

**B.F.A. AND B.S. IN DANCE  
PROGRAM GUIDELINES  
DEPARTMENT OF THEATRE & DANCE  
MISSOURI STATE UNIVERSITY**



**2017-2018  
ACADEMIC YEAR**

Updated August, 2017

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## **A MESSAGE FROM THE DANCE PROGRAM COORDINATOR**

Welcome (and welcome back) to Missouri State University!

The Missouri State Dance program is designed to help you deepen your knowledge, develop your skills and enhance your and artistry as you prepare for a career in dance. As of Fall 2015, Missouri State offers two options: the Bachelor of Fine Arts (BFA) and the Bachelor of Science (BS) degree programs. We want to ensure that you receive the best training and education available.

Our balanced BFA Dance program integrates the academic with the practical, furnishing artistic and educational experiences that will help you flourish in a field that offers a wide range of career possibilities. We hope you will find a rigorous, supportive and satisfying environment in which to work, play and explore your interest in and passion for the performing arts.

The BS in Dance is designed for students who wish to combine dance studies with either a minor or a second major. Still providing rigorous training, this degree should enable those who choose the BS in Dance to graduate in four years.

The faculty is eager to assist you as you pursue your degree in Dance: in the studio, the classroom and in advisement meetings. Feel free to seek us out – to ask questions, or to chat – as you engage in an exciting and complex training for this most elusive of art forms.

Here's to a great year!

Ruth

Ruth Barnes  
Professor and BFA Dance Program Coordinator  
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## **BFA IN DANCE PROGRAM DESCRIPTION**

The Missouri State University Department of Theatre and Dance offers a **BFA in Theatre and Dance** with options in Acting, Dance, and Design, Technology and Stage Management. The three options share a common core curriculum of 31 credit hours; all students then complete 47 credit hours in their major option.

**The BFA Dance** program is designed to instill the knowledge and skills needed to pursue a successful career in dance – whether as a performer, choreographer/director, costumer, writer, teacher, physical therapist or dance therapist... or any other dance-related profession. All degree programs share the General Education Requirements with all Missouri State University students, which include a diverse selection of classes in the arts, sciences, humanities, technology, and business.

## **BS IN DANCE PROGRAM DESCRIPTION**

The BS Dance program is designed to allow flexibility to those students interested in combining dance studies with other degree options (a minor or a second major) while maintaining a rigorous training program in technique, choreography, history, pedagogy, dance science and other dance related topics. All degree programs share the General Education Requirements with all Missouri State University students, which include a diverse selection of classes in the arts, sciences, humanities, technology, and business.

## **DANCE PROGRAM MISSION**

The MSU Dance Program strives to maintain high standards in practical dance training – technique and composition work – and intellectual endeavor. The faculty aims to nurture and stimulate students in the studio and in the classroom, providing opportunities in technique, composition, performance and teaching. In this way, the program encourages students to investigate – through creative activities and scholarly research – the multifaceted and ever-changing world of dance. This comprehensive preparation reflects the realities of the professional arena, which often contradict the assumed limits of a career in dance. By taking advantage of a variety of techniques, performance experiences, the composition series and supplementary scholarly and practical courses, students can acquire wide-ranging skills in a variety of facets of the discipline of dance. In this way, we encourage young artists to be prepared to meet the needs and challenges of today's world.

<p>“Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people.” - Alvin Ailey</p>
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## FACULTY BIOGRAPHIES

### RUTH BARNES

*M.F.A., Dance/Experimental Choreography, University of California, Riverside*  
*B.A., English and General Literature, State University of New York, Binghamton*  
*Certificat d'Aptitude de Professeur de Danse, Ministère de la Culture, France*

Internationally known performer, choreographer and dance educator Ruth Barnes taught at the Merce Cunningham Studio in New York before moving to France in the mid-1980s – and then back to the US in 2000. The first American choreographer to benefit from a Fulbright Fellowship to work in the United Kingdom (1974-1975), she has toured worldwide as a soloist and created numerous works for professional companies and with independent performers in the US and in Europe. Ruth spent the summer of 2013 in Scotland, where she collaborated with five choreographers based in Edinburgh, Glasgow and the Highlands to create *Here, There and Everywhere*, a 50-minute solo. Other recent projects include *Homing/In* – a duet for dancers and live-feed video that also incorporated aerial work – that was presented on the 2008 Edinburgh Festival Fringe. In 2009, she directed actor/writer Sheila Gordon in *Folding House*, a one-woman show that received a FronteraFest (Austin, TX) “Best of Fest” award and appeared on the 2009 Edinburgh Festival Fringe.

Barnes's interest in mixed-media work (live dance and video) has been seen in several projects: *Angela/Christina* (2009) – set on Wylliams/Henry Dance Company as *Chloé/Christina* (2010); *Solace* (2007); and *Remember the Ladies*, a collaboration with media artist, Professor of Art and Design Vonda Yarberry, first presented in Cogger Theatre in 2006, and then at the Gillioz Theater on the Encore! Black Tie gala. Barnes, Yarberry and CIS Professor S Brahnham were awarded a Provost's Futures grant for their 3-year project, *Exploring Artificial Intelligence in Artistic Process*; they presented *A Proper Container*, a mixed media interactive performance piece developed during the grant period, on the 2011 Spring Dance Concert.

Ruth Barnes teaches Modern Dance Technique, Dance Improvisation and Composition, Dance History Seminar, Dance on Camera and Dance and Technology.

Ruth will be on sabbatical in Fall 2017; she will return full-time in Spring 2018.

### SARA BRUMMEL

*M.F.A, Theater/Dance, University of Arizona*  
*B.A., Anthropology, University of Colorado*

Sara Brummel's dance training includes the North Carolina School of the Arts, the Pennsylvania Ballet, and studies with Juan Antonio, Takako Asakawa, Peggy Baker, Jerry Bywaters Cochran, Robert Cohan, Blondell Cummings, Lynn Dally, Margaret Jenkins, the Louis/Nikolais Dance Theatre Lab, Bill Evans, Gary Masters, David Moroni, Nadine Ravine, George Skibine, Marjorie Tallchief, and David Hatch Walker. Performing experience encompasses a number of ballet and modern dance companies, including the Pennsylvania Ballet, New England Dinosaur, Dance Company of Ontario, and Contemporary Dancers of Winnipeg.

As a teacher, Ms. Brummel's credits include the Cambridge School of Ballet, Cambridge School of Weston, Colorado Ballet, Crested Butte Summer Dance Workshop, Dance Circle of Boston, Loretto Heights College, Missouri Fine Arts Academy, Montezuma/Cortez High School, SEEK Summer Enrichment Program, American College Dance Festival, Springfield Ballet, University of Denver, workshops in São Paulo, Brazil, and presentations at the Congreso de Pedagogia de Danze in Bogotá, Colombia. Ms. Brummel's choreography has been presented in Bogotá, Seattle, Chicago, Albuquerque, St. Louis, Wichita, and Springfield.

Sara Brummel is an ABT® Certified Teacher, who has successfully completed the American Ballet Theatre® Teacher Training Intensive in Primary through Level 7 and Partnering of the ABT® National Training Curriculum. Ms. Brummel and Physical Therapy Professor Dr. Jim Hackney are investigating the effect of sprung flooring on dancers' movements, and as a tool in minimizing injury, with MSU students as the subjects for their research. Her choreography has been presented in Bogotá, Seattle, Chicago, Albuquerque, St. Louis, Wichita and Springfield.

Sara Brummel teaches Ballet, Modern Dance, Improvisation and Composition, and Dance Pedagogy.

**SARAH WILCOXON**

*M.F.A., Dance, Florida State University*

*M.S., Communication, Illinois State University*

Sarah Wilcoxon holds an MS in Communication from Illinois State University, where she focused on dance as rhetoric, and an MFA in Dance from Florida State University. At Missouri State, Sarah directs Inertia Dance Company and works with both the Dance and Musical Theatre programs. Her research and creative interests include jazz dance history, dance as rhetoric, cross-disciplinary collaboration, and dance conditioning/injury prevention. Ms. Wilcoxon's choreography has been featured in musicals, commercial work, and on concert dance stages throughout Central Illinois, Chicago, and Northern Florida. With an interest in using art to build and shape community, her work has not just been limited to stage settings. She has particularly enjoyed creating performances that blend research and choreography into participatory workshops for festival, community events and schools. In addition to her research presentations and choreographic performances, Sarah has taught jazz and musical theatre dance master classes at the Suzanne Farrell workshop for Young Dancers, the American College Dance Association's Southeast Regional Conference, the Peoria Ballet Academy Summer Intensive, Regional Dance America National Choreography Intensive, and the FSU Summer Intensive.

Sarah Wilcoxon teaches Jazz Dance, Ballet, Applied Kinesiology for the Dancer, and Somatic Practices.

**GUEST ARTIST, FALL 2017****ASHLEY GOOS**

*M.F.A., Dance, Florida State University*

Ashley is a Cincinnati, Ohio native and has been in the dance field her entire professional career. Ashley holds a BA in Theatre from Miami University (OH) and an MFA in Dance Performance and Choreography from Florida State University. During her time at Florida State, Ashley developed several new programs for the School of Dance, and set a work at the Bourdelle Museum in Paris, France. Additionally she was a PIE Outstanding Teaching Award nominee, a University wide award. Ashley served as an adjunct professor at Miami University (OH) where she developed her own Dance for the Actor curricula. She has taught at the Cincinnati Ballet, University of Cincinnati College Conservatory of Music Prep program, and numerous other venues. She has danced for Alex Ketley, Yanira Castro, Emily Johnson, Rodger Belman, Project Bound (Chicago, IL), and Loren Davidson. She has provided administrative consultation and development support for non-profit organizations around the United States. Some of her administrative partners include Audience Architects (Chicago, IL), 621 Gallery (Tallahassee, FL), the Cincinnati Ballet, and the Kentucky Shakespeare Festival (Louisville, KY). She served on the Board of Directors for Same Planet Different World Dance Theatre in Chicago, is an Alexander Technique practitioner.

**PER COURSE (PART-TIME) FACULTY:****TRAI ALLGEIER: Beginning Jazz**

*B.S in Dance, with a minor in Psychology, Missouri State University*

Originally from Houston, Texas, Trai trained with Steven Boyd (jazz) and the Houston Ballet Academy (ballet). She later worked in Los Angeles and New York for over ten years, and trained and assisted with Frank Hatchett in New York. She has adjudicated for Rainbow, KAR, Elite Dance Cup, Legacy Dance Championships, Showtime, and Luv 2 Dance (in Canada). Some notable roles are: lead in three original musicals (*Galveston! The Musical*, *"R" Street* musical, and *Thin Line*), backup dancer for Latin singer Noelia, dancer at Universal Studios in California, and featured dancer in the pilot episode of *Boardwalk Empire* on HBO. She graduated from Missouri State University with a Bachelor of Science in Dance and is pursuing her graduate degree. Trai has taught dance for over twenty years in Texas, New York, California, and Missouri, and is the proud owner of Point Performing Arts in Springfield.

**ANGI BLACK**

Classically trained in ballet, tap and jazz dance with strong study and experience in musical theatre, lyrical and ballroom, Angi Black worked professionally for fifteen years in over 100 productions as a performer and featured performer, singer and dancer, swing dancer, choreographer and director.

Angi Black teaches tap for the Department of Theatre and Dance. She also teaches for Springfield Little Theatre and Studio Vie.

**MUSICIAN FOR DANCE CLASSES: KYLE AHO**

Kyle Aho is a dance accompanist in the MSU Theatre & Dance Department and also teaches jazz piano, jazz combo, and improvisation in the Music Department. Kyle has a bachelor's degree in piano performance from Idaho State University, a master's degree in jazz performance from the New England Conservatory and a master's degree in music theory from Missouri State University. Kyle has been a full-time MSU faculty member since 2015.

**ATHLETIC TRAINER FOR THEATRE AND DANCE: ARIANA FAKERI**

Ariana Fakeri earned her Bachelor's Degree in Sports Medicine and Athletic Training from Missouri State University in 2017. As part of her studies, Ariana did clinical rotations in Springfield Public School District high schools, the Missouri State and Drury University athletics programs, and Mercy Sports Medicine-Healthtracks. She has worked with individuals ranging from high school students to geriatric populations, and is currently pursuing her Master's in Athletic Training at MSU. Ariana will be working with the Theater and Dance Department for the next two years, combining her passion for dance and the arts with her desire to serve that community, as she gains more experience working with the performing arts population.

"Everything in the universe has rhythm. Everything dances"

- Maya Angelou

## CONTACT INFORMATION

### DANCE FACULTY

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### OTHER USEFUL NUMBERS:

McDonald 203  
Tel.: 417-836-5960

Campus Security  
Tel.: 417-836-5509

Health and Wellness Center  
Taylor Health and Wellness Center offers easily  
accessible health care.  
Webpages: <http://health.missouristate.edu/>  
Tel.: 417-836-4000

**IN CASE OF EMERGENCY, CALL 911**

"We look at the dance to impart the sensation of living in an affirmation of life, to energize the spectator into keener awareness of the vigor, the mystery, the humor, the variety, and the wonder of life. This is the function of the ... dance."

~ Martha Graham

## ADMISSION, RETENTION, AND COMPETENCY

### ADMISSION PROCESS

**BFA DANCE OPTION:** In addition to applying to Missouri State University, you are required to submit a formal application to the department for an audition into the Dance program, with a letter describing your motivation to pursue a degree in dance. The audition includes a three-part class (ballet, modern and jazz), as well as an interview with the Dance program faculty. This audition process affords us the opportunity to evaluate your training and assess your potential. It also gives you the chance to decide if this program suits your goals and abilities.

**BS IN DANCE:** While the Bachelor of Science (BS) in Dance does not require an audition, in addition to applying to Missouri State University, you are required to submit a letter describing your motivation to pursue a degree in dance. In order for the Dance faculty to place each student at the appropriate starting level of technique, students must take a placement class or the BFA audition class before enrolling in any dance technique courses.

### ACCEPTANCE CRITERIA FOR THE BFA IN DANCE

- Talents, abilities and potential as a dancer, choreographer and/or teacher of dance
- Intellectual curiosity and desire to learn
- Appetite for movement
- Passion for the choreographic process
- Desire and discipline to develop a variety of professional skills
- Collaborative spirit and positive attitude toward self and others
- Artistic sensitivity
- Musicality
- Stage presence

### ACCEPTANCE CRITERIA FOR THE BS IN DANCE

- Talents, abilities and potential as a dancer, a dance scholar, or a desire to continue in a graduate school program in dance or a related field
- Intellectual curiosity and desire to learn
- Appetite for movement
- Desire and discipline to develop a variety of professional skills
- Collaborative spirit and positive attitude toward self and others

### RETENTION CRITERIA FOR BOTH DEGREE PROGRAMS

#### ACADEMIC

- Maintenance of a cumulative GPA of 2.5
- Completion of 12 credits per semester
- Completion of a minimum of two to six technique class credit hours per semester

#### FOR THE BFA PROGRAM:

- Completion of a minimum of two to six technique class credit hours per semester
- Completion of two to three BFA Reviews in a timely manner

#### FOR THE BS PROGRAM:

- Completion of a Final Project

### PERFORMANCE (BOTH DEGREE PROGRAMS)

- Audition for all Dance Productions. Perform in at least two departmental concerts during your MSU education
- Participate in annual technique assessments
- Demonstrate artistic growth throughout training program, and make progress toward defined goals (both academic and artistic)

## **COMPETENCY**

During each year of the Dance Program, the student will be evaluated on his/her competency and mastery of the technical and artistic skills required of a dance artist. At the conclusion of his/her course of study in the program, the student should be able to:

- Demonstrate technical competency in Modern, Ballet, and Jazz Dance
- Choreograph and stage an original solo work and/or group work that demonstrates the ability to manipulate the elements of movement, space, time, and energy
- Understand and utilize the performance skills of concentration, relaxation, kinesthetic awareness, musicality and risk-taking, and demonstrate these skills on stage
- Possess the ability to make interpretive choices based on dynamics, phrasing, and shading of movement in technical and improvisational settings
- Demonstrate the ability to manipulate the elements of space, time, and energy in technical and improvisational settings
- Demonstrate the ability to project one's self with confidence
- Preserve the integrity of one's body through: nutrition, rest, and injury care and prevention; by training an instrument that has strength and flexibility; and by pursuing resources that include bio-mechanics, sports medicine information, somatic practices, and physical conditioning
- Appreciate the importance of analytic skills and critical thinking as it applies to the individual dancer and to the art of dance
- Develop clear and organized communication skills in both written and oral presentations
- Become familiar with dance history and theory and begin to formulate a working philosophy that explores the role of dance in society and culture
- Develop a practical and theoretical understanding of pedagogical methods and philosophies in the teaching of dance in a variety of settings
- Develop curiosity about and enthusiasm for the craft and art of dance

## **RETENTION PROCESS**

All students will be formally assessed each year of degree candidacy. These assessments evaluate the student's growth in the competency criteria listed above. If the Faculty deems the criteria are not being met, the student will be placed on probation for one semester. At the end of the probationary period, a determination will be made as to whether the student should continue in the Program.

The Assessment shall consist of an Assessment/Evaluation Meeting: All Dance majors will meet with the faculty at the end of each year to discuss strengths and improvement, challenges, and short-term and long-term goals.

"I think that probably the moments of discovery do come from a place that is not totally organized. Order is something that we already know about. Discoveries are in a place we don't already know about."

~ Twyla Tharp

## **ACADEMIC ADVISING**

This packet includes an outline of required course work and the semester breakdown for the both the BFA Dance student's 4-year program and the BS Dance student's 4-year program. You will also find a link on p. 17 to the MSU General Education Requirements. Your advisor will be one of the full-time Dance faculty members. Please consult with him/her regularly in order to ensure that your class work meets your needs both artistically and academically.

Both Dance programs are rigorous, and the goal of the attached schedules is to assist you to be able to complete your studies in 4 years – with, of course, the requirement that you continually improve in technique and fully participate in the program and the department.

As a Dance major in either degree program, you have the advantage that your advisor is also a member of the Dance faculty. Please make sure to consult with your advisor EVERY semester, to ensure that you complete your coursework in a way that will allow you to graduate in a timely manner, and as a resource for such things as suggestions for summer intensives, and to discuss goals upon graduating.

## **PROBATION**

If a candidate fails to meet the Retention Criteria above, s/he will be placed on probation for one semester. The Faculty will specify the nature of the student's deficiencies and suggest remedies. At the end of the probationary semester, the Faculty will re-assess the student's status and make all necessary determinations and recommendations. The student's failure to remediate his/her deficiencies will result in dismissal from the Dance Program.

## **DISMISSAL**

The Department of Theatre and Dance faculty reserve the right to remove a student from BFA candidacy without the benefit of a probationary semester whenever they deem such removal to be in the best interests of the student and/or the Program.

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

~ Merce Cunningham

**DEGREE INFORMATION – BFA OPTION IN DANCE**  
 Missouri State University – Department of Theatre and Dance  
 FOUR-YEAR DEGREE PLAN -- BACHELOR OF FINE ARTS IN THEATRE AND DANCE  
 DANCE OPTION - Revised March 2014

*Suggested Sequencing: 15-18 credit hours per semester, unless students choose to attend summer school*

Semester 1	Hrs	Semester 2	Hrs
GEP 101 or UHC 110	2	GEN ED Life Science (BIO 101 – with/without BIO 121)	3
ENG 110 Writing I	3	GEN ED The Arts (DAN 180: Introduction to the Dance)	3
MTH 130 or higher	3	GEN ED: PLS 101	3
COM 115	3	Choose one from: Elective DAN 131 Dance Fundamentals II or DAN 216 Elementary Modern and/or DAN 230 Elementary Ballet	2-6
Choose from: Elective DAN 130 Dance Fundamentals I or DAN 216 Elementary Modern or DAN 230 Elementary Ballet	2-3	THE 130 Script Analysis	3-4
THE 150/151 Intro to Theatre Technology & Lab	3		
<b>Total</b>	<b>16-17</b>	<b>Total</b>	<b>14-18</b>
Semester 3 - 1st BFA Review (Fall or Spring)	Hrs	Semester 4	Hrs
GEN ED Writing II	3	GEN ED Physical Science	3-5
GEN ED Social Sciences	3	HST 121 or 122 History of the U. S.	3
Choose one from: DAN 216 (Elementary Modern) or DAN 316 (Intermediate Modern) and/or DAN 230 (Elementary Ballet) or DAN 330 (Intermediate Ballet) and/or DAN 245 (Elementary Jazz)	3	Choose two from DAN 216 Elementary Modern or DAN 316 Intermediate Modern and/or DAN 230 Elementary Ballet or DAN 330 Intermediate Ballet and/or DAN 245 Elementary Jazz or DAN 345 Intermediate Jazz	6
Choose from: THE 250/251 Stagecraft and Construction & Lab or THE 255/256 Lighting Design & Lab or THE 260/261 Costume Construction & Lab	3	KIN 250 (Applied Human Anatomy) or GEN ED Humanities (MUS 241 suggested)	3
THE 224 Stage Makeup	1		
KIN 250 (Applied Human Anatomy) or GEN ED Humanities (MUS 241 suggested)	3		
<b>Total</b>	<b>16</b>	<b>Total</b>	<b>15-17</b>
Semester 5 - 2nd BFA Review (Fall or Spring)	Hrs	Semester 6	Hrs
Choose one from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz	3	GEN ED Cultural Competency	3
Choose one from: THE 250/251 Stagecraft and Construction & Lab or THE 255/256 Lighting Design & Lab or THE 260/261 Costume Construction & Lab	3	GEN ED Social & Behavioral Sciences	3
DAN 320 Dance Composition I	2	Choose two from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz	3-6
THE 222 Acting Fundamentals	3	DAN 420 Dance Composition II	2
* DAN 364 Applied Kinesiology for the Dancer	3	* DAN 552 Dance History Seminar	3
* THE 541 Theatre History I or *DAN 565 Dance Pedagogy	3-4	* DAN 348 Partnering	2
<b>Total</b>	<b>17-18</b>	<b>Total</b>	<b>16-19</b>
Semester 7	Hrs	Semester 8	Hrs
GEN ED Social & Behavioral Sciences	3	GEN ED Public Issues	3
Choose two from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet	6	Choose two from:	
DAN 520 Choreography and Production	3	DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz Elective	6-9
*THE 541 Theatre History I or *DAN 565 Dance Pedagogy	3-4	*DAN 552 Dance History Seminar or Electives (from DAN, MUS, or THE at 300+ level)	3
Electives (from DAN, MUS, or THE at 300+ level)	3	DAN 492 Senior BFA Review	1
		DAN 592 Performance	1
		<b>Total hours needed to graduate: 125, with no less than 40 hours at 300+ level</b>	
<b>Total</b>	<b>18-19</b>	<b>Total</b>	<b>14-17</b>

## DEGREE INFORMATION – BS IN DANCE

Missouri State University – Department of Theatre and Dance  
 FOUR-YEAR DEGREE PLAN -- BACHELOR OF SCIENCE IN DANCE

**Note: Students are required to have a minor, not included in this plan. Students are strongly encouraged to schedule one course for their minor each semester.**

*Suggested Sequencing: 15-18 credit hours per semester, unless the student chooses to attend summer school August 2015*

Semester 1	Hrs	Semester 2	Hrs
GEP 101 or UHC 110	2	GEN ED Life Science (BIO 101 – with/without BIO 121)	3
ENG 110 Writing I	3	GEN ED The Arts (DAN 180: Introduction to the Dance)	3
MTH 130 or higher	3	GEN ED: PLS 101	3
COM 115	3	Choose one from: DAN 216 Elementary Modern and/or DAN 230 Elementary Ballet	3
Choose from: Elective DAN 130 Dance Fundamentals I and/or DAN 131 Dance Fundamentals II or DAN 216 Elementary Modern or DAN 230 Elementary Ballet	3-4	THE 150/151 Intro to Theatre Technology & Lab	3
<b>Total</b>	<b>14-15</b>	<b>Total</b>	<b>15</b>
	Hrs	Semester 4	Hrs
GEN ED Writing II	3	GEN ED Physical Science	3-5
GEN ED Social Sciences	3	HST 121 or 122 History of the U. S.	3
Choose one from: DAN 216 (Elementary Modern) or DAN 316 (Intermediate Modern) and/or DAN 230 (Elementary Ballet) or DAN 330 (Intermediate Ballet) and/or DAN 245 (Elementary Jazz)	3	Choose from DAN 216 Elementary Modern or DAN 316 Intermediate Modern and/or DAN 230 Elementary Ballet or DAN 330 Intermediate Ballet and/or DAN 245 Elementary Jazz or DAN 345 Intermediate Jazz	3-6
KIN 250 (Applied Human Anatomy) or GEN ED Humanities (MUS 241 suggested)	3	KIN 250 (Applied Human Anatomy) or GEN ED Humanities (MUS 241 suggested)	3
<b>Total</b>	<b>12</b>	<b>Total</b>	<b>12-17</b>
Semester 5 - 2nd BFA Review (Fall or Spring)	Hrs	Semester 6	Hrs
Choose one from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz	3	GEN ED Cultural Competency	3
Choose one from: THE 250/251 Stagecraft and Construction & Lab or THE 255/256 Lighting Design & Lab or THE 260/261 Costume Construction & Lab	3	GEN ED Social & Behavioral Sciences	3
DAN 320 Dance Improvisation and Solo Forms	2	Choose two from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz	3-6
* DAN 364 Applied Kinesiology for the Dancer	3	DAN 420 Dance Composition II	2
* THE 541 Theatre History I or *DAN 565 Dance Pedagogy	3-4	* DAN 552 Dance History Seminar	3
<b>Total</b>	<b>14-15</b>	<b>Total</b>	<b>14-17</b>
Semester 7	Hrs	Semester 8	Hrs
GEN ED Social & Behavioral Sciences	3	GEN ED Public Issues	3
Choose two from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet	6	Choose two from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz Elective	6-9
*THE 541 Theatre History I or *DAN 565 Dance Pedagogy	3-4	* DAN 552 Dance History Seminar or Electives (from DAN, MUS, or THE at 300+ level)	3
Electives (from DAN, MUS, or THE at 300+ level)	3	DAN 482 Projects	1
		DAN 592 Performance	1
		<b>Minor required</b>	
		<b>Total hours needed to graduate: 125, with no less than 40 hours at 300+ level</b>	
<b>Total</b>	<b>15-16</b>	<b>Total</b>	<b>14-17</b>

## BFA IN THEATRE AND DANCE WITH AN OPTION IN DANCE AND BS IN DANCE ADDITIONAL INFORMATION:

Placement in technique class levels is at the discretion of the instructors. DAN 130, DAN 131 and DAN 146 are each repeatable up to 6 credit hours. All levels of 200 or above are repeatable up to 12 credits.

The Bachelor of Fine Arts in Dance requires no fewer than 12 credit hours of DAN 216, 316, and/or 416 (Modern Dance Technique), no fewer than 12 credit hours of DAN 230, 330, and/or 430 (Ballet Technique), and no fewer than 12 credit hours of DAN 245, 345, and/or 445 (Jazz Dance Technique).

The Bachelor of Science in Dance requires no fewer than 21 credit hours of technique: two courses each in Ballet, Modern and Jazz Dance, plus one additional course in the discipline of the student's choice.

NOTE: Students are not required to take the number of credit hours in some technique areas outlined in the BFA in Dance sample degree plan. But the dance faculty strongly suggests that all Dance majors should enroll in two technique classes each semester, so that they take at least one dance technique class each day throughout the four-year program.

\* 100 level dance classes count only as electives in the Dance degree program, but may be required, depending on the dance level at which each major enters the program.

\*\* **Periodicity Warning:** Certain classes are offered only during the fall or spring, and some are offered only every other year.

**Example 1:** If the fall semester of your fourth year falls during an even numbered year (for example, 2016 or 2018) you will need to follow this suggested schedule:

- Take DAN 552 (Dance History Seminar) and during in the spring semester of your third year
- Take DAN 364 (Kinesiology) during the fall semester of your third year, before you take DAN 565 (Pedagogy)
- You would then take DAN 565 (Pedagogy) during the fall semester of your fourth year.

**Example 2:** If the fall semester of your fourth year falls during an odd numbered year (for example, 2017 or 2019) you will need to follow this suggested schedule:

- Take DAN 552 (Dance History Seminar) and during in the spring semester of your fourth year
- Take DAN 364 (Kinesiology) during the fall semester of your second year, before you take DAN 565 (Pedagogy)
- You would then take DAN 565 (Pedagogy) during the fall semester of your third year.

**NOTE:** These schedules represent only examples of possible degree programs. Please see your advisor early in your first year to discuss possible variations of your own degree plan. All statements in this document concerning requirements, prerequisites, conditions or other matters are for informational purposes and are subject to change. Effective academic advisement is a partnership, with advisees sharing in the responsibility.

*Revised November 2010*

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Other information important to completing your degree in a timely manner:  
Missouri State University General Education Requirements

You can access the General Education Worksheet at:

[http://www.missouristate.edu/GeneralEducation/GenEd\\_Worksheet.htm](http://www.missouristate.edu/GeneralEducation/GenEd_Worksheet.htm)

Technique: "When you can achieve a maximum effect with a minimum effort"  
~ Raymond Lukens, Artistic Associate American Ballet Theatre/  
New York University Masters Program

## **BFA REVIEWS and BS PROJECTS**

### **ALL DANCE MAJORS, BOTH DEGREE PROGRAMS:**

Meeting with the Dance Faculty: Toward the end of each semester, you will meet formally with the dance faculty for assessment. Be prepared to discuss the following:

- Dance related activities: auditioning, performing, crewing, ushering, participating in departmental student organizations, etc.
- Technical progress: How are you addressing those challenges?
- Short-Term Goals: What were they? Did you achieve those goals? Why? Why not? How? What are your goals for next year?
- What are your strengths and weaknesses?
- Long-Term Goals: What are they and how do you plan to achieve those goals?
- What future research ideas/projects interest you?

Please feel free to meet with any and all dance faculty at any time during the semester.

### **BACHELOR OF FINE ARTS CANDIDATES**

#### **BFA REVIEW NUMBER ONE - GETTING TO KNOW YOU . . .**

**WHEN:** During your 2<sup>nd</sup> or 3<sup>rd</sup> Semester at Missouri State University

- The first draft of your paper is due at Mid-Term.
- The final draft of your paper is due two weeks prior to Finals Week.

**WHAT:** A 3-5 page paper that explores your thoughts and feelings about who you are as a dancer and your reasons for choosing dance as a major. Reflect on the following questions:

- Why do I dance?
- What challenges have I faced as a dancer?
- How do I learn?
- What do I hope to learn while a student at Missouri State University?
- How does dance, as a field of study, reflect cultural and social values?

#### **WRITING GUIDELINES**

- **Opening Paragraph:** Introduce the points to be discussed.
- **Structure:** Elaborate on each point, in the order presented in your introductory paragraph. Discuss each point one paragraph at a time.
- **Avoid Repeating Yourself:** Avoid multiple sentences that say the same thing.
- **Empty Sentences:** Watch out for sentences that contain no information and have no substance.
- **Use Active Verbs:** Take advantage of the many wonderful verbs present in the English language.
- **Prepositions:** Use no more than three prepositions in any sentence.
- **Quotations:** Please use parenthetical citations within the body of the paper – cite the author, year, and page number. If you incorporate outside sources, include a works cited page.
- **Proofread:** Check for grammatical errors, incorrect punctuation, and typos. Read your paper out loud to find awkward sentence structures. Eliminate slang words and phrases.
- **Start Early:** Do not wait till the last minute to write your paper.

#### **BFA REVIEW NUMBER TWO – CHECKING IN . . .**

**When:** During your 5<sup>th</sup> or 6<sup>th</sup> semester

***The proposal and outline for your Senior BFA Review is due two weeks prior to Finals Week.***

During the first two weeks of the semester make an appointment with Sara Brummel, the BFA Review Coordinator, to discuss guidelines for this proposal and outline.

**What:** Revisit the questions from your 1<sup>st</sup> BFA Review:

- Have your answers changed, deepened, and/or become clearer?
- In what ways?
- What challenges do you currently face as a dancer?
- As you move closer to graduation, what concerns and questions do you have?
- What are your long-term goals?

**Note:** You do not need to submit a formal paper, but do organize your thoughts prior to meeting with the dance faculty.

**ALSO:** Submit a proposal and outline for your Senior BFA Review two weeks prior to Finals Week.

**Meeting with the Dance Faculty:** Toward the end of the semester, you will meet formally with the Dance faculty to discuss your reflections and your proposal for your Senior BFA Review. Also, please feel free to meet with any and all dance faculty at any time during the semester.

### **BFA REVIEW NUMBER THREE – DAN 492: SENIOR BFA REVIEW**

**WHEN:** During your next-to-last or last semester at Missouri State University

- Register for DAN 492: Senior BFA Review (you will need permission from the instructor, who will be your mentor for your project)
- Pick up a Senior BFA Review Time-Line for specific due dates (see your mentor)

**WHAT:**

- Complete a satisfactory project or paper.
- Prepare a self-evaluation based on guidelines given you by the BFA Review Coordinator.
- Make appropriate technical progress (evaluated by the Dance Faculty).
- Complete a professional résumé, including headshot.

### **PROJECT OPTIONS:**

- **Choreographic Projects:** Direct and choreograph twenty minutes of work that demonstrates an understanding of theory and practice. You may do one extended work, or two to three shorter pieces that explore a range of styles and intent.
- **Performance Projects:** Perform twenty minutes of work that features your growth as a performer. You may do all solo works or a mixture of solos and small group works. Each work should highlight a unique quality or style
- **Dance Film/Video Projects:** Produce a five to seven-minute dance film using original choreography.

## **BACHELOR OF SCIENCE CANDIDATES**

### **DAN 482: Bachelor of Science Senior Project**

**WHEN:** During your next-to-last or last semester at Missouri State University

- This is a one-semester project, to be completed in the student's final year. Register for DAN 482: Senior Project (you will need permission from the course instructor)
- Pick up a Senior Project Time-Line for specific due dates (see course instructor)

The Senior Project reflects a culmination of your studies at Missouri State University. It should focus on your individual interests with an in-depth investigation and analysis of that interest. You are encouraged to synthesize your interest in dance with your minor or second major.

Possible topics include, but are not restricted to: pedagogical theory and practice, how dance affects psychological issues, historic research, liturgical dance, the role of dance in society, kinesiology, dance therapy, choreographic trends, dance and media, etc. You are urged to use primary sources whenever possible and to explore past and present research that pertains to your topic. You may choose to present your findings in a variety of ways, but a written component will be required. Follow APA style:

<https://owl.english.purdue.edu/owl/section/2/10/>

For more detailed guidelines, please meet with the instructor.



## SCHOLARSHIPS / FINANCIAL AID

The Department of Theatre and Dance offers a number of scholarships to incoming and continuing students. The scholarships are listed on the department website, under the “Resources” button: <http://theatreanddance.missouristate.edu/scholarships.asp>

The scholarships include:

- Foundation scholarships, earmarked for specific programs
- Activity scholarships, including Regents scholarships
- Scholarships from the College of Arts and Letters
- General scholarships from the university.

The deadline for applications from continuing students, for the NEXT ACADEMIC YEAR, is usually in February. Information will be posted on the TAD e-Update beforehand – or, you can ask the department office and/or the faculty for information.

Criteria for Dance Regents/Activities Scholarships include:

- Maintain an overall GPA of 2.50
- Earn at least a C in all DAN and THE courses required for the major
- Demonstrate a commitment to the department by auditioning for and participation in Theatre and Dance Department and Dance program productions and activities

Information about work/study scholarships is available from the Office of Financial Aid, in Carrington Hall.

Out of State Fee Waivers are awarded to incoming students who qualify, based on GPA and ACT/SAT scores. Renewal of university Out of State Waivers is automatically awarded to those who maintain a 3.0 cumulative GPA. Further information for first-year students is here:

<http://www.missouristate.edu/FinancialAid/scholarships/Freshman.htm>

Transfer students should consult this page on the MSU website:

<http://www.missouristate.edu/FinancialAid/scholarships/Transfer.htm>



“I had certain physical limitations that made me change the choreography for myself or made me more interested in choreography only rather than dancing. I have never been a person who wanted to just dance. I have always been interested in developing for other people.”

~ Katherine Dunham

## PERFORMANCE OPPORTUNITIES

### AUDITIONS

- A cumulative grade point average of 2.5 must be maintained in order to participate in all MSU Department of Theatre and Dance productions. (i.e., In order to be eligible for a fall production, the student's grade point average from the previous spring must be at least 2.5).
- Students must have successfully passed 12 university-level credit hours in order to participate in any MSU main stage performance. The rationale for this regulation is that your first semester is a time of transition to a new environment; the department wants you to be accustomed to this university before entering into the rehearsal and performance process.
- All eligible BFA Dance Majors are required to audition for all dance concerts – unless they are already committed to another faculty approved departmental activity for that semester. Exceptions will only be made in cases of medical necessity, death in the family, academic probation, etc. Proper documentation must be presented to the Dance faculty before an official audition waiver can be granted.
- All eligible BS Dance majors, while not required, are strongly encouraged to audition for all dance concerts.
- All Dance majors are encouraged to audition for every department production, but (after consulting with the director) majors may elect to refuse a role if cast in a play that contains material they find objectionable because of salacious content, offensive language, religious defamation, nudity, or other kinds of material that could be construed by a reasonable person as objectionable. You are also encouraged to audition for the experience if you do not want to be cast in a production.
- When participating in department Unified Auditions, Dance majors should follow the regulations for the Acting and Musical Theatre majors, and submit a professional headshot and resume at those auditions.

### CALLBOARDS

The department has two callboards. One, specifically for Dance Program announcements and cast lists for Dance concerts, is located in McDonald 203. The other, on the second floor of Craig Hall, has a variety of postings: departmental announcements, sign-up sheets for auditions, and other important information. Professional performers check the callboard as soon as they arrive at the theatre. We encourage you to begin that practice here at MSU. Please get in the habit of checking both callboards every day.

### FALL AND SPRING DANCE CONCERTS

The Fall Dance Concert is choreographed and produced by the students enrolled in Dance Composition III. Auditions for this concert are usually held the first week of Fall semester, at the same time as auditions for Inertia Dance Company. Some years, a faculty and/or guest artist piece is also included – generally, that is at the request of a student, as part of his or her Senior BFA Review project.

The Spring Dance Concert is part of the department's main stage production season, and is choreographed by MSU faculty and guests. Auditions for this concert are either at the beginning of Spring semester, or as part of the department's General Auditions for Spring (at the end of Fall semester).

-> Check the TAD e-Update and the McDonald callboard for information about auditions, casting and rehearsal times.

### ACDA REGIONAL CONFERENCE

As a member of the American College Dance Festival Association, the MSU Dance program participates in the annual Regional Conference, which takes place during Spring semester. Two student works and one faculty work are usually presented – two for adjudication, and the third on an informal (non-adjudicated) concert. This is a very special event, with Inertia Dance Company representing MSU and the department.

Every other year, the adjudication panel (three nationally recognized dance professionals) select a number of pieces for performances at the National American College Dance Festival Gala – traditionally held at the Kennedy Center, in Washington, D.C. Some Missouri State University dances have received that honor.



### **INERTIA DANCE COMPANY**

Inertia is the department's student dance company. Founded in 1992 by MSU Emeritus Faculty member Rhythm McCarthy, Inertia's original mission was to bring contemporary dance to elementary school children in the region. During its first nine years alone, Inertia worked with over 28,000 K-5 students. Under Sara Brummel's direction, the company used children's literature as the springboard for collaborative creative work by company members, who also gave workshops in the schools. Inertia's Service Learning activity has been supplemented by public performances in downtown Springfield and Southwest Missouri, Jonesboro (AK), Jacksonville (FL), New York City, Chicago, Cyprus, Bogotá, as well as at ACDFA Regional and National Conferences.

Sarah Wilcoxon is the Artistic Director of Inertia Dance Company for the 2017-2018 academic year. Choreographers include the faculty, professional guest choreographers, Inertia Dance Company members, and alumni/ae.



**TENT THEATRE**, MSU's and the department's summer Equity repertory theatre, provides summer work opportunities for performers, crew members and those interested in marketing and arts management. Check the TAD e-Update for information, during Spring semester.

### **PERFORMANCE OPPORTUNITIES IN THE COMMUNITY**

**SPRINGFIELD DANCE ALLIANCE** has several performances throughout the year: a gala, a "dance slam," and two formal concerts. Check out SDA's website for more information:

<http://springfielddancealliance.com>

**SPRINGFIELD BALLET** offers performance opportunities for Missouri State students: *The Nutcracker* in December, and a themed Spring Concert. <http://springfieldballet.org>

**SPRINGFIELD LITTLE THEATRE** produces musicals and plays throughout the year:

<http://www.springfieldlittletheatre.org/>



Why are you stingy with yourselves? Why are you holding back? What are you saving for, for another time? There are no other times. There is only now. Right now!"

- George Balanchine

## A WORD ABOUT DANCE ETIQUETTE AND EXPECTATIONS FOR STUDENTS TAKING DANCE CLASSES

Dancers are expected to practice the following customary points of professionalism while participating in classes, rehearsals and performances:

- Attend all classes and rehearsals. Come into the studio ready to work, concentrate and commit to the experience. It is not up to the instructor or choreographer to “make” you focus.
- Being “on time” means arriving 5-10 minutes early.
- Warm up before rehearsal, so that you are ready, physically and mentally.
- Check the syllabus for each class for information about proper attire.
- Keep track of due dates for assignments – these are noted in the course syllabus.
- Once a class or rehearsal has begun, it is inappropriate to leave the studio, unless you have made arrangements with the instructor or choreographer.
- It is inappropriate to correct other dancers in class. Inform the instructor or choreographer in private of any problems you have noted.
- Stay professional: refrain from talking on the side and other disruptive behaviors that may result in the instructor or choreographer telling you to leave class or rehearsal.
- Know your choreographer: some invite suggestions from the cast, but others do not. It’s smart – and respectful – to find out what process will be used, in every rehearsal situation.
- Sometimes life throws us curve balls. If circumstances occur that interfere with your ability to attend class and/or rehearsal, notify your instructor(s) and/or choreographer(s).
- Respect other people’s property – in the studio, in the classroom, in the dressing rooms, in the theaters.
- Please do not eat in on the dance floor. Keep water in a container that you can close.
- When you leave the studio (after class or rehearsal), check that you have all your belongings; pick up any items that have dropped on the floor. Leave the space cleaner and neater than you found it.
- Turn off all cell phones and other electronic devices before entering a studio or classroom – whether for class or rehearsal. The “vibrate” setting...vibrates! Everyone hears the bzzzzzz! NO!! NOT a good thing! (When combining class and cell phones, silence is, indeed, golden!)



## BACKSTAGE AND THEATRE & DANCE POLICIES

- Arrive on time for your call. Sign in as soon as you arrive.
- The Stage Manager is in charge during production week. Pay attention, and do as you are asked. Take any problems, questions or concerns to the Stage Manager and/or the Concert Director.
- Check the callboards, your campus e-mail and the sign-in board several times a day during production week for any scheduling changes.
- The Costume Shop is NOT a Green Room. Do not congregate there during performances.
- Silence must be strictly respected backstage and in the stairwells, during rehearsals and performances.
- Leave your valuables at home or with the Stage Manager – not in the dressing room.
- No food or drink backstage, nor in the house. Do NOT eat or drink when you are in costume.
- Bring (and wear!) footwear that you can slip on and off easily. Do NOT wander around the Costume Shop, Scene Shop or the backstage area barefoot (there are pins...and nails...and staples...waiting for your feet!). Please keep any shoes you wear on stage clean.
- Bring warm-up clothing for pre-performance warm-up (do not warm up in costume).
- Following the warm-up, the Stage Manager and choreographer(s) will give notes.
- Do not wear jewelry or nail polish on stage, unless required as part of your costume. If you wear any kind of non-removable decoration that will show, put make-up base on it so that it does not shine or catch the stage lights.
- Dancers provide their own make-up. No blue eye shadow or exaggerated make-up, unless required as part of the costuming.
- Secure hair well. No shiny barrettes.
- Hang up your costumes when you finish wearing them. Return them to the costume shop at the end of each performance.
- Ask the costume crew where to leave any costume items that need washing – including personal dancewear worn as part of your costume.
- Do not leave any items in the dressing rooms overnight.
- After the show, remove all make-up and costumes before meeting family and friends.
- Only crew and performers are allowed backstage (no family/friends).

“Dance is a social act. Those who cannot read or write understand it...I know that my only way for fighting against fatality is dancing.”  
~ Germaine Acogny (Artistic Director, Jant-Bi Dance Company, Senegal)

## DANCERS' EQUIPMENT CHECKLIST

Each student should have proper dancewear for each class, as well as first aid supplies. For performances, a make-up kit is also necessary. Chose items from the following list:

### DANCERS SHOULD ADHERE TO THE FOLLOWING DRESS CODE:

#### BALLET

- Women: Solid-colored leotard, tights, ballet slippers; hair secured in a bun or French twist
- Men: T-shirt, black tights/fitted pants, dance belt, white or black ballet slippers

#### MODERN/CONTEMPORARY

- Women: Solid leotard, footless tights, leggings or fitted pants, fitted t-shirt
- Men: Solid t-shirt, footless tights or fitted pants, dance belt

#### JAZZ/TAP

- Everyone: Jazz shoes for jazz, tap shoes for tap

#### REHEARSALS

- Everyone: Attire is at the discretion of the choreographer

#### ALL CLASSES

- Everyone: No baggy pants, biker shorts, see-through dancewear, rubber/nylon pants, or exposed midriffs are allowed. No jewelry (including watches) or banana clips.

#### ALL CLASSES AND REHEARSALS

- Everyone: Hair must be neatly tied back away from the face in either a bun or French braid. If hair is too short for these styles, it must be tightly secured with either a headband or elastic for all classes.
  - Everyone: Appropriate layered clothing allowed during cooler seasons
- NOTE:** Instructors have the discretion to make exceptions to the above attire policies.

### MAKE-UP (FOR PERFORMANCES)

**Women:** Base, rouge, eye shadow, eye liner, false eye lashes, mascara, lipstick

**Men:** Base, eyeliner, lip color, cheek color, hair gel

### GENERAL FIRST AID:

- Bandaids, tape, gauze, toe pads, scissors
- Arnica (homeopathic cream or gel for bruises and sprains – available at health food stores)
- Ace bandage
- Therabands
- Footsy rollers

### OTHER USEFUL EQUIPMENT:

- Foam roller
- Yoga and/or Pilates mat
- Tennis ball

*"I just made a MISTAKE!"* Thinking this in terms of horror is NOISE in the head and interferes with learning. ALL GOOD LEARNERS MAKE MISTAKES. THEY ASSUME THAT THEY WILL MAKE MISTAKES IN THE PROCESS OF LEARNING AND THINK NOTHING OF IT. Bad learners are aghast at their failure, giving more attention to that than to what they are supposed to be learning. Assume learning involves mistakes. An error is only a sign to ascertain quickly the correct move and start over again, leaving horror behind. Ask what questions or demonstrations you need to understand what is being given. Above all, be certain you learn as quickly as possible what happens on count 1. If you don't know count 1, count 2 will be ridiculous."

~ Dancer, teacher, choreographer, improviser Daniel Nagrin, in *How to Dance Forever*

## ADDITIONAL INFORMATION

### STUDIO USAGE

**McDonald 203 is the main Dance rehearsal studio, and is available in the following order of priority:**

1. Spring Dance Concert / Fall Dance Concert (DAN 520: Choreography and Production) rehearsals
  2. Faculty research
  3. Inertia Dance Company rehearsals
  4. Senior BFA Review projects rehearsals
  5. Dance Composition II rehearsals
  6. Dance Composition I rehearsals
  7. Any other times the studio is free may be used for other department-related activities, but must be cleared with the Dance Program Coordinator.
- ➔ For the Annex studios, please check with the Theatre & Dance office.
- ➔ For extra-curricular activities, including Greek Life, look for space in the Foster Family Recreation Center or Hammons Student Center

### UCYA (UNIVERSITY COALITION OF YOUNG ARTISTS)

UCYA is an interdisciplinary organization. UCYA provides students with opportunities to create and perform, and is a vibrant part of the Missouri State arts community. For more information, contact Darien Bengsten.

### TAD E-UPDATE, T&D WRAP, FACEBOOK AND TWITTER

Sign up to receive this weekly electronic newsletter! Go to the department website, <http://www.theatreanddance.missouristate.edu>, enter your e-mail address in the “subscribe to e-News” field, click on “submit” and you will ALWAYS be in the loop!

Also, join the department’s Facebook page, watch the T&D Wrap (a bi-weekly video with information about upcoming events), connect with the department’s Twitter feed.

Finally, join the Facebook pages **MOState Dance Program** and **MSU T&D Student Forum**

### MST CONNECT

When you are about to graduate, open an account with this MSU T&D alumni/ae network: <http://www.mstconnect.com/nyc/index.html>. It’s a great way to stay in touch and let the department know what you’re doing.

### SOCIAL MEDIA

Social media has become an important professional tool for networking. However, remember that you have no control over how your social media posts are shared and viewed. Therefore, social media can also have considerable negative consequences upon your life and early career.

Some practices that may help include:

- Avoid posts that are negative in tone. You never know who may be viewing your posts, and no one wants to work with a negative personality.
- Keep your opinions professional, and never use social media to comment upon the work of others, either local or beyond.
- Keep your images and posts clean. Your social media posts are reflection of who you are. Are you so sure a prospective employer or choreographer doesn’t search your images and posts to get a sense of you? Keep the content to a level your grandmother would approve. Protect yourself. Social media is a goldmine for preying upon young performers – financially, emotionally, and sexually. Protect yourself and your personal information.

**Do not vent. Never use social media to vent your frustrations about a teacher, director, or fellow student.**

“Be in control of your body, not at its mercy!”  
- Joseph Pilates

## COMMUNICATION

Oh! So many e-mails! Check them at least twice a day (morning and evening). They provide information and opportunities. Read them. Respond to them. You don't want to miss out on an audition, a deadline, a change of room, clarification of an assignment, or an invitation to attend an awesome free performance!

## HEADSHOTS

Yes! You will need professional headshots. The BFA Acting Guidelines has extensive information about how to prepare, the shoot and how to select images. That document is available on the Theatre and Dance Department website, under Department Documents.

## SUMMER INTENSIVES IN DANCE / STUDY ABROAD

We strongly urge you to participate in summer intensive programs, to enrich your learning experience and expose you to a broader spectrum of dance and dance styles than can be found in Springfield. Companies and festivals throughout the country offer summer opportunities, some for college credit, and most have scholarships available. Ask your fellow students and the faculty for suggestions. A few examples of excellent programs are:

- American Dance Festival, Durham, NC: <http://www.americandancefestival.org>
- Jacob's Pillow Dance Festival, Lee, MA: <http://www.jacobspillow.org/>
- Boulder Jazz Dance Workshop, Boulder, CO: <http://www.boulderjazzdanceworkshop.com>
- Bates Dance Festival, Lewiston, ME: <http://www.batesdancefestival.org/>
- Doug Verone Dance Company: <http://dougveroneanddancers.org>
- José Limón Dance Company: <http://www.limon.org>
- Salt Dance Fest: <http://dance.utah.edu/saltdancefest/>
- Jump Rhythm Dance Project intensives: <http://jrjp.org/>
- Hubbard Street Dance Chicago: <http://hubbardstreetdance.com/home.asp>
- Ballet Magnificat: [http://www.balletmagnificat.com/E\\_summer.html](http://www.balletmagnificat.com/E_summer.html)
- In addition, Missouri State University offers Summer Semester and Intersession Courses, and the MSU Study Abroad Program provides students opportunities to study in other environments and cultures. For information, on Study Away Programs, go to: <http://international.missouristate.edu/studyaway/>

“One idea that I would start with and attempt to achieve, not matter how ruthlessly, is the idea that the stage should become a magic place and unbelievably beautiful in a curious new way that cannot be described, but would cause the viewer to say Yes, un-huh, yes!”

~ Paul Taylor

## CAREER PLANNING RESOURCES FOR DANCE MAJORS

### Career Opportunities in Dance

- Dancer
- Choreographer
- Teacher
- Ballet Mistress or Ballet Master
- Dance Captain
- Dance Librarian
- Dance Writer, Editor, Critic, Anthropologist, Historian
- Dance Technology (using and developing software, etc.)
- Rehearsal Director
- Videographer

### Marketable skills

- Commitment to a task
- Discipline
- Capacity to follow directions
- A strong work-ethic
- Creative problem-solving techniques
- Understanding of risk-taking strategies
- Developed capacity for organization, analysis and planning
- Ability to work independently
- Perseverance
- Self-reliance

### Related Careers

- Director
- Stage manager
- Arts administrator
- Fund-raiser
- Publicist
- Grants manager
- Musician
- Composer
- Artist
- Actor
- Script writer
- Costume designer
- Lighting designer
- Set designer
- Dance Therapist
- Pilates Instructor, Alexander Trainer, Feldenkrais Practitioner
- Physical Therapist
- Dance Medicine
- Physical Fitness or Athletic Trainer

"... I improvised, crazed by the music... Even my teeth and eyes burned with fever. Each time I leaped I seemed to touch the sky and when I regained earth it seemed to be mine alone." - Josephine Baker

### **Strategies for enhancing employability**

- Hone technical and performance skills: continue to train.
- Attend as many auditions as possible.
- Be informed. Research opportunities.
- Augment dance skills by taking singing and acting lessons.
- Take summer workshops and intensives. Attend conferences related to your areas of interest.
- Read bulletin board postings.
- Practice grant writing skills.
- Develop a professional resume.
- Produce a high-quality reel with samples of choreography and performance.
- Persevere. Persevere. Persevere.

### **Examples of employers**

- Dance Companies
- Theatre Companies
- Summer Stock Theatre
- Trade Shows
- Musical Theatre Productions
- Music Video Producers
- Cruise Ships
- Public and Private Schools
- Dance Studios
- Colleges and Universities
- Newspapers and Journals
- Publishers
- Independent Choreographers
- Television Industry
- Movie Industry
- Public Relations Firms
- Producers

### **Apprenticeships/Internships**

Many companies provide apprenticeships and internships in a variety of areas. These opportunities may be found in publications like *Art Search* and *Dance Magazine*, to name a few. Other opportunities may be sought by checking out various web sites or by contacting a company directly.

### **Other Information**

- If you plan to pursue a career as a performer or choreographer, you should make plans to live in a major metropolitan area. While you are still in school, find out as much information as you can about various opportunities in various cities. Visit those cities, take classes, talk to other dancers, scrutinize studio bulletin boards, and read local arts publications.
- Keep in touch with graduates. They can help give you the “inside scoop.” And they may be able to give you a place to stay for a few days or weeks or months.
- Be prepared to live frugally. Be prepared to find employment that allows you to work on a flexible schedule. Remember that when one door closes, another opens.
- Develop a sense of humor.

“The most essential thing in dance discipline is devotion, the steadfast and willing devotion to the labor that makes the class work not a gymnastic hour and a half or, at the lowest level, a daily drudgery, but a devotion that allows the classroom discipline to become moments of dancing, too.”

~ Merce Cunningham

**MISSOURI STATE UNIVERSITY DEPARTMENT OF THEATRE AND DANCE SEASON  
MAIN STAGE PRODUCTION ROTATION SCHEDULE**

<b>CATEGORY</b>	<b>GUIDELINE DATES</b>	<b>NUMBER OF TIMES THIS CATEGORY REPEATS IN 4 YEAR ROTATION</b>
Musical	Any period	8 (Including 1 youth musical)
Youth Theatre	Any period	1
Dance	Any period	4
New and Recent Works	Scripts published in the last 10-15 years	2
Late 20th Century	1950s-1990s	1
Realism/Early 20th Century	Late 1800s-1950s	1
Restoration-Melodrama	1660-late 1800s	1
Shakespeare/Renaissance	1500-1660	2
Greek/Roman/Medieval	As Noted	1
Multicultural/Non-Western	Any period	1
OPEN (non-musical)	Any period	2

**SCHEDULE OF CATEGORIES FALL 2017-SPRING 2021 (FOR REFERENCE)**

<b>2017-2018</b>	<b>2018-2019</b>	<b>2019-2020</b>	<b>2020-2021</b>
Musical	Musical	Musical	Musical
Youth	Open	Multicultural/Non-Western	Open
Musical	Musical	Youth Musical	Musical
Spring Dance	Spring Dance	Spring Dance	Spring Dance
Realism/Early 20th Cent.	New and Recent	Late 20th century	New and Recent
Shakespeare/Renaissance	Restoration, Neoclassicism, Romanticism, Melodrama	Shakespeare/Renaissance	Greek/Roman/Medieval

**LETTER OF AGREEMENT**

**ACKNOWLEDGEMENT OF THE POLICIES PRESENTED IN THE DANCE GUIDELINES**

I \_\_\_\_\_ (Please print name) have read the BFA Dance Program Guidelines in full. I understand that I can address any questions I have regarding policy by communicating with the BFA Dance Area Faculty or the Head of the Department of Theatre and Dance before this letter is signed and submitted, with written documentation provided, if needed.

By signing this letter I acknowledge that I comprehend and choose to abide by all the program policies contained within the aforementioned Guidelines, and that all exceptions must be requested in writing from the BFA Dance Area Coordinator or the Head of the Department of Theatre & Dance. I also acknowledge that failure to abide by area guidelines may result in probation or suspension from the BFA Dance Program at Missouri State University.

Signature \_\_\_\_\_

Date \_\_\_\_\_

E-mail \_\_\_\_\_

Phone \_\_\_\_\_

**Please submit a signed copy of this letter to the Dance Program Coordinator by  
*Friday, September 1st.***