

GSA 2023 APPLICANT GUIDE

Dance



I. Program Description

The GSA **Dance** program centers around study and exploration of composition/choreography, Western concert dance including ballet and modern, and the African diaspora field of dance. Taught by GSA faculty and visiting dance professionals, students will receive collegiate and professional level training that is both physically and mentally demanding. Seminars on college programs and dance careers, nutrition, dance science, injury prevention and care, cross training, and dance history will also be scheduled. *If schedule permits*, supplemental class in other dance styles *may* be included. In addition to technique classes, students will learn, rehearse, and perform group choreographic work by faculty. Students who are accepted to the program may also apply for the student choreography project and if selected, have their work produced. Faculty and student choreographed work is presented in a public performance on the final day of GSA.

****[Click here](#) to view the Dance program photos from GSA 2022. ****

II. Preliminary Round Application Requirements (due January 8th @ 11:59 p.m. EST/10:59 p.m. CST)

*Submit the materials in this section through the online platform [Acceptd](#) no later than **January 8th**.*

NOTE: *Applicants will be prompted to pay a \$30 application fee when submitting their materials (or \$35 if applying in two artforms). Students on free/reduced lunch may opt to have this fee waived when payment is requested.*

For the Preliminary Round, submit the following (see below for more detail):

- a. Two Recommendation Forms
- b. Personal Short Essay
- c. Personal Question Video
- d. Artform-Specific Questions
- e. 1 Modern Technique Video
- f. 1 Ballet Technique Video
- g. 1 Dances from the African Diaspora Video

a. Two Recommendation Forms (do this first!)

Identify two people who will complete recommendation forms in support of your GSA application (*each person will complete the same form separately*):

NOTE: *previous GSA application cycles have required recommendations from a teacher and a school administrator. The recommendation guidelines have changed in recent years to broaden the scope of who may complete these forms. Please review the new guidelines below.*

The recommendation form includes questions about your artistic abilities/potential, how you contribute to your learning environment/community, and your overall fit for GSA. If you can select two recommenders who can speak to your artistic abilities, we encourage you to do so. However, we understand not every applicant will have one or two recommenders who have experienced the student's artistry. In this case, select recommenders who can speak to your character, accountability, and/or work ethic. Recommenders can be teachers (from inside or outside of your school and in any subject), school administrators (i.e., guidance counselor), mentors, or other people involved in your personal or artistic development such as a coach, youth minister, or staff at an organization for which you volunteer.

You will enter the names and email addresses of each recommender in your online application, and those individuals will receive emails instructing them on how to complete the recommendation form, which will take about five minutes.

Before submitting your recommenders' information, we strongly encourage the following:

1. **Inform them you are applying for GSA and would like to list them as a recommender.** Tell them they will complete a short form via email, and that their responses are confidential (you will not have access to them). Ask if they have any questions about GSA and/or your desire to apply.
2. **Confirm what email address you should list for them;** double check that you have the correct spelling.

Submit your recommenders' information as soon as possible so they have plenty of time to complete the forms prior to January 8th. After you have submitted their information, we strongly encourage the following:

1. **Tell your recommenders to check their email.** The email will come from do-not-reply@getacceptd.com and be titled "Documentation Request from {{your name}} for Kentucky Governor's School for the Arts."
2. **Ask them to confirm with you when they have submitted the form** – and then tell them thank you! If they have not received the form, ask them to check their junk folder and ensure you entered their email address correctly in the application. Contact GSA if you need to correct an email address.

NOTE: Once you submit your recommenders' information, you will have to click back into your profile to access the remainder of the application; *Acceptd* will refer to this next section as **"Application Part 2."**

Additional information about recommendations:

- No letters of recommendation are needed, nor should you submit any. Recommenders simply need to complete the form they receive via email.
- Applicants are not able to review the contents of their recommendations.
- Applicants' parents/immediate family may not fill out their recommendation forms.
- While we encourage you to secure the best recommenders possible within the guidelines listed, know that we rely on your personal application materials (essays, artistic work, etc.) as the primary tools to assess your fit for GSA. Recommenders have the option to choose "unknown" if they are not aware of the answer to a question, and this will not be held against you as an applicant.
- If you are applying for two artforms and using the same recommender(s), they must complete two forms (one for each artform), even if their answers are identical.

b. Personal Short Essay (250-word max)

Provide an answer to the following question in essay form:

How can/why should the artform you are applying in be of importance to your community or society as a whole? *Provide an answer that is specific to the artform you are applying for.*

- **Be open, honest, and authentic in your response – let us learn something about you.**
- **Upload this essay response as a document file;** type out the question at the top of your response, so the question and answer are both in the document (the question restatement does not count toward the word count limit).
- **When uploading your essay, title the file, "Personal Short Essay."**

c. Personal Question Video (90-second max)

Provide an answer to the following question in video form:

Why is the artform you are applying in important to you? What are your goals for yourself as an artist in this artform? *Provide an answer that is specific to the artform you are applying for.*

- **Be open, honest, and authentic in your response – let us learn something about you.** While you are encouraged to prepare your thoughts before shooting the video and you may consult notes as you speak, please do not just read off a transcript. We want to get a sense of your personality.
- **Begin your video by stating "Hello, my name is (first/last name)."** Record your answer in an interior space that is free from interruptions, noise, etc. Do not edit or splice the video. You do not need to include an introductory frame or any effects such as fades, etc.

- **Shoot straight on, leaving the camera in one location.** Review the video to ensure you can be seen AND heard. Ensure the video plays all the way to the end.
- **When uploading your Personal Question Video, title the file, "Personal Question Video."**

d. Artform-Specific Questions

Applicants will be asked questions about their specific interests in their artform and their level of access to training/classes/lessons in their artform. Applicants can review the specific questions for their artform once they have submitted their recommender information. There are no right or wrong answers for these questions, nor are we looking for one profile of a student over another – rather, we ask these questions to understand the applicant in the fullest context possible.

(e, f, g). Technique & Solo Videos

NOTE: *GSA recognizes that applicants may not have experience in genres of dance that they are being asked to perform for their preliminary video audition. If you are not experienced in one or more of these styles of dance, do not be discouraged. We welcome all dancers to apply regardless of experience. Execution of the performance videos may require research, practice and other resources.*

FOLLOW THESE GUIDELINES FOR THE THREE REMAINING VIDEOS:

- Record your audition in an interior space that is safe for dancing. A dance studio or a stage space are highly preferred, but not required. An alternative space that measures a minimum of 10' x 10' can work for the movement required. Please ensure the space is safe for movement by removing any objects that may impede or limit your performance. **Do not record into a mirror.**
- If you are filming in a dance studio or stage space, shoot straight on in landscape mode, leaving the camera in one location. The camera should be placed sufficiently close to the performer so that positioning and movement of all parts of the body are visible, but far enough away that it frames the entire body, capturing movement in place, as well as movement through space. Avoid filming from a corner or diagonal location if possible.
- If you are filming in an alternative space that is not a dance studio or stage space, shooting straight on in landscape mode is preferred. If space does not allow for this, position the camera so movement of all parts of the body are visible, but far enough away that it frames the entire body, capturing movement in place and movement through space.
- There should be no cutting, splicing or zooming in any of your videos.
- For the Modern Technique Video, if you are recording in a space that measures approximately 10' x 10' or less (see additional guidelines for this video in following section), you may adjust the

pathway of the final jump sequence so that it travels in a circular pathway around your space as opposed to a diagonal pathway from downstage right to upstage left.

- For the Ballet Technique Video, if you are recording in a space that measure approximately 10' x 10' or less, you may adjust the pathway of the final big jump sequence so that it travels in a circular pathway around your space as oppose to the diagonal pathway from downstage right to upstage left and back (if needed; see additional guidelines for this video in following section). You may also submit an additional video for the optional pointe exercise.
- Do not include an introductory frame stating your name, etc. or anything outside of what is listed in the requirements.
- Do not submit recordings of recitals, dance concerts, or competitions.
- Review the video after uploading into your application to ensure quality sound and image. Verify that the image is upright (not sideways), plays smoothly, and plays through to the end.

e. Modern Technique Video (1 minute maximum)

Dance applicants must submit a modern technique video comprised of a short presentation of technique through floor work, center exercises and traveling progressions.

Music

We **require** using the following music for your modern technique video: *Soles of the Feet Together Contractions* (track #4 on the album *Hidden Language, Percussion and Piano Music for the Martha Graham Technique* by Kevin Sport). This track is available on [Spotify](#), [YouTube](#), and [Apple Music](#). This music can encompass all the requirements listed in one long phrase combination and fits the track precisely. If you are unfamiliar with modern technique, we recommend researching the wealth of information available on the internet.

Sample Video

We have provided a [sample video](#) to demonstrate how to get all the requirements within the maximum time limit. Please replicate this movement series (written out below) in your video. The example video is **not** the standard of technical and artistic skill level required for admission to the program. Applicants are encouraged to go above and beyond what is demonstrated in the video.

Requirements for the Modern Technique Video are as follows:

- Begin lying on your back in an X position with feet towards downstage left. Demonstrate sequential movement through the spine as you reach your right arm across the front of the

body to a prone X position. Demonstrate sequential movement through the spine as you reach with the L arm across the back of the body to a supine X position. Reach the R leg across the body into a spiraled X position and unwind the upper body to curl into a fetal position facing downstage right.

- Demonstrate body half movement as you roll towards upstage and extend the legs to sit facing upstage right. Laterally curve to the right and circle the torso to a centered contraction before placing the hands on the floor to stage right to transition to a parallel 4th position through an inverted position of the body demonstrating weight shift and inversion positions.
- Take four walks in a circular pathway to your right to finish facing upstage right and demonstrate body half movement on the right side as you open the body and legs to a 2nd position lunge towards downstage left. Demonstrate suspension as you transfer weight to the left standing leg before falling to a lunge with the right leg and then deepen the lunge further with a step towards downstage left. Demonstrate suspension again before executing a spiral seat roll to a parallel standing position facing downstage left.
- Body swing forward and realign. Fold into a flat back position, bring the arms forward, rise up in relevé while in the flatback position, and realign the body while still in relevé demonstrating balance and control before lowering the heels down to the floor. Demonstrate sequential movement of the spine as you roll the body down to the floor, demonstrate the concept of contract and release, then demonstrate a roll up to realign the body.
- Demonstrate triplets in the following order: 1) spiraled balancé to the right, 2) pas de basque to the left, 3) six-step circle to the right, 4) spiraled attitude chug. Demonstrate a variety of jumps in the following order: 1) step passé hop on the left facing downstage, 2) step passé hop on the right facing upstage, 3) step left and suspend facing upstage, 4) run right-left-right and leap with the left in a double attitude stag leap and run off all towards upstage left.

Required Apparel for Modern Technique Video

All dancers must wear a color that contrasts with the background of the video. Costumes, skirts, jewelry, and warm up clothes are not permitted.

- Leotard (female identifying or non-binary), unitard or biketard (all genders), or tight-fitting shirt (male identifying or non-binary) in a contrasting color from video background.
- Footless tights or tight-fitting bike shorts (5 inch inseam or longer) in a contrasting color from video background
- No shoes or socks
- Long hair secured in contrasting color from video background.

f. Ballet Technique Video (1.25 minutes maximum)

Dance applicants must submit a ballet technique video that is a short representation of technique through center exercises and optional pointe work.

Music

We **require** using the following music for your ballet technique video: *The Middle (Center Tendu)*; (track #18 on the album *Pop Hits for Ballet Class, Vol. 4* by Nate Fifield . It can be purchased on [Apple Music](#), [found on Spotify](#), or [found on YouTube](#). The required center exercises fit this music perfectly as one long movement from barre to center. Do not speed up or slow down the music during performance. If you choose to do the optional pointe exercise, pick music of your choice.

Sample Video

We have provided a [sample video](#) to demonstrate how to get all the requirements within the maximum time limit. Please replicate this movement series (written out below) in your video. The example video is **not** the standard of technical and artistic skill level required for admission to the program. Applicants are encouraged to go above and beyond what is demonstrated in the video.

Requirements for the Ballet Technique Video are as follows

Center Work (use 8 counts for your preparation).

- Begin standing in 5th position croisé with right foot devant facing downstage left. Tendu croisé devant 1X followed by grand battement croisé devant 2X with the right leg. Tendu croisé derrière 1X, followed by grand battement croisé derrière 2X with the left leg. Facing en face, tendu à la seconde with the right leg closing 5th derrière, followed by grand battement à la seconde with the left leg closing 5th derrière and a grand battement à la seconde with the right leg closing 5th derrière. Pas de basque en avant to tendu croisé derrière facing downstage left and pirouette left en dehors both preparing and landing in 4th position.
- Détourné to tendu croisé devant facing downstage right and pirouette left en dedans preparing in a 4th position but landing in a tombé coupé with the left foot derrière. Pas de bourrée en tournant to 4th position facing downstage right and pirouette right en dehors to temps lié en arrière to the croisé devant with a port de bras to close into 5th position with the left foot devant. Développé to the écarté devant position with the left leg and coupé fondu to pas de bourrée dessous finishing in 5th position with the left foot devant. Chassé en avant to the attitude position in effacé derrière.
- Tour lent/promenade in the attitude position en dedans finishing in the croisé derrière position facing downstage right. Allongé to arabesque before closing the right leg to 5th position derrière. Face directly to stage right and battement fondu the left leg devant followed by an enveloppé to

retire and a développé to 1st arabesque. Elevé in 1st arabesque before closing the left leg in 5th position derrière.

- Facing downstage, changement 3X and hold with right foot landing in 5th position derrière, devant, derrière. Changement 3X and hold with left foot landing in 5th position derrière, devant, derrière. Glissade assemblé left, glissade assemblé right, glissade jeté left, glissade jeté right. Pas de chat finishing with left foot cou de pied derrière and pas de bourrée dessous to finish in 5th position with left foot devant.
- Pique onto right leg to arabesque and grand jeté en tournant (entrelacé or tour jeté) 2X towards upstage left. Coupé the left to temps levé, pas de bourrée, chassé, run, run, Bournonville jeté in attitude. Coupé to pas de basque en avant to pique to attitude in the croisé derrière facing downstage left. Step left to stage left and finish in B+ pose.

Optional Pointe Work

You are not required to dance en pointe to audition or be accepted for GSA. Please only include pointe work in your video if you have had at least two years of ample training and possess sufficient technical strength/development. If you choose to include pointe work, your total ballet technique video may extend slightly past the 1.25-minute time limit, but only by as much as needed to include the elements described below. If you wish to include pointe work, please use the following parameters:

- In no more than four sets of eight-counts, a combination to include: relevés (two feet to one foot and single leg relevés), passé relevés, échappés, and a pirouette.
- You may use music of your choice.

REQUIRED APPAREL FOR BALLET VIDEOS

All dancers must wear a color that contrasts with the background of the video. Costumes, rehearsal tutus, skirts, jewelry, and warm up clothes are not permitted.

For applicants who identify as female:

- Pink or skin-toned tights
- Leotard in a contrasting color from video background
- Soft ballet slippers, pointe shoes only for pointe work
- Long hair secured in a bun, hair in general pulled away from the face

For applicants who identify as male:

- Leotard or unitard, or tight-fitting t-shirt/tank top tucked into tights in contrasting color from video background
- Soft ballet slippers

- Hair, if long pulled away from the face

For applicants who identify as non-binary:

- A combination of attire from the traditional binary female or male wardrobe is acceptable
- Soft ballet slippers, pointe shoes for pointe work only
- Long hair secured in a bun or pulled away from the face.

g. Dances from the African Diaspora Video (1.25 minute maximum)

Dance applicants must submit a Dances from the African Diaspora video comprised of a short presentation of technique and style through floor work, center exercises and traveling progressions.

Music

We **require** using the following music for your Dances from the African Diaspora video: *Africa Song* (track #11 on the album *African Drums* by African Drum Music) starting at 1:11. Begin movement after the drum introduction. This track is available on [Spotify](#), [YouTube](#) and [Apple Music](#). This music can encompass all the requirements listed in one long phrase combination and fits the track precisely when you start at 1:11. If you are unfamiliar with dances from the African Diaspora, we recommend researching the wealth of information available on the internet.

Sample Video

We have provided a [sample video](#) to demonstrate how to get all the requirements within the maximum time limit. Please replicate this movement series (written out below) in your video. The example video is **not** the standard of technical and artistic skill level required for admission to the program. Applicants are encouraged to go above and beyond what is demonstrated in the video. Although there are two dancers in this video sample, your video should be a solo of your performance only.

Requirements for the Dances from the African Diaspora Video are as follows

- Begin standing in a neutral position of the feet. Do a series of triplet steps R-L-R, L-R-L, R-L-R, L-R-L while at the same time the arms are in front of the torso. When you lead with the R foot, push the R arm forward to meet the L hand and when you lead with the L foot, push the L arm forward to meet the R hand. The torso should contract as you push the arms forward.
- Touch back with the R foot behind the L leg and return back to neutral position of the feet. Repeat pattern with the L foot touching back behind the R leg. Repeat each side one more time. When stepping back, open the body arching the back with the arms reaching diagonally. When stepping to neutral position drop the arms and contract the torso. When you step back with the R leg, the R arm should reach up and the L down in the diagonal position. When you step back with the L leg, the L arm should reach up and the R down in the diagonal position.

- Do a three step turn to stage right stepping R-L-R and touch/dig the L foot in. Repeat to stage left stepping L-R-L and touch/dig the R foot in. On the first step of the turn, arch the back and throw the arms behind you. On the second step of the turn, contract the torso and throw the arms forward. On the third step of the turn, arch the back and throw the arms behind you. On the dig/touch, contract the torso and throw the arms forward.
- Lifting the R knee high, step downstage with the R foot at the same time slash the R arm down towards downstage. Lift the knees high and step the L foot in place. Lift the knees high and step upstage with the R foot at the same time slash the R arm down towards upstage. Lift the knees and step the L foot in place. Repeat all of the above sequence and then lift the knees high and step R towards downstage, turn 180° to your L and step L towards downstage, turn 180° to your L and step right towards down stage, and Dig/touch the L foot in place. Repeat the whole series of movement starting with lifting the L knee high to step downstage with the L foot, etc.
- Touch the L foot out to the side and step back into a neutral position of the feet. At the same time elbows pull into the torso. Repeat with leading with the R foot. Then lift the knees L-R-L-R while the hands and arms are lifting up 4X as if gathering something in rhythm with the feet. Repeat the whole sequence.
- Moving towards upstage while bending the torso forward and swaying the hips, step R in a wide second position, step L, touch R, step R. Repeat step L, step R, touch L, step L. Repeat entire pattern one more time on each side.
- Catch step/ball change LR crossing the R leg over the L leg while R arm scoops and spiral seat roll towards downstage to finish kneeling facing stage left. Bounce the pelvis as you throw the R arm down stage, then throw the L arm upstage, throw both arm up and then land arms forward towards stage L so that you are in a table top position on “all fours”. Undulate the torso 3X before rolling onto your back towards downstage to step up with your R leg to standing facing stage left.
- Do a series of triplet steps: Step R back – step L in place – step R back into neutral feet position. Repeat starting with L foot back – step R in place – step L back into neutral feel position. In the first set, swing the R arm back as you step back with the R foot, swing the L arm back as you step back with the L foot. In the second set, circle both arms forward from the sternum as if you are offering something for both the R and L side. The arms for the third set is the same as the first set. The arms for the fourth set is the same as the second set.

- Jump 3 times bringing knees as high as possible while throwing arms down with each jump. Then do a triplet step with the R stepping side towards downstage-step L in place and return R to neutral position while the reaches out to the side and scoops into the torso leading with the back of the hand. Repeat this triplet on the L side. Repeat the jumps 3X while turning to face downstage. Do the triplet series with the same arms but step R downstage - step L in place – step R back to neutral position. The torso should contract forward as you step forward. Repeat the triplet step with the L foot leading.

Required Apparel for Dances from the African Diaspora Videos

All dancers must wear a color that contrasts with the background of the video. Costumes, rehearsal tutus, skirts, jewelry, and warm up clothes are not permitted.

- Leotard (female identifying or non-binary), unitard or biketard (all genders), or tight-fitting shirt (male identifying or non-binary) in a contrasting color from video background.
- Tight-fitting bike shorts (5-inch inseam or longer) in a contrasting color from video background
- No shoes or socks or tights
- Long hair secured in contrasting color from video background.
- Dancers may wear traditional African dance attire such as a lapa (female identifying or non-binary) or Dashiki (male identifying or non-binary) with their leotard, shirt and bike shorts.

III. Final Round Requirements

*Some applicants will be invited to participate in the Final Round of GSA Auditions/Reviews, which will consist of the elements described below. All applicants will be notified on February 17th of whether they are invited to the Final Round. **The final round auditions/reviews for Dance on March 17th and 18th will be in-person at the University of Kentucky.***

The Final Round for Dance will include:

- a. Pre-Review Questionnaire (see below for more information)
- b. Masterclass
- c. Interview

a. Pre-Review Questionnaire (due via *Acceptd*)

Applicants who advance to the final round will be forwarded to a new section of their application in *Acceptd* (called “**Application Part 3**” in *Acceptd*). This new part of the application will include a short questionnaire. This questionnaire may cover a range of topics, including your previous experience in your artform, your favorite artists, and/or your college and career goals. The questionnaire is not a quiz and is not scored, but it is a way for adjudicators to get to know you. The questionnaire may be used to customize questions in your interview.

b. Masterclass (on March 17th or 18th)

The master class includes modern, ballet, dance from the African diaspora, and improvisation. Although previous experiences in all those areas are not a requirement for acceptance to GSA, experience in some form of dance style (ballet, modern, jazz, hip hop, contemporary, etc.) and the dance classroom atmosphere is preferred. The dance studio will be open 30 minutes prior to the assigned start time for those wanting to warm-up. The dance auditions will be recorded for use by the adjudicators in the selection process **only** and will not be reproduced for other viewing.

What to Wear for the Masterclass

Applicants who identify as female

- Pink or skin-toned convertible tights, dark colored leotard
- Long hair secured in a ponytail for modern and African and in a bun for ballet; hair otherwise away from face
- Ballet shoes (Ballet portion only). Modern and African is danced in bare feet.

Applicants who identify as male

- Dark convertible tights with dance belt (or appropriate supportive undergarments)
- White fitted t-shirt
- Ballet shoes (Ballet portion only). Modern and African is danced in bare feet.

Applicants who identify as non-binary

- A combination of the traditional male and female attire is acceptable.

Finalists will receive the time/date for their masterclass. This will be sent through Acceptd's messaging system.

c. Interview (on March 17th or 18th)

Following the master class, adjudicators will lead small group interviews with applicants lasting 30-45 minutes depending on group size.

What to Wear for the Interview

- Business casual for all dancers. Please do not wear dance attire or warm-ups for this portion of the finalist audition. Look your best.

Finalists will receive the time/date for their interview. This will be sent through Acceptd's messaging system.

IV. Criteria

The work of each student will be given an objective review by the adjudicators as to how they fulfill each of the following criteria.

Technical Skills

The ideal applicant has the skills to execute the demands of the exercises and choreography with proficiency and apparent ease. Additionally, this dancer exhibits alignment, flexibility, balance and correct muscular and skeletal execution.

Core Strength

The mindful building and sustaining of core strength is very important. An ideal applicant shows full awareness of muscles and skeleton with consistent body control and placement to maintain dynamic body alignment.

Execution of Exercises and Choreography

The skill to perform complex dance exercises, combinations and/or phrases with accuracy and attention to detail. The ideal applicant exhibits understanding of dance vocabulary presented in applicant guide and/or the live audition, as well as well-coordinated movement of the entire body.

Artistic Choices

The skill to create meaning for movement (e.g. connects with the music and expresses with face as well as with body). An ideal applicant is creative and thoughtful about the choices they make about how they use space by moving in multiple pathways, changing levels, and making different shapes in their own personal space. An ideal applicant is also thoughtful and creative about movement choices they make with regards to dynamics and rhythm.

Dedication to Artform, Growth, and Community

An ideal applicant demonstrates a commitment to and passion for their artform, as well as a desire and ability to grow as an artist. The applicant can thoughtfully and authentically explain why they want to attend GSA and how they are uniquely qualified to contribute to a robust, diverse community of artists.

Dance Corrections (Final Round only)

Assimilating information and corrections into performance; utilizing corrections to change aesthetics or meaning. A successful applicant will ensure they understand given corrections and implement corrections in real time.

Improvisation (Final Round only)

Proficiency in and understanding of original movement that is novel and spontaneous. A successful applicant will exhibit an ability to act on impulse and take risks, creating a story that is clear and reaches resolution.

V. Tips

These tips are suggestions. They are NOT eligibility requirements for admittance to GSA.

- If any terms above are unfamiliar to you, **try researching online to expand your vocabulary.**
- If you are unfamiliar with **modern warm up and class movements**, try researching online for modern dance resources. Some good search terms to use include “modern dance class warm up”, “modern dance technique”, “Cunningham technique class”, “Martha Graham across the floor”, “Horton floor work”, “Limon dance technique” and “Release Technique”. Use reputable dance company videos as source material
- *If you are unfamiliar with **ballet barre and center work**, try researching online for ballet resources. Some good search terms to use include “ballet barre”, “ballet center”, “Vaganova technique”, “Cecchetti Method”, ballet variations, “ballet fundamentals”. Use reputable dance company videos as source material*
- If you are unfamiliar with Dances from the African Diaspora, try researching online for dances from the African Diaspora resource. Some good search terms to use include “West African Dance”, “traditional African dance”, “Afrobeat dances”, “Afro-jazz dance”, “Afro-modern dance”, “Katherine Dunham Dance”
- You are **permitted to have the assistance of teacher or mentor** to help you understand the video audition requirements (e.g. meaning of steps, concepts or choreography), however your video should reflect your skills and understanding of the requirements.
- If you are invited to the Final Round, **be early**. Nothing is more nerve-racking than not having enough time to complete the questionnaire before the masterclass or do your own personal physical and mental warm-up.
- At the Final Round, **present yourself well**. Show the adjudicators that you care about yourself and getting into the program. Make your appearance as professional as possible (e.g. clean shoes and tights with no holes, hair neatly pulled back, etc.). For the interview, dress as you would for a job or collegiate interview.
- At the Final Round, **be mindful of dance class etiquette**. Be respectful of the teachers and your peers. You will be given a number that indicates the order applicants will perform exercises. Always be ready to go and in the correct space and numbered order. Do not create unnecessary delays as there is limited time to showcase your dancing.
- While you are allowed to ask questions during the masterclass for clarification, keep in mind you should be **demonstrating your ability to pick up combinations quickly and perform with accuracy**.
- At the Final Round you may be asked to execute steps and ideas that may be new to you. Remember the adjudicators already believe you are a talented dancer - do not be timid, hesitant, or unsure of yourself. Be confident and **show that, if nothing else, you are willing to try**.

- During the interview, **answer questions sincerely and honestly**. Don't tell the adjudicators what you think they want to hear.
- **Pay close attention to the adjudication criteria**. While GSA students are accepted based on their holistic identity as a young artist, the criteria are the foundation of how you are being scored.
- **Remember the adjudicators are very excited to see your work and they want you to do well!** We know it takes hard work to submit this application, and that it can be scary to "put yourself out there." We have faith in you, so put your best foot forward and don't be afraid to show us the wonderful artist you are. You prove a level of dedication just by submitting your application, and you should be proud of yourself.

VI. Application Timeline/Deadlines

January 8, 2023 - GSA Application Due

All applicant materials must be submitted via *Acceptd* by **11:59 p.m. EST/10:59 p.m. CST**. We encourage you to submit early and not to wait until the last minute, as the application portal runs slowly when many people try to upload at once.

February 17, 2023 – GSA Finalists Announced

All applicants will be notified of whether they have advanced to the final round of adjudication. Those who've advanced to the final round will also be given instructions on how to complete "Application Part 3" via *Acceptd*.

March 17 & 18, 2023 – Final Round Auditions/Reviews

All Finalists will attend an audition/review. Some artforms will hold their auditions & reviews in-person at the University of Kentucky, while others will be held virtually. Friday and Saturday auditions/reviews run from 9 a.m. to 6 p.m. EST.

Friday, April 14, 2023 – Announcement of GSA 2023 Accepted Students and Alternates

All Finalists will be notified of whether they have been accepted into the summer program. Alternates will also be listed. In addition, accepted students will be sent their assigned summer session.

Sunday, June 11, 2023, to Saturday, July 1, 2023 – Session One of GSA Summer Program

- *Architecture + Design* will be held in Session One only

Sunday, July 9, 2023, to Saturday, July 29, 2023 – Session Two of GSA Summer Program

- *Dance* will be held in Session Two only

For technical support with the application, contact *Acceptd*:

***Acceptd* Email:** support@getacceptd.com

***Acceptd* Phone:** 1(888) 725-2122, *press 2*

For questions about the content and/or requirements of the application, please contact *GSA*:

GSA Office Hours – Monday to Friday, 9 a.m. to 5 p.m. EST

GSA Info Box (Email) – gsainfo@kentuckyperformingarts.org

GSA Helpline (Phone) – (502) 566-5192