

2019

Student GUIDELINES

SCHOOL OF THEATRE AND DANCE

- UNDERGRADUATE THEATRE SECTION
- UNDERGRADUATE DANCE SECTION
- GRADUATE THEATRE SECTION

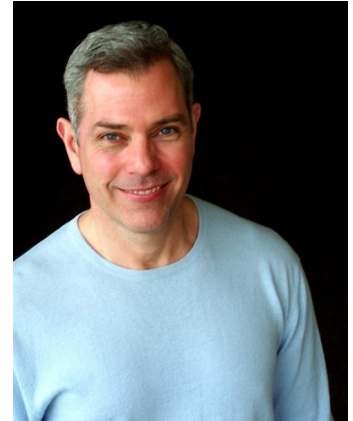
KENT STATE UNIVERSITY
KENT CAMPUS



FROM THE SCHOOL DIRECTOR

Welcome to the School of Theatre and Dance at Kent State University's College of the Arts!

You are about to begin an exciting time of study and exploration. This is one of the best stages of your life as a student, artist and scholar. It is a time for knowledge, inquiry, experimentation, and growth. Seize the opportunity to learn as much as you can from some of the best faculty in the nation and engage them in an on-going dialogue about your art, craft, and scholarship.



Your time at Kent State University is what YOU make it. Take advantage of what KSU has to offer in the arts, recreation and diverse culture. Explore, inquire, reflect and be open to learning.

The faculty and staff of the School of Theatre and Dance will support and assist you in achieving your goals during your study at Kent State. Your success is very important to us. Feel free to call on us any time with questions or just to talk.

We are all glad you have joined the school.

Break a leg!!

F. Eric van Baars
School Director
School of Theatre and Dance

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UNDERGRADUTE STUDENTS SECTION

The purpose of the guidelines is to help you make the transition from high school to college by informing you of rules and ethics of college life, as well as helping you succeed the following years as a theatre student.

This document includes straight talk on everything from course scheduling and career planning, to how to use the campus bus system and where to go for help. If you have a question or a problem, please check the handbook first.

In addition to this handbook, please visit the official [Kent State University Catalogs](#), the [Policy Register](#), and the Digest of Rules and Regulations which pertain to all of undergraduate students at Kent State University.

PROGRAM MISSION STATEMENTS

Mission Statement of the School of Theatre and Dance

The School of Theatre and Dance provides students with liberal and professional education preparing them for careers in the performing arts as artists, scholars, and educators. The School of Theatre and Dance production season serves as the primary laboratory for the development of student artistic expression and technique. As performing arts, theatre and dance reflect and communicate cultural values and identities intrinsic to human existence. As such, the study of theatre and dance is central to the humanities curriculum. The school aligns with the goals of the College of the Arts by offering integrated learning experiences and research, blended with professional practice and academic investigation. The School is fully committed to diversity in its faculty and environment. The School contributes to the cultural landscape of the university and surrounding community by offering diverse programming and productions in the disciplines of theatre and dance.

Program-specific Mission Statements

Program Mission of the B.F.A. Dance Performance

Dance Performance develops technically sound, intellectually diverse and creatively expressive dance artists and educators who can contribute significantly to the art form and society. The curriculum provides students with opportunities for strong and varied technical preparation in modern dance forms, classical ballet, jazz styles, improvisation and composition as well as opportunities for performance and the presentation of original choreography. The program also provides students with experiences in other art forms and disciplines, with required courses in acting, music and anatomy.

Program Mission of the B.A. Dance Studies

The Bachelor of Arts in Dance Studies provides students who have previous dance experience and a strong interest in another subject area, within or outside of the arts, the opportunity to combine the two areas for future creative and professional research. The curriculum provides students with a solid foundation in dance techniques and dance academics while allowing the flexibility to incorporate another area or minor. The degree program encourages exploration of areas that can be combined with dance.

Program Mission of the B.A. in Theatre

The Bachelor of Arts in theatre studies gives students an opportunity for study in all aspects of theatre and its relationship to other liberal arts studies. This program serves students who seek a wider range of possibilities to fulfill individual creative goals, whether as theatre artists, scholars, educators, and/or contributors in related fields. Students receive thorough grounding in theatre history and theory and learn imaginative and critical thinking, the process of making theatre, and leadership skills. Each student may choose a concentration of elective choices in one of four areas: Performance, Production, Theatre Management or Theatre and Society. The program prepares students

to apply their knowledge and learned skills to career choices in the 21st century and in the process enrich their own lives in their chosen communities.

Program Mission of the B.F.A. Theatre Studies-Design and Technology Concentration

The Bachelor of Fine Arts in Design and Technology prepares students who wish to specialize in a specific area of theatre and requires successful completion of an annual portfolio review. Students must demonstrate continued progress through annual portfolio reviews, course work and production responsibilities.

Design/technology fosters the artistic development of theatre designers, technicians and artisans so they can successfully enter the profession and /or its related fields. Students study in both traditional theatre practices and new methods, materials and technologies in order to become flexible, dynamic and creative collaborators in the theatre arts. B.F.A. design /technology students are expected to complete a significant production assignment each semester. The B.F.A. candidate is expected to develop theatre skills equal to entry-level positions in the profession or as required for admissions into Masters of Fine Arts programs.

Program Mission of the B.F.A. Theatre Studies- Musical Theatre Concentration

The Bachelor of Fine Arts in Musical Theatre is designed for students who wish to specialize in the specific area of musical theatre, and requires successful completion of an audition for the musical Theatre and Dance degrees. Musical Theatre offers students interdisciplinary academic and creative experiences that prepare them to be working artists in the field of musical theatre. Students develop practical skills in music, dance and acting in conjunction with concentrated work in theory, history and liberal arts. Students must demonstrate continuing progress and are thus evaluated annually through auditions, coursework and production responsibilities. The B.F.A. candidate is expected to develop theatre, vocal and/or dance skills equal to entry-level positions in the profession or as expected for admission into Master of Fine Arts programs.

I. STUDENT RESPONSIBILITIES

1. BASIC LISTS OF EXPECTATION

The following are offered as guidelines to help you understand what are expected of you as Kent State University undergraduate students.

- Be attentive and alert to learning. Have respect for the material, the professor and your fellow students.
- Be civil to faculty and address them appropriately
- Perform assignments in a timely manner
- Come to class on time and leave only at the conclusion of class
- Attend class on a regular basis

- Demonstrate honesty and intellectual integrity in academic pursuits
- Be courteous to fellow students
- Contribute to classroom discussion
- Take levels of classes appropriate to skills
- Maintain basic skills at college level
- Do not come to class under the influence of any substance
- Take advantage of office hours and keep appointments as made
- Think critically and creatively
- Take responsibility for self-discipline and motivation
- Act responsibly
- Develop effective oral and written communication skills
- Familiarize yourself with the syllabus
- Keep questions or comments pertinent to class discussions
- Do not come to class if your illness will affect others
- Seek help as needed
- Do not disrupt class or harass the teacher
- Tolerate diversity
- Notify the instructor of a long absence
- Inform instructor if withdrawing from class
- Seek your adviser at appropriate times
- Familiarize yourself with the *Catalog*
- Make certain you have access to the course's books and supplies
- Do not text message or check your phone during class
- Turn OFF all cell phones, pagers, etc. in class
- Wearing lounge wear that looks suspiciously like you just rolled out of bed in them is not against any rule but some Professors frown upon the practice.

2. COMMUNICATION

- Check your KSU e-mail. Instructors will use your KSU e-mail address to communicate. Empty it regularly so it doesn't get over quota. If necessary, forward your KSU e-mail to your personal account.
<http://helpdesk.kent.edu/top/WFFA/fmail/>.
- Make sure you check your Blackboard courses for announcements and posts.
- Check the Production Call Board outside the Green Room for audition, rehearsal and performance notices.
- Check the Bulletin Board outside the Theatre Office for School notices.
- The School of Theatre and Dance has a ListServ of announcements for all majors and minors. Please check daily notices of interest to all students.

3. CREATING A POSITIVE LEARNING ENVIRONMENT.

Meet all deadlines and responsibilities as assigned. Be on time for all work calls, rehearsals, performance calls and classes. If, for any reason, you are not able to come

to a scheduled class or production session, e-mail and call your instructor, supervisor or stage manager to let them know in advance that you will be late or absent.

Come to all class, rehearsal and performance sessions fully prepared and ready to participate.

Be generous in your participation, support the efforts of others and be polite and courteous to your fellow collaborators. When one succeeds, you all succeed.

1. Accept artistic responsibility and do not blame others for your failures. Accept that you will not always succeed the first time but will learn so that you will succeed the next.
2. Because theatre is created in a public forum, understand that public criticism of your work is part of your education as an artist and a professional. Accordingly, understand that a note from a director (or faculty member) is not a personal criticism.
3. Be patient and avoid temperamental outbursts and defensive or argumentative behavior. Give and take criticism in a positive manner. Do not engage in caustic criticism of another's work in order to increase your own prestige.
4. Observe backstage courtesy and adhere to and support the rules of the theatre in which you work.
5. Understand that the most respectful way to deal with problems is by direct communication with your faculty and student colleagues. Accordingly, keep your advisor and your faculty and student colleagues apprised of the progress of your work, and notify your advisor as soon as you encounter problems completing assigned tasks.
6. Avoid behavior that is detrimental to the well-being and reputation of yourself and others, and forego social activities that interfere with or compromise your ability to participate in rehearsals and work calls.
7. Accept the director's vision of the production as a whole. Understand your role is as a portion of that whole and that your vision is subordinate to the director's.
8. Seize the opportunity to learn everything you can. Observe when you are not "doing." Volunteer to learn extra skills. Look for additional challenges.

ATTENDANCE

<http://www.kent.edu/policyreg/administrative-policy-regarding-class-attendance-and-class-absence>

You are required to attend every class. Students are responsible for following the procedures and policies of the respective offices from which they are seeking assistance, e.g. student accessibility services, the student ombuds, etc. In all instances of absences, students shall be responsible for all material covered in class during their absence. Students are responsible for completing any makeup work resulting from their absence. In no case is an excuse from class to be interpreted as a release from class responsibility.

II. INSTRUCTORS' RESPONSIBILITIES

It is important to know what students should expect from their professors. Please consult your instructors if you have any questions which would pertain to the following.

- Regular and reasonable office hours consistent with departmental policy and the needs of students.
- Provision of syllabus, including but not limited to the following:
 - a statement on course learning objectives and expectations;
 - a general calendar indicating the substance and sequence of the course and important dates and deadlines;
 - a clear statement of grading policy and grade weighting.
 - an invitation to students who require accommodations for a disability
- Punctuality in starting/ending classes.
- Reasonable notification of and provision for faculty absence.
- Adequate notification of assignments, examinations, changes in syllabus.
- Provision of reasonable make-up procedures for legitimately missed exams or other graded work.
- Evaluation of work with adequate and constructive comments in either written or oral forms.
- Evaluation of work within a reasonable time frame that allows the student to benefit from the instructors comments prior to the next assignment.
- The teaching and instruction of classes has also been addressed by the Faculty Senate, which suggests that professors demonstrate:
 - that the content and assignments of the course as well as the specific teaching approach chosen are appropriate to the level, objective, and nature of the course being taught.
- An effective use of class time.
- Adequate preparation.
- Testing/grading practices that are directly related to the course content and assignments.
- Current knowledge of subject matter.

- An ability to communicate subject matter to students.
- Courtesy, civility, and respect in their interactions with students.
- The establishment of an open learning environment, wherein questions, comments, and interaction are encouraged.
- Nondiscriminatory treatment of students, regardless of race, color, gender, or creed; or religious, ethnic, or social background or sexual orientation.
- During the last few weeks of each semester, students are given "Student Surveys of Instruction" forms. The evaluations are completely anonymous. Yet, you should not use evaluations to vent your emotions in an inappropriate manner.

Professors do read these results and try to incorporate their student's suggestions into their teaching. You need to take evaluations seriously since your evaluations will be read by administrators, including the school director to measure the effectiveness and quality of teaching of each instructor.

III. TIPS FOR THE INTERNATIONAL STUDENTS

Probably the greatest challenge you'll face in the classroom in America is the language barrier. Not only does it make it difficult to meet new friends, but it can also become a burden to learning if it is difficult to understand your professor. Here are several steps that may help you.

- Explain to your professor that you are having difficulty understanding the language. Ask her/him to speak slowly, and to repeat the most important points of the lecture. (Most professors will do this anyway for a lecture style class in which you are expected to take notes.) If you are reading all of your assignments, this should help to reinforce what the professor is teaching. You may also ask her/him to clarify the main idea or important point of the lesson at the beginning of the class.
- Don't underestimate the use of sign and body language. If you are trying to communicate but cannot find the right words, hand and facial gestures are often helpful.
- A pocket translator can be very handy when trying to find the correct words, but as a courtesy you should first make your professor aware that you are using one.
- When testing, if you do not understand a word or phrase ask your professor to explain it to you another way.
- Ask the professor if it is OK to tape record the lecture so you may listen to it again outside of class.

- Be open-minded in the classroom when a point of view is presented that is somewhat different than yours.
- Many professors believe that interactive learning is the most effective way to teach, and therefore they may grade on classroom participation and expect you to take part in discussions. Prepare yourself ahead of time if this is the type of class you're in, so it will not be so difficult to find the right words. You may even want to take notes from the assigned readings to prompt your discussions.
- Classroom practices may be different in the U.S. than in your home country. Do not assume that a classmate or professor is being disrespectful to you if they are behaving in a manner that is unfamiliar.
- If you need help writing a paper, visit the Writing Center in 318 Satterfield Hall. Phone# (330) 672-1787.

If after trying this you still have difficulty understanding your professor, make an appointment with her/him to discuss the situation and come up with some possible solutions.

Also Visit [International Students and Scholars](http://www.kent.edu/globaleducation/international-students-scholars-0) for more information:

<http://www.kent.edu/globaleducation/international-students-scholars-0>.

IV. CAREER-RELATED SUGGESTIONS

CAREER PLANNING

Ask yourself some basic questions. The answers may help you choose Kent Core and elective courses, set goals and help you “chart a path.”

--What excites me most about _____ (dancing, acting, designing, lighting, etc.)?

--What do I like the least about _____ (dancing, acting, designing, lighting, etc.)?

--What do I want to know more about?

The Career Services Center offers advising about career concerns, resume consultation, and the Career Research Library. Although your theatre professors may be a better resource for career counseling in terms of production and performance-track students, the Career Center is still a good resource for identifying some potential "back-up" options. The Career Center can be found online at <http://www.kent.edu/career>, or you can call them at (330) 672-2360.

CHOOSING COURSES

Please refer to your GPS Roadmaps and consult with your advisor before registering for classes. All undergraduate students must meet with **both** their Academic and faculty

advisors before allowed to register for classes. Choose what you find useful and intriguing rather than choosing the typical "easy-A" courses that students usually go for. Marianne Green, assistant director at the University of Delaware's Career Services Center and coauthor of *Majoring in Success* (1999), suggests that students take "career-oriented" electives that can make them more marketable to employers.

Some possible course offerings that might be especially good for theatre majors include:

- Sales and Marketing. "Courses in this area will be extremely beneficial," says Green. "Let's say you're working in a nonprofit organization. You'll be using the same skills as in a business."
- Grant Writing. Workshops on grant writing are offered on a regular basis by various departments. This is an excellent skill to have for a career in which nonprofit organizations significantly outnumber for-profit companies.
- Foreign Language. "Having a foreign language . . . is very important in our global economy," Green observes. In addition, there are certain theatres whose focus is on preserving a particular cultural heritage, or who strive to maintain theatres which are accessible to disenfranchised or disabled groups of people. Being able to communicate at even a basic level in Spanish, French, German, Japanese, Arabic, American Sign language, or one of the many other languages offered by the college of Arts and Sciences, may open up opportunities for your future employment.
- Sociology/Psychology. Any course which can give insight to the human mind and/or the human condition can serve you well as an artist, whether you are an actor, director, writer, or designer.
- Education. If you would like to teach at a public school, you will need to pick up an education minor through the College of Education to be certified to teach in the state of Ohio. As of this writing, certification is not required (but is frequently a plus) to get a teaching job in private schools. Teaching at a college level will generally require some sort of terminal degree (either an M.F.A. or a Ph.D.)
- Internships. Beyond their regular coursework, Greene recommends that students try their best to land some sort of internship or apprenticeship, in order to gain work experience in their field and to further develop work relationships and networking opportunities. In addition, some internships offer the added bonus of earning weeks towards membership in professional unions. Opportunities for undergraduate internships through the School of Theatre and Dance include the Porthouse season (see "Performance Opportunities"). Outside the university, there are numerous theatres in Cleveland and Akron that look for seasonal interns. Many of them post notices on the web (see the list under "Web Resources," below). You can sign up for free membership on these sites, and you'll get e-mails about all sorts of auditions, performances, workshops, and notes of interest.

Other Resources

- *Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre, Film & TV* by Rafael Jean, Focal Press, 2006.

- *Great Jobs for Theatre Majors, Second Edition* by Jan Goldberg, McGraw-Hill, 2005
- *Careers in Technical Theatre* by Mike Lawler, Allworth Press, 2007.
- Want to make it big on Broadway—as a techie? Or how about working in smaller regional theater? *Careers in Technical Theater* explains more than twenty different careers from the perspective of successful theater artists.
- *Back Stage Guide to Working in Regional Theater: Jobs for Actors and Other Theater Professionals* by Jim Volz, Back Stage Books, 2006.
- A coast-to-coast overview of opportunities awaiting theater practitioners in every discipline.
- *The Business of Theatrical Design* by James Moody, Allworth Press, 2002, Call #

Web Resources

- <http://caps.uchicago.edu>
Web-site of one of the foremost career and placement services in academe.
- <http://www.monstertrak.com>
- <http://jobweb.org>
- <http://www.internshipprograms.com>
Although not specific to the arts, these are all sites which list summer jobs and internships at various locations (including some theatres) nationwide.
- www.fredsternfeld.com
Website of Cleveland theatre director Fred Sternfeld. Also has free membership to e-mail notification. Fred puts out the daily Northeast Ohio Performing Arts List (NEOPAL) It is the most comprehensive coverage in terms of e-mails about auditions, productions, workshops, etc.
- www.backstagejobs.com
Free electronic job listing from the US and around the world
- www.setc.org
Southeastern Theatre Conference has online job postings on their JobContact Service.

V. ACADEMIC STANDARDS

The College of the Arts requires that all students maintain an overall grade point average (G.P.A.) of at least 2.00, a 2.25 G.P.A. in their major (and sometimes minor) coursework, and an overall 2.50 G.P.A. for those students who are seeking teaching certification through the College of Education. Additionally, in the School of Theatre and Dance, any B.F.A. candidate who fails to maintain a 2.50 G.P.A. may be dropped from the program. Students on academic probation are not allowed to participate in Kent Theatre/Dance productions.

Grades

- A The grade A denotes excellent scholarship. The very best.
- A- A little less than excellent, but still pretty good

- B+ In between “good” and “excellent.
- B The grade B denotes good performance.
- B- A little less than good.
- C+ A bit better than average but not quite “good.”
- C The grade C denotes fair or average performance.
- C- Less than “Fair.”
- D+ Only marginally better than poor.
- D The grade D denotes poor (unsatisfactory but passing) performance
- F The grade F denotes failure
- AU - The mark AU denotes that students have registered to audit a course.
- **IN - The administrative mark of IN (incomplete) may be given to students who have completed at least twelve weeks of the semester (if they are currently passing) and are unable to complete the work due to extenuating circumstances.**
- IP - The grade IP (in progress) is given to students to indicate that research, individual investigation or similar efforts are in progress and that a final grade will be given when the work is completed.
- NF - The NF (never attended F) grade denotes that students never attended one class session nor did the students formally withdraw from the course. The NF grade will count as an F in computing grade point average.
- NR - A mark of NR indicates the instructor did not submit a grade.
- S - The grade S denotes satisfactory completion of a course in which a regular letter grade is inappropriate. The credit hours are awarded but are not considered in computing grade point average.
- SF - The SF (stopped attending F) grade denotes that students stopped attending the course and did not formally withdraw. The SF grade will count as an F in computing grade point average and must be accompanied by a date of last attendance in the course.
- U - The grade U denotes unsatisfactory performance in a course for which a regular grade is inappropriate. Credit hours are recorded as credit hours attempted, and the grade will be counted as an F in computing grade point average.
- W - The mark W is given for university or course withdrawals. This mark is not used in computing grade point averages.
- Y - The grade Y denotes a passing grade in a pass-fail course or in a course in which students have elected the pass-fail grading option. The credit hours are not considered in computing grade point average.
- Z - The grade Z denotes failing performance in a pass-fail course or in a course in which students have elected the pass-fail grading option. The credit hours are not considered in computing grade point averages.
- make sure you understand the grading and attendance policy of each instructor. read and keep your syllabus. Keep all work handed back to you.

Grade Change Policy

Once grades are submitted, they are final and will not be changed except in cases of administrative error. Grades will not be changed by allowing the students to do additional work or by using criteria other than those applied to all students in the class. In the event of a possible administrative error, the student must contact the instructor as soon as possible after receiving the grade. If the instructor is not available, the department/school chair should be contacted.

Withdrawal from a Course

Visit: <http://www.kent.edu/policyreg/operational-policy-and-procedure-regarding-withdrawal-courses>

Individual course withdrawals may be processed from the first day of classes through the tenth week of the semester, with appropriate proportional adjustments for courses of shorter duration. The student should consult the current "Schedule of Classes" in the [Registrar's Office](#) for specific dates.

Individual course withdrawals are disallowed after the tenth week of the semester. After that time, the student is considered to be committed to the course and must complete it for a regular grade.

The only mark given to a student withdrawing from an individual course during the first ten weeks of the semester will be a "W." This is an administrative withdrawal without evaluation.

The signature of the instructor as required on the course withdrawal form as acknowledgment of withdrawal by a student. Laboratory checkout, fee payment and any other arrangements related to the course must be completed at this time.

Any variation from this rule for reasons of extenuating circumstances requires the approval of the student's academic dean. This is NOT suggested, but is available and at a limited time.

To withdraw from courses, go to FlashLine and click on Student Tools to access FlashFAST.

NOTE: For these flexibly scheduled classes, you may determine the course withdrawal deadlines by contacting the [Registrar's Office](#) at 330-672-3131. **Withdrawals** (visit [Operational Policy Procedure Regarding Withdrawal From Courses](#)) are NOT used in computing your G.P.A. However, too many of them on your transcript doesn't look good, and can result in loss of funding or scholarships or for those who are on financial aid.

Students will receive a grade of W for courses dropped during the course withdrawal period. There is no charge to process a course withdrawal.

Course withdrawal may impact financial aid eligibility and/or degree progress; therefore, consult with your adviser prior to processing your course withdrawal.

Any applicable refund will be based solely on the date the course withdrawal transaction is completed on the registration system. Please refer to the refund schedule on the [Bursar's Web site](#).

ACADEMIC FORGIVENESS

Visit <http://www2.kent.edu/catalog/2015/info/policies?policy=AFP>

Purpose

The Academic Forgiveness policy pertains only to former Kent State students returning to the university as undergraduate students after a significant absence and prior to earning any degree at any institution. It provides them an opportunity to have their academic standing reflect their increased maturity and readiness, and improved level of academic performance gained since the interruption of studies at Kent State. Specifically, once the returning students have demonstrated the ability to sustain a satisfactory level of academic performance following their return, any and all grades below a C earned during the previous Kent State enrollment will be disregarded in the calculations of hours earned and grade point average.

Eligibility

Academic Forgiveness is available to any Kent State University student who has not been enrolled for a period of at least one calendar year (12 months).

Procedure

Any student who has not been enrolled at Kent State University for at least 12 consecutive months may request information on the Academic Forgiveness policy and an Application for Academic Forgiveness form from student's academic advising office. Once the acknowledgement portion of the form is completed, the student's records will be reviewed by the appropriate dean at the conclusion of each subsequent term.

After returning to Kent State, a student must complete a minimum of 12 graded credit hours with a minimum 2.000 GPA to be eligible for academic forgiveness. If the student meets these conditions, has completed the Application for Academic Forgiveness form, and requests to have the policy applied, the following steps will be taken with regard to the student's academic record:

1. All courses in which grades of C-, D+, D, F, NF, SF, M or U were received in the previous period of Kent State enrollment will be retained on the academic transcript with the notation of an "E" in the repeat column, which denotes courses excluded from GPA and earned hours calculations, and the official grade will be changed to X* (e.g., XC-, XD, etc.), which denotes academic forgiveness.
2. All calculations of hours earned and GPA will be adjusted.

3. If a student has been awarded an associate degree and/or certificate from Kent State University, only courses not used in the completion of an associate degree and/or certificate will be eligible for the application of the Academic Forgiveness policy.

If the student fails to maintain a minimum 2.000 GPA for the first 12 semester hours of graded coursework following return to the university, the eligibility period shall be extended through the term that encompasses the 24th semester hour of graded coursework. Students are permitted to use the provisions provided by the Course Repeat Policy during the extension period. If after completing 24 graded semester hours, the returning student has not achieved a 2.000 GPA, eligibility for the academic forgiveness will have expired.

CHEATING & PLAGIARISM

- Both cheating and plagiarism can result in:
 - Getting a grade of "F" or "0" for the assignment you cheated on
 - Failing the course
 - Being dropped from the academic program in which you are enrolled
 - Being dismissed from the university for a period of up to one year.
- According to Plagiarism and Cheating in the University Policy Register, cheating means to intentionally "misrepresent the source, nature, or other conditions of academic work. . . or to cooperate with someone else in such misrepresentation." This policy goes on to say that cheating includes, but is not limited to:
- Obtaining or retaining partial or whole copies of examinations, tests, or quizzes before these are distributed for student use.
- Using notes, textbooks, or other information in examinations, tests, or quizzes other than those allowed by the instructor.
- Obtaining confidential information about examinations, tests, or quizzes other than that released by the instructor.
- Securing, giving, or exchanging information during examinations.
- Presenting data or other material gathered by another person or group as one's own.
- Falsifying experimental data or information.
- Having another person take one's place for any academic performance without the specific knowledge and permission of the instructor.

- Cooperating with another to do one or more of the above.
- Using a substantial portion of a piece of work previously submitted for another course or program to meet the requirements of the present course or program without notifying the instructor to whom the work is presented.
- Presenting falsified information in order to postpone or avoid examinations, tests, quizzes, or other academic work.

PLAGIARISM

Plagiarism is cheating in print. A lot of students aren't clear on what this means. You need to know that ANYTIME you write something in which you use EITHER the exact words, or SORT OF the exact words, or NOT AT ALL the exact words but the idea, thought, work, or concept of another person WITHOUT GIVING CREDIT TO THAT PERSON for those words, ideas, thoughts, works, or concepts, you have plagiarized, and you are subject to all the penalties for cheating, (listed above). Plagiarism includes but is not limited to:

Copying words, sentences, and paragraphs directly from the work of another without proper credit.

Copying illustrations, figures, photographs, drawings, models, or other visual and nonverbal material, including recordings, of another without proper credit.

Presenting work prepared by another in final or draft form as one's own without citing the source, such as the use of purchased research papers.

The University considers acts of cheating and plagiarism to be "serious offences to the rights of fellow students," and states that such acts subvert "the goals of education." Students who engage in such acts are guilty of fraud, and they will receive appropriate sanctions.

Any student who is administered sanctions due to alleged cheating or plagiarism has the right to appeal.

VI. ADVISING, COURSE PLANNING AND REGISTRATION

A comprehensive link to general requirements for graduation can be found at <http://www.kent.edu/catalog/2015/policies/requirements-undergraduate.cfm>

Visit the Requirement Sheet and program GPS (Graduation Planning System) ROAD MAP comes in. Every degree program has a Road Map.

Your Road Map can always be found online at

<http://solutions.kent.edu/GPS/ROADMAP/>

The Road Map lays out a specific plan of what you will take and when. This serves as a strict guideline for you and your advisor to follow. Stray too far from the plan, or get behind, and you will have to schedule a meeting with your advisor.

There are a lot of little details that can slip through the cracks, only to show up on your Graduate Planning System (GPS) report the semester before you plan to graduate.

Diversity requirements, writing intensive course requirements, upper-division requirements, and others can make it seem like getting all the right paperwork done is harder than getting the degree.

ADVISING

Each semester, you will have to sign up for a time to meet with your Faculty advisor on Theatre Division Advising Day or Dance Division Advising week (see the "Important Dates" section of this handbook to find out what day that will be this semester). You **MUST** meet with your faculty advisor in order to be permitted to register for classes for the following semester. During your meeting with him/her, you will talk about what classes you should sign up for, future coursework you'll need to complete, and possibly personal and/or career goals that you may have.

In addition to meeting with a Faculty Advisor, all students need to meet each semester with an Academic Advisor. Students will not be able to register for classes for the following semester until they have met with both their faculty and Academic advisors.

It will assist your advisor help you if you have some idea of where you are in terms of your degree, and what you would like to do with your life and career.

COURSE OFFERINGS

The catalogue listing of courses is a list of all the classes in the School of Theatre and Dance. All courses are not offered every semester. Some courses may be offered every semester, some every fall semester, some every spring semester and some only every other year. It is your job to find out from your adviser which is which, and plan accordingly.

ADD/DROP and OTHER SCHEDULE CHANGES

You can add a class, drop a class, change a section (same course, but different time or credit hours), or change from a graded to a pass/fail status and vice versa, anytime during the first two weeks of the semester. There are no fees for these schedule changes, but you may need special permission from the instructor or the school to add a class. Again, much of this you can do over the phone or online (info below and elsewhere).

COURSE WITHDRAWAL: [Visit:How to Withdraw](#)

ADVISING DAY

The theatre division will schedule one day each semester (mid-March and mid-October) for you to see your advisor. This is called “THEATRE Advising Day” and all theatre classes (except for Intro course labs) are cancelled for the day so that you are free to make an appointment. Each faculty member will have a number of 20 minute appointment times. Time slots will be posted two weeks in advance on your advisor’s door. Sign up early as classes “close out” fast. Dance students will also meet with Dance faculty advisors each semester around mid- March and mid- October. Dance advising is scheduled over a 10 day period.

REGISTRATION

It's important to read all the instructions in the Schedule of Classes online carefully, so you're ready to respond when prompted. It's a good idea to write down all the information you'll have to supply when registering (the campus code, the registration term, your Banner ID number which is also your Kent student identification number, your PIN, and the CRN numbers for the courses you want to register). Make a draft of you schedule to make it easier when you log on. Visit **FlashFAST** by logging in to Flashline login <https://login.kent.edu/> and clicking on the Student Tools tab to access FlashFAST. There are only certain times when you can do this, however.

Pre-registration starts early (in April for the following fall semester), so don't put it off, or the classes you would like take might be closed.

ACADEMIC ADVISOR

There is a professional advisor who serves all students in Theatre and Dance and the School of Music. Jenna Bice. Her email is jbice@kent.edu and her office is E113 in the Center for the Performing Arts. Jenna can help you with graduation, your Kent Core classes, transfer credits, changing your major and any other advising questions.

UNIVERSITY ADVISING

Advising plays an essential role in helping students formulate sound educational and career plans based on their interests, abilities and academic classification. Meeting with an advisor can help you:

- Transition to university life
- Choose classes
- Decide on a major
- Provide suggestions or referrals if you are having trouble in a class
- Assist you in using Kent State systems, such as GPS and FlashLine
- Explore internships, study abroad and other valuable opportunities
- Plan and determine eligibility for graduation

Visit <http://www.kent.edu/advising>

KENT CORE

The Kent Core is the foundation of the university's mission to prepare students to live in today's complex, global society. It broadens intellectual perspectives, fosters ethical and humanitarian values and prepares students for responsible citizenship and productive careers. Through this learning experience, students develop the intellectual flexibility they need to adapt to an ever-changing world. With the exception of College Writing I and II, which everyone has to take, you have some choice in what classes you pick to fill the six areas of required Kent Core coursework. Pick courses that you think will help you fulfill your goals, expand your perspective and feed your soul (and your brain). Taken as a group, the courses are meant to enable you to acquire critical-thinking and problem-solving skills, apply principles of effective written and oral communication, broaden your imagination and develop your creativity, cultivate your natural curiosity, develop competencies and values vital to responsible uses of information and technology, engage in independent thinking, develop your own voice and vision, and become informed, responsible citizens, improve your understanding of issues and behaviors concerning inclusion, community and tolerance, increase your awareness of ethical implications of your own and others' actions, and integrate your major studies into the broader context of a liberal education.

DIVERSITY REQUIREMENT

Kent State is a very diverse community in terms of its members' race, religion, culture, ethnicity, age, physical ability, social status, and sexual orientation. For some students, this is a very different environment from the one in which they grew up. The Diversity Requirement is the University's attempt to provide a way for students to understand and appreciate these differences. There are a number of Kent Core courses which will fill the Diversity Requirement

WRITING INTENSIVE REQUIREMENT

This is a requirement that says that you have to complete at least one upper-division (junior or senior level) course that is designated as "writing intensive," and you have to at least get a "C" in it. For theatre majors, Playwriting, History of Musical Theatre, Dance History and History of Period Styles will fill this requirement. It's a mandatory requirement for all degrees, so you shouldn't have to worry about fulfilling your Writing Intensive course requirement.

B.A. and B.F.A.COURSEWORK

There are two degrees available at the undergraduate level in theatre arts, the Bachelor of Arts (B.A.) and the Bachelor of Fine Arts (B.F.A.). Both degrees share some of the same core requirements, but there are a few differences. In addition, the B.A. degree requires 34-35 hours of coursework in "General Electives." These electives can be from inside or outside the department, and if you like, can be used to get certification for teaching through the College of Education. As opposed to the elective coursework, B.F.A.

students are required to choose an area of concentration (Musical Theatre or design/tech) in which to focus the remaining hours of their degree.

The School of Theatre and Dance offers a B.F.A. in Musical Theatre, which is an interdisciplinary program incorporating theatre, music and dance courses. Students who wish to pursue this degree have to demonstrate ability (or potential ability) in three areas in order to be accepted into the program. All B.F.A. Musical Theatre students MUST audition for all mainstage productions, and must pass yearly auditions to stay in the program. Failure to do any of this, or failure to keep at least a 2.50 average (3.00 is better), will result in a student's being dropped from the B.F.A. program.

The School of Theatre and Dance also offers a B.F.A. in Design Technology. Students do coursework in all areas of design and technology. Students are admitted by portfolio review by Design/Tech faculty that is normally held the first or second week of classes in the spring semester. All B.F.A. Design Technology students MUST participate in at least one mainstage production every semester, and must pass yearly portfolio reviews to stay in the program. Failure to do any of this, or failure to keep at least a 2.50 average (3.00 is better), will result in a student's being dropped from the B.F.A. program.

The School of Theatre and Dance offers a B.F.A. in Dance. Students who plan to pursue their degree must successfully audition for the dance major.

In general, the B.F.A. degrees are considered training programs for those students who desire to go on to professional performance or design careers in the arts.

The B.A. degree is a liberal arts degree with more flexibility to pursue electives outside the major or adding a minor plan of study. The School of Theatre and Dance offers B.A. Degrees in Theatre and in Dance. The academic route you take depends on your own needs, personality, and desire. Talk to your adviser about which plan of study he/she thinks is right for you.

VII. PERFORMANCE/TECHNICAL/MANAGEMENT OPPORTUNITIES

MAIN STAGE PRODUCTIONS

Productions considered "main stage" are those which take place in either the E. Turner Stump theatre or the Wright-Curtis theatre and are directed by Faculty members or Guest directors via the Roe Green Guest director series. Mainstage Theatre auditions are open to any registered student in good academic standing (2.0 GPA or above) Mainstage auditions typically take place during the first week of classes in Fall and in late November for Spring semester productions.

Freshmen are encouraged to audition for all productions, however, Freshmen may only be cast in one production per semester. The Stump is a 525-seat house with a 60-foot

proscenium stage, full wing and fly space, and a computerized lighting system. Two dance concerts and two theatre productions are mounted in Stump each year. The Wright-Curtis is a 175-230-seat space which can function as either an arena or a thrust theatre. Three School of Theatre and Dance productions are produced here a year. The Erdmann-Zuccherro Black Box Theatre can be flexibly arranged to accommodate up to 200 seats in any number of configurations. Student directed and choreographed works, class presentations and special project performances are presented in the EZ Theatre.

School of Theatre and Dance productions are open to any Kent State student who wants to audition or participate and who maintains good academic standing. All BFA Musical Theatre majors are required to audition for every main stage theatrical production. Performance Practicum acting credit is ONLY given for main stage productions directed by Kent Faculty or Guest Artists in residence.

Auditions for fall semester productions are held within the first two weeks of classes. Auditions for spring semester productions usually occur sometime during the last four weeks of the fall semester (just prior to Thanksgiving). Although the format of the audition can vary depending on the type of production and the director, you are usually expected to come prepared with two contrasting monologues and sixteen bars of a song (if auditioning for a musical). The standard time frame given for auditions is 3-5 minutes, and you are provided with an accompanist (if needed), and a chair.

Technical crews for main stage productions begin working weeks prior to the opening of the show. Practicum Design/Tech credit is ONLY given for main stage productions that are directed by Kent Faculty or Guest Artists in residence. If you are interested in working on a backstage or running crew, you should get in touch with either Jakyung Seo or Jason Potts (lighting or sound), Karl Erdmann or Steve Pauna (scenery construction, painting, and props), Robin Ruth (costume construction), or Melanie Uchimura (box office and ushering).

STUDENT PRODUCTIONS (Please see the Student Production Handbook for details)

Productions and projects that are entirely or predominantly student initiated, created, and produced are an important part of the co-curricular activities of the School of Theatre and Dance, and are scheduled each year as a regular part of the Production Calendar. Student productions both grow out of and diverge from curricular work in the classroom, but should not conflict with students' academic obligations or with their commitments to mainstage productions.

VIII. PROBLEMS AND QUESTIONS

For academic problems, please go to your instructors first. Many things can be solved by just trying to work it out there first.

For registration problems, start by talking to your faculty adviser. You can also go to the College of the Arts Office of Advising and Academic Services located in Taylor Hall or call them at 330-672-2780.

Finally, for questions with regard to this handbook, please come to us. You can e-mail us at theatre@kent.edu

And from all of us here at the School of Theatre and Dance--faculty, staff, and fellow students alike--we wish you the best of luck in your undergraduate work and your future career, whatever that may be.

IX. APPENDICESPROGRAM-SPECIFIC REQUIREMENTS:

1. REQUIREMENTS FOR THE BFA MUSICAL THEATRE PROGRAM

1. In the BFA Musical Theatre program of study in which professional success depends upon factors other than those measured by coursework and associated academic evaluations, the Acting Faculty of the School of Theatre and Dance has the right to dismiss from the program a student who is not likely to succeed professionally despite meeting academic requirements.
2. BFA Musical Theatre candidates must comply with the university attendance policy 3-01.2 (effective Jan. 13, 2014).
3. BFA Musical Theatre candidates are required to audition for all theatre division main stage productions and accept roles if cast.
4. BFA Musical Theatre candidates are expected to follow the GPS roadmap for the BFA Musical Theatre Program unless exceptions are made by either the College or School advisor.
5. If a BFA Musical Theatre candidate fails a required musical theatre core class, the candidate will automatically be placed on program probation.
6. BFA Musical Theatre candidates are expected to matriculate in the BFA program by completing program requirements and Kent Core requirements. Failure of any course requires candidates to repeat courses and may interfere with program matriculation, which may result in program probation.
7. BFA Musical Theatre candidates must successfully complete all course work as determined by the course instructors and as outlined by the course syllabi and maintain a GPA of 2.5 in their major.

8. BFA Musical Theatre candidates on academic probation may not participate in School of Theatre and Dance productions. Students may be dismissed from the program for failure to maintain a 2.5 GPA.
9. BFA Musical Theatre candidates must demonstrate continuous skill development and growth in ALL areas of the BFA Musical Theatre Program. A student may be placed on program probation for failure to demonstrate continuous skill development and growth in ALL areas of the BFA Musical Theatre Program. The members of the Acting Faculty will provide the student with written information regarding specific areas and skills in question at the time of a student being placed on probation.
10. A freshman BFA Musical Theatre student may only participate in one (1) School of Theatre and Dance production per semester.
11. All BFA Musical Theatre candidates must petition the acting faculty for permission before auditioning for any production outside the Theatre Division of the KSU School of Theatre and Dance.
12. Upon completion of 60 semester hours, each student is required to contact the Office of Advising and Academic Services to obtain a current evaluation of progress toward completion of the student's chosen degree program.
13. BFA Musical Theatre candidates must participate in the annual School of Theatre and Dance, Kent State University, screening auditions.
14. BFA Musical Theatre candidates who qualify for unified auditions, through the aforementioned screening auditions, must participate in at least 1 of the approved auditions each year.
15. BFA Musical Theatre candidates must participate in the annual BFA evaluation interviews/meetings.
16. BFA Musical Theatre candidates must demonstrate professional behavior at all times. Professional behavior is defined as behavior that supports the creative process. Any behavior that detracts from the creative process can lead to immediate probation and/or dismissal from the BFA Musical Theatre program.
17. BFA Musical Theatre candidates must demonstrate respect for their peers, instructors, and for themselves before, during and after classes, rehearsals, and performances.
18. BFA Musical Theatre candidates MUST secure, via the audition process, at least one role of significance prior to his/her graduation. The role of significance must be approved by the Acting Faculty.

19. Should a BFA Musical Theatre candidate be placed on program probation the Acting Faculty will provide a written list of conditions, and an explanation of what constitutes meeting said conditions, as well as a time frame for addressing said conditions. Failure to meet conditions in the time frame specified could lead to dismissal from the BFA Musical Theatre Program.

20. If a BFA Musical Theatre candidate is unable to attend class due to illness, then the candidate will be unable to attend rehearsal. Failure to attend rehearsals may lead to dismissal from a production.

21. In order to maintain a safe and professional working environment, BFA Musical Theatre candidates are expected to attend classes, rehearsals, and performances with a clear, sober and focused mind and body. Students suspected to be under the influence of alcohol and/or drugs are subject to immediate program probation or dismissal from the program and shall be reported to the Student Conduct Board as well as the Kent City Police Department.

22. Failure to meet any requirement set forth in this document will lead to program probation, and/or program dismissal.

23. As a final recourse in extreme circumstances, a BFA Musical Theatre candidate may be dismissed from the program without probation.

24. Any request, petition, or other action for consideration by the acting faculty must be presented at least one week prior to the event or deadline.

2. CAPSTONE PROJECT FOR BA STUDENTS

The capstone project represents a culminating event for the student. Capstone projects can be undertaken in the junior or senior year and are identified in consultation with a faculty advisor. Honor Students may combine the capstone project with an Honors thesis.

Prerequisite: Junior standing and special approval.

1.000 TO 3.000 Credit hours

Proposal Form please download from “Forms”

NAME	
# OF CREDIT HOURS (1-3):	DATE OF PROPOSAL:
PROJECT SEMESTER:	
FACULTY ADVISOR:	
PROJECT ADVISOR (IF DIFFERENT THAN FACULTY ADVISOR):	
DESCRIPTION OF PROJECT:	
DESCRIPTION OF DOCUMENTATION OF PROJECT:	
DATE DOCUMENTATION DUE:	
ASSESSMENT CRITERIA (PROJECT ADVISOR MUST COMPLETE):	
SIGNATURE OF STUDENT:	DATE:
SIGNATURE OF PROJECT ADVISOR:	DATE:
COPIES: __ STUDENT __ STUDENT ADVISING FILE __ PROJECT ADVISOR CAPSTONE COORDINATOR	

Rubric for a Capstone Evaluation

Criteria	Levels of Achievement				
	No Response	Needs Much Improvement	Average	Good	Excellent
Examination of the process- How clear were the goals of the project?	0 Points Did not submit.	10 Points Your analysis/examination is vague and you did not clarify the process.	20 Points Your overall examination of the process is good but you need to include more specificity to clarify your point.	25 Points You well examined the process but you need to incorporate a bit more details to clarify your point.	30 Points You thoroughly examined the process by incorporating details and ample examples.
Analysis of your role in the Capstone Project. How did you accomplish goals?	0 Points Did not submit.	10 Points Your analysis is vague and incomplete.	20 Points Your analysis is a bit vague, convoluted, and indirect.	25 Points Your analysis is clear and direct. You may be able to include a bit more details and examples.	35 Points You provided thorough analysis, incorporating ample examples. Your argument is very direct and clear.
Analysis of the relationship of the role to future goals. How does the Capstone tie into your professional goals?	0 Points Did not submit.	10 Points Your analysis is vague and incomplete.	20 Points Your analysis is a bit vague, convoluted, and indirect.	25 Points Your analysis is clear and direct. You may be able to include a bit more details and examples.	35 Points You provided thorough analysis, incorporating ample examples. Your argument is very direct and clear.

DANCE DIVISION

MISSION OF THE DANCE DIVISION (Stated in the General Section)

The mission of the Kent State University Dance Division is to develop technically sound, intellectually diverse and creatively expressive dance artists and educators who can contribute significantly to the art form and society in general.

PROGRAM GOALS

1. To provide students with opportunities for
 - a. Strong technical preparation
 - b. Theoretical and anatomical studies
 - c. Performance and presentation of original choreography
 - d. Professional faculty mentoring (academic and creative)
 - e. Experiences with other art forms
2. To develop broad-minded, diverse men and women who can thrive in a variety of professional dance environments
3. To provide an environment where students will have opportunities to explore their creativity and develop their individual artistic voice
4. To provide students with an atmosphere where they can develop an understanding of the depth and breadth of contemporary dance and how it connects with the larger world.

OBJECTIVES

1. To maximize students' experience and understanding of dance by providing an opportunity to study a broad range of dance styles, including modern, ballet, jazz and world dance styles.
2. To provide a challenging curriculum of improvisation, dance composition and dance production in tandem with a variety of choreographic opportunities that encourage creativity, risk-taking and a broad understanding of the technical aspects of theatre.
3. To provide opportunities to perform works by faculty, students and guest artists that afford students a meaningful experience with a wide range of dance and theatre.
4. To provide students with an academic foundation that explores historical and current perspectives which connect the art form to a broader, more diverse society.

5. To provide students with the opportunity to develop writing, speaking and critical thinking skills across the curriculum
6. To provide students with an advising system that gives students the opportunity to work individually with faculty in academic planning and career planning.
7. To assist students in the development of their artistic voice through one-on-one advisement and membership.
8. To provide students with opportunities to explore an anatomical understanding of the human body, utilizing intellectual, practical and somatic approaches.

ACADEMICS AND CURRICULUM

DEGREES

- I. **Bachelor of Fine Arts (B.F.A.) in Dance Performance**
 - A. This degree is geared toward professional preparation in dance performance and choreography.
 - B. The curriculum provides students with opportunities for strong and varied technical preparation in
 1. Modern dance forms
 2. Classical ballet
 3. Jazz styles
 4. Improvisation
 5. Composition
 - C. High level of ability in both performance and choreography is required.
 - D. The program also includes experiences in other art forms and disciplines, with required courses in history, music and anatomy.
 - E. The B.F.A. Senior Dance Concert is the capstone experience for this degree.

NOTE: See the website for a sample B.F.A. Roadmap

- II. **Bachelor of Arts (B.A.) in Dance Studies**
 - A. This is a flexible degree option that allows students who have previous dance experience and a strong interest in another subject area, within or outside of the arts, the opportunity to combine the two into one degree option.
 - B. Requirements include:
 1. Dance technique
 2. Dance academics
 3. Selection of a minor or a group of courses that combine to support a specific career goal

4. The Capstone experience is proposed during the Junior or Senior year and must demonstrate a connection between or fusion of the major and minor courses of study
5. Capstone projects include, but are not limited to:
 - a. Research papers and presentations
 - b. Public poster presentations
 - c. Project demonstrations
 - d. Creation of video, audio, film, or electronic media

NOTE: See the web site for a sample B.A. Roadmap

III. Dance Minor

The dance minor provides interested students the opportunity to explore dance through a combination of dance technique and academics. Performance and choreography opportunities are also encouraged. Placement in professional-level dance classes requires an audition.

NOTE: See your Dance Advisor for a sample Dance Minor Roadmap

ADVISING

- I. Dance Advisors
All dance majors, minors and musical theatre majors who are in professional level classes are assigned dance faculty advisors by the second week of the semester. If you are not on the advising list, contact the DANCE DIVISION COORDINATOR.
- II. DANCE MAJORS and DANC MINORS must meet with their advisors:
 - A. To discuss class placement before registration for the upcoming semesters.
 - B. To discuss problems you may be having in class.
 - C. To discuss overall status in the Dance Division or to CHANGE MAJOR/MINOR.
 - D. To communicate changes of address or telephone number.
NOTE: Changes must also be updated on the BLUE LOCATOR CARD with the Dance Secretary.
 - E. To inform him/her about plans to be inactive in dance for a semester or more (leave of absence).
- III. MUSICAL THEATRE MAJORS
 - A. Meet with MUSICAL THEATRE FACULTY ADVISORS to determine major course requirements.
 - B. Consult informally with dance instructors and/or their dance advisor to determine which courses they are qualified and available to take in the following semester.
 - C. To ADD professional level dance classes, see the DANCE ADVISOR assigned to them.
- IV. COLLEGE OF THE COTA ADVISING

Freshmen and sophomore students are required to meet with the COTA Professional Advisor annually.

V. LEAVE OF ABSENCE

- A. Any dance major or minor who intends to be INACTIVE from dance classes for a semester or more must notify the Dance Division.
- B. A LEAVE OF ABSENCE is granted for a period of 1-2 semesters.
- C. A placement audition MAY be required upon return to the program.
- D. If the leave of absence expires, the student is considered dropped from the Dance Division and an entrance audition is then required for re-admittance.

ATTENDANCE

I. Class Attendance Policy. All required dance courses follow the attendance policy stated in the syllabus.

Please see the general section.

II. Attendance at Dance Division Meetings for Students in Professional Preparation Classes

A dance major/minor meeting will normally be held within the first two (2) weeks of each semester. In addition, dance major/minor meetings will be called during the year to discuss important issues.

1. Attendance is mandatory.
2. The Dance Division Coordinator must be notified via email 24 hours in advance if a time conflict exists.
3. You must fill out a blue student locator card each semester with your current local and permanent addresses and telephone numbers, e-mail address, etc. These will be distributed at the major/minor meetings, and should be updated throughout the semester as changes occur. **(In LATE APRIL, STOP BY THE DANCE OFFICE to write your SUMMER ADDRESSES and dates of contact on the back of your card – THIS IS A REQUIREMENT!)**

III. Attendance at Dance Division Events are mandatory.

AUDITING CLASSES

NOTE: See UNIVERSITY POLICY for details pertaining to auditing a class.

- I. Most university classes are normally taken FOR CREDIT.
- II. A student who audits a class
 - A. Must ENROLL in the class.
 - B. Must change the grade rule to **AUDIT online**.
- III. Requirements for auditing a dance class
 - A. Students are subject to the regular ATTENDANCE POLICY.
 - B. Students do not normally take quizzes, tests, or create/present projects unless he/she elects to do so.
 - C. A student who does not attend classes regularly will not receive the grade of AU in the course.

INCOMPLETES

A grade of Incomplete (IN) is given under the following circumstances:

The circumstance must be serious, such as:

- A. A traumatic major life event (death in the family, or major injury/illness, etc.)
- B. This must have occurred during the last THREE WEEKS of the semester
- C. Documentation is required
- D. The student must be currently passing the course
- E. The course work must be made up by the end of the next semester in which the student is enrolled.

ADVANCE TO THE NEXT TECHNIQUE LEVEL

Advancement to the next technique level is by recommendation of the instructor and the dance faculty. It is possible to receive a passing grade in the course and be advised to repeat the same level, due to weaknesses in technique or professional conduct (see pages 30-32 of handbook). This is done to insure a safe progression as technique demands increase. Students will be given written level recommendations. Should there be any questions, contact the instructor or your Advisor prior to registering for classes.

Dance Division

Policy on Probationary Period in the Major and Minor

- I. Acceptance into the Dance major or minor programs
 - A. Prospective Dance majors and minors wishing to take professional level classes must successfully pass an audition in ballet, modern dance, improvisation and jazz dance.
 - B. Prospective dance majors must also perform a two-minute solo. As a result of this process, students who do not have enough prior knowledge and skill in dance are not accepted into professional level classes. Students are advised about areas that need to be addressed and given suggestions for appropriate non-major classes that will help to build their skills.
 - C. This process helps to assure that incoming Dance majors and minors have the skills necessary to successfully complete the program in which they are accepted.
- II. Rationale for a Probationary Period
 - A. The audition process can only assess knowledge and skill level on a given day.
 - B. Students accepted into the professional program may not have performed in a manner consistent with their usual performance in dance classes or in performance.

- C. One dance audition cannot adequately assess other areas that are also critical to success as a dance professional or to successfully completing the dance major or minor.
- D. The probationary period provides the time for faculty to observe the dancer over time in the following areas:
 - 1. Self-discipline (attendance, participation, academics).
 - 2. Commitment to the profession (professional conduct, outside classes and workshops, research).
 - 3. The ability of the individual=s body, over time, to withstand the physical demands of the art form.
 - 4. Does the student demonstrate a professional approach to classes and rehearsals as opposed to a recreational approach?

III. Establishment of the probationary period

- A. All dance students accepted into the professional Dance Division (BFA and BA Dance majors and professional level dance minors) are informed in their letter of acceptance that there is a one (academic) year probationary period.
- B. For students who are accepted into the program in January, this period usually extends to three semesters with reviews typically occurring during the spring semester.
- C. During this probationary period, the dance faculty continually monitors the progress of the students in technique, artistry, discipline, scholarship, creativity, academics and understanding of the field.

IV. Methods of Student Progress Review

- A. During the course of the probationary period, all students receive feedback on their progress in the following ways:
 - 1. Verbal feedback, both general and individual, in technique, theory and creative classes and in rehearsals (for students involved in performances or choreography).
 - 2. Mid-term and end-of-semester technique assessments with verbal and/or written feedback from all instructors.
 - 3. Individual mid-semester progress consultations with all instructors.
 - 4. Grades on written assignments and projects.
 - 5. Appointments with individual instructors during regularly posted office hours may be scheduled at any time if students wish additional progress information.
 - 6. Group meetings to discuss progress with all of the instructors in a course or with the dance faculty as a whole can be requested by either the student or by faculty members.
 - 7. Jury evaluations held at the end of the fall semester (all first-year dance majors, seniors who request review and other invited students).
 - 8. Mid-term course grades (for Freshmen)

9. Final course grades

- B. During the spring semester, the dance faculty comprehensively reviews the work of each student in the program, paying particular attention to the most recently accepted dance majors and dance minors. Following the annual portfolio presentations, one of the following actions occurs:
1. Students are removed from probationary status. A letter is sent at the end of the semester informing the student of their successful completion of the probationary period.
 2. The probationary period is extended for one semester.
 3. In extreme cases, the student may be advised to drop the dance major or minor.

- C. In the case of IV.B.2. or IV.B.3. (above), the student is asked to make an appointment with the Dance Division Coordinator to discuss the problems identified by the dance faculty during his/her review and a letter confirming the decision of the faculty is sent to the student.
- V. Reasons for reinstating or extending the probationary period or dismissal include (but are not limited to):
 - A. Excessive class or rehearsal absences that have impeded progress in technique, creativity, scholarship and/or artistry.
 - B. Lack of progress in the transition from a recreational to a professional approach to the field of dance (i.e. involvement in outside studio competition groups, sports oriented dance/drill teams or high school musicals, for example *to the exclusion of* involvement in Dance Division concerts and activities).
 - C. Lack of development in areas critical to the attainment of professional level skills, as listed above.
 - D. Violations of Dance Division policies, including:
 - 1. Attendance
 - 2. Attire
 - 3. Studio regulations
 - 4. Health and Injury Care
 - 5. Performance Policies and Procedures
 - 6. Maintaining minimum GPA
 - E. Failure to communicate with and/or ignoring recommendations of the faculty regarding:
 - 1. Serious health and injury problems
 - 2. Technique progress
 - 3. Academic advising
 - F. Habitual classroom disruptionsCStudent habitually engages in disruptive behavior, such as:
 - 1. Talking
 - 2. Distracting others
 - 3. Refusing to participate fully
 - 4. Inhibiting the participation of others
 - 5. Negatively influencing others or creating a negative classroom atmosphere

VI. Student Recourse

- A. Students who wish to challenge the decision to extend the probationary period or dismissal from the dance majors or minor may do so following the format established by the Kent State University Office of Student Conduct.

CAPSTONE PROJECTS:

These courses may be used to fulfill the university's Experiential Learning Requirement (ELR) which provides students with the opportunity to initiate lifelong learning through the development and application of academic knowledge and skills in new or different settings. Experiential Learning can occur through civic engagement, creative and artistic activities, practical experiences, research, and study abroad/away.

Please know that the ELR activities designed for this course may require you to engage in learning activities outside the classroom.

BFA SENIOR DANCE CONCERT

- I. Expectations
 - A. The BFA Senior Dance Concert brings together all aspects of the student's professional preparation for a dance career:
 - Technique
 - Choreography
 - Aesthetics
 - Artistry
 - Creativity
 - Production skills
 - Management
 - Direction
 - Collaboration
 - B. BFA choreography
 1. BFA choreography is expected to be of significant scope and substance that will demonstrate excellence in the conscious artistry acquired through formal training.
 2. This will be accompanied by a written record of the production and creative process used in its creation.
 - C. Grading in the course will be based upon both:
 1. The process of creating the final product
 2. The presentation of the final concert product

Written Record Format

1. The creative process NOTEBOOK is to be turned in to the BFA Faculty Dance Concert Director after the concert.
2. The BFA Senior Project Binder with all materials relevant to the performance or production project shall be submitted in archival form for compilation in the Dance Division office.
3. Proposals

ALL choreographers will be required to submit a proposal for a work 6-9 minutes long on the THIRD FRIDAY in September or as per the Dance Division Calendar.

- II. All choreographers: Eligibility
 - A. Must be enrolled in a technique class
 - B. Must be enrolled in DAN 47174 – Senior Choreography Project, or DAN 37196 – Individual Investigation in Dance

- III. BFA senior dance majors must also perform in the concert. The choice of choreographer (guest artist, alumnus or faculty member) will be made in collaboration with the BFA Faculty Concert Advisor and/or the dance faculty as appropriate.

- IV. Creative Advising
 - A. Seniors may invite the faculty member of his/her choice to be Faculty Creative Advisor for the piece, however schedules must be compatible.
 - B. Faculty Creative Advisors will visit rehearsal(s) during the fall semester.
 - C. Spring semester: Seniors will receive input by all faculty members at showings only unless specifically requested due to emergencies or other unforeseen circumstances.

- V. Separate/Joint Concerts
 - A. If the number of BFA graduating seniors is six or more, a dedicated concert will be held, providing there are no other unusual circumstances to prevent it.
 - B. If there are fewer than six choreographers, there will be a joint BFA/SDF concert combining the works.
 - C. Senior choreography will receive no fewer than two performances.
 - D. Senior performance will be performed on all programs whenever possible.
 - E. Additional policies and guidelines can be found on the Dance Division Electronic Callboard under BFA/SDF.

- VI. Auditions
 - A. Normally, these will be held in October
 - B. Auditions for the BFA Senior Dance Concert will take priority over those for the Student Dance Festival
- VII. Program Order

BFA program order will be determined by the choreographers following the first showing (December) with final approval by the BFA Faculty Dance Concert Director. If it is a combined concert, the concert program order will be determined by the choreographers and Faculty Concert Directors (BFA and SDF) in the spring semester as per the BFA/SDF Timeline.

BA IN DANCE STUDIES

- I. Students enroll for 1 credit in DAN 47175 – Capstone Project.
- II. Capstone Projects can be taken in the junior or senior year and are identified in consultation with a Faculty Advisor (s).
- III. Honors students may combine the Capstone Project with an Honors thesis.
- IV. In order to receive credit for the course, a minimum of 45 hours per credit must be devoted to this activity.
- V. Students must identify a faculty advisor to oversee the project and create a proposal outlining the activity/activities. Since this is a culminating experience, evidence of integration with a minor or collection of elective credits must be documented.
- VI. Applications for the Capstone Project must be submitted by the second week of the semester in which the project is to be completed and presented.
- VII. All supporting documentation for completion of the Capstone Project (performance program; research paper; proof of community service; workshop information with letter of verification, etc.) must be submitted two weeks prior to final exam week in the semester in which the Capstone Project course is taken.

COMMUNICATION

- I. Communication is a two-way conversation between the School/Division and students.
 - A. The School/Division
 1. School of Theatre and Dance/Dance Division meetings
 - a. These usually occur the first week of each semester
 - b. Meetings are mandatory
 - c. Contact the Dance Division Coordinator in writing if you have a class or a work conflict
 2. School/Dance Division e-mail list serve
 3. Callboards
 - a. In the dance hallway.
 - b. Electronic callboard found on Blackboard (Callboard). Contact the Dance Division Coordinator or a faculty member if you do not have access to this on Flashline.
 - B. Students:
 1. Students are expected to read and respond to messages left on their name@kent.edu e-mail accounts DAILY
 2. Students are expected to communicate regularly with
 - Faculty members
 - Advisors in the Dance Division and the College of the Arts
 - Student Directors
 - Choreographers
 - Stage Managers and other backstage support as appropriate
 3. Students MUST communicate about
 - Serious INJURY
 - Prolonged ABSENCES
 - Conflicts with other ACTIVITIES
 - LATENESS to class and rehearsals
 4. Find a Faculty Member
 - Come to the Dance office (D101 Center for the Performing Arts)
 - Leave a note in the faculty member's mailbox in lobby
 - E-mail (Instructors' emails are on top of your syllabi)
 - If the instructor/choreographer has given cell phone information, send a text message (do not expect an immediate response as phones are turned off when teaching, in rehearsals and during meetings)
 - Call the office phone (also on syllabi) and leave a voice message

- II. Callboards
- A. In the dance studio hallway
 - 1. Students are expected to read the callboards outside the dance studios DAILY
 - 2. Students are accountable for deadlines posted on the callboard
 - B. Electronic callboard found on Blackboard (shows up as “Callboard” on Balckboard)
 - 1. Contact the Dance Division Coordinator or a faculty member if you do not have access to this on Flashline.
 - 2. Information listed here includes:
 - Production Hour forms
 - KSU Dance Concert notices, calendars and announcements
 - Auditions, Master Classes and Workshops
 - Dance articles
 - Performances
 - More!
- III. Dance Division E-mail list
- A. The Dance Division maintains a private email list dedicated to:
 - 1. Program announcements
 - 2. Auditions
 - 3. Job Opportunities
 - 4. Intensives
 - B. To be added to the list, see the Dance Division Coordinator.
 - C. Removal from this list is not recommended but may be accomplished by meeting with the Dance Division Coordinator.
- IV. Social Media (rewrite and put it into General Section)
- A. Students are urged to remember that there is no such thing as privacy on social media.
 - B. Please refrain from venting displeasure about classes, faculty, audition results and other students on a public forum. “Friends have friends you don’t know about.”
 - C. Address serious concerns to the appropriate party:
 - 1. Faculty member
 - 2. Advisor
 - 3. Dance Division Coordinator
 - 4. Faculty Director
 - 5. Choreographer
 - D. DO share positive experiences about classes, auditions, rehearsals, concerts, master classes, guest and other dance-related events with others!

- V. Progress Consultations
 - A. At mid-term and semester's end, course instructors meet with class members individually to review class progress and set goals.
 - B. These occur during the regularly scheduled class time.

- VI. "Juries"

At the end of the Fall semester, all dance faculty members meet as a group with the following students to review progress through the program

 - A. Graduating Seniors (December and May)
 - B. Freshmen
 - C. New transfer students
 - D. Invited students
 - E. Students who wish a meeting

- VII. Portfolio Presentations
 - A. At the end of the Spring semester all dance faculty members meet with all dance majors individually to conduct a comprehensive assessment of the year, including progress in
 - 1. Technique
 - 2. Performance
 - 3. Creative work
 - 4. Academics
 - B. At this point in time, students will have created/updated a portfolio of their work and will provide all faculty with a link to their on-line portfolios.

Portfolio Requirements for Dance Majors

An academic **portfolio** is a compilation of student work assembled for the purpose of (1) evaluating coursework quality and academic achievement, (2) determining whether students have met learning outcomes or academic objectives for courses, level promotion, and graduation, and (3) creating a lasting archive of academic and creative work. All portfolios are reviewed by Dance faculty members and are presented at a student's Major Jury at the conclusion of each academic year. Portfolios may also be presented, publicly or privately, to professors, parents and community as part of a demonstration of learning or Capstone Project.

For **Freshmen and Sophomore dance majors**, Dance Portfolios are a physical collection of artifacts that may include a résumé, short CV, performance/choreography photos, concert programs, honors/awards, artwork, written assignments, tests and evaluations. Students are responsible for presenting the materials in a professional manner in a binder or notebook with a table of contents and a clear and detailed system of organization. *Professional standard templates for the resume and CV are included in the Appendix on pages 72-74.*

Junior and Senior Dance Majors in the Dance Division are required to create a Digital Portfolio that includes the same artifacts (scanned) and achievements as physical portfolios, but that may also include additional content such as student-created dance videos, video clips of performance and/or choreography, power point or other multimedia presentations, websites and digital artifacts of learning. The use of sound and interactivity is also encouraged. In some cases, blogs or online journals may be maintained by students to include ongoing reflections related to learning activities and progress. The Digital Portfolio is to be placed on the Web upon graduation; a well-constructed online portfolio can be an extremely effective aid in job placement and/or graduate school acceptance.

PORTFOLIO CONTENTS

AREA	ARTIFACT IDEAS
Dance Training	
University	Genres, styles and professor names
Modern	Master Classes, Dance Festivals, Summer
Study	
Ballet	Brochures, etc.
Jazz	
Vernacular	
World Dance	
Previous Training	Studio name(s), genres, teachers, performances

Performance	Concert Programs (with your name highlighted), photos (labeled with name of dance, choreographer, photographer and identify yourself), videos (DVD or link)
Choreography link)	Concert Programs, photos, videos (DVD or link)
Teaching	Studio/School name, age, genres KSU Peer teaching, KDE Outreach, Internships,
Honors/Awards	Academic and Creative Scholarships, School/ Dance Division Awards, Certificates, Letters of Congratulations, Deans/Presidents List letters
Production Experience	Crew work, design work, skills acquired
Dance Academics	Exceptional research projects, papers, power points
Other Academics	Exceptional research projects, papers, power points
Technology Skills	A list of software programs/applications you are competent in
Service (to the University, College of the Arts, School of Theatre and Dance, Dance Division, Community)	List of titles, dates elected/appointed, certificates, letters of appreciation, committees, volunteering
Work Experience	Titles, duties, years served
References	A minimum of three (3) professional names with correct titles and updated contact information who can speak about your character and work ethic. <i>It is recommended that at least one be from outside of the KSU Dance Division (work, studio, etc.)</i>

PROFESSIONAL CONDUCT

The KSU Dance Division seeks to develop dancers who will meet the demands of choreographers, artistic directors and employers.

Every instructor expects full cooperation from every student in every dance class with the dress, hair and conduct codes clearly stated in this handbook, course syllabi or communicated in class in order to create an atmosphere conducive to learning professional behavior.

I. Expectations: Come to class prepared physically, mentally and emotionally to do the work.

A. Physical

1. Always wear proper attire that is clean and follows the teacher's/choreographer's instructions.
2. Always have the correct footwear available.
3. Pay attention to personal grooming: wash dancewear after each use.
4. Pre-class/rehearsal warm-up: Be sure to arrive at any class or rehearsal activity 15 minutes in advance whenever possible. Begin to develop the self-discipline it takes to know and improve your own body according to its structure and capabilities.
5. At all times, dance students are expected.
6. To wear clean dancewear in good condition.
7. To wear proper footwear as appropriate to the class.
8. Outside footwear, shoes or boots are to be removed prior to entering the dance studio.
9. When in the main building hallway or the offices, no dance slippers, jazz shoes, tap shoes or bare feet should be worn.
10. The requirements and/or guidelines for hair is determined by the course instructor as appropriate to the style of technique.
11. Due to safety concerns, the wearing of expensive, large, noisy jewelry is strongly discouraged
12. Understanding that dance is a vigorous activity and in consideration of others, students must be attentive to personal hygiene issues (body odor!)
13. In consideration of others with allergies, the use of scented body products (perfume, body sprays, etc.) is strongly discouraged in all dance classes.
14. The use of hair products that leave a film or residue on the dance floors is prohibited.

B. Mental/Emotional

1. Class/rehearsal: As you physically prepare to take class or rehearsal, remember to prepare your mind as well. Mentally review combinations; think about corrections; remember new material. Transition from the academic or social world into the professional

world of dance.

2. If you are stressed due to personal conflicts or life events, notify your instructor, advisor and/or the Dance Division Coordinator as appropriate so support can be given. Seek professional support as needed.

II. Absences (See attendance policy)

- A. COMMUNICATE absences from or tardiness to all classes and all concert related activities (rehearsals, showings, costume fittings, strike, etc.) to the proper authority as instructed: teacher, concert director, stage manager, Dance Division Coordinator, etc.
- B. Repeated absences from classes, rehearsals, concert showings and performances demonstrate a lack of respect for the efforts of teachers, choreographers, peers and the field in general and may jeopardize standing as a Dance major/minor.

III. Appointments

- A. Arrive early for any appointments with faculty, including technique consultations, juries and portfolio presentations.
- B. Conduct yourself in a mature, calm and quiet manner.
- C. In case of lateness or absence, communicate with the appropriate person.

IV. Corrections

- A. Understand that corrections in class are given as an aid to progress and are crucial to mastering dance technique.
- B. Consider ALL general corrections as if they are intended for you personally.
- C. Accept individual corrections and instructions in the spirit they are intended: as a help for improvement.
 1. Recognize that corrections are about teaching and learning and do your best to apply them.
 2. If they don't seem to be working, request an individual consultation or make an appointment with the instructor to receive extra help before/after class.

V. Lockers

- A. Bring your own lock Get and use a locker to store knee pads, hair accessories, elastic support bandages (if needed), close fitting warm-up clothing, deodorant, etc.
- B. Locks must be removed at the end of the semester (fall) if not returning, or in spring before leaving for the summer
- C. Locks left on during the summer will be removed and the contents disposed of unless the Dance Division Coordinator is notified.
- D. What every dance bag/locker should contain:
 1. Leotard
 2. Tights

3. Dance footwear
4. Shoes/flip flops to wear in the public areas (the dance office, etc.)
5. Supportive undergarments
6. Cover up (to wear in public areas)
7. Water bottle
8. Knee pads
9. First aid kit
10. Athletic tape/elastic tape
11. Hair accessories
12. Sewing kit
13. Chemical ice pack
14. Tissues
15. Power Bar

- VI. Negative behaviors
The Dance Division will actively discourage the following disrespectful behaviors:
- A. Acting out in class
 - B. Talking behind other people's backs
 - C. Withdrawing into sleep
 - D. Substance abuse
 - E. Disordered eating
 - F. Violence
 - G. Bullying
 - H. Misuse of social media
- VII. Phone use
- A. Cell phones must be in silent mode or turned off during all classes, rehearsals and meetings.
 - B. In case of emergency, notify the instructor, choreographer or stage manager in advance of the activity that the phone must be kept on.

**Dance Studio Use
Regulations & Procedures
Academic Year**

It is a privilege to work in the wonderful facilities we enjoy.
Anyone using the space for classes, rehearsals or personal practice is responsible for insuring the maintenance and safety of the facility, floors, mirrors and equipment.

I. Availability

- A. Studios are available for majors and minors within the Kent State University School of Theatre and Dance, and university-registered student organizations..
- B. Questions regarding use should be directed to the Dance Division Coordinator.

II. Scheduling Priorities:

- A. Faculty rehearsals and class preparation
- B. Kent Dance Ensemble rehearsals
- C. Guest Artist residencies
- D. BFA Senior Concert Rehearsals
- E. Student Dance Festival Rehearsals (Scheduled with the faculty and student directors)
- F. Composition class assignments
- G. Individual student choreography projects
- H. Studio Level dance class assignments and projects, individual creative work or personal development MUST be supervised by the dance instructor, who must also be present.
- I. Registered or organized University/College/School/Unit groups and activities:
 - 1. Student Dance Education Organization (SDEO)
 - 2. Lab shows (reminder: no outside footwear allowed)
 - 3. Organized student groups must have an advisor (KSU Faculty or Staff) who sponsors the group and is present at all rehearsals.
 - 4. Outside groups may only reserve D122 or D125.
- J. Where conflicts arise, cases will be considered on an individual basis and based on scope and date of activity.

III. Rehearsals

- A. Faculty concert, BFA Senior Dance Concert and Student Dance Festival rehearsals will be scheduled on an extended basis.
- B. Other activities will be considered for extended use whenever possible (Organized group activities, II-I above).
- C. Most use will be approved on a weekly basis.

IV. Supervision

- A. All activities except faculty work must be approved in writing by an advisor or

instructor who will assume responsibility for the space. On-site Faculty/Staff/Advisor supervision is required at all times.

- B. Contact information for the advisor or instructor **MUST** be provided on the form (phone or email) unless he/she is a member of the Dance faculty.

V. Space Availability/Maximum Hours

- A. Space is only available during regular building hours.
- B. Faculty may be granted two (2), two-hour rehearsal time slots per week.
- C. Student choreographers may reserve 3 hours per week in whatever increments desired if available.
- D. Students and groups may reserve the studios up to 3 hours weekly, and a maximum of 45 hours for the semester.

VI. Reserving Space

- A. Check the three dance studio schedules on-line at <http://www.kent.edu/theatredance>. See “Student Resources” and “View Classroom Schedules” to find open dates, times and locations, keeping in mind that someone may have submitted a similar request in advance of yours.
- B. Obtain a space request in the Dance Office, D101, and obtain the necessary permission signature from an advisor or instructor.
- C. Submit request by 4:00 PM Wednesday for the following week Monday through Sunday. (Saturday-Friday).
- D. If a space is available, you will be contacted and scheduled.

VII. Studio Regulations

- A. NO street shoes.
- B. NO TAP SHOES in D122 or D123 (TAP SHOES are allowed in D125 ONLY).
- C. NO food or beverages other than water.
- D. NO glass containers.
- E. NO props or set pieces that might damage the floor or mirrors.
- F. NO using the sound instruments, or projection equipment. (See VIII. Below)

VIII. Sound Support

- A. Unless specifically authorized by the Dance office, **DO NOT USE THE SOUND EQUIPMENT. Bring your own equipment.**
- B. If authorized to use the sound equipment, do not adjust settings or cable connections. Turn equipment off at the end of rehearsal.

IX. Responsibilities

NO ONE other than the applicant/choreographer/director may have access to the lock box code/combination or retrieving the key.

If it is discovered that the applicant has shared the code with anyone else, the code will be changed and the group will lose studio use privileges.

X. Safety and Injuries

- A. Students accept personal responsibility for their own safety in rehearsals and traveling to and from them.
- B. Organized groups (other than School of Theatre and Dance students rehearsing for authorized performance endeavors) must obtain Hold Harmless agreements from all participants.
- C. Students should arrive early and warm up their bodies prior to all rehearsals.
- D. Faculty, BFA and SDF choreographers have access to ice, if needed, in the Rehabilitation studio (D1).
- E. In case of an acute injury or a serious health issue, the choreographer or authorized activity leader should call 9-1-1 immediately. If possible, contact the Dance Division Coordinator, the School Director or a Dance or Theatre faculty member as soon as possible. The Dance office (Dance Division Coordinator) should also be informed about the incident as soon as possible.
- F. SAFETY: Students should travel to the parking lots, dorm, etc. together! If no one else is available, contact the KSU escort service for assistance: 330-672-7004.

XI. Cancellation of a rehearsal

- A. If you are cancelling a rehearsal, inform the Dance Division Coordinator so that someone else's space request can be accommodated.
- B. Repeated cancellations or failure to inform the office of cancellations may jeopardize future use of the space.
- C. If you are a student choreographer, inform your Faculty Creative Advisor, your dancers, and any production personnel scheduled to attend rehearsals (stage manager, lighting designer, etc.)

XII. Consequences

- A. Unauthorized users of a studio or its sound system will be asked to leave the space.
- B. Failure to leave will result in the police being contacted and denying approval to use the studios in the future.
- C. **Misuse of the studio, the sound system or musical equipment or damage to the space or any equipment may result in revocation of future approval, prosecution or both.**

XIII. Holidays

- A. No Dance/Theatre rehearsals are held when the University is CLOSED.
- B. Revenue producing events (performances) may be held during the regular school week if it is felt that there would be audience members. Prior approval from the Director of the School of Theatre and Dance is required.
- C. During times the offices are open but no classes are held:
University groups MAY be granted permission if it already has a means of access (i.e. regularly uses the space at other times). It is the role of the Coach/Supervisor to request or mandate attendance and, as always, be present and insure the safety of participants and the security of the building.

POLICIES

Policy on Professional Preparation Days for Seniors **(Revised 10/2015)**

- I. B.F.A. and B.A. Dance majors in the professional preparation program will be allowed three (3) days during the Fall and/or Spring semester to seek opportunities to advance their careers.
- II. These days are **OPTIONAL**.
- III. The days can be used for:
 - A. Auditions
 - B. Master classes
 - C. Workshops
 - D. Interviews
- IV. Proposed Submission and Approval
 - A. A proposal must be submitted to the Dance Division Coordinator (with copies {e-mail cc} to all pertinent Dance Division professors or instructors affected by your absence).
 - B. Submission must be 7 days in advance of the scheduled event.
 - C. The proposal should include:
 1. Date
 2. Time
 3. Place of the event
 4. Why/how you feel this particular event will benefit you
 5. Traveltime
 - D. Upon approval, you will be excused from all your classes IN THE DANCE DIVISION on the days you choose.
 - E. Absences from classes in the Theatre Division or other departments or schools must be arranged with your professors in advance.
- V. Results: You will be expected to present the results of your experience with the class.
- VI. Any exceptions to these policies will be considered on an individual basis as per the Dance Division Coordinator's discretion.
- VII. Failure to fulfill these requirements will result in recorded absences.**
Not found in a hardcopy.

CONDITIONS

- I. Students must be in good standing both academically and within the technique class(es) they will be missing.
- II. Students must keep up with the class work they will be missing. They should be familiar with any new material introduced in class on the day they were absent before the next class. Failure to get the notes prior to the next class may slow down the progress of the entire group and may result in revoking of the Professional Preparation Days privilege.
- III. Assignments due on the date of a Professional Leave Day must be turned in, unless previous arrangements are made with the instructor.
- IV. Students must watch their attendance patterns. All of the proposed absences cannot be on the same day of the week if that is the only day an instructor teaches them. For example, if one teacher instructs on Monday and Wednesday and the other teaches on Friday, to take all of the above designated absences on Fridays would not give that instructor sufficient information about the students' development and might affect the instructor's assessment of progress and the student's grading.

DANCE HEALTH AND WELLNESS

I. Health Problems

- A. The requirements for both the dance major and minor can be very rigorous, especially for incoming dance students.
- B. The responsibility for achieving and maintaining good physical and mental health lies primarily with the student. In addition, Kent State University provides access to medical doctors, physical therapists, nutritionists, and psychological services. However, the faculty is ready to provide additional support and information.
- C. Adequate rest, healthy eating habits and close monitoring of injuries are essential for health as an individual and critical for a successful dance career.
- D. All injuries and illnesses that could affect participation in dance activities should be listed on the audition registration form. If these have not been shared, contact the Dance Division Coordinator to discuss for possible referral.
- E. Previous injury is not necessarily something that will prevent full and active participation in the dance major/minor; however, full disclosure is necessary to prevent additional or new damage.
- F. Failure to follow physician's or physical therapist's recommendations for care and treatment of injuries or a health condition may result in a limitation of performance privileges.

II. Nutrition and Weight

A. Nutrition

The KSU Dance Division expects dancers to eat a well-balanced diet that provides them with enough energy to support daily dance classes, rehearsals and performances.

B. Weight

- 1. The Dance Division does NOT have a strict weight requirement for dance majors or minors because the modern dance and jazz fields embrace a variety of body types.
- 2. However, maintenance of weight suitable for the individual's body type and which allows for the energy needed to dance is expected.
- 3. Overweight
The Dance Division discourages an increase in weight that interferes with an individual's ability to execute movement safely and efficiently or that impairs the correct execution of technique and choreography.
- 4. Underweight/Disordered Eating
The Dance Division also discourages malnourishment and disordered eating that may result in a lack of strength and/or energy needed to meet the demands of dance technique and performance.

III. Injury Care

- A. If a traumatic (sudden) injury occurs either in or outside of class, follow proper first aid procedures:

Ice

Compression

Elevation

Chemical ice packs are available from the freezer in the Rehab Studio D120 or from the faculty.

- B. The use of aspirin, ibuprofen or other non-prescription anti-inflammatory medication may be taken (if not allergic) to reduce swelling and pain.
- C. If appropriate, transport to the hospital, emergency medical facility, Deweese Center or physician.
- D. **Physical therapy** is available at the University Health Center. **Please do not schedule appointments during class time.**
- E. For injuries sustained in a class or rehearsal, fill out a KSU Injury Report form. Make certain all of your technique teachers are informed of your condition.
- F. For injuries sustained outside of dance class or rehearsal, dancers must inform all instructors and/or the Dance Division Coordinator as soon as possible.
- G. Wherever possible, participation in technique, to the extent allowed by your physician or health care professional, is expected.
- H. Students who must observe class will be asked to write observations or be given alternative assignments. An observation is attendance.

IV. Doctor's Notes

A. REQUIRED

1. For serious injury that impairs dance activity (classes, rehearsals and performance)
2. For INCOMPLETES in a course (last 3 weeks of the semester)

<p>NOTE: Having a doctor's note does NOT excuse students from classes. Do not schedule doctor's appointments during classes.</p>
<p>Dancers are subject to the Dance Division attendance policy. "SAVE" your absences for illnesses!</p>

MUSICAL THEATRE MAJORS

1. You must meet with your advisor in Theatre at least once per semester.
2. **Musical Theatre Majors are required to audition for all Theatre Program main stage productions and to accept all roles assigned.**
3. Musical Theatre majors who wish to audition for any Dance Division concerts must first **petition** the Acting area for permission to audition. You must have a *written response* one week **prior to** auditioning.
4. Musical Theatre students may continue to elect dance classes and to progress through the different course levels as long as you are an undergraduate student.
5. Anyone accepted for a role in a dance piece must be enrolled in a technique class throughout the semester in which the dance will be presented.

PERFORMANCE AND CHOREOGRAPHY OPPORTUNITIES

I. Participation

A. Dance Majors

1. All BFA dance majors are required to attend ALL auditions, even if auditioning “for experience.”
2. All dance majors are encouraged to perform each semester.
3. All BFA dance performance majors are required to perform a *minimum* of four (4) semesters.
4. All dance majors are required to perform a *minimum* of two (2) semesters. Faculty work is strongly recommended.
5. Students should be enrolled in DAN 37192 – Dance Practicum for 1 credit hour each time they perform, in addition to the minimum requirements, if possible.

B. Dance Minors

1. Dance minors who are enrolled in professional level dance classes are eligible to audition for the following concerts:
 - Faculty Dance Concert
 - Kent Dance Ensemble (additional restrictions apply)
 - BFA Senior Dance Concert
 - Student Dance Festival
2. Dance minors who are enrolled in studio level courses are eligible to audition for the following concerts:
 - Faculty Dance Concert
 - BFA Senior Dance Concert
 - Student Dance Festival

C. Dance Technique classes

Students must be enrolled in and successfully attending dance technique classes during semesters in which they rehearse and/or perform.

D. Academic Probation

Students on Academic Probation (GPA less than 2.0) may NOT perform in School of Theatre and Dance productions.

II. Performance Opportunities

A. **FACULTY DANCE CONCERT – faculty and guest artist choreographed** Requirements:

- Auditions are held in the beginning of the Fall semester.
- Dancers are required to accept roles as assigned.

B. **STUDENT DANCE FESTIVAL (SDF) - student choreographed**

1. Requirements for the Student Choreographers: :

- This is curricular requirement of the B.F.A. Major usually completed in the third year of study.
- Completion of Dance Comp II.
- Work must be accepted by SDF Director in conjunction with dance faculty or at the discretion of the dance faculty.

- All student choreographers must work with a Dance Faculty Creative Advisor.

2. Requirements for students wishing to perform in the student concert:

- Must be enrolled in and attending at least one dance technique course (any level) during the semester of the performance.
- Must be accepted by student choreographer either by audition.
- Must participate in all scheduled rehearsals including technical and dress rehearsals.
- Must participate in strike.
- Theatre Majors must obtain written permission from their area faculty **prior to** auditioning.

C. KENT DANCE ENSEMBLE - faculty and/or guest artist choreographed

The purpose of the ensemble is to provide a pre-professional performing company experience to help bridge the gap between college and the professional dance world. The company requires that its members make a year-long commitment to work as a group, learn choreographic works from a variety of choreographers and represent the Dance Division and the university on and off campus. KDE performs in the Faculty Dance Concert in addition to presenting their own mainstage concert each year. Membership is by audition. Auditionees must be placed in MODERN level II or above the fall semester following the audition..

D. INFORMAL DANCE CONCERTS - faculty and/or student choreographed

In the past, occasions have arisen for students to perform for events on campus and off. These additional opportunities must be approved by the faculty.

E. B.F.A. SENIOR PROJECTS (DAN 47174 - SR. CHOREOGRAPHY PROJECT)

All dance performance majors are required to formally present 6-9 minutes of choreography in their senior year. Students will work in conjunction with other senior choreographers. All student choreographers must have previously choreographed for the SDF concert.

Please note that students must present choreography in a Student Dance Festival prior to the presentation of their Senior Projects Concert (usually in the Junior year). See details on p.---

Theatre Majors must obtain written permission from their area faculty **prior to** auditioning.

F. DANCE COMPOSITION CLASS SHOWINGS - student choreographed

Requirements:

1. Choreographers must be enrolled in appropriate composition course.
2. Must request special permission from composition instructor to show individual works if not enrolled in dance composition.
3. Dancers accepted by invitation.

G. THEATRE PRODUCTIONS

The School supports a policy of open auditions. Dance majors may elect these performances in addition to their concert work. Dancers should consult the Theatre call board for information on audition requirements and an appointment

time. Dance Majors must submit a written request to the Dance Division Coordinator and receive approval prior to the audition. (how long before?)

H. **LAB SHOWS**

Students are encouraged to audition for and participate in Lab Shows as long as rehearsals and performances do not conflict with those in dance. Students should notify their dance advisor and the Dance Division Coordinator in advance about their intention to audition and participate.

I. **AMERICAN COLLEGE DANCE ASSOCIATION CONFERENCES - student and/or faculty choreographed**

All dance majors and minors are encouraged to participate in the American College Dance Festival. The festival consists of 4 to 5 days of classes taught by teachers from all over the United States, in addition to student and professional choreographic showings. It is an opportunity to meet other college dancers and assess where you stand in relationship to them. Audition opportunities for prestigious summer workshops are also offered. ACDA is always held in the Spring semester, usually in February or March. **START SAVING YOUR MONEY NOW!**

ACDA Student Choreographer Requirements:

1. Must be an active dance major or minor.
2. Two student pieces may be selected by audition to represent the Dance Division. The full-time dance faculty will vote on the final selection at the end of the fall semester.
3. An adjudication committee of professional choreographers selected by the American College Dance Association will decide if the work will be presented in the Regional Gala Concert.
4. All student dancers must be able to pay their own expenses, including conference registration, travel, lodging and food.
5. Scholarships may be available from KSU-SDEO.

PARTICIPATION POLICIES

(Rev. 07/29/2011)

- I. This policy applies to ALL Dance Division rehearsals, including but not limited to:
 - A. Faculty Dance Concerts
 - B. The Kent Dance Ensemble (KDE)
 - C. BFA Senior Dance Concert (BFA)
 - D. Student Dance Festival (SDF)

- II. This policy applies to ALL PERFORMERS, including but not limited to:
 - A. Dance Majors
 - B. Dance Minors
 - C. Studio level (non-Major/Minor) dancers
 - D. Guest Artists
 - E. Others who have a performance role in any of the Dance productions (actors, musicians, etc.)

- III. Auditions
 - A. All Dance Majors (B.F.A., B.A.) are required to audition for all Dance concerts.
 - B. Attendance at an audition indicates a willingness to attend:
 - All rehearsals (choreographic, spacing, technical, etc.)
 - All warm-ups
 - Costume fittings
 - Publicity photo shoots as called
 - Showings
 - Production meetings as called
 - Strike
 - Other activities as deemed essential to the success of the production by the faculty of the KSU Dance Division
 - C. Auditioning “For Experience Only”
 - If school or work schedules prevent you from attending evening rehearsals but you would like the experience of auditioning, you may audition “for experience only.”
 - If you are attending the audition “for experience only,” please indicate this next to your name.
 - Dance Majors may audition “for experience only” only with the approval of the Faculty Concert Director. Unusual and exceptional circumstances must be presented in order to qualify for this option.

D. Qualifications

- Faculty Concert:
 - Dance Major or Minors
 - Professional level classes
 - By Faculty invitation
- Kent Dance Ensemble:
 - Dance Major or Minor
 - Modern Dance Technique II or above
- BFA Senior Dance Concert and Student Dance Festival:
 - Student dancer must be enrolled in and successfully attending any KSU Dance Division technique class (a minimum of 2 50-minute classes per week).

E. Cast Lists

- A cast list will be posted usually within 24 hours of the audition
- Dancers are expected to accept all casting as posted
- Dancers chosen for a piece(s) must acknowledge their casting and rehearsal scheduling by writing their initials next to their names within the next 24-hour period. Failure to do so may result in the choreographer naming another dancer to the role.
- Questions about casting should be directed to the choreographer (Faculty concert) or Faculty Concert Director (KDE, BFA or SDF).

F. Understudies and Alternates

- Understudies:
 - The role of an understudy is an extremely important one. While it is true that the understudy may not get to perform the piece in public, s/he gains valuable experience in both performance skills and choreographic styles, as well as challenging her/his intellectual capabilities by filling in when different dancers must be absent from rehearsals.
 - Understudies are expected to attend all rehearsals, including tech week, and performances in the event a sudden illness or injury necessitates stepping into the role.

G. Dancers Not Cast in a Concert

- Failure to be chosen for a role in a concert does not mean you should hang up your tights forever. Many factors influence a choreographer's decision to use or not to use certain dancers. These factors include:
 - The ability to achieve the right quality of movement shown (steps can be drilled, but dynamics are trickier).
 - The relative heights and body types of dancers according to specific actions/roles that occur in the piece
 - Technical level
 - Scheduling conflict
 - Reliability. A dancer who is inconsistent in class attendance or has trouble meeting deadlines, appointment dates, etc., may not be cast for those very reasons.

- Year in school. A junior or senior who may need performing experience might be chosen over a freshman.

IV. General Expectations

- A. Dancers: Attendance at ALL rehearsals (choreography, spacing, technical rehearsals, etc.) is expected.
- B. Musicians, designers, stage management, etc.: Expectations for rehearsal attendance will be determined by the choreographer, Faculty Creative Advisor, and collaborator(s) (designers, composer, Faculty Concert Director, etc.) as appropriate. Once these expectations are set, the rehearsal attendance schedule is mandatory.
- C. It is the responsibility of the CHOREOGRAPHER to inform the dancers, other performers and technical personnel about all rehearsals in advance.
- D. It is the responsibility of the DANCER to obtain, keep and follow the rehearsal schedules and concert calendars.

V. Technique Expectations

- A. All dancers must be enrolled in and successfully attending dance technique classes during all semesters of participation.
- B. All participants (student choreographers and performers) are expected to be warmed-up both physically and mentally for all concert related activities, including rehearsals, showings and performances.
- C. **All dancers are expected to attend their normally scheduled technique classes on the days of the above mentioned activities.**
 - If a dancer, due to illness or injury, is absent or observes his/her assigned dance technique class, he/she may not dance in rehearsals, showings or performances.
 - Ill or injured dancers ARE expected to observe rehearsals, showings, etc. and learn new material to the best of their ability while sitting out.
- D. Non-major (Studio) dancers whose classes are on alternate days should be especially diligent about arriving EARLY to rehearsals, showings, etc. so that they can fully warm-up prior to activity. **The responsibility for injury prevention lies with the dancer in this situation.**

VI. Warm-up

- A. All dancers must conduct a thorough warm-up for themselves if one is not provided as part of the activity.
- B. When a warm-up is provided, all dancers must attend unless excused by the Faculty Concert Director.
- C. After warming up, it is the responsibility of the dancer to maintain the strength and resiliency of his/her body until the time she/he performs.
- D. In performance situations, no one is allowed to leave the premises after warm-up.

VII. Absences and Emergencies

- A. Dancers
 - If a dancer must be absent from a rehearsal or showing (unexpected, severe emergency), the dancer MUST contact the choreographer ASAP.

- While a friend/fellow dancer may be asked to relay a message, the dancer **MUST ALSO** contact the CHOREOGRAPHER personally as soon as possible.
- During tech week, the dancer must also contact the STAGE MANAGER and/or the faculty concert director.

B. Student Choreographers

- In case of a sudden emergency (unavoidable traffic delay, unexpected severe illness, etc.), the choreographer must contact:
- All dancers
- Faculty Creative Advisor (even if an observation has not been scheduled)
- Dance Office (if during business hours)
- If the following were scheduled to attend the rehearsal, also contact:
 - Stage Manager
 - Lighting Designer(s)
 - Costume Designer(s)
 - Scene Designer(s)
 - Composer(s)
 - Musicians(s)

C. University Closing and Rehearsal Cancellations

- If Kent State University CLOSES (at noon, 4:40 PM, etc.), NO REHEARSALS MAY BE HELD AFTER THAT TIME.
- Any request to reschedule rehearsal space must go through the Faculty Concert Director and the Dance Division Coordinator.
- All regulations about requesting studio space will apply.

VIII. Excused and Unexcused Absences, Lateness

A. Definitions

- An “excused” absence is one that was identified at the beginning of the rehearsal period. This does not count against either the choreographer or the dancer.
 - Excused Absence Example #1: The choreographer distributes the rehearsal schedule with no rehearsals listed for a particular week, due to the fact s/he will be attending a conference.
 - Excused Absence Example #2: A dancer lists attending a relative’s wedding as a conflict on her/his Performer Audition form.
- An “unexcused” absence is any absence not anticipated or pre-determined at the beginning of the rehearsal period. Unexcused absences include, but are not limited to:
 - Illness or injury
 - Car trouble
 - Going home for the weekend and not getting a ride back to campus as scheduled

B. Any question about whether the absence is “excused” or “unexcused” will be resolved by the Dance Faculty.

C. Consequences for unexcused absences:

- Two (2) unexcused absences (even for unexpected, severe emergencies) and an understudy will be assigned.
- Three (3) unexcused absences and the dancer is dismissed from the piece(s/he may continue to understudy).
- Four (4) unexcused absences and the dancer
 - IF enrolled in Practicum, gets a grade of “U” (unsatisfactory)

- Whether in Practicum or not, dancer will be on “performance probation.” This means that s/he will be able to understudy a role in the next production, but will not be cast.
 - If the dancer is successful as an understudy, he or she will then be removed from this probationary status and allowed to audition for a role in the next concert.
- D. Lateness for or absence from any required concert activities (including but not limited to: dance classes, rehearsals, photo shoot, warm-up, strike) may result in the dancer being dropped from the concert program, being placed on performance probation and/or prohibited from participation in future performance opportunities.

IX. Communication

- A. Information pertaining to the dance concert will be disseminated in these ways:
- Posting on the Dance Callboard near the studios.
 - Posting on the Dance Division Electronic Callboard.
 - E-mails from the Faculty and/or Student Directors.
 - Texts/phone calls from Choreographers.
- B. General **calendar information** and **contact information** will also be posted in the Electronic Callboard for 24/7 access.
- C. Every attempt will be made to give 48 hours’ notice of schedule changes; however, sometimes short notice is unavoidable.
- D. It is the dancer’s responsibility to check the Dance Callboard DAILY for new information pertaining to rehearsals, costume fittings, publicity and photo calls, crew calls, etc. “I didn’t check my e-mail” is NOT an acceptable excuse for missing any of the above requirements.
- E. Any changes to the stated rehearsal schedule by a student choreographer must be authorized IN ADVANCE by:
- The Faculty Creative Advisor for the dance or, if unavailable,
 - The Faculty Concert Director or
 - Dance Division Coordinator
- F. Any complaints, problems or conflicts should be reported to the appropriate authority: your choreographer, Faculty Concert Director, stage manager, or faculty member.

X. Removal from Participation/Performance Probation

- A. The Dance Division (and your choreographer) reserves the right to remove any dancer from a piece for the following:
- Failure to attend any required concert activity without permission. This includes, but is not limited to:
 - Class or warm-up on the day of a showing, rehearsal or performance
 - Costume fittings
 - Make-up workshop
 - Photo call or publicity photo shoot
 - Strike after the performance
 - Inconsistent attendance at rehearsals

- Inconsistent attendance in technique classes
- Poor performance or attitude
- Poor communication
- Lack of technical development over the rehearsal period

B. The Dance Faculty reserves the right to implement additional procedures and regulations if unusual and unsafe situations occur.

STUDENT CHOREOGRAPHY POLICIES and PROCEDURES

- I. Creative Advising
 - A. All choreographers must have a Dance Faculty creative advisor assigned based on schedule compatibility.
- II. The privilege of choreographing and/or performing may be rescinded for actions including (but not limited to):
 - A. Being on Academic Probation, Dance Division Probation, or Performance Probation
 - B. Failure to fulfill responsibilities as a choreographer or performer during the current or previous semester or academic year.
 - C. Inconsistencies in class and/or rehearsal attendance.
- III. Priority for consideration of choreography is as follows:
 - A. BFA Dance Performance Majors (required)
 - B. BA in Dance Studies Majors (with permission of faculty)
 - C. Dance Minors (with Comp II) if space allows
- IV. Choreographers
 - A. As a choreographer you bear many responsibilities:
 - Composing your dance
 - Choosing your dancers
 - Keeping dancers injury-free
 - Choosing/recording your music
 - Collaborating with various design and production personnel
 - Supervising costuming
 - Supervising lighting
 - Cooperating with scheduling
 - Disseminating scheduling information
 - Publicizing the event to ensure audiences
 - Frequent and regular contact with your Faculty Creative Advisor and Faculty Concert Director
 - B. Be prepared for rehearsals
 - C. For every hour of group rehearsal time, you should spend at least one hour preparing yourself, improvising, setting phrases, thinking about floor patterns, etc. Inspiration only strikes those who have worked hard at recognizing it. Be in the studio early, set up and ready to begin on time.
 - D. Following the auditions for your concert, all choreographers will meet to discuss rehearsal needs for their piece(s).
 1. The Faculty Concert Director for your concert will provide you with a schedule of available studio space.
 2. It is expected that all choreographers will cooperate in the negotiations to determine a fair and equitable division of rehearsal spaces, days and times.

3. This schedule of rehearsals and any subsequent changes must then be approved by the concert faculty advisor and the Dance Division Coordinator.
- E. If you cancel a rehearsal, you must notify the Concert Director(s) and your Faculty Creative Advisor.
- F. Respect yourself and your dancers
Be prepared, organized and courteous to your dancers at all times and they will return the same to you. Be demanding, late, unprepared and unappreciative and they will mirror that as well. As costuming, publicity, lighting, sound and props can make or break a dancer/dance concert, be cooperative with those who are supporting your dance in these ways.

- G. Be sure:
 - 1. Any Musical Theatre major auditioning for your piece has written permission from his/her theatre area faculty to do so.
 - 2. All dancers are enrolled in and attending their technique classes (1 studio course, minimum).
 - H. You have the right to expect your dancers to be on time for rehearsals, warmed up and ready to begin. You do not have to put up with habitual lateness or uncooperative dancers. Choose an understudy and use him/her or change your piece, if necessary. Accommodating dancers who miss rehearsals to go home for the weekend, or who have partied too late the night before, is not being fair to your other dancers.
 - I. If at all possible, avoid using yourself in your own dance. It is impossible to concentrate both on performing your own part and watching the overall pattern (which you can't see if you are a part of it, anyhow). If you are choreographing a solo, select an understudy to learn your part and perform it in rehearsals, so you can get an objective view of your piece.
 - J. In addition, bring in an outside observer, whether it is another faculty member or a choreographer whose opinion you trust, to critique your work periodically.
- V. Concert Responsibilities
- A. A tentative schedule of dance showings and choreographers' meetings will be established. Plan your rehearsals accordingly, and keep checking the Callboards (outside studios and on the electronic callboard) for changes.
 - B. Tech Week begins with spacing rehearsals the weekend before the concert. All dances must be finished and polished by that time. No additional rehearsals may be scheduled.
 - C. Costuming: Realistically appraise the body structure of your dancers. Consult your creative advisor for suggestions.
 - D. Sound: It is the choreographer's responsibility to provide their music to the concert sound designer in the requested format.
 - E. Stage Space: The dimensions of the stage will be taped on the studio floors. Abide by these measurements or your dancers will run out of room on stage.
 - F. Be aware of lighting limitations. You may not get "the" lighting for your piece, but the tech crew will do their best! Appreciate their efforts!

BFA/SDF Policies

The policies can be found on the Dance Division Electronic Callboard. They are reviewed annually by the faculty and updated as needed.

DANCE DIVISION

POLICY: CREATIVE ADVISING

Passed 08-24-09

(09-30-08 Rev. 08-10-09)

BFA Senior Concert

1. Seniors will secure a Faculty Creative Advisor prior to their first rehearsal for the BFA Senior Concert.
2. Faculty Advisors will attend:
Three (3) Showings
Three (3) Rehearsals
3. Recognizing that the creating/learning process for students develops differently in each individual, if at any time, either the student or the faculty feels that any Senior choreographer would benefit from additional observations and assistance, this is to be reported to the BFA Faculty Artistic Director and they will be scheduled.
4. Senior Students are encouraged to contribute to the development of one another's work by requesting rehearsal observations from their peers who are not in their casts and by returning the favor by observing the rehearsals of others.
5. A choreographer may request additional visitation on an impromptu basis of any faculty member, who may or may not be able to comply, or of their Faculty Creative Advisor.
6. A choreographer may also schedule an appointment with his/her Faculty Creative Advisor to view a previously videotaped rehearsal.

Student Dance Festival

1. Faculty Creative Advisors will attend:
Two (2) Showings
Three (3) Rehearsals
Spacing Rehearsal, if possible
Technical Rehearsal, if possible

2. Recognizing that the creating/learning process for students develops differently in each individual, if at any time, either the student or the faculty feels that any choreographer would benefit from additional observations and assistance, this is to be reported to the SDF Faculty Artistic Director and they will be scheduled.
3. A choreographer may request additional visitation on an impromptu basis of any faculty member, who may or may not be able to comply, or of their Faculty Creative Advisor.

LEADERSHIP OPPORTUNITIES

I. School of Theatre and Dance

- A. Regular, open "Townhall" meetings for Theatre and Dance students are scheduled usually at noon on the first Wednesday of each month. This is a chance for all students to meet with the School Director and solicit information or share ideas about the school and its programs.
- B. Committee Representation. Dance student representatives are found on the following:
 - School of Theatre and Dance Full School Meetings
 - Curriculum Committee
 - Production Committee
 - Student Academic Complaint Committee
 - Season Selection Taskforce

II. Dance Division

- A. Each level elects a class representative and an alternate at the first Dance Major/Dance Minor/Musical Theatre Major Meeting of the year.
- B. The Student Dance Education Organization elects the executive committee in the spring for the following fall semester. Refer to the SDEO page in this handbook.
- C. Student Dance Festival (SDF) Student Director. This individual is a liaison between the Faculty Creative Director and the choreographers/dancers involved in the production. This is one of the best ways to learn how to run a dance performance while developing interpersonal skills. Interested individuals should contact the Student Dance Festival Faculty Artistic Director. The Student Director also represents the choreographers/dancers at SDF Production Meetings.
- D. Student Artistic Director Kent Dance Ensemble. This is an individual who is a returning KDE company member who applies for the position in the spring of the year previous to service. Duties of the Student Director include, but are not limited to:
 - Assisting the Artistic Director with publicity, marketing, and fundraising activities
 - Developing and conducting company warm-up
 - Conducting lecture demonstrations
 - Serving as rehearsal assistant to faculty and/or guest artist choreographers
 - Serving as liaison between the company dancers and the Faculty Artistic Director
 - Mentor to new company members
- E. Assistant to the Artistic Director (AAD) of the Faculty Dance Concert. Interested individuals apply for this appointment the semester prior to the faculty dance concert. The AAD works closely with the Faculty Artistic Director to facilitate the organization of the performance. Duties include:
 - Serving as liaison between the dancers and the Stage Manager
 - Cast orientation

- Developing and running the warm-up prior to the audition and showing
- Facilitating the flow of information from the Faculty Artistic Director to the dancers
- Publicity assistance
- Other duties as assigned

KENT STATE UNIVERSITY - STUDENT DANCE EDUCATION
ORGANIZATION
(KSU-SDEO)

The Kent State University Student Dance Education Organization (KSU-SDEO) is a student chapter of the National Dance Education Organization (NDEO). KSU-SDEO's mission is to promote activity in and awareness of the field of dance education. A member elected executive board governs KSU-SDEO. Members are required to maintain joint membership to KSU-SDEO and NDEO, and pay annual membership fees to both organizations. Membership is open to all students at Kent State University.

What does KSU-SDEO do?

1. Presents at and/or attends annual National Dance Education Organization conferences.
2. Facilitates student membership in the National Dance Education Organization.
3. Facilitates networks and mentoring with professionals in the dance education field.
4. Organizes and presents performances in the local community.
5. Sponsors guest lecturer/teacher visits for the KSU dance community.
6. Facilitates teaching opportunities for members.
7. Presents dance workshops for the local community.

STUDENT ORGANIZATIONS PUBLIC ACTIVITIES PROPOSAL

Prior to scheduling a master class or public activity:

- I. A proposal for the activity must be submitted through the organization's Faculty Advisor at least **four weeks** in advance. This must include:
 - A. Nature of the activity, including information on teachers and target audience
 - B. Date, time, location
 - C. Publicity plan
 - D. Box office plan (how will expenses be handled and by whom?)
 - E. Faculty supervisor (can be any willing dance or theatre faculty member, not necessarily the organization's Advisor)
- II. Publicity materials must be submitted for approval no **less than three weeks** in advance
 - A. For campus posting only, approval by the organization's Faculty Advisor is required.
 - B. For posting or advertising off-campus, the approval of the Dance Division Coordinator is also required.
- III. Space must be secured through the School Space Scheduler, Production Manager, Building Curator or University, as appropriate.
- IV. Publicity plan must include:
 - A. Notification of all faculty in Dance and other areas as appropriate a minimum of two weeks in advance (hard copy)
 - B. Reminder notifications to all faculty via email one week in advance
 - C. Plans to visit classes and make announcements, if appropriate
 - D. Press release, if appropriate (approval three weeks prior by Division, then submitted to the College of the Arts Publicity Director)
- V. Hold Harmless Forms must be secured from all participants. Hold Harmless Forms can be found on the electronic callboards.
- VI. Arrangements for sound support, if necessary, should be made as early as possible, and three weeks in advance at minimum.

Professional Organizations/Conferences

- I. [National Dance Education Organization](#) (NEDO)
- II. [American College Dance Association \(ACDA\)](#)
Website: acda.dance
ohiodance.org
- III. OhioDance
- IV. Other
 - A. [American Dance Therapy Association](#) (ADTA)
 - B. [Society of Dance History Scholars](#) (SDHS)
 - C. [National Association of Schools of Dance](#) (NASD)
 - D. [Corps de Ballet International](#)
 - E. [Dance and the Child International](#) (DaCi)
 - F. [International Association for Dance Medicine and Science](#)
 - G. [Dance/USA](#)
 - H. [Regional Dance America](#)

GRADUATE STUDENT SECTION

This Section supplements the [Graduate Catalog](#), which explains University, College, and School requirements in effect during each stated academic year (academic regulations, hours and graduation requirements). Descriptions here include lists of courses and plans of study outlining the curricular trajectory for the particular degree program and track or concentration. The handbook also explains the process of completing culminating and comprehensive projects.

[KSU Website](#)

[KSU Theatre and Dance
Website](#)

I. GENERAL DESCRIPTIONS AND MISSION STATEMENTS AND OF THE MFA PROGRAM

General Descriptions: Goals and Admission Criteria

The Master of Fine Arts, normally a three-year course of study, is offered in acting and in design/technology (with concentrations in costume design, scenic design, lighting design and technical direction).

The M.F.A. is a terminal degree designed for those who intend to pursue a career in the profession as a creative artist or theatre technologist.

- **Acting Concentration** prepares students who demonstrate a high degree of artistic potential and intellectual ability to enter the profession as practitioners. Intense practical training and scholarly activity culminate in a comprehensive project designed to measure the achievement of significant competence as artists and masters of their craft. In addition to meeting all admission requirements for graduate study at Kent State University, applicants are required to pass auditions conducted by the Acting faculty.
- **Acting for the Returning Professional (MFA/RP) Concentration** is designed to offer qualified performers with significant professional experience an opportunity to earn a terminal degree in their discipline. In addition to meeting all admission requirements for graduate study at Kent State University, applicants are required to pass auditions conducted by the Acting faculty. In addition, applicants must provide evidence of professional work meeting the admission criteria (see the rubric) for this program. Required evidence in support of admission may include, but is not limited to: Broadway, regional, and /or international performance credits, film and television credits, awards of national recognition, professional union affiliation, publication in the field of expertise, significant record of mentoring and certifications and/or designations in areas such as acting, voice and speech or stage combat. The Acting Faculty will evaluate the submitted documentation of professional experience and determine eligibility and credit equivalency for the MFA/RP concentration.
- **Master of Fine Arts in Design and Technology (Costume Design, Lighting Design, Scene Design and Technical Direction) (with Options in Costume Design, Lighting Design, Scene Design, and Technical Direction)** prepares students who are interested in achieving the artistry and skills necessary to qualify as practicing professionals in the entertainment industry and/or professional theatre educators. In addition to meeting all admission requirements for graduate study at Kent State University, applicants are required to pass portfolio reviews conducted by the Design Technology faculty.

Mission Statements

MISSION OF THE SCHOOL OF THEATRE AND DANCE

The School of Theatre and Dance provides students with liberal and professional education preparing them for careers in the performing arts as artists, scholars, and educators. The School of Theatre and Dance production season serves as the primary laboratory for the development of student artistic expression and technique. As performing arts, theatre and dance reflect and communicate cultural values and identities intrinsic to human existence. As such, the study of theatre and dance is central to the humanities curriculum.

MISSION OF THE MFA IN ACTING CONCENTRATION

The **Master of Fine Arts *Acting Concentration*** offers a terminal degree designed to prepare students who demonstrate a high degree of artistic potential and intellectual ability to enter the profession as practitioners. Intense practical training and scholarly activities culminate in a comprehensive project designed to measure the achievement of significant competence as artists and masters of their craft.

MISSION OF THE MFA IN ACTING- RETURNING PROFESSIONAL CONCENTRATION

The **Master of Fine Arts *Acting for the Returning Professional Concentration*** offers established theatre practitioners an academic environment to investigate theoretical, practical and pedagogical directions for continued practice in the profession.

MISSION OF THE MFA IN DESIGN AND TECHNOLOGY CONCENTRATION

The **Master of Fine Arts *Design and Technology Concentration*** offers a terminal degree designed to prepare students *in the options of Design and Technology (Costume Design, Lighting Design, Scene Design, Technical Direction)* who are interested in achieving the artistry and skills necessary to qualify as practicing professionals in the entertainment industry and/or professional theatre educators. Intense practical training and scholarly activity culminate in a culminating project designed to measure the achievement of significant competence as artists and masters of their craft.

Residency: Students are required to remain in residence for the three years to complete the program (excluding, if appropriate, the internship). At a minimum, acting students must audition for all main stage productions and accept the roles assigned to them, and design/technology students must complete one production assignment and work on one

other production per semester. Students may not undertake any work outside the School of Theatre and Dance without petitioning the appropriate area faculty and receiving written permission prior to auditioning/interviewing. (Returning professionals in acting are exempt from this requirement but need to keep the school informed of absences.)

II. THE PLAN OF STUDY FOR ACTING AND DESIGN/TECHNOLOGY CONCENTRATION

- **Acting concentration**
- **Acting for the Returning Professional concentration**
- **Design/Technology concentration**

I. THEATRE STUDIES PROGRAM REQUIREMENTS (24 credits)				
Course	Title	Credits		
Core Courses				24
THEA 61000	Introduction to Graduate Study in Theatre	3		15
	65000 History, Historicism, Theory and Practice in Theatre and Drama	3		
	61309 Master of Fine Arts Comprehensive Project in Acting or	3		
	61310 Master of Fine Arts Design and Technology Culminating Project			
	62092 Practicum: Design/Technology (Design/Technology) or	6		
	62192 Practicum: Performance (Acting)			
Choose from the following*				6
THEA 60992	Professional Internship I (3-6)	3-6		
	61992 Professional Internship II (3-6)	3-6		
Choose one from the following				3
	51113 Theatre in a Multicultural America	3		
	51115 LGBTQ Theatre	3		
	61531 Period Style for Theatre Designers	3		
	51191 Variable Content Seminar: Theatre History/Literature/Theory	3		
II. CONCENTRATION REQUIREMENTS (36 credits)				
Acting (36)				
Acting for the Returning Professional (36)				
Design/Technology (36)				
MINIMUM TOTAL			60	

*Students must choose a minimum of six hours from either course in their area of concentration

Acting Concentration

CONCENTRATION REQUIREMENTS (36 credits)				
Course	Title	Credits		Total
Required Courses				27
THEA 51303	Acting I: Foundations - Stanislavski and Michael Chekhov	3		
	51304 Acting II: Scene Study - Modern American Realism	3		
	51305 Professional Aspects: Performance	3		
	51701 Movement Form and Space I	3		

	51801	Voice and Speech I- The Actor's Instrument	3	
	61303	Acting III: Scene Study - Naturalism and Absurd	3	
	61701	Movement Form and Space II	3	
	61801	Voice and Speech II- Vocal Demands and Dialects	3	
	61802	Voice and Speech III- The Actor/ Singer	3	
Performance Electives -chose 9 hrs. from the following:			9	9
THEA	51027	Advanced Playwriting	3	
	51191	Variable Seminar in Theatre	3	
	51301	Acting For The Camera I	3	
	51302	Acting For The Camera II	3	
	51308	Musical Theatre Audition	2	
	51401	Advanced Directing	3	
	51702	Movement and Dance for Actors	3	
	51703	Stage Combat	3	
	51808	Acting Styles I-Shakespeare	3	
	61305	Acting Styles II-Greek and Comedy of Manners	3	
	51095	Special Topics	1-3	
	61702	Musical Theatre Styles	3	
	61806	Singing For the Actor	1	
	61096	Individual Investigation	1-4	
MINIMUM SUBTOTAL				36

Acting for the Returning Professional Concentration

CONCENTRATION REQUIREMENTS (36 credits)				
Course		Title	Credits	Total
Choose one from the following				3
THEA	51303	Acting I: Foundations - Stanislavski and Michael Chekhov	3	
	51304	Acting II: Scene Study - Modern America	3	
	61303	Acting III: Scene Study - Naturalism and Absurd	3	
Choose one from the following				3
	51701	Movement Form and Space I	3	
	61701	Movement Form and Space II	3	
	61802	Movement Form and Space III	3	
Choose one from the following				3
	51801	Voice and Speech I- The Actor's Instrument	3	
	61801	Voice and Speech II-- Vocal Demands and Dialects	3	
	61802	Voice and Speech III- The Actor/ Singer	3	
Choose one from the following				3
	63192	Mentorship in Performance	3	
	64192	Mentorship at Porthouse	3	

Additional Electives – Choose 24 hrs from the following:				24
(*; may not be counted both for core and for elective)				
	51191	Variable Seminar in Theatre*	3	
	51301	Acting For The Camera	3	
	51302	Acting For The Camera II	3	
	51808	Acting Styles I-Shakespeare	3	
	61305	Acting Styles II-Greek and Comedy of Manners	3	
	61303	Acting III Scene Study Naturalism and Absurd	3	
	61702	Musical Theatre Styles	3	
	61806	Singing For the Actor	1	
	51401	Advanced Directing	3	
	51027	Advanced Playwriting	3	
	51702	Movement and Dance for Actors	3	
	51703	Stage Combat	3	
	51095	Special Topics	1-3	
	65192	Teaching Practicum	3	
	61096	Individual Investigation	1-4	
	61098	Research (may be repeated to document professional experience)	1-3	
MINIMUM SUBTOTAL				36

Design & Technology Concentration

CONCENTRATION REQUIREMENTS (36 credits)				
Course		Title	Credits	Total
Concentration Requirements:				9
THEA	61306	Professional Aspects: Design and Technology	3	
	61623	Digital Rendering for Theatre Design	3	
	61528	Design Process and Collaboration	3	
Costume Design Option (27 credits)				
Costume Design Required Courses				15
THEA	51524	Design Studio: Costume	3	
	51624	A History of Costume and Textiles for Theatre	3	
	51529	Advanced Wig and Make-up Techniques-Stage and Screen	3	
	51621	Presentation Media	3	
	61525	Millinery and 3-D Characters	3	
Additional Design & Technology Electives- Choose four from the following				12
THEA	51522	Design Studio: Lighting	3	
	51622	Design Studio: Scenery	3	
	51525	Props and Crafts	3	
	51095	Special Topics	1-3	
	61096	Individual Investigation	1-4	

ARTC	55300	Textile Art: Jacquard Weaving	3	
ARTC	55304	Textile Art: Pictorial Weaving	3	
ARTC	65996	Individual Study: Craft	1-15	
Lighting Design Option (27 credits)				
Lighting Design Required Courses				15
THEA	51521	Advanced Lighting Technology I	3	
	51526	Advanced Lighting Technology II	3	
	51522	Design Studio: Lighting	3	
	51622	Design Studio: Scenery	3	
	51420	Theatrical Drafting II	3	
Additional Design & Technology Electives- Choose four from the following				12
THEA	51523	Sound Design & Technology I	3	
	51621	Presentation Media	3	
	51527	Sound Design & Technology II	3	
	51531	Theatrical Rigging	3	
	51525	Props and Crafts	3	
	61527	Shop Management	3	
	51524	Design Studio: Costume	3	
	51095	Special Topics	1-3	
	61096	Individual Investigation	1-4	
Scene Design Option (27 credits)				
Scene Design Required Courses				15
THEA	51420	Theatrical Drafting II	3	
	51525	Props and Crafts	3	
	51621	Presentation Media	3	
	51622	Design Studio: Scenery	3	
	61527	Shop Management	3	
Additional Design & Technology Electives- Choose four from the following				12
THEA	51430	Advanced Construction	3	
	51531	Theatrical Rigging	3	
	51522	Design Studio: Lighting	3	
	51521	Advanced Lighting Technology I	3	
	51526	Advanced Lighting Technology II	3	
	51524	Design Studio: Costume	3	
	51095	Special Topics	1-3	
	61096	Individual Investigation	1-4	
Technical Direction Option (27 credits)				
Technical Direction Required Courses				15
THEA	61527	Shop Management	3	
	51622	Design Studio: Scenery	3	
	51420	Theatrical Drafting II	3	

	51430	Advanced Construction	3	
	51531	Theatrical Rigging	3	
Additional Design & Technology Electives- Choose four from the following				12
THEA	51525	Props and Crafts	3	
	51621	Presentation Media	3	
	51521	Advanced Lighting Technology I	3	
	51526	Advanced Lighting Technology II	3	
	51524	Design Studio: Costume	3	
	51522	Design Studio: Lighting	3	
	51560	Theatre Fabrication Technology	3	
	51095	Special Topics	1-3	
	61096	Individual Investigation	1-4	
MINIMUM SUBTOTAL FOR EACH DESIGN/TECH CONCENTRATION				36

III. SPECIFIC DESCRIPTION OF DEGREES AND REQUIREMENTS

Please visit [Graduate Catalog](#).

1. Master of Fine Arts Program Acting Concentration

The three-year Master of Fine Arts Program in Acting is an intensive course of study designed to offer the student advanced academic work in theatre and training for a professional career as an actor or educator. Admission to the program, which occurs in three-year cycles, requires meeting the general admission requirements articulated in the [Graduate Catalog](#) and passing an audition and interview.

Students admitted to the Master of Fine Arts program should meet with the Coordinator of the Acting Program no later than the week prior to first enrollment to discuss placement and registration for classes, and thereafter once each semester during scheduled curricular advising days.

A maximum of twelve graduate semester hours may be transferred into the Master of Fine Arts program. Credit taken prior to admission into the program at Kent must meet the guidelines outlined in the [Graduate Catalog](#) and on the "Request for Transfer of Graduate Credit" form, which will be filed in the College office by the Coordinator for Graduate Studies. Students enrolled in the Master of Fine Arts program who want to take coursework on a transient basis at another university and have it count toward the degree at Kent must petition the Graduate Studies Committee in Theatre for permission before such coursework is attempted.

Annual Review: Students in the three-year Master of Fine Arts program in Acting are evaluated at the close of each semester. Evaluations by each Acting area faculty member will be given to each student, along with a letter from the head of the Acting program summarizing the student's progress and the expectations he/she is to meet. Actions that may be taken concerning retention include programmatic warning, probation, and dismissal. Even those students in the Acting program who successfully fulfill all assistantship requirements and have satisfactory grade point averages may incur these penalties since, in addition to the requirements and expectations of all students and graduate assistants in the School (see II, A, below), retention in the Acting program requires M.F.A. students to demonstrate the ability:

1. to audition successfully for mainstage or outside professional roles ever semester;
2. to develop an acting process and to apply acting techniques in class and production work commensurate with entering the profession;
3. to manifest attitudes appropriate both to a learning environment and to serving as role models and mentors for undergraduate students; and
4. to maintain professional behavior in all work, inside and outside the University.

M.F.A. COMPREHENSIVE PROJECT IN ACTING

Comprehensive Project (Acting): The project encompasses three separate acting roles during the residency. Each of the three roles in which the student is cast (from this point to the conclusion of the project) is presented to the area with the student's rationale that the role is challenging, significant and relevant to serve as part of the comprehensive project. The student will register for THEA 61309 M.F.A. Comprehensive Project for each role approved. The process is then documented in a format appropriate for the project and presented to the faculty advisor. After each role, the student will meet with the acting area for assessment and evaluation. Upon completion of the third role, the student will compile all appropriate documentation and create a comprehensive project summary to be approved by the acting area.

Students in the returning professional concentration in acting focus upon one task for the M.F.A. comprehensive project. The topic proposal shall be approved by area faculty. The returning professional project completion process follows the process outlined above.

The M.F.A. Comprehensive Project typically begins during the second semester of study, when the student selects one Graduate member from the Acting area to serve as Project Advisor. All other members of the Graduate Acting faculty serve as committee members. When cast in a role which s/he considers to meet the criteria, the student will request the Acting faculty to accept the role as appropriate for the project. Once the role is approved, the student registers for THEA 61309-M.F.A. Comprehensive Project (1-3), a repeatable course--for the semester in which the specific role will be completed.

The M.F.A. Comprehensive Project in Acting incorporates the performance of three roles of sufficient scope and caliber as to demonstrate mastery of skills and artistry the program seeks to inculcate. The Comprehensive Project will consist of performance or exhibition of the work, documentation of that work in an appropriate format, and an exit interview. The documentation (called the Comprehensive Project Log) will be archived in the school. The requirements for the written documentation are set by the Acting Faculty as the Project Committee. The roles may be fulfilled within the School of Theatre and Dance, through Porthouse and/or professional production assignments. Each role will be submitted to the Acting faculty for approval. Upon approval, the student will register for each Comprehensive Project role. The first role is, generally, undertaken after the first semester of study and the third must be completed by the student's last semester of study.

Detailed Process of the Comprehensive Project

The student will keep a log for roles accepted as part of the Comprehensive Project. The log may contain:

- a. the preparation and research activities relevant to rehearsing and performing the role;
- b. the choices considered, presented, or changed during the preparation, rehearsal, and performance of the role, i.e. the actor's score;

c. Faculty/ Guest directors evaluation of the student's work.

Within two weeks after the production is over, the student will present a log for each role to the advisor. When the advisor has determined the log reflects the performance and process, the student will distribute the log to the Project Committee, which will meet with the student and discuss the effectiveness of both the acting work, the log, and will provide guidance for the next role. Within two weeks of the meeting, the advisor will provide the student with a written summary of the committee's evaluation of the student's work. If advised to do so, the student will make recommended improvements to the log and set the analysis aside until all three roles have been performed and the same process of documentation accomplished for each.

During the semester in which the third project role is performed, the student will prepare a summary describing and justifying the three-role M.F.A. Comprehensive Project. This summary will be distributed, with the third log, to members of the project committee. When the members of the committee are satisfied with the summary, the advisor will schedule an exit interview, during which the student provides a brief presentation of the project and his/her experience with it. The presentation is followed by questions from the committee. Members of the Project Committee will discuss the project and provide a final exit interview. The student is then excused and a vote will be taken whether to pass the completed Comprehensive Project. This decision by the committee will be final and will complete the Comprehensive Project.

The filed documentation of the Comprehensive Project will follow guidelines provided by the Project Committee and will consist of the log, the committee's reports, and the summary.

The student files his/ her documentation of the M.F.A. Comprehensive Project with the advisor.

2. The Returning Professional Concentration

The objective of the Returning Professional Concentration is to prepare those with substantial professional experience in acting for other careers within the profession and to enrich and expand their understanding of theatre.

Professional Experience Evaluation

Students accepted into the MFA/RP concentration have the potential to earn up to 15 hours of graduate credit for their professional experience. (See the rubric) The Acting faculty will determine the acceptability of professional experience submitted for credit and calculate the number of hours that can be earned. While applicant's creative activities may encompass more than 15 credits, a maximum of 15 hours may be applied to the plan of study. The credit hours will be evaluated and awarded through research (THEA 61098 Research) as the candidate matriculates through the degree program.

Documentation to be submitted in support of Returning Professional qualification to include:

1. Copy of the contract(s) from a production company or theatre company.
2. Theatrical playbills or programs which contain the applicant's name and role.
3. Evidence of reviews and promotional materials.
4. Awards, nominations, and or certification documents.
5. A written explanation of the professional experience presented and its influence on current professional and educational endeavors.

The documentation needs to be approved by the acting area faculty.

Learning Outcomes of The Master of Fine Arts in Acting for the Returning Professional

a. The graduate must demonstrate advanced professional competence in acting including, but not limited to:

- (1) The ability to employ a broad range of acting knowledge and skills in the creation and presentation of roles.
- (2) The ability to perform in plays of various types and from various periods.
- (3) The acquisition of advanced understanding and capabilities in voice and speech, movement, and play analysis.
- (4) The ability to synthesize professional work with advance study practices in production.
- (5) The ability to apply pedagogical practices to some aspects of theatre or performance studies, such as a performance, historical period, or theatre and performance theory.
- (6) The acquired understanding of the role of mentorship as a working professional **OR** the ability to model Professional behavior in a performance context.

Total number of hours required = 60. These credits may be composed through a combination of transfer credit, core, and electives.

Transfer Credit:

- a maximum of 12 graduate semester hours and/or
- a maximum of 15 graduate credit hours for professional experience.

Credit hours will be determined by the Acting faculty and based on the student's goals, academic background, and professional experience. Hours will require appropriate registration--e.g., Theatre Production Internship, Practicum, Research, etc.--and a paper or project synthesizing the experience (see the area coordinator for details).

Core Curriculum requires a minimum of 33 hours. This curriculum is based on the individual student's goals and academic background and is created by the Acting faculty from the courses listed in the "Plan of Study."

Students enrolled in Mentorships receive credit for performing in a mainstage production, with an emphasis on teaching other students by example, vis à vis professional comportment and the demonstration of the processes the mentor uses in preparing and performing a role.

Evaluative Rubric for Professional Experience

- The following chart outlines the areas of professional experience used for admission criteria and credit for experience and also indicates the variable number of credit hours possible to be earned in the different categories.
- The applied credit hour(s) will be earned through enrollment in THEA 61908 Research. Requirements of these courses will include critical analysis of the student's professional activity/activities. Details will be determined by the course instructor.

CREATIVE ACTIVITY	1 credit hour earned for	2 credit hours earned for	3 credit hours earned for
Major Performance credits with League Theatres Broadway/National Tours	1 Production in this category	2 productions in this category	3 or more productions listed in this category
Major Performance credits with Regional / LORT / URTA credits- Tier 1 and Tier 2 Opera Companies.	1 Production listed in this category	2 productions listed in category	3 or more productions listed in category
Major International Performance credits. Euro Tours, World Tours, West End	1 Production listed in category	2 productions listed in category	3 or more productions listed in category
Major Film/ Television credits	1 Production listed in category	2 productions listed in category	3 or more productions listed in category
Professional Union affiliations A.E.A. SDC, SAG – AFTRA, AGMA	Apprenticeship or candidacy program in one or more unions.	Established membership in one or more unions.	Vested Membership and/ or record of service in one or more unions.
Awards of National Recognition- credits awarded for each	Nomination for Regional awards- e.g., Jefferson, Barrymore, Ovation awards	Regional Awards garnered- e.g., Jefferson, Barrymore, Ovation awards	Tony, Grammy, Oscar, Emmy and similar awards
Publication in field of expertise.	Peer reviewed journal / article publications.	Invited journal/ Article publications e.g., <i>American Theatre Theatre Journal Drama Review</i>	Researched publications- books, plays, scores
Record of Mentorship/ Service	Guest Artist Performances for a University/ AEA Guest contracts with Emerging nationally recognized venues.	Professional Vocal/ Movement/ Acting / Fight Captain/ Coaching with Emerging nationally recognized venues	Work as director, music director, choreographer with Nationally/ Internationally recognized venues.
Certifications and/or Designations in Acting, Voice & Speech, Movement, Stage Combat, etc.	If the certifier has a hierarchy: Level I	Level II	Level III or full certification or designation

Master of Arts Comprehensive Project—See the section of the MFA Acting Concentration

3. Master of Fine Arts - Design and Technology (all areas) Concentration

Design/Technology(Costume Design, Lighting Design, Scene Design, Technical Direction) prepares students who are interested in achieving the artistry and skills necessary to qualify as practicing professionals in the entertainment industry and/or professional theatre educators.

- **Costume Design** prepares students who are interested in achieving the artistry and skills necessary to qualify them to be practicing professionals in the entertainment industry and/or professional theatre educators. Graduates of the program work successfully in regional, commercial and university theatres nationwide and internationally. They also work in commercial venues such as film, television, theme parks and cruise ship entertainment.
- **Lighting Design** prepares students who are interested in achieving the artistry and skills necessary to qualify them to be practicing professionals in the entertainment industry and/or professional theatre educators. Students have the opportunity to work with current equipment and technology including intelligent lighting with different moving lighting consoles (i.e., Grand MA, ETC ION and Strand) and design visualization software. Students also work on design projects in four very different theatre spaces: blackbox, large proscenium, thrust, and open outdoor. Graduates of the program work successfully in regional theatres and higher education.
- **Scene Design** prepares students who are interested in achieving the artistry and skills necessary to qualify them to be practicing professionals in the entertainment industry and/or professional theatre educators. Students have the opportunity to work with current equipment and technology including design visualization and design rendering software. Graduates of the program work successfully in regional theatres and higher education.
- **Technical Direction** prepares students who are interested in achieving the artistry and skills necessary to qualify them to be practicing professionals in the entertainment industry and/or professional theatre educators. Students have the opportunity to work with current equipment and technology in fully equipped laboratories and shops. Graduates of the program work successfully in regional theatres and higher

M.F.A. Culminating Project (Design/Technology):

Culminating Project's requirements include: documentation, portfolio presentation, and an exit interview. Documentation consists of a design analysis, process journal, relevant research and other supporting materials (photos, links to the candidate's website, etc).

The scope of work may include but not necessarily be limited to evidence of research, drawing and drafting, rendering and associated digital image, video, or audio files which will be presented at an exit interview. The topic of each M.F.A. candidate's Culminating Project would be proposed by the candidate and based on faculty feedback from yearly portfolio and academic assessments.

The student will register for THEA 61310 M.F.A. Design and Technology Culminating Project for the student's project assignment. The process is then documented in a format appropriate for the project and presented to the faculty advisor.

Annual Review: Students in the Master of Fine Arts program in Design and Technology are reviewed and evaluated once each year, at the beginning of the spring semester, in writing, to determine whether they will be allowed to continue in the program. Each student must present a portfolio of his/her work for these reviews and to have demonstrated significant contributions to the productions of the School of Theatre and Dance.

IV. GENERAL ACADEMIC REQUIREMENTS

The university reserves the right to change course offerings and academic requirements; however, such changes should not be to the substantial disadvantage of a student during his or her enrollment. In this regard:

Each student's academic requirements are based on the catalog in force during his/her first semester at Kent State University.

Students may elect to complete their degrees under the • most recent catalog but must comply with all of the new requirements relevant to their program under the new catalog.

GRADE POINT AVERAGE REQUIREMENT

To be considered "in good standing," a 3.0 average or better in all graduate and required undergraduate work undertaken at Kent State University should be maintained by graduate students. In order to qualify for graduation, the student must have a 3.0 average in all graduate courses attempted.

The grade point average of a student who enlists in the military service after work is begun toward a graduate degree may, at the student's request upon return from military service, exclude the grades earned in the last semester in which that student is in residence prior to induction.

QUALITATIVE REQUIREMENTS

Only work of high quality is approved for graduate credit. Graduate students are expected to maintain a 3.0 average in all work attempted at Kent State. A student who fails to maintain a 3.0 average is subject to dismissal. In addition, in order to qualify for graduation, a 3.0 average must be maintained for all graduate coursework. Grades below "C (2.0)" are not counted toward completion of requirements for any advanced degree, but are counted in evaluating a student's grade point average. Only graduate course credits count toward a graduate degree.

A graduate student who receives a combination of more than 8 hours of "B- (2.7)" or lower grades, or more than 4 hours of grades lower than "C (2.0)" is subject to dismissal. Dismissal may be recommended by the chair (or director) of the student's department to the graduate dean, or the dean may request the action of the department chair, or action may be recommended by the dean's designee.

When a department has determined that the number of In Progress ("IPs") or Incompletes ("INs") on a student's record indicates poor progress toward completion of a degree, it may recommend to the dean dismissal of the student. In certain programs in which

professional success depends upon factors other than those measured by normal evaluations in coursework, a department has the right to separate from the program a student who, in the opinion of a duly constituted departmental committee, is not likely to succeed professionally despite earning acceptable grades. Such programs, along with the factors involved, are listed with the appropriate dean. Administrators of these programs will inform the student upon admission of the nature of the assessment and the process by which it is made. A student separated from such a program has the right to appeal the decision. Information on the process of appeal is available in the office of the dean, appropriate academic offices and student services offices upon request.

V. CRITERIA FOR FINANCIAL ASSISTANCE

Graduate Assistantships (Appointment, Expectations, and Review)

The School of Theatre and Dance awards Graduate Assistantships (with tuition remission) to students demonstrating excellence in the field (tuition remission without a stipend may also be available). Excellence is measured by a combination of academic performance, creative/scholarly work outside the classroom, demonstrated success and promise for future achievement in the field, the ability to take and give instruction and guidance and to execute assignments, and the collegial behavior appropriate to a learning environment. Only full-time students maintaining at least an eight-hour load of graduate credits each semester and a 3.00 grade point average are eligible to be considered for graduate assistantships. (See also the regulations specified in the [Graduate Studies Catalog](#).) Students on assistantship may not undertake any work outside the School of Theatre and Dance without petitioning the appropriate area faculty and receiving written permission prior to auditioning/interviewing.

While all graduate assistantships in the School carry work assignments, these are made not to meet the School's labor needs, but to reward student potential and performance with financial support and to provide experience appropriate to a university theatre environment. Assistantships carry an expectation of 20 hours of service per week, determined by the School Director, consisting of teaching or service assignments. Graduate assistants are evaluated each semester. Independent classroom teaching (Art of the Theatre, Art of Acting, and so on) is evaluated through observation by supervisory faculty and via the University's standardized S.S.I. questionnaire, given to all students in a teacher's class on the day the questionnaire is administered (by a student, in the teacher's absence--you bring the blank exams and the pencils). Laboratory and assistant teaching is supervised and evaluated by the instructor/staff of record and through administration of the University's standardized S.S.I. questionnaire, where appropriate. Service assignments (publicity, box office, administrative, research) are evaluated by the supervisory faculty or staff.

In addition to receiving copies of their own S.S.I. evaluations, all graduate assistants receive evaluations by the faculty at the end of each semester, as soon as it is feasible to do so. Assistants in Art of the Theatre receive evaluations from the Art of the Theatre supervisor, and these are shared with the heads of areas (Acting or Design and Technology), as are evaluations of the laboratory and assistant teaching which takes place within areas, and service assignments to the School as a whole. The M.F.A. areas (Acting and Design/Technology) issue a single, written evaluation of the student's total performance at the end of each semester. Warnings concerning grades of "C" or lower in graduate coursework and/or grade point averages below 3.00 will come from the Coordinator of Graduate Studies. Evaluations concerning performance and progress within areas come from those areas (Acting or Design/Technology), and may extend to warning, probation, or dismissal. Graduate students in Design and Technology must successfully pass an annual portfolio review, usually held in the first two weeks of the spring semester.

Graduate Assistantship/Teaching Assignments

Art of the Theatre (AOT)

Art of the Theatre satisfies Kent Core and a university diversity requirement. It focuses upon the relationship between theatre and culture throughout history. Graduate assistants teach independent sections of this course following a syllabus drawn up by the course supervisor, who will visit classes during the semester to monitor performance and provide out-of-class counseling for graduate teachers seeking advice or encountering problems. (Mentoring by experienced graduate teachers will also be available.) AOT Teaching Assistants are expected to attend special instruction sessions during orientation week, and to participate (as first-time teaching assistants) in the University's Graduate Orientation.

Art of Acting (AOA)

Art of Acting is the introductory acting course for majors, minors, and some integrated language arts majors. Graduate assistants teach independent sections of this course following a syllabus drawn up by the course supervisor, who will visit classes during the semester to monitor performance and provide out-of-class counseling for graduate teachers seeking advice or encountering problems. AOA Teaching Assistants are expected to attend special instruction sessions during orientation week, and to participate (as first-time teaching assistants) in the University's Graduate Orientation.

Sections of Fundamentals of Production and Other Design/Tech related Classes

Graduate assistants are expected to teach sections of Fundamentals of Production and corresponding labs following a syllabus drawn up by the course supervisor. The courses are structured in both lecture and lab formats. Teaching Assistants may be assigned either the lecture or lab portion of the course, or both lecture and lab. The course/section supervisor will visit classes during the semester to monitor performance and provide out-of-class counseling for graduate teachers seeking advice or encountering problems. For lab sections in particular, graduate assistants are expected to conduct mid-term student evaluations, on which graduate assistants assess their teaching with their respective supervisors.

In some cases, graduate students have opportunities to teach other design/tech related classes. The course/section supervisor will visit classes during the semester to monitor performance and provide out-of-class counseling for graduate teachers seeking advice or encountering problems.

Teaching Assistants assigned to these courses are expected to attend special instruction sessions during orientation week, and to participate (as first-time teaching assistants) in the University's Graduate Orientation.

VI. PROFESSIONAL BEHAVIOR

A Code of Ethics for Theatre Professionals

- I will meet all deadlines and responsibilities as assigned.
- I will accept artistic responsibility, and will never blame my co-workers or inanimate objects for my own failure.
- I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose. I will never engage in caustic criticism of another's work. I will not speak from jealousy or an urge to increase my own prestige.
- I will communicate regularly with my advisor, faculty and student colleagues and keep them apprised of my work progress.
- I will earn respect for my craft, and myself, through my gracious acceptance of both praise and constructive criticism.
- I will direct my efforts in such a manner that, when I leave, the theatre will stand as a better place for my having labored there.
- I will avoid behavior that is detrimental to the well-being and reputation of myself or others.
- I will accept the director's advice in the spirit in which it is given, for she/he is able to view the production as a whole. My role or position—regardless of its size or importance—is only a portion of that whole.
- I will look upon the production as a collective effort that demands my utmost cooperation.
- I will forgo the gratification of my ego for the demands of the play.
- I will forego social activities that interfere with, or in any way compromise, my ability to participate in rehearsals and work calls.
- I will observe backstage courtesy, and will adhere to the rules of the theatre in which I work.

- I will always be on time and always endeavor to keep my own work on or ahead of the established production schedule.
- I will notify my advisor in a timely manner if I encounter any problems in completing my work.

A Few Words Regarding Criticism

- I understand that public criticism of my work is necessary as theatre is created in a public forum.
- I understand the criticism is a part of my education as an artist and professional.
- I will give and take criticism in a positive manner.
- I understand that criticism from directors and faculty is of my work as an artist and a professional is not to be taken as personal.
- I understand the role of my faculty is to further my development as an artist and professional. I further understand that faculty are also responsible for upholding the artistic standards of the School of Theatre and Dance.
- I understand the director's role in creating a unified production. I will support the director's vision with my artistry. My own vision is subordinate to the director's.
- I understand that a "note" from a director or faculty member is not personal criticism.
- I will not engage in temperamental outburst or defensive or argumentative behavior.
- I understand that the best and most respectful way to deal with problems is by direct communication with my faculty and my student colleagues.

VII. TEACHING RELATED INFORMATION AND RECREATIONAL/CULTURAL VENUES

Teaching: Rights and Responsibilities

- [Office Hours, Grading, and Main Office Policies](#)
- [EMAIL](#)
- [Dispute](#)
- [Graduate Student Orientation](#)

Office Hours, Grading, Cancellation, and Main Office Policies

All faculty at Kent State University are required to post and maintain at least one hour per assigned class per week of office hours (e.g. if you are teaching two sections of AOT, you must maintain at least two office hours per week). There is a **graduate office** with a phone (330-672-5978), shared desks and some computer and printing capacity. The



department secretary will post your office hours outside this room. Shared facilities require consideration for other occupants, with respect to quiet, privacy, security, and hygiene, and consideration for the office as a professional space for meeting with students. The School also maintains a secure CAD Lab. for use by Theatre students doing class and school-related design work. Protocols for the CAD Lab. will be explained to graduate students by the School Director or the Coordinator of the Design and Technology area during orientation week.

The course syllabus for a class should explain University **plagiarism and disability policies**. Please visit [the Plagiarism](#) site for details. It should also make clear how classwork and behavior will be evaluated. **Grading** at Kent State University is done electronically through Flashline (www.kent.edu). Go to the flashline, then type your username and password. Click on Faculty & Advisor tools. From the site, you are able to retrieve course roster and submit grades. Those teaching Freshmen/women will also need to submit mid-semester grades. In the beginning of the semester, **you are required to submit a copy of your syllabi to Tiana Oden (toden@kent.edu)**

Class Cancellation Policy: Classes must be held every day that the University is in session. If you are ill and must miss class, it is your responsibility to find a colleague to cover your class. Faculty, as well as peers, may cover for you. **You must notify your area supervisor and School Director Eric van Baars (fvanbaar@kent.edu) in writing (e-mail) when you cannot teach class.** The notification must be in advance and you must include a plan for covering the class. If it is an extreme emergency, then we will assist you in finding someone to cover.

Teaching Assistants and students with service or production responsibilities will be given an access code for the School copy machine by the School secretary. The copier is for official business only (classroom materials, schedules, stage manager's notes, etc.). **For**

personal copying, please use the KSU Libraries. The current copy machine has a scanning capability thus we encourage you to scan documents to enjoy a paper-free environment. Please do not wait until the last minute to do classroom copying, since the machine may be busy or broken. If you want the office staff to copy for you, give three day's notice.

The supply room has a to-be-shredded box, and other equipment and supplies (paper, grade books, pens, pencils, paperclips, and the like) for the conduct of School business. Supply cabinets are kept locked (see the clerical assistant) and the copy room itself is locked after hours (5:30PM - 7:30AM). Please do not bring personal documents from home to be shredded.

All Teaching Assistants are issued keys appropriate to their duties. The School does not have keys to other buildings or to the classrooms in the CPA that are under the control of other departments. Assistants teaching in other buildings should seek out the nearest departmental office to their teaching spaces, in the event they find their classrooms locked or need a notice.

Textbooks for the courses Teaching Assistants teach are ordered by the course supervisor (desk copies may be provided by the supervisor). KSU students and faculty are entitled to a discount at the bookstore in the Student Center on books they buy. Ask about protocols before you go through the cashier.

Teaching Assistants must have **paychecks** electronically deposited. To arrange direct deposit, go to your flashline and go onto your HR tab at the top. There is a direct deposit place you can input your banking routing number and account number. Checks are issued on the 15th and on the last working day of the month.

[EMAIL](#)

The University assigns all students an e-mail address. The School, the University, faculty, and students will communicate with you electronically (if you have difficulty with your e-address, call the HELP desk at 672-2031). The School also maintains a box of three-by-five cards with contact information for all Theatre majors and minors, which they are asked to fill out at the start of each academic year and to keep up-dated.

[Disputes](#)

Disputes between students and instructors, whether over grades or other matters, should be handled so as to discourage escalation. Not every college student has been socialized to behave appropriately in a university environment and he or she may interpret legitimate evaluation as intimidating, hostile, or offensive behavior. It is the Teaching Assistant's responsibility to preserve decorum and a professional atmosphere in attempting to resolve disputes. The supervisors of AOT and AOA and experienced peer teachers have many strategies to share concerning how to manage a contentious student. Should intervention be required in a dispute or situation which has not been resolved

(after trying) between you and your student, consult the course supervisor. Intervention works up the academic chain of command, always with the intention of resolving a dispute at the lowest level possible.

In the same way, graduate students should seek to solve their own academic disputes through honest, face-to-face conversation. Attempts to go "over the head" of your professors and supervisors when you have not attempted to solve the matter with them will negatively affect the academic environment as well as professional relationships with your professors.

Graduate Student Orientation

All new graduate assistants are required to attend and participate in the University's orientation and training program the week prior to the beginning of fall semester classes. The School registers all new graduate students for this workshop, but only those on appointments realize the bonus for attending and completing the workshop. Assistants are also registered for College Teaching in Theatre (THEA 61094) during their initial term of appointment. In addition to the University's workshop, the School schedules meetings for in-coming graduate students during orientation week to explain School procedures and to provide guidance for graduate students who will be teaching. As the appointment contract specifies, assistantship duties begin with orientation week. They also carry through finals weeks and may begin before classes commence in January.

Theatre Graduate Student Forum

All graduate students in Theatre are members of the graduate Forum, a recognized student organization with five officers and a bank account, and the Coordinator of Graduate Studies as its Advisor. Forum exists to provide graduate students a place to meet and discuss issues of common concern, to learn policy, protocol, and customs, and to present matters they would like their fellow students or the faculty to consider. Forum was created by students to further open discourse, discourage complaining, and to socialize. It is the representative body to which the Director and faculty go for information and to hear the views and concerns of graduate students. Forum also elects representatives to School Committees, including the Graduate Studies Committee, the School Faculty and Staff meeting, the Student Production Board, the Curriculum Committee, and the like. Forum also selects a representative to the [University Graduate Student Senate](#) and to Roundtable, its undergraduate counterpart in the School and the sponsor of student productions.

VIII. PREPARING FOR GRADUATION

Students applying for graduation should complete the online graduation application available through FlashLine by published deadlines. The online graduation application is

used for all degree and certificate programs. Visit: [Application for Graduation Processing Dates and Procedures](#)

OTHER IMPORTANT INFORMATION SECTION

I.

DISCRIMINATION AND HARASSMENT

See [Policy Details](#)

It is essential all graduate students understand the University's position with respect to **discrimination and harassment**, which applies to them both as teachers and as students. In addition to complying with state and federal law with respect to these matters, the Kent State University Administrative Code specifies that "there shall be no unlawful discrimination based on race, color, religion, gender, sexual orientation, national origin, disability, age, or identity as a disabled veteran or veteran of the Vietnam era, [and] this policy sets forth the expectations and responsibilities for maintaining an educational and employment environment free of unlawful discrimination. It is the policy of the university to consider harassment directed toward an individual based on any of these categories as a form of unlawful discrimination."

DISCRIMINATION

Discrimination can also express itself in terms of 'attitude,' whether challenges to your authority in the classroom based upon race, gender, age, sexual orientation, or the other conditions specified above, or discrimination against you as a student, which "includes intimidation, ridicule or insults that unreasonably interferes with an individual's work or educational performance, creates an intimidating, hostile or offensive working and/or learning environment, or otherwise adversely affects an individual's work or learning opportunities. This type of discriminatory harassment applies to such conduct, which is based on an individual's religion, age, sexual orientation, veteran status, or any other legally-protected characteristic."

"The university encourages an atmosphere in which **the diversity of its members** is understood and appreciated; an atmosphere that is free of discrimination and harassment based on the above categories. Thus, all members of the university are expected to join in creating a positive atmosphere in which individuals can learn and work, an environment that is sympathetic, respectful and supportive."

HARASSMENT

It is important for you to know, both as an artist and as a student, that Kent State has a harassment policy which protects both students and employees from any type of harassment. This policy applies to ALL faculty, staff, students, and visitors to the University, and it covers both on-campus and off-campus activities, including those of any student organizations.

Discriminatory harassment is construed in terms of the legally-protected classes and characteristics identified in University policy. Yet, at issue is not what we intend, but what a recipient of our behavior perceives. For example, one student's example of knot-tying which produces a hangman's noose may be perceived by another student as an emblem promoting lynchings.

Because the policy is so inclusive, it would be good for you to know exactly what constitutes "harassment," according to the University. The policy states that speech or other means of expression are considered to be harassing if they intentionally:

- are directed to an individual(s) based upon that person's race, color, religion, national origin, age, disability, identity as a veteran with a disability, a veteran of the Vietnam era, gender, sexual orientation, or any other basis.
- tend to incite an immediate breach of the peace by making use of insulting or "fighting" words, nonverbal symbols, or threats of violence.
- are sufficiently severe, pervasive, or persistent so as to interfere with or limit the employment, educational, or residential opportunities at Kent State University.

SEXUAL HARASSMENT

- Sexual harassment is defined as unwelcome gender bias, sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature **when**:
 - submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or academic performance.
 - submission to or rejection of such conduct by an individual is used as the basis for employment or academic decisions affecting the individual.
 - such conduct has the purpose or effect of unreasonably interfering with an individual's employment or academic performance or creates an intimidating hostile or offensive employment, academic or living environment.
- Verbal and/or physical behavior which constitutes sexual harassment includes but is not limited to: Sexually oriented jokes, insults, taunts, obscene gestures, embracing, touching, pictorial communications such as pinups, posters, and cartoons.

REPORTING DISCRIMINATION AND HARASSMENT

If you think you are or have been a subject or a witness of harassment by another student, a faculty member, or an employee of the university, you should immediately contact the Office of Affirmative Action (330-672-2038).

It is against the law to file or threaten to file false allegations of harassment to seek gain, advancement, or consideration.

SOCIAL DISTANCE

The School of Theatre and Dance wants to be sure you understand that romantic and sexual behavior of any kind between faculty/teaching assistants/ supervisory personnel and students/employees/others is prohibited and that we enforce that prohibition. Flirtatious or suggestive behavior, dating, unwelcome advances, off-color jokes, or other verbal or physical conduct of a sexual nature are all forbidden and inappropriate, even if the student/employee/other freely consents to a romantic or sexual relationship.

II. SCHOOL OF THEATRE AND DANCE PRODUCTIONS

School of Theatre and Dance: Mainstage Production Season

Visit [KSU Theatre and Dance Website](#).

At minimum, the school annually produces eight mainstage productions.

The fall semester presents two plays (typically one play and one musical) and the Faculty Dance concert. The Spring semester presents two theatre productions, the Kent Dance Ensemble concert, Student Dance Festival, and Student Theatre Festival.

GENERAL POLICY

School of Theatre and Dance ticket prices are as follows: \$18.00 for adults; \$16.00 for KSU faculty, staff, and alumni; \$14.00 for seniors; \$10.00 for part-time KSU students, KSU students at other campuses, other college students, and high school students (KSU students must present their FlashCard; under 18, a valid school ID); free for KSU full time students, but they must make reservations in advance through the Box Office. If students need to have their tickets or programs signed to verify their attendance, they should see the house manager at the end of the performance.

Performances are normally Tuesday through Saturday at 8:00 p.m. and Sunday at 2:00 p.m. The Box Office is usually open one hour before curtain, but only up to a half hour after the curtain goes up.

Notes for Days/Nights of the Performance:

- **The Box Office in the B-Wing by Wright-Curtis Theatre:** for performances in Wright-Curtis Theatre.
- **The Box Office in the main lobby:** for performances in E. Turner Stump and the Erdmann-Zuccherro Blackbox the Box Office in the Music Wing by Ludwig Recital: Hall for performances in Ludwig Recital Hall.
- **The Box Office in Cartwright Hall near the auditorium:** for performances in Cartwright Auditorium

“FEE FOR FREE” POLICY

Kent State University full-time undergraduate students at the Kent campus who have paid the arts fee (\$15 per semester, \$30 per year) are entitled to one complimentary ticket for designated arts events. The student must reserve their ticket in advance by visiting the Performing Arts Box Office, located in the main lobby of the Roe Green Center in the Center for Performing Arts, or by calling 330-672-2787. We recommend students reserve a ticket in advance to guarantee a seat; however, tickets can be obtained at the Box Office before the performance if seating is available. Please contact the Performing Arts Box Office in person or via phone (330-672-2787) during regular business hours (12pm-5pm, Monday-Friday) to arrange for your seat assignment.

SEAT ASSIGNMENTS

Any student who is working on or is cast in a production is also entitled to two seat assignments for the run of the show. Please visit the Box Office during normal business hours (Mon- Fri. 12-5pm) to retrieve your seat assignments. We cannot reserve them the night of the show, and they cannot be exchanged unless you inform the Box Office at least 24 hours in advance of the date you are exchanging from. Seat assignments must be claimed from will call at least 15 minutes prior to the show, otherwise they will be released.

School of Theatre and Dance graduate assistants are entitled to two seat assignments for each production.

Some important Rules and Tips when attending a performance:

- Come to the theatre with an open mind, ready to be challenged and tolerant of diversity.
- If you are sensitive to strong language or certain themes, inquire about these things at the box office before you purchase your ticket.
- BE ON TIME. Arrive at least 10 to 15 minutes prior to the published curtain time. Arrive in time to read the program before the show begins. It will warn you of smoke, gunfire, and strobe effects.
- Use facilities before the show starts so you do not have to disrupt those around you to leave in the middle of a dramatic moment onstage.
- DO NOT USE YOUR CELL PHONE during the show. Completely turn off the phone. Better still, leave it in the car. Do not Text Message. Do not check the time (the light on your phone disturbs others). Do not text-message even between pieces (short breaks). If you turn it on at intermission, don't forget to turn it off before the second act starts.
- Don't eat food or drink. If you have a cough, unwrap your candy or cough drops before the show begins.
- Dress appropriately. Dress comfortably and casually but don't wear your pajamas. Remove your hat because it would block the view of those behind you. Do not take off your shoes.

- Make sure you sit in a seat. Do not sit in the aisles, on the stage or on the floor unless the ushers tell you to do so. Do not put your feet on the back of the seat in front of you, even if it's empty. Sit upright and do not lounge across multiple seats. Do not share a seat with another person or cuddle during the show. Do not sleep (or snore) during the show. In other words, be considerate of those around you and don't distract your fellow patrons.
- No photography or videotaping, including cell phone shots. Taking pictures violates our legal agreement with the folks who created the play or dance. Photography and other distractions also threaten the safety of the performers on stage.
- Do not talk during the show or "comment" out loud on the action occurring on stage. Do not "woot" or cheer during the performance. You can express your exuberance at the end of the show or dance piece during curtain call and the performers will appreciate your vocal applause then.
- Do not leave at intermission or before curtain call; it is rude and disrespectful of the performers. Stay until the end of the show.
- Do not get up onstage before, during, or after the show unless instructed to do so. Don't take things from stage during intermission or after the show.
- Please applaud at the end of the act and during the curtain call.
- Take trash (ticket stubs, programs, receipts) with you. If you do not need your program please recycle it by handing it to an usher or the House Manager.

III. PORTHOUSE THEATRE

Porthouse Theatre is the summer professional theatre of the School of Theatre and Dance. Its season runs from mid-June to mid-August, and auditions for productions are normally held sometime during spring semester. Performances take place in a 500 seat covered pavilion on the grounds of Blossom Music Center in Cuyahoga Falls.

The productions join student talent with working professionals in the theatre, and as such, provide "a unique training opportunity for actors, designers, technicians, and managers, working in the context of a professional producing theatre." In addition, performance and stage management students hired at Porthouse are able to earn points toward membership in the EMC program through Actors Equity Association. There are some tuition and cash stipends available as well.

Anyone interested in participating in the Porthouse season should see the Artistic Director of the program, Professor Terri Kent (tkent@kent.edu).

Also visit

<https://www.kent.edu/porthouse>

IV. EMERGENCIES

FIRE

The City of Kent has 911 service for fire and police emergencies -- simply dial 911 from any phone. (You may have to dial "8" to get an outside line on some phones). Should the fire alarm go off in any building, leave at the closest exit. If on a floor other than ground level, use the stairs (not the elevator) to get to the ground floor. The fire alarm in Music and Speech is accompanied by a recording telling you to "leave the building."

TORNADO

The City Tornado warning system is tested the first Wednesday (11:00 AM) and third Wednesday (6:30 PM) of every month. If it is a real tornado warning, the siren will last longer than 3 minutes. In case of a tornado warning, you are to go to the nearest tornado shelter, and remain there for 20 minutes AFTER the last siren has been heard. If you are not on the ground floor, use the stairs (not the elevator) to get to the appropriate level. If you are in Music and Speech, the nearest shelter is located in the hallway near B042.

SNOW DAYS

The best way to see if Kent State University is open or closed on a snow day is to log into www.kent.edu and look for the campus alerts on the home page.

You can sign up for FlashAlerts at <http://www.kent.edu/flashalerts> and sign up to have alerts sent directly to your phone.

Please understand there is a difference between the university closing for inclement weather and classes being cancelled. When classes are cancelled or suspended, all non-essential employees must still report to work and rehearsals/ evening performances are allowed. When the university closes due to weather, all evening activities are suspended.

V. KENT STATE UNIVERSITY STUDENT ORGANIZATIONS & SCHOOL COMMITTEES

Kent State University has many student organizations. Among them are groups focusing on academic, social, and cultural interests. A complete listing can be obtained through the Office of Campus Life link at:

<http://dept.kent.edu/csi/StudentOrganizations/StudentOrganizationsbyCategory.html>. In addition, there is on online resources for International Students available at <http://www.kent.edu/iss/CurrentStudents/CurrentStudents.cfm>.

The following is a list of some on-campus groups that may help to facilitate your adjustment to Kent State and/or offer a warm sense of community.

- Pride Kent
- Chinese Students and Scholars
- Black United Students

- Kent African Students Association
- Indian Student Association
- Jewish United Students for Today and Tomorrow
- Korean Student Association
- KSU Russian Club
- Middle East Student Association
- Spanish and Latino Student Association
- Taiwanese Student Association
- Office of Student Ombudsman
- Affirmative Action Office
- Student Anti-racist Action

THEATRE STUDENT ORGANIZATIONS

STUDENT ROUNDTABLE

This is a powerful undergraduate student organization, which, according to the Constitution of the School of Theatre and Dance, has the ability "to suggest curriculum changes to the faculty, take an active part in maintaining the quality of the school's academic and performance programs; and to act as a liaison between the students, faculty, campus community, and professional groups."

The Student RoundTable consists of a full slate of officers, 2 representatives from each undergraduate class, and 2 representatives from the graduate level. Because the RoundTable is a University-recognized organization, it is able to petition the University for funds for such events as guest speakers, guest artists-in-residence, and various productions.

The RoundTable forms the foundation of many of the undergraduate committees, and is the most effective voice in terms of students representing themselves and communicating their desires to the faculty. Anyone interested in being involved with RoundTable should contact the Director of the School of Theatre and Dance.

ALPHA PSI OMEGA

Alpha Psi Omega is a nationally-recognized and represented society. Students are invited to join, and the organization traditionally sponsors the School of Theatre and Dance banquet at the end of the year.

BLACK THEATRE ASSOCIATION

The BTA plan guest lectures, events and student productions. They attend conferences and promote awareness. Watch for their fun "movie nights" and other special events.

STUDENTS STRIVING FOR THE ENHANCEMENT OF TECHNICAL THEATRE (SSETT)

Traditionally comprised of “techies”, this fun group raises funds for trips and conferences by selling coffee (yes, we all need that some mornings), DONUTS, fruit, muffins, hot chocolate and juice at the “Donut Queen” located in the Stump Theatre lobby.

KENT DANCE ASSOCIATION STUDENT DANCE EDUCATION ORGANIZATION

There are dance organizations open to theatre students as well, particularly if you are a dance minor! SDEO members fundraise for dance conferences and promote dance awareness on campus.

MUSICAL THEATRE STUDENT ORGANIZATION (MTSO)

MTSO members raise funds for student productions, trips to auditions and conferences and for the annual New York Senior Musical Theatre Showcase.

STAGE MANAGEMENT FORUM

Devoted to all things Stage Management, this organization promotes development for stage managers.

TRANSFORM THEATRE

This group is committed to producing new works.

SCHOOL COMMITTEES

In addition to the above organizations, there is also a need for undergraduate representatives on various school committees. Anyone interested in serving on either the Curriculum Committee, the Production Committee, the Development Committee, or the Student Academic Complaint Committee, or in serving as the undergraduate representative at School Meetings should see the Director of the School of Theatre and Dance for details.

VI. CAMPUS SERVICES

Libraries

Performing Arts Library

The Performing Arts Library provides services and access to collections in various formats to the School of Music and School of Theatre and Dance, as well as Kent/Blossom Music and the community.

Fashion Library

The June F. Mohler Fashion Library provides specialized resources and services to support the students and faculty of the Fashion School, the University, and the larger Community.

Student Multimedia Studio

Located on the 1st floor of the Kent State University Library, the Student Multimedia Studio provides currently enrolled KSU students with a wide range of multimedia equipment, software, and support. At the Student Multimedia Studio, students can create PowerPoint, web, video & audio presentations and e-Portfolios, as well as scan and edit documents and photographs, create graphics and animation and get one-on-one technology support from peer mentors or professional staff.

Campus Bus Service: The best way to figure out how to use the bus service is to go to their online site at [PARTA](#).

Student Accessibility Services (SAS)

Student Accessibility Services (SAS) (sas@kent.edu, 672-3391) assists students with disabilities by providing such services as note-takers, readers, interpreters, preferred registration, test proctoring, audio-taped books and class materials, academic and personal counseling, and special parking. Documentation of disabilities must be presented to the SAS staff, which will provide University teachers with a prescription for accommodation of students approved as disabled. The following statement is to appear on all course syllabi:

[University policy \(3342-3-18\)](#) requires that students with disabilities be provided reasonable accommodation, to ensure their equal access to course content. If you have a disability, verify it through Student Accessibility Services and contact your instructor at the beginning of the semester to make arrangements for necessary classroom adjustments.

Health Services

Kent State provides a wide variety of services to preserve the physical, mental, and emotional health of faculty, staff, and students. If students ask for your advice in these areas--for problems as diverse as depression, inability to study, eating or sleeping disorders, drug or alcohol abuse, difficult roommates, low self-esteem, and so on--you can refer them to [University Health Services](#) in the DeWeese Health Center (medical appointments (330) 672-2322; psychological services (330) 672-2487) or to the [Counseling and Human Development Center](#) in White Hall (appointments (330) 672-2208). Services through all departments are free for Kent State University students.

Psychological Services-- Students typically contact Psychological Services because of academic concerns, stress, anxiety, depression, questions regarding sexuality, interpersonal difficulties, and eating disorders. Our psychologists are here to support your success at Kent State University. It is located on the 2nd floor of the DeWeese Health Center. Keep in mind we all have troubles every now and then and it's completely confidential. **To schedule an appointment, contact them at (330) 672-2487 or visit <http://www.kent.edu/psych/scheduling-appointment>**

Psychological Clinic-- provides a complete range of confidential psychological services and long-term care. Services are provided by masters and doctoral students under close supervision of clinical faculty members. The Clinic is located at 176 Kent Hall (330-672-2372), or online at <http://www.dept.kent.edu/psychology/clinic.cfm>

STUDENT LEGAL SERVICES

Student Legal Services is a non-profit law firm that was brought to Kent State University by the Undergraduate Student Senate to help you understand and resolve the legal issues that you might face while you are a student.

Student Legal Services, Inc.
164 E. Main Street
Suite #203
Kent, Ohio 44240
Phone Number: 330-672-9550
Fax: 330-672-9555
Email: studentls@kent.edu

ACADEMIC RESOURCES

Academic Success Center--located in room 207 at the Michael Schwartz Center. The Center offers individual and group tutoring for many courses, as well as help with time management, test taking and study skills, and more.

ASC Office Hours
Monday - Friday 8 a.m. - 5 p.m.
Suite 114/169 Lake/Olson Center | 330-672-3190 | E-mail
Looking to Schedule a Tutoring Session?
Monday - Friday 9 a.m. - 4 p.m.
asc@kent.edu

Writing Center-- provides assistance with writing skills, rough drafts, and college English courses, at Writing Commons, 4th Floor Library, phone 330-672-1787, writing@kent.edu.

SPECIAL INTEREST RESOURCES

There are a number of resources for special interest groups, such as non-traditional or international students, or students with special needs or interests. Here are just a few:

Center for Adult and Veteran Services-- provides pre-admission counseling, academic advising, career guidance, assistance with University procedures and special workshops. Adult Services are available to students 21 or older. 181 Michael Schwartz Center, phone 330-672-7933.

Commuter and Off-Campus Student Organization-- provides information on landlord complaints, available housing lists, lease reviews, apartment quick guides, renter's guides, and commuter student meetings. Located on the 1st floor of the Student Center in the Student organization offices, phone 330-672-3768.

Center for Student Involvement (CSI)-- gives information on over 215 student organizations, including academic, social, cultural, and Greek (fraternity and sorority) organizations. 226 Kent Student Center, phone 330-672-2480 or online at <http://www.dept.kent.edu/csi>

Residence Services-- oversees the residence halls, and provides a bunch of really great programs (some available to you even if you're not in a residence hall).

Women's Center-- gives information on women's health issues and community and counseling resources; also offers support groups on stress, body image, and self-esteem. They can be found in the Williamson Alumni center at the Carriage House, phone 330-672-9230.

Kent Student Center

The Kent State Student Center houses a bank branch and student credit union, bookstore, the FLASHcard Office, Office of Campus Life, the Student Affairs/Ombuds Office, and more. Located opposite the main library, the Student Center also contains several dining locations, recreation activities, and the like, and hosts, or offers information about lectures, films, sports and musical events, and other campus activities.

The passport to most student services is the FLASHcard, which serves as the student ID. It is important to obtain one as soon as possible (bring two valid forms of ID to 104E Student Center). The FLASHcard provides access to the library, the campus bus service, athletic and cultural events, and can be used to purchase goods and services on the FLASHline cash debit plan or the Dining Services board plan.

Parking Services

Parking Services are explained and parking permits may be purchased at www.kent.edu/parking or by going to [Parking Services](#) in 123 Michael Schwartz Center. The vehicles of all students and employees of Kent State University must display parking permits obtained through Parking Services while parked on campus. Parking permits are issued on a priority basis according to class standing. We recommend "R" permits for Teaching Assistants (these are hard to get), and "C" permits for others (both "R" and "C" lots around the Music-Speech Building, and are usually full by 9-9:30 a.m.). Parking Services will help you if you lock yourself out of your car, need a jump start, or have a flat (call 672-4444).

VII. CULTURAL AND RECREATIONAL VENUES

Wellness Center

For the information of Wellness Center, please visit [Student Recreation and Wellness Center Website](#).

Northeast Ohio Cultural and Entertainment Venues

On-Campus

- [The School of Music](#)
- [The School of Art](#)
- [The KSU Museum](#)
- [Kent/Blossom Music](#)
- [Porthouse Theatre](#) both located in [Cuyahoga Valley National Park](#)

Off-Campus

Kent

- [Kent Stage](#)
- [Kent Ohio Area Community Directory](#)

Cleveland

- [Cleveland Play House](#)
- [Cleveland Public Theatre](#)
- [Dobama Theatre](#)
- [Ensemble Theatre](#)
- [Karamu Playhouse](#)
- [Convergence-continuum](#)
- [Playhouse Square Center](#)
- [Great Lakes Theatre](#)

- [Cleveland Orchestra](#)
- [Cleveland Museum of Art](#)
- [Cleveland Attraction](#)

Akron

- [E.J. Thomas Performing Arts Hall](#)
- [Akron Civic Theatre](#)
- [Weathervane Playhouse](#)
- [Ohio Shakespeare Festival](#)
- [Actors' Summit](#)
- [Akron Art Museum](#)

Public Libraries

- [Kent](#)
- [Akron](#)
- [Hudson](#)
- [Stow/Munroe Falls](#)

