are never completely secure, and many can see what is posted.

**~To All Dance Majors~**

## **Bullying**

**of any kind will not be tolerated in the Dance Division. If you are being bullied, please report this to the Chair of Dance or to any faculty member. You if are the bullying culprit – stop it. There is no room in the dance profession for such behavior!**

**UMKC RESOURCES AND POLICY STATEMENTS**

**Academic Calendar**

Students are encouraged to review important add, drop or withdraw dates, also available in the front of your handbook: <http://www.umkc.edu/registrar/acal.asp>

### **Academic Honesty**

The Board of Curators of the University of Missouri recognizes that academic honesty is essential for the intellectual life of the University. Faculty members have a special obligation to expect high standards of academic honesty in all student work. Students have a special obligation to adhere to such standards. Academic dishonesty, including cheating, plagiarism or sabotage, is adjudicated through the [University of Missouri Student Conduct Code](#) and [Rules of Procedures in Student Conduct Matters](#).

[http://www.umsystem.edu/ums/rules/collected\\_rules/programs/ch200/200.010\\_standard\\_of\\_conduct](http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.010_standard_of_conduct)

[http://www.umsystem.edu/ums/rules/collected\\_rules/programs/ch200/200.020\\_rules\\_of\\_procedures\\_in\\_student\\_conduct\\_matters](http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.020_rules_of_procedures_in_student_conduct_matters)

*(Academic units may have additional student codes of behavior to be referenced, i.e. Honor Codes.)*

### **Academic Inquiry, Course Discussion and Privacy**

The Board of Curators of the University of Missouri long ago adopted a statement emphasizing the importance of academic freedom as it relates to faculty members. That statement, found at Section 310.010 of the Collect Rules and Regulations, expresses the view that academic freedom of its academic staff is “indispensable to the success of the University of Missouri in fulfilling its obligations to its students and to society.” However, that statement does not address, in any significant way, the importance of academic inquiry and discourse for students of the University of Missouri.

It is vitally important for the University of Missouri to foster and maintain an educational environment that promotes free discussion, inquiry and expression by students, both inside the course and out, without fear that their exercise of such rights will have negative repercussions in areas over which the University of Missouri has responsibility. It is equally important that students understand the narrow line separating their First Amendment rights and the legal and privacy rights of others so that students can exercise those rights with responsibility.

#### **A. Goals and Aspirations**

1. Information about student views, beliefs, and political associations that fellow students acquire in the context of course discussion should be handled responsibly. Students are encouraged to be sensitive to the potential that dissemination of information about fellow students derived from course discussions may be perceived as defamatory and/or may subject them to ridicule, harassment or reprisal from those who do not agree with the views, beliefs or political associations expressed in the course.
2. Information about student views, beliefs, and political associations that faculty members acquire in the context of course discussion should be handled responsibly. Faculty members are encouraged to be sensitive to the potential that dissemination of information about students derived from course discussions may be perceived as defamatory and/or may subject them to ridicule, harassment or reprisal from those who do not agree with the views, beliefs of political associations expressed in the course.

#### **B. Restrictions on Disclosure and Distribution – Prohibitions**

1. **Faculty** should encourage free discussion, inquiry, and expression in courses, conferences and meetings. Student performance shall be evaluated solely on an academic basis, not on opinions or conduct in matters unrelated to academic standards.
2. **Students** may make audio or video recordings of course activity unless specifically prohibited by the faculty member.
  - a. To foster a safe environment for learning, however, the redistribution of audio or video recordings of statements or comments from the course to individuals who are not students in the course is prohibited without the express permission of the faculty member and of any students who are recorded. Unauthorized distribution of such materials is violation of academic standards and may violate copyright laws and/or privacy rights. Students found to have violated this policy are subject to discipline in accordance with the provisions of Section 200.020 of the Collected Rules and

Regulations of the University of Missouri pertaining to student conduct matters. Faculty and staff found to have violated this policy are subject to discipline in accordance with applicable University policies.

### **C. Student Records**

1. The federal Family Educational Rights and Policy Act (FERPA), 20 U.S.C.s1232g, and the University of Missouri's policy on student records, Section 180.020 and Section 180.025 of the Collected Rules and Regulations, describe student rights of access and rights of privacy, which a student can expect with regard to his or her education records. That law and University policy applies whether those education records are in hard copy, are electronically stored or are contained along with other images either recorded or broadcast in connection with courses available online or through distance learning. The content of such education records should not be shared with individuals, other than individuals who have been determined by the University of Missouri to have an educational need to know, except in accordance with the provisions of FERPA and University policy.

Nothing in this Executive Order may conflict with the provisions of Section 240.040 of the Collected Rules and Regulations, "Policy Related to Students with Disabilities."

**Faculty allowing recording** - University of Missouri System Executive Order No. 38 lays out principles regarding the sanctity of classroom discussions at the university. The policy is described fully in [Section 200.015 of the Collected Rules and Regulations](#). In this class, students may make audio or video recordings of course activity unless specifically prohibited by the faculty member. However, the redistribution of any audio or video recordings of statements or comments from the course to individuals who are not students in the course is prohibited without the express permission of the faculty member and of any students who are recorded, including those recordings prepared by an instructor. Students found to have violated this policy are subject to discipline in accordance with provisions of Section 200.020 of the Collected Rules and Regulations of the University of Missouri pertaining to student conduct matters.

**Faculty not allowing recording** - University of Missouri System Executive Order No. 38 lays out principles regarding the sanctity of classroom discussions at the university. The policy is described fully in [Section 200.015 of the Collected Rules and Regulations](#) (see link above). In this class, students may not make any audio or video recordings of course activity (including those recordings prepared by an instructor), except students permitted to record as an accommodation under Section 240.040 of the Collected Rules. All other students who record and/or distribute audio or video recordings of class activity are subject to discipline in accordance with provisions of Section 200.020 of the Collected Rules and Regulations of the University of Missouri pertaining to student conduct matters.

Those students who have written permission from the course instructor to record are not permitted to redistribute any audio or video recordings of statements or comments from the course to individuals who are not students in the course without the express permission of the faculty member and of any students who are recorded, including those recordings prepared by an instructor. Students found to have violated this policy are subject to discipline in accordance with provisions of Section 200.020 of the Collected Rules and Regulations of the University of Missouri pertaining to student conduct matters.

### **UMKC Attendance Policy**

Students are expected to attend and participate in classes. Advance notice of attendance policies of academic units and individual instructors should be given, and such notice should be in writing. Students should notify instructors of excused absences in advance, where possible. Students who have an excused absence are expected to make arrangements with instructors for alternative or make-up work. Such arrangements should be made in advance of the absence, where possible. Instructors should accommodate excused absences to the extent that an accommodation can be made that does not unreasonably interfere with the learning objectives of the course or unduly burden the instructor. Attendance policies shall be applied in a non-discriminatory manner.

### **Campus Safety**

Inclement weather, mass notification, and emergency response guide: <http://www.umkc.edu/umkcalert/>

## **Counseling and Health Services Available at UMKC**

UMKC students may experience many challenges in their lives while attending college – stress, depression, suicidality, trauma, relationship issues, health concerns, etc. As your professor I care about your success and well-being, and want to make you aware of some helpful resources on campus. The UMKC Counseling Center ([www.umkc.edu/counselingcenter](http://www.umkc.edu/counselingcenter)), located at Student Health and Wellness, 5110 Oak St., Brookside 51 Bldg., Ste. 201, Kansas City, MO 64112, offers a wide range of supportive services to students. Appointments can be made by calling 816.235.1635. UMKC Student Health and Wellness, 5110 Oak St., Brookside 51 Bldg., Ste. 237, (<http://info.umkc.edu/studenthealth/>), offers a full range of health care and promotion services. Appointments can be scheduled online or by calling 816.235.6133. The MindBody Connection ([www.umkc.edu/mindbody](http://www.umkc.edu/mindbody)) is located in the Atterbury Student Success Center in Room 112 and offers a variety of stress-reduction services.

### **Disability Statement**

“If you have a documented disability and which to discuss academic accommodations, please contact the Office of Student Services for Students with Disabilities at 816.235.5696”

<http://www.umkc.edu/provost/facet/resources/downloads/Students-With-Disabilities.pdf>

### **Disability Support Services**

To obtain disability related accommodations and/or auxiliary aids, students with disabilities must contact the Office of Services for Students with Disabilities (OSSD) as soon as possible. To contact OSSD, call (816) 235-5696. Once verified, OSSD will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. For more information go to:

<http://www.umkc.edu/disability/>

### **English Proficiency Statement**

Students who encounter difficulty in their courses because of the English proficiency of their instructors should speak directly with their instructors. If additional assistance is needed, students may contact the UMKC Help Line at 816-235-2222 for assistance.

### **Grade Appeal**

Students are responsible for meeting the standards of academic performance established for each course in which they are enrolled. The establishment of the criteria for grades and the evaluation of student academic performance are the responsibilities of the instructor.

The UMKC grade appeal procedure is available only for the review of allegedly capricious grading and not for review of the instructor's evaluation of the student's academic performance. Capricious grading, as that term is used here, comprises any of the following:

- The assignment of a grade to a particular student on some basis other than the performance in the course;
- The assignment of a grade to a particular student according to more exacting or demanding standards than were applied to other students in the course; (Note: Additional or different grading criteria may be applied to graduate students enrolled for graduate credit in 300- and 400-level courses.)
- The assignment of a grade by a substantial departure from the instructor's previously announced standards.

<https://catalog.umkc.edu/undergraduate-academic-regulations-information/grading-options-auditing-courses/grade-appeals/>

### **Statement of Human Rights**

The Board of Curators and UMKC are committed to the policy of equal opportunity, regardless of race, color, religion, sex, sexual orientation, national origin, age, disability and status as a Vietnam era veteran. Commitment to the policy is mentored by the [Division of Diversity, Access & Equity](#), but it is the responsibility of the entire university community to provide equal opportunity through relevant practices, initiatives and programs.

<http://info.umkc.edu/diversity/>

### **Title IX**

Under the University of Missouri's Title IX policy, discrimination, violence and harassment based on sex, gender, and gender identity are subject to the same kinds of accountability and support applied to offenses based on other protected characteristics such as race, color, ethnic or national origin, sexual orientation, religion, age, ancestry, disability, military status, and veteran status. If you or someone you know has been harassed or assaulted, you can

find the appropriate resources by visiting UMKC’s Title IX Office webpage (<http://info.umkc.edu/title9/>) or contacting UMKC’s Title IX Coordinator, Mikah K. Thompson (816.235.6910 or [thompsonmukah@umkc.edu](mailto:thompsonmukah@umkc.edu)). Additionally, you can file a complaint using UMKC’s online discrimination complaint form, which is located at:

<http://info.umkc.edu/title9/reporting/report-online/>

While most UMKC employees are required to report any known or suspected violation of Title IX, students may seek confidential guidance from the following campus locations:

<p><b>UMKC Counseling Service</b> Student Health and Wellness, 5110 Oak St., Brookside 51 Bldg., Ste. 201, Kansas City, MO 64112 Phone – (816) 235-1635</p>	<p><b>MindBody Connection</b> Atterbury Student Center Room 112 Phone – 816.235.5169</p>	<p><b>Student Health and Wellness</b> 5110 Oak St., Brookside 51 Bldg., Ste. 237, Kansas City, MO 64112 Phone - (816) 235-6133</p>
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### **UMKC Connect**

Important information is available to undergraduate students in UMKC Connect accessed through Blackboard/Canvas. Throughout the term, students may receive emails regarding course grades or academic performance. Students are expected to address information posted in a timely fashion. This information may be shared with the student’s Success Network made up his or her academic advisor(s) and other campus resources so that UMKC may fully support the student’s success.

### **Academic Integrity and the Prevention of Plagiarism**

UMKC has purchased a license to the plagiarism prevention resource, **turnitin.com**. This resource is available to all faculty and students. Through the turnitin.com website, faculty members and students have the opportunity to check the originality of writing assignments. Please note plagiarism is a very serious offence and it is the university’s obligation to punish those who plagiarize which may lead up to terminating your rights to be a student at this university or any university.

If faculty members plan to use turnitin.com for checking the originality of student assignments, they must do the following:

**Notify the students in writing that turnitin.com may be used to check assignments.**

**Remove all personally identifiable information from the assignment that is submitted to turnitin.com. This includes the student’s Social Security number, name, student ID number, or any other identifier that could be linked to the student by any party other than the instructor or university official submitting the assignment. The submission of any personally identifiable information may constitute a violation of FERPA.**

**Plagiarism or academic dishonesty** of any kind will result in, at a minimum, a failing grade on the assignment and penalties may include a grade of “F” for the entire course. Good descriptions of what constitutes plagiarism and how to avoid it can be found at:

<https://law.umkc.edu/pdfs/plagiarism-policy-and-guidelines.pdf>

<http://owl.english.purdue.edu/owl/resource/589/01/>

**Additional information:** Information on the Student Conduct Code can be found online at <http://www.umkc.edu/umkc/catalog/html/append/policy/0020.html>. Note that in all cases of academic dishonesty, including cheating and plagiarism, the instructor will make an academic judgment about the student’s grade on that work and has the obligation to report the alleged academic dishonesty to the appropriate administrative official in accordance with university policy. That official is the dean’s appointee. Please note that turnitin.com is integrated with Canvas courseware. More information on this topic and how to obtain an account may be obtained from the Canvas website <http://www.umkc.edu/is/its>.

## **UMKC Diversity Statement**

It is the policy of the University of Missouri-Kansas City to provide an educational and working environment that provides equal opportunities to members of the University community. In accordance with federal and state law and University policy, the University prohibits unlawful discrimination based on race, color, sex, religion, national origin, age, disability, sexual orientation and veteran status. Furthermore, sexual misconduct and sexual harassment in any form will not be tolerated and individuals who engage in such conduct will be subject to disciplinary action. The University also prohibits discrimination based on sexual orientation. These procedures, which are governed by university policy apply to all university administrators, faculty, staff, students, visitors and applicants for employment or admission and are to be used in support of university anti-discrimination policies.

### **Statement on Discrimination and Sexual Harassment**

The University of Missouri-Kansas City has a zero-tolerance policy for sexual harassment, intimidation, or discrimination of any kind. The faculty and the administration are committed to creating and maintaining an environment on campus that is free of all forms of harassment, intimidation, and discrimination.

Should you or a friend ever experience any action speech that feels coercive or discriminatory, you should report this immediately to the department chair, the office of the Dean, and/or the Affirmative Action Office. The Affirmative Action Office, which is responsible for investigating all complaints of discrimination or sexual harassment is located at 223 Administrative Center, 5115 Oak Street, and they may be contacted at 816-235-1323.

We are a community of learners dedicated to the pursuit of knowledge and the acquisitions of skills that will enable us to lead rich and full lives. We can pursue these ends only in a culture of mutual respect and civility. It is incumbent upon all of us to create a culture of respect everywhere on campus and at all times through our actions and speech. On behalf of the faculty of UMKC, I pledge to you that we will maintain a safe environment on campus that fosters respect for everyone.

Dr. Gary L. Ebersole  
Professor of History and Religious Studies

[http://www.umsystem.edu/ums/rules/collected\\_rules/grievance/ch390/grievance\\_390.010](http://www.umsystem.edu/ums/rules/collected_rules/grievance/ch390/grievance_390.010)

[http://www.umsystem.edu/ums/rules/collected\\_rules/equal\\_employment\\_educational\\_opportunity/ch600/600.020\\_sex\\_discrimination\\_sexual\\_harassment\\_and\\_sexual\\_misconduct](http://www.umsystem.edu/ums/rules/collected_rules/equal_employment_educational_opportunity/ch600/600.020_sex_discrimination_sexual_harassment_and_sexual_misconduct)

### **Discrimination Grievance Procedures for Students**

Again, the University of Missouri-Kansas City has a **zero tolerance** policy for sexual harassment, intimidation, or discrimination of any kind. The faculty and the administration are committed to creating and maintaining an environment on campus that is free of all forms of harassment, intimidation, and discrimination.

[http://www.umsystem.edu/ums/rules/collected\\_rules/grievance/ch390/grievance\\_390.010](http://www.umsystem.edu/ums/rules/collected_rules/grievance/ch390/grievance_390.010)

#### **Title IX Coordinator:**

**Sybil Wyatt**  
Director of Office of Affirmative Action  
5115 Oak Street  
Administrative Center 212  
Kansas City, MO 64112  
816-235-6910  
[wyattsb@umkc.edu](mailto:wyattsb@umkc.edu)

#### **Title IX Deputy Coordinators:**

**Michael Garvin**  
Equity Specialist  
Department of Human Resources, Office of Affirmative Action  
816-235-1771  
[garvinm@umkc.edu](mailto:garvinm@umkc.edu)

**Christi Roeder**  
Equity Assistant



816-235-1323  
[roederc@umkc.edu](mailto:roederc@umkc.edu)

**KC Atchinson**  
Title IX Compliance Specialist  
Senior EO Investigator  
816-235-6705  
[atchinsonk@umkc.edu](mailto:atchinsonk@umkc.edu)

Student Health and Wellness: <https://info.umkc.edu/studenthealth/tag/student-health-wellness/>

### **Sex Discrimination, Sexual Harassment and Sexual Misconduct Policy**

(600.020) [http://www.umsystem.edu/ums/rules/collected\\_rules/equal\\_employment\\_educational\\_opportunity/ch600/600.020\\_sex\\_discrimination\\_sexual\\_harassment\\_and\\_sexual\\_misconduct](http://www.umsystem.edu/ums/rules/collected_rules/equal_employment_educational_opportunity/ch600/600.020_sex_discrimination_sexual_harassment_and_sexual_misconduct)

### **Student Standard of Conduct**

(200.010) [http://www.umsystem.edu/ums/rules/collected\\_rules/programs/ch200/200.010\\_standard\\_of\\_conduct](http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.010_standard_of_conduct)

### **Rules of Procedure in Student Conduct Matters (200.020)**

[http://www.umsystem.edu/ums/rules/collected\\_rules/programs/ch200/200.020\\_rules\\_of\\_procedures\\_in\\_student\\_conduct\\_matters](http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.020_rules_of_procedures_in_student_conduct_matters)

### **Equity Resolution Process**

(200.025) [http://www.umsystem.edu/ums/rules/collected\\_rules/programs/ch200/200.025\\_equity\\_resolution\\_process\\_for\\_resolving\\_complaints\\_of\\_harassment](http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.025_equity_resolution_process_for_resolving_complaints_of_harassment)

### **Equal Employment Opportunity Policy (320.010)**

[http://www.umsystem.edu/ums/rules/collected\\_rules/personnel/ch320/320.010\\_Equal\\_Employment\\_Opportunity\\_Policy](http://www.umsystem.edu/ums/rules/collected_rules/personnel/ch320/320.010_Equal_Employment_Opportunity_Policy)

## **Classroom Behavior**

Statement on Appropriate Classroom Behavior: In order to create a classroom environment that permits all students to learn and grow, it is essential that respect for those seeking to learn and respect for the professionalism of the instructor are maintained. ANY student conduct that disrupts the learning process shall not be tolerated and may lead to disciplinary action and/or removal from the class. Examples of disruptive behavior include talking out of turn, talking inappropriately with other students, taking unauthorized or excessive breaks in the middle of class, coming to class late or leaving early on a regular basis, and attitudes, behavior or language disrespectful of the instructor or of other students, as well as more serious (and more obvious) issues such as threatening or abusive behavior.

In particular, the use of cell phones or other recording and/or communications devices while class is in session is prohibited. All cell phones and other communications devices shall be turned off while class is in session. The use of a laptop computer is at the discretion of the instructor; laptops (or other computing devices) may not be used for games or IMing, texting, tweeting, Facebooking or any other activity not related to class and must not be a distraction to other students. The use of a laptop computer in class shall be a privilege that may be revoked at any time at the discretion of the instructor.

## **Repeated Course Policy**

When undergraduate students repeat courses, they can request to have only the grade for the final attempt used in calculating their GPA. **THE REPEATED COURSE POLICY WILL NOT AUTOMATICALLY BE APPLIED TO A STUDENT'S GPA.** After completing a retaken course, a student must submit a **REQUEST FOR GPA ADJUSTMENT FORM** to his/her academic advisor. The recalculation of a student's GPA is reflected only in the calculation of that student's current cumulative GPA and will not retroactively affect calculations for dean's list, graduation and honors, eligibility for financial aid and veterans' benefits and scholarships, athletic eligibility, discounts for insurance, refunds, or any other area.

The GPA recalculation policy is applicable only to undergraduate students who repeat a course in which they earned a D+ or less and in which academic dishonesty was not involved.

Students can only replace grades if the original and the repeated course are taken at UMKC.

- Students can only repeat courses taken Fall 2007 or later.
- Repeated courses may not be taken on a CR/NC basis.
- Original grades cannot be replaced with a 'W', 'WF', 'I', or 'T'.
- No more than 15 semester hours can be dropped from the calculation of a student's GPA by repeating course work. Requests approved for GPA recalculation will prefix the original grade with an 'R' and transcripts will note that such grades are excluded from GPA calculations.
- Courses cannot be repeated for credit towards the degree unless specifically noted.

Refer to the appropriate School or College section of the undergraduate catalog for information on specific rules for course repeats. Some academic units may have more stringent requirements on course repeats.

### Credit by Examination Policy

#### **I. Policy Statement**

**-Credit by Examination** - UMKC offers superior students options to enhance or accelerate their academic programs through credit by examination. Students may earn college credit by demonstrating sufficient knowledge or proficiency in a certain area. The Registration and Records Office provides detailed information regarding the specific exams accepted and scores required. Students may earn up to 30 semester hours of credit through the following options:

**-Advanced Placement** - (AP) examinations may count for UMKC degree credit if the exams and scores are acceptable. (Note: UMKC awards credit for specific scores on certain Advanced Placement exams that are administered by the College Board, not simply for enrollment in advanced placement courses at the high school level. In order to receive AP credit, students must have official AP score reports sent to UMKC directly from the College Board. Credit cannot be determined from high school or previous college transcripts.)

**-International Baccalaureate** (IB) examinations are tests taken as the culmination of a special high school study program. Several of the Higher-Level exams count for credit if the score earned is a 5 or higher.

**-College Level Examination Program** (CLEP) exams are acceptable for credit in certain areas of study. UMKC accepts only the CLEP Subject Exams. Not all subjects are accepted. Credit is not given for any CLEP General examination. No CLEP Subject Exam may be taken in the final 30 hours of coursework leading to a degree.

**I. Credit by Departmental Examination** may be earned if a student has previous knowledge or proficiency in an area of study and arranges to take a departmentally administered examination. If a department chooses to offer credit by examination, the department must provide a test that measures the same level of proficiency as is required to earn credit for enrollment in the course. Frequently this is the final exam for the course. Before taking a departmental examination, students must register in the Registration and Records office and obtain a Credit by Departmental Examination form:

([http://www.umkc.edu/registrar/forms/credit\\_by\\_exam.pdf](http://www.umkc.edu/registrar/forms/credit_by_exam.pdf)). The charge for attempting credit by departmental exam is equal to one credit hour.

Eligibility for credit by departmental examination requires:

1. Enrollment at UMKC in the semester in which the examination is administered.
2. No enrollment in the course that is subject of the examination during the last three terms.
3. Achieve a grade of C or above on the examination in order to receive credit.

#### **II. Reason for Policy**



This policy was developed to support student academic success and to provide consistent, quality delivery of academic programs and services.

### **III. Who Should Read this Policy?**

Teaching faculty; Academic advisors; Faculty advisors; All students

### **IV. Instructions, Procedures and Related Information**

See <http://www.umkc.edu/registrar/transfer-credit/default.asp#anchor-2> for information on signing up for the tests, receiving credit, and minimum scores needed on each exam to earn credit.

### **V. Contacts**

UMKC Registrar's Office:

Website: <http://www.umkc.edu/registrar/default.asp>

Physical Location: 115 Administrative Center, 5115 Oak Street, Kansas City, MO 64110

Mailing Address: 5100 Rockhill Road, Kansas City, MO 64110-2499;

Phone: 816-235-1125;

Fax: 816-235-5513;

Email: [registrar@umkc.edu](mailto:registrar@umkc.edu)

### **VI. Exclusions - None**

#### **Leave of Absence Policy**

UMKC's Leave of Absence Policy provides a means for students to take an approved leave of absence from a degree program without being required to go through the re-admission process upon return to the University. Students who are approved for a leave of absence will be allowed to register for classes during the "priority registration time period" for the next semester they return from their approved leave of absence period. Students who are enrolled in the Interdisciplinary Ph.D. program in the School of Graduate Studies and the Schools of Dentistry, Law, Medicine, Nursing, Pharmacy, and the Conservatory must adhere to their school's leave of absence policies and procedures as these schools may have more stringent requirements or additional procedures.

1. Students who want to take an approved leave of absence are required to fill out the "Request for Leave of Absence Form" and are required to fill out a "Return from Leave of Absence Form" in order to be allowed to enroll and return to their previous academic program.
2. The deadline for applying for a leave of absence if the student has not been attending classes and is enrolled is no later than the fourth week of the semester. Students who need to apply for a leave of absence during a semester for which they have been attending will have until the last week of classes for the current term in accordance with the academic calendar.

The deadline for applying for a return from a leave of absence is 30 days prior to the first class date of the semester in which the student plans to enroll. Students who request a leave of absence that is not planned in advance due to a medical emergency or other extenuating circumstance beyond the control of the student will be reviewed on a case-by-case basis. Academic program and graduation requirements may change during a student's leave of absence. It is at the discretion of the college/school to define the program and graduation requirements once the student has been approved to return from a leave of absence. Some programs may approve students to return on a space available basis.



photo: James Allison

## **Eight Resolutions for Student Dancers**

Edited by Tauna Hunter, Dance Director, Mercyhurst College

1. Resolve to make the most of every educational opportunity you have and to acquire the skills to continue to learn throughout your life.
2. Resolve to work hard and to build a reputation among the faculty and your peers for being serious about your studies and reliable in all matters.
3. Resolve to place a high priority upon focused class work, cross training and developing a positive mental outlook every day. Dance growth is a developmental process that requires daily attention.
4. If you have a scholarship, resolve to keep it. You may not be able to re-claim it if you lose it.
5. Resolve to be responsible in all matters and to avoid whining and making excuses.
6. Resolve to learn more about, and to find connections among all the arts. We have vibrant presentations of dance, art, music and theatre at UMKC and excellent professional arts organizations in Kansas City as well.
7. Resolve to be a part of the community of educated and knowledge-seeking individuals in every area of emphasis – education and performance that make up the Dance Division. We function as a family in the best sense of the word, where mutual support and encouragement are the standard mode of operation and where rivalry, cliques and divisiveness have no place. **Therefore, there is no time to be caught up in issues of bullying.**
8. If you are having trouble with your classes or in other matters, by all means, resolve to look for the solution. Understand that failure is a part of the learning process and that it often provides impetus for greater understanding. Talk with one of your teachers. There are few problems that, working together, we cannot solve or at least alleviate. Know that you are not alone. We care about you. We want you to succeed.

~Based on Eight Resolutions for Student Musicians by Anne L. Patterson, PhD., University of Central Arkansas~

# **ADDENDUM**



*Serenade*, by George Balanchine © The George Balanchine Trust

## UMKC DANCE DIVISION GUIDELINES AND CRITERIA FOR PROFESSIONAL WORK

This document will formally outline the guidelines and criteria for the Conservatory Dance Division in its consideration for what is deemed off campus professional work, pertinent to releasing students from Dance Division classes, performances, special events, and Conservatory special events. Students should be aware that the UMKC academic classes may have different policies and it is the responsibility of the student to be in compliance with both UMKC and the Dance Division.

### ~Professional leave is earned~

1. Students **MUST** petition to request a leave of absence. Written requests for a leave of absence **MUST** offer the intention, destination, and rationale of the leave and be submitted to each faculty member one week prior to submitting all leave materials to the Division Chair. Once all materials are submitted, the faculty will make a decision. Professional leave is **NOT** recommended for freshmen dancers.
2. Students **MUST** be responsible for any missed lectures, tests, or assignments that they may be missing in any of their classes. It is up to each student to make arrangements with professors to keep up with the classes.
3. To qualify for a leave of absence, students **MUST** have a minimum of a **B** in all technique classes and a cumulative **GPA of 3.0 for ALL coursework**.
4. Students **MUST** have excellent class attendance and have **NOT** exceeded absences that the Division's attendance policy allows prior to the date leaving for professional work.
5. The duration of time the student will be allowed release from school for professional work will **not exceed two weeks** per semester. Juniors and seniors may petition for a third week, but it is **not** recommended.
6. The company or organization for which the student wishes to work will be regarded as one that has an established regional or national professional reputation for excellence.
7. The student must be working in an environment that is at least complementary to his or her educational experience, which follow established rules of labor (as in AGMA or Equity) that are applied to daily rehearsals and performances. The type of work being performed must attain a level of technical superiority and values established by the curriculum in place in the Dance Division.
8. The organization/company **MUST** provide a daily technique class or you must provide proof of daily class from a professional dance school in the area. The dance faculty requests a letter of confirmation about class offerings written by artistic director/ballet master to assure training does not end when on professional leave.

In the event that the professional work is in Kansas City, students WILL take their daily ballet and/or modern class at UMKC if their rehearsal/performance schedule allows.

9. The student will provide information about the performance spaces. Theatres of moderate size/dimension with an established reputation are preferred. The Dance Division wishes to protect its students from performing in spaces that are not conducive to the general physical health and welfare of the student.
10. It is recommended that the Dance Division have an established relationship with the organization, i.e. Kansas City Ballet, Albany Berkshire Ballet, Wyliaams Henry Contemporary Dance Company, Storling Dance Theatre. This is to assure that the student is working in an environment that enhances their educational and professional experience. If a relationship is not established, a representative of the organization must contact the Dance Division Chair no less than 8 weeks prior to the commencement of the contract to establish a relationship. The organization must have a reputation for excellence that is regionally or nationally known to be eligible.
11. The student MUST provide the Dance Division with a copy of their contract and a schedule of rehearsals and performances with dates, times, and locations at the time of application for absence.
12. The organization MUST provide proof of medical/liability insurance to you in case of injury sustained during your time with the organization/company.
13. The student MUST have a prepared letter from the organization which ascertains exactly what the student will be performing, when the student will be missing classes (dates and times), the level of technical achievement necessary of the student to participate in said performance, and a means by which to remain in contact with said organization prior to and during the time a student is absence. If a dancer is invited to act as a super - a non-dance role – this type of role should not interfere with Conservatory dance studies.
14. The student MUST submit a completed Application for Professional Work/Leave of Absence Form, **no later than 8 weeks prior** to the commencement of the absence. This will give the faculty an appropriate amount of time to prepare and evaluate whether or not the work being considered will be worthy of absence.
15. As stated above, the student MUST be in good standing in the Dance Division and the University of Missouri-Kansas City. This means no excessive absences in daily technique classes, dance grades at a level that are above a 3.0 (B), academic standards established by UMKC are being met, and general contributions to the division that are positive on a daily basis. If a student is representing the Conservatory Dance Division in a professional setting, we expect a certain level of professionalism be exhibited within the department on a daily basis as well.
16. Dance juries are mandatory for all dance majors. With that said, students on leave within a 300-mile radius of UMKC, will be required to return to school to participate in the end of semester juries if their performance schedule is not in conflict with their scheduled jury. Students on leave that are greater than a 300-mile radius will be excused from juries. Final grades will be determined from the regular class grade if unavailable for juries. **For dancers awarded Professional Leave at a distance great than a 300-mile radius, you will be required to do juries at least once during the school year. Do not schedule a second Professional Leave during the spring juries if you miss the fall semester juries!**
17. All students MUST honor all commitments promised to the Dance Division including but not limited to the Fall Dance Concert, Spring Dance Concert, Senior Capstone Projects, Crescendo, etc.
18. Once all criteria stated above have been met and all faculty signatures have been obtained, students will be notified in writing of the approval/denial of their request.
19. The final decision regarding professional work rests with the faculty. The faculty reserves the right to refuse the student's release from classes based on the criteria established in this form. The student **MUST have FULL faculty consensus** before leave is approved. If the leave is not approved, all missed classes will count as absences and will be reflected on the final semester grade resulting in repeating the missed semester.
20. All students MUST schedule a meeting at least 6 weeks prior to leave with the dance faculty to defend the request to leave campus for professional work. This is done through the chair of dance.

## Check List

### 9 weeks prior to departure date

- Written petition due to leave campus submitted to each dance faculty member, to your specific adjunct faculty and to your specific UMKC academic faculty.

### 8 weeks prior to departure date

- Submit documentation to dance chair -
  - Letter of invitation
  - Contract
  - Evidence of company and director viability if unknown to faculty (bio documentation)
  - Professional leave form signed by UMKC academic faculty and Dance Division adjunct faculty – The dance faculty will discuss the case once other faculty signatures are obtained.
- Submit schedule of rehearsals including confirmation of daily class.
- Submit schedule of performances.

### 6 weeks prior to departure date

- Schedule a meeting with the dance faculty during their Dance Faculty Meeting time. This is done through the dance chair.

### 5 weeks prior to departure date

- Schedule meeting with the chair of dance to discuss the outcome of professional leave request.

**The above timeline is a minimum timeline. Any documentation submitted earlier is welcome. Your request will not be considered if not submitted later than the minimum timeline. Late invitations may be considered.**

**DANCE DIVISION  
APPLICATION FOR PROFESSIONAL LEAVE OF ABSENCE**

(Due 8 weeks prior to departure date)

DATE OF APPLICATION \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_

PHONE CONTACT DURING LEAVE \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

NAME OF ORGANIZATION / COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CONTACT PERSON'S NAME \_\_\_\_\_

CONTACT PERSON'S PHONE NUMBER \_\_\_\_\_ EMAIL ADDRESS \_\_\_\_\_

REQUESTED LEAVE TIME \_\_\_\_\_ to \_\_\_\_\_

TYPE OF WORK BEING PERFORMED DURING LEAVE OF ABSENCE? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

WHERE WILL THE WORK BE PERFORMED? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

HOW WILL BEING PERMITTED A LEAVE OF ABSENCE BENEFIT THE EDUCATIONAL EXPERIENCE?

\_\_\_\_\_

\_\_\_\_\_

DANCE FACULTY SIGNATURES: 1. \_\_\_\_\_ 2. \_\_\_\_\_

3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

ADJUNCT FACULTY: 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

ACADEMIC FACULTY: 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

CHAIR \_\_\_\_\_ DATE \_\_\_\_\_

APPROVAL:

YES NO

IF NO, REASONS \_\_\_\_\_

\_\_\_\_\_



# COSTUME LOAN AGREEMENT

I, \_\_\_\_\_ have received (#) \_\_\_\_\_ costume(s) as described:

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and agree to return borrowed costume(s) to the Dance Division on \_\_\_\_\_  
(date)

I also agree / decline to launder said costume(s) as advised and in agreement with the  
(Circle one)  
Dance Division.

I will pay \$\_\_\_\_\_ per costume if damage occurs to the costume(s) beyond natural wear and tear, or if the costume(s) are not returned on the scheduled date (see above). Failure to comply with the above will result in withholding semester grades until the problem is rectified.

Amount of deposit paid: \$\_\_\_\_\_

Date loaned: \_\_\_\_\_

Signature: \_\_\_\_\_

Date Received: \_\_\_\_\_

Returned Signature: \_\_\_\_\_

**Professional Baccalaureate Degree in Dance (BFA)  
MAJOR MAP  
2016-2017 thru 2019-2020**

<b>SEMESTER 1</b> DANCE 141B/241B/341B/441B Ballet                   3       _____ DANCE 141M       Modern                   3       _____ DANCE 107       Production I           1       _____ DANCE 118       Analy of Movement    1       _____ GEN ED           Anchor I               3       _____ GEN ED           Discourse I            3       _____ <b>SEMESTER TOTAL                   14       _____</b>	<b>SEMESTER 2</b> DANCE 142B/242B/342B/44B Ballet                   3       _____ DANCE 142M       Modern                   3       _____ DANCE 108       Production II          1       _____ DANCE 120       Ballet Pedagogy and Analy 1       _____ DANCE 216       Composition I         2       _____ GEN ED           Anchor II              3       _____ GEN ED           Discourse II          3       _____ <b>SEMESTER TOTAL                   16       _____</b>
<b>SEMESTER 3</b> DANCE 141B/241B/341B/441B Ballet                   3       _____ DANCE 241M       Modern                   3       _____ DANCE 218A       Composition II        2       _____ DANCE 305       History of Dance I    3       _____ DANCE 310       Cons. Dance Ensemble 1       _____ GEN ED           Anchor III             3       _____ GEN ED           Discourse III         3       _____ <b>SEMESTER TOTAL                   18       _____</b>	<b>SEMESTER 4</b> DANCE 142B/242B/342B/44B Ballet                   3       _____ DANCE 242M       Modern                   3       _____ DANCE 218B       Composition III       2       _____ DANCE 260       Jazz I                 1       _____ DANCE 306       History of Dance II   3       _____ DANCE 310       Cons. Dance Ensemble 1       _____ GEN ED           Focus A (Art 110)    3       _____ <b>SEMESTER TOTAL                   16       _____</b>
<b>SEMESTER 5</b> DANCE 241B/341B/441B Ballet       3       _____ DANCE 341M       Modern                   3       _____ DANCE 261       Jazz II                1       _____ DANCE 301       Dance Science and Kinesiology           3       _____ DANCE 310       Cons. Dance Ensemble 1       _____ DANCE 319A       Composition IV        2       _____ DANCE 405A/213C/415A M Class or W Vars or Mod. Rep           1       _____ DANCE 313A/413A Partnering/Adv. Pas de Deux          1       _____ GEN ED           Focus B                3       _____ <b>SEMESTER TOTAL                   18       _____</b>	<b>SEMESTER 6</b> DANCE 242B/342B/44B Ballet                   3       _____ DANCE 342M       Modern                   3       _____ DANCE 304       Fund of Body Align/Pilates 1       _____ DANCE 310       Cons. Dance Ensemble 1       _____ DANCE 319B       Adv. Choreo Design   2       _____ DANCE 405B/213D/415B M or W Variations or Mod. Rep           1       _____ DANCE 313B/413B Partnering/Adv. Pas de Deux          1       _____ GEN ED           Focus C                3       _____ DANCE 416A       Performance Tech     1       _____ <b>SEMESTER TOTAL                   16       _____</b>
<b>SEMESTER 7</b> DANCE 341B/441B Ballet               3       _____ DANCE 341M/441M Modern               3       _____ DANCE 310       Cons. Dance Ensemble 1       _____ DANCE 313A/413A Partnering/Adv. Pas de Deux          1       _____ DANCE 405C/414A/415A M Class or W Vars or Mod. Rep           1       _____ DANCE 493       Senior Capstone I     1       _____ GEN ED           Focus Elective (Music Ap.)           3       _____ <b>SEMESTER TOTAL                   13       _____</b>	<b>SEMESTER 8</b> DANCE 342B/44B Ballet                3       _____ DANCE 342M/442M Modern               3       _____ DANCE 310       Cons. Dance Ensemble 1       _____ DANCE 313B/413B Partnering/Adv. Pas de Deux          1       _____ DANCE 405D/414B/415A M or W Variations or Mod. Rep           1       _____ DANCE 494       Senior Capstone II    1       _____ DANCE 416B       Performance Tech     1       _____ Electives                                3       _____ <b>SEMESTER TOTAL                   14       _____</b>

UMKC Definitions:

Minimum Full Time Load – 12 CH/Semester

Normal Load – 15 CH/Semester

Overload – 17+ CH/Semester

**DEGREE TOTAL: 125 CH**

## DANCE DIVISION CURRICULUM

### Degree Plan: BFA in Dance

#### Required Dance Courses

2016-2017 thru 2018-2019

<p><b>Ballet Tech/Theory</b></p> <p>141B 3</p> <p>142B 3</p> <p>241B 3</p> <p>242B 3</p> <p>341B 3</p> <p>342B 3</p> <p>441B 3</p> <p>442B 3</p> <p><b>Modern Tech/Theory</b></p> <p>141M 3</p> <p>142M 3</p> <p>241M 3</p> <p>242M 3</p> <p>341M 3</p> <p>342M 3</p> <p>441M 3</p> <p>442M 3</p> <p><b>Modern Dance Repertory</b> (modern concentration)</p> <p>405A 1</p> <p>405B 1</p> <p>405C 1</p> <p>405D 1</p> <p><b>Men's Class</b> (ballet concentration)</p> <p>213C 1</p> <p>213D 1</p> <p><b>Analysis of Movement</b></p> <p>118 1</p> <p><b>Ballet Pedagogy</b></p> <p>120 1</p> <p><b>Composition</b></p> <p>217B 2</p> <p>218A 2</p> <p>218B 2</p> <p>319A 2</p> <p><b>Advanced Choreographic Design</b></p> <p>319B 2</p> <p><b>Jazz</b></p> <p>260 1</p> <p>261 1</p>	<p><b>Partnering/Pas de Deux</b></p> <p>313A 1</p> <p>313B 1</p> <p><b>Advanced Pas de Deux</b></p> <p>413A 1</p> <p>413B 1</p> <p><b>Variations</b> (ballet concentration)</p> <p>415A 1</p> <p>415B 1</p> <p>415C 1</p> <p>415D 1</p> <p><b>Men's Variations</b> (ballet concentration - repeat)</p> <p>414A 1</p> <p>414B 1</p> <p><b>Performance Techniques</b></p> <p>316A 1</p> <p>316B 1</p> <p><b>Senior Capstone Project</b></p> <p>493 1</p> <p>494 1</p> <p><b>Dance Production</b></p> <p>I 107 1</p> <p>II 108 1</p> <p><b>History of Dance</b></p> <p>I 305 3</p> <p>II 306 3</p> <p><b>Dance Science and Kinesiology</b></p> <p>301 3</p> <p><b>Fundamentals of Body Alignment and Conditioning</b></p> <p>302 1</p> <p><b>Pilates</b></p> <p>303 1</p> <p><b>Conservatory Dance Ensemble</b></p> <p>309 6</p> <p><b>Electives</b> 3</p>	<p><b>**All BFA Candidates must perform in at least four main stage concerts during the four years of study with the Dance Division. One program from each of the four shows must be placed in student's record file as proof of this requirement.</b></p> <p><b>Liberal Arts Required Courses</b></p> <p>Anchor I-III 9</p> <p>Intro to Visual Arts 110 3 (Can be taken as a focus course)</p> <p>Music Appreciation 3 (Can be taken as a focus course)</p> <p>Discourse I-III 9</p> <p>Focus A-C 9</p> <p>Focus Elective 3</p> <hr/> <p><b>Ballet concentration:</b> 4 CH of Variations/Men's Variations-Men's Class required</p> <p><b>Modern concentration:</b> 4 CH of Modern Repertory required</p>
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\*\*\*subject to change

FALL 19	Monday	Tuesday	Wednesday	Thursday	Friday
8:00-8:50	<b>Dance History I Dance 305</b> (103) <b>Sophomores</b> <b>Blake</b> <b>Dance Science and Kinesiology 301</b> (326) <b>Juniors</b> <b>Justin</b>	<b>Production I Dance 107</b> (108) <b>Freshmen</b> <b>Tice and staff</b>	<b>Dance History I Dance 305</b> (103) <b>Sophomores</b> <b>Blake</b> <b>Dance Science and Kinesiology 301</b> (326) <b>Junior</b> <b>Justin</b>	<b>Production I Dance 107</b> (108) <b>Freshmen</b> <b>Tice and staff</b>	<b>Dance History I Dance 305</b> (103) <b>Sophomores</b> <b>Blake</b> <b>Dance Science and Kinesiology 301</b> (326) <b>Junior</b> <b>Justin</b>
9:00-10:30	<b>Ballet 241B</b> (128) <b>Tice</b> <b>Ballet 341B</b> (108) <b>Justin</b> <b>Ballet 441B</b> (103) <b>Wagner</b>	<b>Ballet 241B</b> (128) <b>Tice</b> <b>Ballet 341B</b> (108) <b>Justin</b> <b>Ballet 441B</b> (103) <b>Wagner</b>	<b>Ballet 241B</b> (128) <b>Wagner</b> <b>Ballet 341B</b> (108) <b>Tice</b> <b>Ballet 441B</b> (103) <b>Justin</b>	*** <b>Jazz II Dance 261</b> (108) <b>Blake</b> *** <b>Senior Capstone Dance 493</b> (128) <b>Abbott</b>	<b>Ballet 241B</b> (128) <b>Wagner</b> <b>Ballet 341B</b> (108) <b>Tice</b> <b>Ballet 441B</b> (103) <b>Justin</b>
10:40-12:10	<b>Ballet 141B</b> (128) <b>Tice</b> <b>Modern 341M</b> (103) <b>Hiett</b> <b>Modern 441M</b> (108) <b>Abbott</b>	<b>Ballet 141B</b> (128) <b>Tice</b> <b>Modern 341M</b> (103) <b>Hiett</b> <b>Modern 441M</b> (108) <b>Abbott</b>	<b>Ballet 141B</b> (128) <b>Justin</b> <b>Variations Dance 415A or 415C</b> (103) <b>Weber</b> <b>Men's Class 213C/D</b> (108) <b>Tice</b>	<b>Modern 341M</b> (108) <b>Abbott</b> <b>Modern 441M</b> (108) <b>Hiett</b> <b>Analysis of Movement Dance 118</b> (103) <b>Blake</b>	<b>Ballet 141B</b> (128) <b>Justin</b> <b>Modern 341M</b> (108) <b>Abbott</b> <b>Modern 441M</b> (108) <b>Hiett</b>
12:10-1:00	<b>Break</b> <b>Rehearsal</b>	<b>Break</b> <b>Conservatory Faculty meetings</b>		<b>Break</b> <b>Rehearsal</b>	<b>Break</b> <b>Rehearsal</b>
12:30-2:00 (Wednesday)			<b>Partnering Dance 313A</b> (103) <b>Tice</b>		
1:00-2:30	<b>Modern 141M</b> (103) <b>Blake</b> <b>Modern 241M</b> (108) <b>Hiett</b> <b>Rehearsal</b>	<b>Modern 141M</b> (103) <b>Blake</b> <b>Modern 241M</b> (108) <b>Abbott</b> <b>Rehearsal</b>		<b>Modern 141M</b> (103) <b>Hiett</b> <b>Modern 241M</b> (108) <b>Blake</b> <b>Rehearsal</b>	<b>Modern 141M</b> (103) <b>Abbott</b> <b>Modern 241M</b> (108) <b>Blake</b> <b>Rehearsal</b>
2:00-3:30 (Wednesday)			<b>Pas de Deux Dance 413A</b> (103) <b>Weber</b> <b>Rehearsals</b>		
2:30-4:00	<b>Composition II 218A</b> (108) <b>Hiett</b> <b>Rehearsals</b>	<b>Composition IV 319A</b> (103) <b>Abbott</b> <b>Rehearsals</b>	<b>Rehearsals</b> (128)	<b>Composition IV 319A</b> (103) <b>Abbott</b> <b>Rehearsals</b>	<b>Composition II 218A</b> (108) <b>Hiett</b> <b>Rehearsals</b>
3:30-5:00 (Wednesday)			<b>Modern Rep Dance 405A</b> (103) <b>Hiett</b>		
4:00-10:00	<b>Rehearsals</b>	<b>Rehearsals</b>	<b>Rehearsals</b>	<b>Rehearsals</b>	<b>Dance Faculty meetings (until 5:30)</b> <b>Rehearsals</b>

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SPRING 20	Monday	Tuesday	Wednesday	Thursday	Friday
8:00-8:50	Dance History II Dance 306 (TBA) Blake Production II Dance 108 (108) Weber	Body Alignment/Pilates Dance 304 Linn	Dance History II Dance 306 (TBA) Blake Production II Dance 108 (108) Weber	Body Alignment/Pilates Dance 304 (103) Linn	Dance History II Dance 306 (TBA) Blake
9:00-10:30	Ballet 242B (128) Wagner Ballet 342B (108) Tice Ballet 442B (103) Justin	Ballet 242B (128) Wagner Ballet 342B (108) Tice Ballet 442B (103) Justin	Ballet 242B (128) Tice Ballet 342B (108) Justin Ballet 442B (103) Wagner	Ballet Pedagogy and Analysis Dance 120 (103) Justin **Senior Capstone II Dance 493 (128) Abbott ***Jazz I Dance 260 (108) Blake	Ballet 242B (128) Tice Ballet 342B (108) Justin Ballet 442B (103) Wagner
10:40-12:10	Ballet 142B (128) Tice Modern 342M (103) Abbott Modern 442M (108) Hielt	Ballet 142B (128) Tice Modern 342M (103) Abbott Modern 442M (108) Hielt	Ballet 142B (128) Justin Variations Dance 415B (103) Wagner Men's Variations 414B (108) Tice	Modern 342M (108) Blake Modern 442M (108) Abbott	Ballet 142B (128) Justin Modern 342M (108) Blake Modern 442M (108) Abbott
12:10-12:30 (Wednesday)					
12:10-1:00	Break Rehearsal	Break Conservatory Faculty meetings Rehearsal	Rehearsal (108)	Break Rehearsal	Break Rehearsal
12:30-2:00 (Wednesday)			Partnering Dance 313B (103) Tice Rehearsals		
1:00-2:30	Modern 142M (103) Hielt Modern 242M (108) Blake Rehearsal	Modern 142M (103) Hielt Modern 242M (108) Blake Rehearsal		Modern 142M (103) Abbott Modern 242M (108) Hielt Performance Tech 416A/B (128) Blake	Modern 142M (103) Abbott Modern 242M (108) Hielt Rehearsal
2:00-3:30 (Wednesday)			Pas de Deux Dance 413B (103) Weber		
2:30-4:00	Composition III 218B (108) Hielt Rehearsals (128, 103)	Composition I 216 (108) Justin Advanced Choreographic Design 319B (103) Abbott Rehearsals (128)		Composition I 216 (108) Justin Advanced Choreographic Design 319B (103) Abbott	Composition III 218B (108) Hielt
3:30-5:00 (Wednesday)			Modern Rep Dance 405B Hielt (103)		
4:00-10:00	Rehearsal	Rehearsal	Rehearsal	Rehearsal	Rehearsal

**DANCE DIVISION  
CONSERVATORY  
UNIVERSITY OF MISSOURI-KANSAS CITY**

**CRITERIA FOR ELIGIBILITY AND ASSESSMENT  
BFA in DANCE; 4 years (Performance and Choreography)  
~An equal concentration in Ballet and Modern~**

1. Students auditioning for acceptance at the Freshman level must demonstrate technical ability and previous dance training. All applicants who are accepted to the Dance Division will be admitted on a provisional basis and officially enter the dance program after the completion of the first two semesters.
2. At the completion of the second semester of the Freshman year, students may advance to the next technical level in ballet and/or modern on the basis of a juried examination and assessment by the dance faculty. The outcome of the jury and assessment will be discussed in a mandatory dance conference with the dance faculty and each student.
3. Dance majors must maintain a **C** average in all dance technique classes and an overall combined 2.0 GPA in all dance courses. The **C** average is mandatory. Recommendation and approval of the dance faculty is required for advancement through the levels. Students not advancing to the next technical level in ballet and/or modern will be required to repeat the present level. Students are allowed to repeat a technical level for one year or two semesters. If unsuccessful advancement occurs, students will be advised to change their major.
4. All transfer students that enter the BFA degree plan at the junior level and have met the proficiency standards will declare a concentration the first semester of study.
5. All student **MUST** achieve a 300 level of technical proficiency in one area of concentration and a 400 level of technical proficiency in the other area of concentration. Proficiency standards that are not met will result in an extra semester(s) of study to complete the above requirements.
6. All BFA candidates must perform in at least four mainstage dance concerts during the four years of study with the Dance Division. There are two faculty concerts per year – the Fall Dance Concert and the Spring Dance Concert. Extra faculty projects such as Crescendo, Conservatory Collaborative Concerts, Conservatory Opera Concerts and off campus events may be considered as ½ of a mainstage concerts. It is the responsibility of each BFA candidate to submit a program of the extra project performances to the Conservatory dance advisor for record. This does not include Senior Capstone Projects. Dance students are required to participate in all technical aspects of producing our concerts.
7. All qualifying BFA candidates must produce a Senior Capstone Project.

8. Upon completion of all degree requirements and satisfactory evaluation by the dance faculty of the Senior Capstone Project, a student will be eligible for graduation.
9. Dance students that have transferred into the Dance Division are expected to fulfill the requirements for the BFA degree. The Dance Division will recognize as many transferable credits as possible, but our curriculum and curricular standards must be fulfilled. This could result in extra semesters of study.
10. Students who audition for the Dance Division and do not enroll within two semesters must re-audition. Students who enroll and leave the school for at least two semesters must re-audition.

### **Program Prerequisites**

1. Students applying for the dance program must have previous training in ballet and/or modern dance.
2. Applicants will be admitted, upon approval of the dance faculty, following mandatory auditions by the prospective student.
3. All applicants who are accepted to the Dance Division will be admitted on a provisional basis and officially enter the dance program after the completion of the first two semesters. If evidence shows that the BFA dance major is unable to meet required proficiency standards in dance technique courses, dancers will be counseled to pursue another degree or a more suitable dance program at the time of the end of semester conferences.

I have read and understand the ELEGIBILITY AND ASSESMENT CRITERIA FOR THE BFA IN DANCE (PERFORMANCE and CHOREOGRAPHY) and I acknowledge that I will abide by these conditions in good faith.

Student: \_\_\_\_\_ Date: \_\_\_\_\_