

GSA APPLICANT GUIDE

Dance



I. Program Description

The GSA Dance program centers around ballet, modern and composition. 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.

II. Preliminary Round Application Requirements (due January 10th)

Submit the materials in this section through the online platform [Acceptd](#) no later than January 10th. 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.

NOTE: GSA recognizes that Dance can be an especially unique artform to adjudicate through videos. The following Preliminary Round Requirements have been carefully crafted to get a snapshot of each applicant's technical and artistic skill and are comparable to video audition requirements for many colleges and pre-professional programs across the country. If you need any clarifications, please contact us.

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 Ballet Technique Video
- f. 1 Modern Technique Video
- g. 1 Solo Video, either ballet or modern (*Please read specific instructions for each style in the pages below*)

a. Recommendation Forms (do this first!)

Identify two people to fill out the following recommendation forms (each person will complete one of the following options: your application must include one of each form):

1. School Administrator Recommendation Form: in this form we ask the recommender about your role as a member of your learning community as displayed through items such as attendance, disciplinary record, and general achievement. As such, this form should be completed by a school administrator (e.g. counselor, principal, etc.), or if you are homeschooled, a non-family member who can speak on behalf of your accountability and/or character (i.e. staff at an organization you volunteer for, youth minister, coach, etc.). This recommender is not directly asked about your artistic skill or potential.
2. Teacher Recommendation Form: in this form we ask the recommender about your abilities as a student and young artist. As such, we encourage you to select a teacher who instructs you in your artform, if possible. We understand not everyone has a teacher in their artform, in which case you may select a teacher in another subject who knows you well. The person completing this form can teach any subject and may be someone who teaches you privately and/or outside of school (if they are not a family member). If you are homeschooled and taught only by family members, you may select a recommender who fits the profile referenced in the school administrator section.

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 10th. After you have submitted their information, we strongly encourage the following:

1. Tell your recommenders to check their email. The email will come from Acceptd (not GSA) with a subject line that begins with "Documentation Request."
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 be 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.
- Recommendation forms include your name, but not the artform you are applying for. Ensure your teacher recommender understands your area of interest. If you are applying in two artforms AND using the same person for the teacher recommendation in both applications, keep track of which artform application you fill out first so the recommender knows which email is for which artform (the first email they receive will be for the first artform application in which you listed their info).

b. Personal Short Essay (250-word max)

Provide an answer to the following question in essay form:

Describe your personal connection to your artform or creative practice. Why and how is it important to you on a personal level?

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:

Describe your vision for how your individual artistic work/creative practice can impact others. How do you want to affect others through art, and/or what response do you hope others have to your work?

- 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.
- 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

FOLLOW THESE GUIDELINES FOR THE THREE REMAINING VIDEOS:

We understand access to standard movement space may be limited due to COVID-19; guidelines for recording your dance audition in alternative spaces are included below.

- 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. If access to these spaces is not available due to COVID-19, 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. See note on zooming below.
- 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. See note on splicing videos below.
- For the Ballet Technique Video, you may splice the video and/or zoom out when transitioning between barre work and center, and/or between center and the optional pointe exercise (if needed; see additional guidelines for this video in following section). If you decide a splice is necessary to capture all your movement, keep the camera orientation the same (all landscape). You may also submit an additional video for the optional pointe exercise.
- For the Modern Technique Video, you may splice the video ONLY if you are recording in a space that measures approximately 10' x 10' or less (see additional guidelines for this video in following section). These splices can take place at the following junctures:
 1. End at the triplet backwards, splice back in at the spiral seat roll into the inversion
 2. End after coming back to the vertical position from the flat back, splice back at the triplet forward to the upstage corner
 3. End at the slow roll up of the spine, splice back for the traveling to the upstage left corner.

If you decide a splice is necessary to capture all of your movement, keep the camera orientation the same (all landscape).

- There should be no cutting, splicing, or zooming in the Solo videos. If you are moving in a small alternative space, please perform a solo appropriate for the space.
- 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 before submitting to ensure quality sound and image. Verify that the image is upright (not sideways), plays smoothly, and plays through to the end.

e. Ballet Technique Video (3.5 minutes maximum)

Dance applicants must submit a ballet technique video that is a short representation of technique (traditional barre, center floor exercises and optional pointe work).

Music

We require using the following music for your ballet technique video: *Pirouettes (3T)*; (track #34 on the album *New Music for Ballet Class* by Caleb Fawcett). It can be purchased on iTunes, [found on Spotify](#), or [found on YouTube](#). The required barre and 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. There are 8 counts that should be used to transition between barre work and center work. If you choose to do the optional pointe exercise, pick music of your choice.

Sample Video

We have provided a [sample video](#) here 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

Barre Work

- On right side: preparation
- On right side: 2 demi plié, 1 grand plié in 1st, 2nd and 5th position. Cambré forward and back, detourné.
- On left side: 1 battement tendu, 3 battement tendu dégagé en croix, detourné.

- On right side: 3 rond de jambe à terre en dehors (2 quick, 1 slow), 1 grand rond de jambe to à la seconde, enveloppé to retiré and close 5th position derrière. Repeat all en dedans, detourné.
- On left side: développé en croix to the front, side and back. Finish with rond de jambe en l'air en dedans, and rond de jambe en l'air en dehors, detourné.
- On right side: in relevé, 1 double frappe, 1 single frappe en croix, detourné.
- On left side: 2 grand battement en croix.

Center Work (use 8 counts to transition from barre to center).

- Adagio: Starting in croisé to downstage left, turn to en face and développé the right leg à la seconde, enveloppé to close 5th derrière. Développé the left leg croisé devant. Passé par terre to arabesque. Promenade en dedans in arabesque to finish in attitude croisé derrière. Relevé in the attitude and balance before closing 5th derrière. Pirouette en dehors with the right leg from 5th position and land in 4th position croisé facing downstage right.
- Waltz and Pirouette: Tombé pas de bourrée to 5th, balancé right and left. Tombé pas de bourrée to 4th, pirouette en dehors (your choice in number of revolutions) landing in 4th position. Détourné to croisé devant, prepare and pirouette en dedans (your choice in number of revolutions), landing in 5th position. Soutenu and balance in soussus or bourrée back in soussus if you need room for your video. Finish in 5th position with plié.
- Petit allegro: Begin with the left leg and glissade assemblé, assemblé, jeté, coupé assemblé, entrechat quatre, changement. Repeat on the right.
- Grand allegro: Pique with the right leg to arabesque, chassé entrelacé, chasse assemble en tournant finishing in soussus croisé devant. *Temp levé, pas de bourrée, glissade, sautechat, contrétemps, sauté arabesque, faillé, glissade, sautechat. (*men can choose to temp levé, pas de bourrée, assemblé, tour on the right side and left instead.)

Optional Pointe Work (Female Applicants Only)

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 3.5-

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 two 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 secure in a bun or pulled away from the face.

f. Modern Technique Video (3 minutes maximum)

Dance applicants must submit a modern technique video comprised of a short presentation of technique (Graham, Horton, Limon, and/or release technique and Bartiniéff Fundamentals).

Music

We require using the following music for your modern technique video: *Travelling Jumps, Faster* (track #29 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 iTunes. This music can encompass all the requirements listed in one long phrase combination, however the music track is longer than the three-minute maximum, so please fade the music at the end of your video. 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 here](#) 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:

- On the right side facing downstage: articulate the feet through demi pointe, full point, demi pointe, and stand in parallel position. Point the foot and close back to parallel position two times. Tendu in parallel position to the front, side and back. Repeat tendu to the back, side and front.
- Starting on the left side facing downstage, undercurve shift of weight to the left, repeat to the right, repeat to the left, continue through an overcurve shift making an complete circle back through an undercurve to the left. Repeat entire sequence to the right.
- Starting with the left, triplets in a six step circle, balancé left, step right to demi-fouette to face upstage left corner, triplet forward with left, triplet backwards with right, spiral seat roll to your left, inversion landing on the right foot to face downstage left.
- Attitude leg swings with the left leg to the front then back, battement the leg to the front and suspend before landing in a forward lunge. Repeat sequence to the back. Battement the left leg to side and suspend before landing in a side lunge on left leg. Rebounding to suspend again before landing in a side lunge on left leg, then battement left leg to side, then turn it in and out in passé (tirébouchon), spiral seat roll to end in a tailor sit facing downstage left.

- In tailor sit, lateral curve to left, lateral curve to right, lateral curve left, circle torso to front contraction, to lateral curve to right, and realign spine in center (upper torso circle). Graham contraction with high release, deepen contraction, flat back, and realign spine, Graham spiral with right shoulder coming forward, then contract in center. Repeat with left shoulder, then contract in center. Swing the right leg forward and back into a 4th position on the floor, execute a Graham spiral contraction and release, leg swing the right leg forward and back, forward and back to stand in parallel facing stage right.
- Execute a Horton flat back series by bending forward in a flat back, both arms come forward, plié in a flat back, straighten the legs and maintain a flat back in a diagonal reach, plié, straighten, come back to a vertical position maintaining the flat back, lower arms down to your sides.
- Triplet forward with the right to the upstage right corner, triplet left turning to your left, turn right en dedans in a tilt, lunge forward to the upstage right corner with the left leg. Suspend before falling and traveling backwards with the left to a side lunge with a lateral curve facing downstage, into a dolphin turn (arabesque attitude turn in horizontal and lateral position) on the right before tucking left leg and rolling to finish on back with feet planted on floor towards downstage right corner and knees bent.
- On the floor, left leg swings to right and back to parallel. Right leg swings to left and back to parallel. Left leg swings to right, upper body folds to right and make a quarter turn on back to end up with legs parallel towards the upstage right corner. Repeat swinging leg to right, folding upper body and make a quarter turn on back to end up with legs parallel facing upstage left corner. Left leg swings to right and back to parallel, right leg swing to left and back to parallel, body half to roll on back to shift weight onto right foot, before sliding out to stomach with head towards downstage left corner.
- Open body into an "X" position, initiate with left arm into a spiral "X" position before circling arm and upper body to sit in second position, continuing the pathway of the arm to reach to your diagonal left. Retrace pathway to your right to roll onto your stomach and finish in a spiral 4th position on the floor. Release spiral to your left to invert on your elbows and tops of toes. Continue to travel so that you finish in 4th position on the floor, rolling onto your seat to swing the right leg to plant the right foot on the floor before sliding the left through to come up to standing in parallel facing stage left.

- Slow roll down of the spine to hang over. Slow contraction and release 2X. Slow roll up through spine to standing.
- Traveling to upstage left corner, triplet starting with right leg, spiral turn en dehors with left supporting leg. Triplet starting with left leg, spiral turn en dehors with right supporting leg.
- Saute arabesque right with arms overhead, balancé left with arms overhead with a left torso curve, saute arabesque right with balancé left with arms across body, run right-left to downstage right corner, double stag leap right with torso in overcurve (buffalo), repeat runs and leap on the 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 (minimum 4-inch inseam) in a contrasting color from video background
- No shoes or socks
- Long hair secured in contrasting color from video background.

g. Prepared Solo with Music – Ballet OR Modern (90 seconds maximum)

The third video is the applicant's choice of a prepared ballet solo or a prepared modern solo, not both. Your solo should showcase your range as a technician and your artistry as a performer. Recordings of competition solos will not be considered. The requirements for the video are as follows:

Choreography

Your solo does not need to be newly choreographed, nor do you need an outside choreographer. GSA highly encourages applicants to create their own choreography based on their existing movement vocabulary. Choose music that is inspiring and draw from subject matter that is meaningful to you so that your unique style is evident. The GSA dance program is looking for students who are creative, willing to take risks, and push themselves out of their comfort zone. If you feel your technical strengths lie in

one genre (ballet or modern), we recommend, but do not require, your solo be in the other genre to showcase your range and versatility.

Requirements for the Prepared Solo Video are as follows (choose Ballet OR Modern):

Ballet Solo

- Perform a prepared classical piece or ballet variation.
- Indicate the name of the piece, the ballet it is from (if applicable) and the choreographer in the video description window provided to you in the application upload. You may use choreography you learn from teachers or videos, but please credit accordingly.

OR

Modern Solo

- Perform a prepared dance within the modern dance vernacular.
- Indicate the name of the piece and the choreographer in the description window provided to you in the application upload. You may use choreography you learn from teachers or videos, but please credit accordingly.

Required Apparel for Solo Videos

All dancers must wear a color that contrasts with the background of the video. Costumes, skirts, jewelry, and warm up clothes are **not** permitted. If performing a ballet solo, please follow the apparel guidelines for the Ballet Technique Video. If performing a modern solo, please follow the apparel guidelines for the Modern Technique Video.

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.

The Final Round for Dance will include:

- a. Questionnaire
- b. Masterclass
- c. Interview

a. Questionnaire

When you arrive at the main registration table for your auditions/reviews, you will receive and complete a one to two-page 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

Lasting approximately three and a half hours the master class includes ballet, modern and improvisation. Although previous experiences in all of those areas are not a requirement for acceptance to GSA, experience in some form of dance style (ballet, modern, jazz, hip hop, 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.

Ballet

The ballet portion of class will consist of a traditional ballet barre, center floor exercises and pointe work. For the safety of those auditioning, applicants must demonstrate sufficient technical strength and development and have two (2) years of pointe technique training before being permitted to participate in the pointe section. **You are not required to dance en pointe in order to audition for or be accepted to GSA.**

Modern

The modern portion of the class will consist of a warm-up, floorwork combinations, center combinations, and movement phrases across the floor.

Improvisation

The improvisation portion of the class will consist of one or more prompts to inspire solo or group work that showcases creativity, a willingness to take risks, the ability to communicate ideas, and skills for working independently or with others.

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 bun for ballet and pony tail for modern; hair otherwise away from face
- Ballet shoes (ballet portion only—modern 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 is danced in bare feet).

Applicants who identify as non-binary

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

c. Interview

Following the master class, adjudicators will lead small group interviews with applicants lasting 20-30 minutes.

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

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 in both ballet and modern:

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 using your own choreography in your prepared solo video, it is **not necessary to create overly complicated combinations or phrases**. It is more important that you demonstrate your technical and artistic prowess. That being said, you should demonstrate the skills of an intermediate- to advanced-trained dancer.
- 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.
- While we have provided examples for the application videos, **your technical and artistic skills should go above and beyond** what is demonstrated. The example videos just demonstrate how to get all the requirements within the maximum time limit. The example video is not the standard of technical and artistic level required for admission into the program.

- 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 10, 2021 - GSA Application Due

All applicant materials must be submitted via Acceptd by 11:59 p.m. 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 19, 2021 – GSA Finalists Announced

All applicants will be notified of whether they have advanced to the final round of adjudication.

March 19 & 20, 2021 – Final Round Auditions/Reviews

All finalists attend an in-person audition/review at the University of Kentucky in Lexington (if health guidelines allow). If auditions must shift to a virtual model, more information will be sent to applicants.

Friday, April 16, 2021 – Announcement of GSA 2021 Accepted Students and Alternates

All Finalists will be notified of whether they have been accepted into the summer program. A list of alternates will also be announced.

June 27 – July 17, 2021 – GSA 2021 Summer Program

For technical support with the application, contact Acceptd

Email: support@getacceptd.com

Phone: 1.888.725.2122, press 2

For questions about Summer Program, the content and/or requirements of the application,

contact GSA

Email (preferred): gsainfo@kentuckyperformingarts.org

Phone: 502.566.5192