

# **BFA in Musical Theatre Program Handbook**

**Departments of Theatre & Dance and Music  
Missouri State University**



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*Professional performance training at Missouri State...  
Where conservatory quality meets the liberal arts.*

## **A Message from the Musical Theatre Coordinator**

Welcome to the BFA Musical Theatre Program at Missouri State University. We are thrilled that you have decided to study musical theatre at one of the most rigorous and respected programs in the country, a program at which you will learn all the necessary skills to become a successful, working professional.

You will quickly find that our Department of Theatre and Dance, though highly competitive, is extraordinarily supportive and nurturing of each and every student. Our students often use the term 'family' to describe the sense of community that is formed here. Our passionate faculty and staff at Missouri State are at the core of that community, continuously pushing you to grow and become the artist you were meant to be. We are deeply invested in your growth. Take advantage of our expertise and participate as fully as possible in all the opportunities you will encounter over the next four years. You will take away from the program exactly what you put into it.

As a new member of our pre-professional training program, our expectations for you are high. In order to succeed, you need to be prepared to execute consistent diligence in work ethic, academic success, and personal and artistic development. Reading this handbook is a first step in meeting those expectations. Within these pages you will find a host of comprehensive guidelines and vital information that will help steer you through your course of study and beyond.

We are genuinely excited that you have decided to join our family in the BFA Musical Theatre Program at Missouri State! A warm welcome and please do not hesitate to contact any of us if you have questions or just want to chat.

Kindest regards,

Robert Westenberg  
Coordinator, BFA Musical Theatre Program  
Professor of Theatre  
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## TABLE OF CONTENTS

	Page #
A. Description of Program	04
B. Purpose of the BFA Acting Handbook	04
C. Musical Theatre Faculty/Staff	05
D. Admission Process	06
E. Acceptance Criteria	06
F. Retention Guidelines	06
G. Formal Assessment of BFA Program Candidacy	09
H. Frequently Asked Questions about Acting Assessments	10
Assessment Form 1. Primary Student Learner Outcomes	12
Assessment Form 2. Self-Evaluation Form	13
Assessment Form 3. Yearly Assessment Form	17
Assessment Form 4. Recommendation for Course of Study	18
Assessment Form 5. Unified Audition Assessment Form	20
Assessment Form 6. External Evaluator Form	21
I. Probation Policy	22
J. Dismissal from BFA Acting Program	22
K. Audition Policies	22
L. Production Casting Philosophy	24
M. Rehearsal Policies and Expectations	24
N. Outside Production Activities	25
O. Classroom Expectations	25
P. Coursework & Academic Advising	28
Curriculum Table 1. BFA MT 4YR Curriculum Sequence	29
Curriculum Table 2. BFA MT 3YR (Transfer) Sequence	30
Q. Senior Showcases	31
R. Scholarships	32
S. Professional Ethics and Actor Training	33
T. Performance and Public Affairs	34
U. Social Media	34
V. Additional Information and Resources	35
1. UCYA	35
2. The Callboard	35
3. Tent Theatre	35
4. Movement and Stage Combat Training	35
5. Equity Membership Candidacy	35
6. Study Away	35
7. MSU Season Rotation	36
8. Studio Series	37
9. Events, Conferences, Unified Auditions, Training Workshops	37
10. Sample Student Theatre Resume	40
11. Sample Student Film Resume	41
12. Sample Agent Cover Letter	42
13. Select Character Tool Charts	43
14. Tips for Professional Headshot Sessions	44
15. Online Resources for the Actor	46
16. Publications for the Actor	47
17. Generosity Chart/Pillars of Safe Intimacy	49/50
W. Letter of Agreement	51

## A. DESCRIPTION OF PROGRAM

The BFA Musical Theatre Program is an interdisciplinary program administered through the Department of Theatre and Dance and the Department of Music. A dynamic and rigorous course of study, it is designed to offer its graduates an exceptional foundation for a successful career in professional musical theatre. While the graduate will receive a complete university degree, most of the curriculum is specific and unique to performance. Students considering the BFA Musical Theatre Program should carefully assess their vocational goals and the depth of their commitment. The candidate should already possess exceptional artistic potential, sensibility, and a strong willingness to succeed. The curricular sequence aims to provide students with a personalized foundation in acting, dancing and singing technique developed simultaneously with a critical emphasis on ensemble work. Students take courses in acting, voice, music, and dance, designed to provide the necessary tools to compete as professional actors in the professional arena, including Golden Age, contemporary and pop/rock musical venues. The training is sequential in that each academic year builds upon the foundation of work from the previous year. The BFA Musical Theatre Program admits a target number of 20 students in each first year studio class. Performance track courses are kept at an educationally optimum size and capped according to NAST (National Association of Schools of Theatre) and NASM (National Association of Schools of Music) standards. Selective admission (by audition and academic promise) and an advantageous student/faculty ratio promote the program's commitment to educational quality, student-centered teaching, and the corresponding success of its graduates.

## B. PURPOSE OF THE BFA MUSICAL THEATRE HANDBOOK

The BFA Musical Theatre Handbook is updated yearly. It aims to provide the student of musical theatre with a comprehensive resource that documents vital philosophical and practical information, aiding your success as a musical theatre student at Missouri State University. Additionally, it contains many helpful professional resources to guide your entrance toward becoming an industry professional. Each student in the BFA Musical Theatre Program is required to read the Handbook *yearly* before the first day of Fall semester classes and all freshmen and incoming transfer students are required to hand in a signed agreement form (located at the back of the Handbook) prior to beginning Acting Studio I. Students should also consult the Dance Program guidelines before the first dance class meeting each semester.

"Life beats down and crushes our souls and theatre reminds us that we have one. At least the type of theatre that I'm interested in; that is, theatre that moves an audience. You have the opportunity to literally impact the lives of people if they work on material that has integrity. But today, most actors simply want to be famous. Well, being an actor was never supposed to be about fame and money. Being an actor is a religious calling because you've been given the ability, the gift to inspire humanity."

-Sanford Meisner

## **C. MUSICAL THEATRE FACULTY/STAFF**

**Angi Black, Per Course Instructor of Dance, Tap**

**Jena Cantrell, Per Course Instructor of Music, Voice**

**Dr. Carol L. Chapman, Associate Professor of Music, Voice**

**Heather Chittenden-Luellen, Music Director/Accompanist**

**Dr. Ann Marie Daehn, Associate Professor of Music, Voice**

**Dr. Kurt Gerard Heinlein, Professor of Theatre, Acting Program Coordinator**

**Azaria Hogans, Assistant Professor, Instructor of Dance**

**Dr. Paula K. Patterson, Associate Professor of Music, Voice**

**Brandon Russell, Artist-in-Residence, Instructor of Music, Voice**

**Karen Sabo, Artist-in-Residence, Instructor of Acting, Theatre**

**Amanda Taylor, Per Course Instructor of Music, Voice**

**Dr. Chris Thompson, Professor of Music, Voice**

**Robert Westenberg, Professor of Theatre, Musical Theatre Program Coordinator**

**Sarah Wiggin, Professor of Theatre**

**Sarah Wilcoxon, Associate Professor of Dance, Musical Theatre Dance Representative**

### **Successful Alumni (Your Name Here)**

Alumni from the BFA Musical Theatre Program at Missouri State University are meeting with phenomenal success in the performance industry, a fact growing exponentially with each graduating class. Many of them are working on and off-Broadway, in Equity regional theatres and summer stock, as well as national commercials, soaps, sit-coms, and throughout the feature film industry. Perhaps most impressive is the high rate of graduates working and thriving in the professional arena. Our graduates have formed solid working networks in NYC, Los Angeles, Chicago, and throughout other industry centers in the United States.

## **D. ADMISSION PROCESS**

The BFA Musical Theatre Program at MSU is a pre-professional actor training program. Admission into the program is selective, determined by audition, interview, and academic promise. The rate of admission is approximately 6-8%. Members of the Missouri State acting, musical theatre, voice and dance faculty determine the applicant's acceptability for the BFA Musical Theatre Program.

## **E. ACCEPTANCE CRITERIA**

The following serve as sample criteria for a student's acceptance into the BFA Musical Theatre Program:

1. Talents and abilities as an actor/singer/dancer.
2. Intellectual curiosity and desire to learn.
3. Physical and vocal strengths.
4. Artistic sensitivity.
5. Stage presence and personality.
6. Passion for the craft of performance.
7. Castability.
8. Potential to compete in the profession.
9. Desire and demonstrated discipline to develop professional skills.
10. Collaborative spirit and positive attitude toward self and others.
11. Academic promise.

## **F. RETENTION GUIDELINES**

### **Academic**

1. Maintenance of a cumulative GPA of 2.5 and a 3.0 in the major.
2. A grade of "C" or above must be maintained in all major-required courses.
2. Enrollment as a full-time student.
3. Completion of minimum 12 credits per semester.
4. Completion of a minimum of two performance class credits per semester.
5. Satisfy all demands as outlined in the BFA Musical Theatre Handbook.
6. Meet all assessment parameters as noted in the BFA Handbook.

### **Performance**

1. Audition for all Department of Theatre and Dance mainstage productions and accept parts offered.
2. Participate and achieve advancement in yearly assessments.
3. Demonstrate artistic excellence throughout actor training and make notable growth toward defined goals.
4. Demonstrate growth and excellence in the defined areas of acting, voice, singing, and dance.
5. Satisfy all assessment requirements as outlined in the BFA Musical Theatre Handbook.

### **Competency**

At each level of the BFA Musical Theatre Program, the student will be assessed on their competency and mastery of the required skills. At the conclusion of study in the Program, the student should be able to:

1. Demonstrate a consistently high level of performance as an actor, singer and dancer.
2. Project themselves believably in word and action into imaginary circumstances.
3. Characterize themselves convincingly in productions of different genres and styles in an ensemble relationship with other performers.
4. Possess vocal technique (speaking) that employs a strong foundation in the principles and practices of breathing, support, and resonance.

5. Possess singing technique that employs a strong foundation in the principles and practices of breathing, support, and resonance.
6. Possess dancing technique that employs a strong foundation in the principles and practices of breathing, support, and alignment.
5. Possess physical tools of the actor and the ability to access kinesthetic impulses suitable for character exploration.
6. Possess an appreciation for the people and ideas which contributed to the development of contemporary performance as well as the corresponding panoply of theatrical literature.
8. Develop effective and competitive audition skills and repertoire.
9. Prepare relevant professional marketing skills and tools.
10. Develop approaches and attitudes consistent with the expectations of the professional performance community.
11. Satisfy all assessment measures as outlined in the BFA Musical Theatre Handbook.

### **Suitability to the Profession**

Students in the BFA Musical Theatre Program are expected to demonstrate professional excellence in their classwork, rehearsals, performances, external work, and in their daily involvement with others.

Sample yardsticks for determining suitability to the profession include talent, motivation, discipline, temperament, and professional marketability.

Please Note: Marketability in regard to the profession of acting ultimately involves an exploration (and comprehension) of self in relation to industry standards for “*type*.” The BFA Acting and Musical Theatre Faculty strongly encourage all students to approach this topic with a combination of faculty mentoring and discussions within a positive classroom environment—importantly, with the goal of developing a *positive* self-image and a healthy outlook toward fitness and nutrition. Several classes are designated for this dialogue including Auditioning and Acting for the Camera. Without exception, the Acting and Musical Theatre Faculty believe that a healthy view of self holds both psychological and physiological benefits and, correspondingly, contributes to a long and vibrant performance career. If you have questions or concerns in this regard, please consult with your advisor, acting teacher, dance instructor, or Musical Theatre Coordinator.

1. Evidence of Talent may include:
  - a. A marked innate ability for artistic accomplishment.
  - b. Consistent success and growth in class and production work.
  - c. Achievement of markers for artistic success including excellence in scene work, singing classes, dance classes, casting and production work.
  - d. Positive reinforcement as disclosed in yearly assessments.
  
2. Evidence of Motivation may include:
  - a. Self-motivation in the pursuit of knowledge.
  - b. Keeping apprised of and engaged in current industry trends.
  - c. Taking initiative for personal development, including but not limited to:
    - i. Reading performance and industry-related materials, other than class work.
    - ii. Attending professional performances and workshops.
    - iii. Executing a daily actor warm-up.
  - d. Willingness to work and experiment in class and production.
  - e. Dedication to learning in the classroom as well as in rehearsals.
  - f. Taking responsibility for self-motivation and inspiring one’s own work.
  - g. Collaborative spirit with fellow student-artists.
  - h. Sincere care for the growth of oneself and others.

- i. Personal goal setting and a quest for continued excellence.
- j. Taking accountability for personal health and personal appearance as relevant to the profession.

3. Evidence of Discipline may include:

- a. Being fully prepared to work and in a state of “presentness” in the classroom, rehearsal, and performance:
  - i. Self-sufficiency in character development.
  - ii. Bringing into the rehearsal process informed character choices.
  - iii. Leaving personal issues outside class and rehearsal.
- b. Punctuality: being prompt/early to classes, rehearsals, and performances.
- c. Directability: listening to director; knowing how to receive and implement scene/character choices.
- d. Professional discipline in rehearsal and performance for classes, rehearsals, and performances.
- e. Consistent personal motivation in developing in voice, singing, movement, dance, and acting.
- f. Developing and maintaining a repertoire of audition materials.
- g. Structure and discipline as evidenced in one’s academic and professional ethic.
- h. Personal goal setting and a quest for continued excellence.
- i. Taking accountability for personal health and personal appearance as relevant to the profession.

4. Evidence of Temperament may include:

- a. A positive attitude toward self, others, and the Program.
- b. Humility and respect for the art and craft of performance, self, fellow students, faculty, and staff.
- c. Ability to work with others.
- d. Professional courtesy.
- e. Emotional stability.
- f. Attention to one’s emotional and physical well-being.

5. Evidence of Professional Marketability may include:

- a. Excellence in craft and audition skills.
- b. Excellence in work ethic and interpersonal skills.
- c. A healthy understanding of self in relation to industry market needs.
- d. Healthy attention to personal fitness goals and well-being in relation to personal marketing strategies.
- e. Thorough comprehension of industry/business logistics.
- f. Demonstration and execution of personal marketing materials and skills.
- g. See “Suitability to the Profession” numbers 1-4.

Please Note: Marketability in relation to the profession of Musical Theatre ultimately involves an exploration (and comprehension) of self in relation to the professional industry. The BFA Acting, Dance and Music Faculty strongly believe that your true and healthy self is your marketable self and encourage all students to approach their work with a combination of faculty mentoring and discussions within a positive classroom environment—importantly, with the goal of developing a positive self-image and a healthy outlook toward fitness and nutrition. Without exception, the faculty believes that a healthy view of self holds both psychological and physiological benefits, and correspondingly, contributes to a long and vibrant performance career.



## G. FORMAL ASSESSMENT OF BFA PROGRAM CANDIDACY

The student will be formally assessed in the spring of each year of degree candidacy. The purpose is to evaluate the student's growth in relation to the assessment retention criteria. If the faculty deem 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. Participation in the musical theatre assessment process is mandatory for continuation in the BFA Musical Theatre Program. Musical Theatre students must participate in acting assessments during academic years when the individual has been enrolled in an acting class. The assessment process consists of the following:

- 1. Self-Assessment Packet.** The candidate will submit all self-assessment materials two weeks prior to their scheduled evaluation meeting. All materials must be properly identified and bound. Late materials will not be accepted. The assessment packet shall consist of:
  - a. A Self-Assessment Form.* The candidate will submit a typed self-evaluation to the Head of the Acting Program. This document, along with the faculty assessment, will serve as the springboard for the student's formal evaluation.
  - b. A Résumé.* The candidate will submit a professional résumé, alongside the self-assessment, to the Head of the Acting Program.
  - c. A Headshot.* Prior to taking Auditions class (THE 451), the candidate will submit a suitable headshot, alongside the self-assessment and résumé, to the Head of the Acting Program. Once Auditions class (THE 451) is completed, the candidate will submit a professional headshot with their assessment packet.
- 2. Unified Auditions.** Students in the program are required to prepare for and participate in unified mainstage auditions. In addition to providing a format for being cast in mainstage shows, they also serve as a vital component in the assessment process, giving the acting faculty a key opportunity to view and evaluate student development.
- 3. Evaluation Meeting.** The faculty will evaluate each BFA candidate at the end of each academic year, using assessment measures as a tool for assessing artistic and academic growth. The meeting also helps the student set goals for upcoming semesters. A student who misses their assessment meeting may be removed from the Program.
- 4. Recommendation for Course of Study.** At the assessment meeting, each student will be provided one of three recommendations from the faculty: recommended for continuation in the program, recommended with reservation (put on a probationary period for the following semester), or not recommended for continuation of study.
- 5. Seniors will have additional assessment criteria** as outlined in the syllabi for their capstone class, and as pertaining to the development and performance of the senior showcase, including but not limited to professional marketing materials and a professional personal website.

Note: All assessment materials, including faculty evaluations and recommendation for course of study, will be kept on file in the Theatre & Dance Office. The student may make an appointment to access their file/assessment scores at any time during the academic year.

## **H. FREQUENTLY ASKED QUESTIONS ABOUT PERFORMANCE ASSESSMENTS FOR BFA MUSICAL THEATRE STUDENTS**

### **What are assessments?**

Assessments are held once a year. You submit the required materials (below) then sit down for an assessment/dialogue with your respective faculty. We discuss your successes, challenges, and set some goals. For BFA Musical Theatre students, performance assessments are also the time that we discuss any issues that may impact your retention in the program. For more information, see Acting Guidelines Retention Criteria and Acting Guidelines Assessment (p. 7-15 of BFA Program Guidelines)

### **Do you need to participate in an assessment?**

All BFA Musical Theatre students must participate in an annual performance assessment.

### **Do I need to participate in Unified Auditions as part of my assessment?**

All returning BFA Acting and Musical Theatre students must participate in unified mainstage auditions in the spring. Your audition is viewed by the faculty and required as an integral part of your assessment and development process.

### **Do incoming BFA Acting or MT students need to participate?**

No. Only students who already have completed THE 121 (Acting Studio I) need to participate in assessment.

### **Can I sign up for assessment if I wasn't in acting class?**

Yes. Remember, all BFA Musical Theatre students that were in acting class are required to sign-up. Also, Musical Theatre students who were not in acting class must still sign up for an acting assessment with the faculty and must submit the same required materials (see below) as all others being assessed. Dance and Music Department assessments will be held separately by their respective coordinators.

### **When and Where are they?**

Returning Students: Assessments are being held during assessment week, which is the same week as unified auditions (TBD). Your assessment meeting will last approximately 12 minutes.

Graduating Seniors: A group assessment may be held. Graduating students may also sign-up for an individual assessment time, but it is not required.

### **What happens if I do not complete my required assessment?**

For BFA Musical Theatre students, non-completion of the required assessment will result in dismissal from the BFA Musical Theatre Program and/or ineligibility for performing in the fall.

## **What do I need to prepare for my performance assessment?**

### **Returning Students**

Please prepare and submit the following materials:

1. ONE copy of your completed self-assessment form (in BFA Musical Theatre Handbook)  
[http://theatreanddance.missouristate.edu/assets/TheatreandDance/201415\\_BFA\\_Acting\\_GuidelinesREV.pdf](http://theatreanddance.missouristate.edu/assets/TheatreandDance/201415_BFA_Acting_GuidelinesREV.pdf)
2. ONE copy of a professional résumé properly affixed to an 8x10 headshot.
3. ONE headshot: Students who have completed Auditions class must submit a professional 8x10 headshot. Students who have not completed Auditions need only submit a non-professional 8x10 headshot.

### **Graduating Students**

1. Turn in ONE copy of a professional photo/ résumé (with link to your webpage).

Materials must be in hard copy, properly bound, and placed in a folder labeled with your name. No digital submissions.

### **Assessment Material Due Dates**

#### **Returning Students:**

Turn materials in to BFA Musical Theatre Coordinator Robert Westenberg by TBD.

#### **Graduating Seniors:**

Turn materials in to BFA Musical Theatre Coordinator Robert Westenberg by TBD.

Helpful Hint: If you wish to see sample résumés, assessment guidelines, and assessment forms, please review the BFA Musical Theatre Handbook. All BFA Acting & Musical Theatre students should also carefully review retention criteria outlined in their respective handbooks.

"For most actors, success is achieved through study, struggle, preparation, infinite trial and error, training, discipline, experience and work!"

—Robert Cohen

"Actors tend to get in their own way, a lot. A lot of times you will do things that will screw up your audition process. I was very bad at auditioning, and I always went into it saying 'God I hope I don't screw this up.' But at the same time, the directors are saying, 'God, I hope this person is the savior.' You have to remember is that the worst thing that could happen is you don't get the job you don't already have."

—George Clooney

## Assessment Form 1

BFA Musical Theatre Program,  
Missouri State University, Department of Theatre & Dance  
Primary Student Learner Outcomes—Acting/Dance/Voice Assessments

<p><b>Acting Strength and Development:</b> Includes core skills of listening, responding, loss of negative self-awareness, living fully in imaginary circumstances, character development, emotional availability and risk-taking, and text analysis as applicable to acting performance.</p>
<p><b>Vocal Strength and Development (Speaking):</b> Includes core skills of understanding the logistics of the vocal instrument, loss of negative vocal-awareness, freedom from tension and constriction, vocal health, projection and support, diction, enunciation, and dialects as applicable to acting performance.</p>
<p><b>Vocal Strength and Development (Singing):</b> Includes core skills of understanding the logistics of the vocal instrument, loss of negative vocal-awareness, freedom from tension and constriction, vocal health, projection and support, diction, enunciation, pitch, expressivity and phrasing as applicable to acting/musical performance.</p>
<p><b>Dance Strength &amp; Development:</b> Includes core skills of balance and alignment, extension, expressivity, loss of negative physical self-awareness, decreased physical tension and constriction, personal fitness, and physical character development as applicable to acting/dance performance.</p>
<p><b>Movement Strength &amp; Development:</b> Includes core skills of physical listening and responding, loss of negative physical self-awareness, freedom from physical tension and constriction, personal fitness, and physical character development as applicable to acting performance.</p>
<p><b>Stage Presence/Personality Strength and Development:</b> Includes the actor's personal presence and personality as related to performance work and castability in the profession of acting/musical performance.</p>
<p><b>Collaborative Spirit Strength and Development:</b> Includes the ability to participate in, and contribute to, a productive and trustful ensemble-based environment in both classroom and rehearsals.</p>
<p><b>Desire/Discipline/Work Ethic Strength and Development:</b> Includes desire for professional success, personal discipline, work habits, organizational skills, classroom and rehearsal work ethic, and inter-personal relations as related to the profession of acting performance.</p>
<p><b>Supporting Materials/Personal Marketing Strength and Development:</b> Includes all elements of personal/professional marketing tools including health and appearance as related to personal career goals; business acumen, headshots, resumes, cover letters, industry research, professional outreach, and personal website development. Also includes a concerted effort toward awareness of current and developing industry market trends.</p>
<p><b>Scholarship Strength and Development:</b> Includes all elements of scholastic measure including major gpa, cumulative gpa, receipt of scholarships, and of other measurable scholarly activities.</p>
<p><b>Self-Care:</b> Includes all elements of self-care as related to personal career goals, type, the demands of the professional industry, and the corresponding development of self in relation to market needs.</p>

## *Assessment Form 2*

**BFA Musical Theatre Program**  
**Missouri State University, Department of Theatre & Dance**  
**Performance Self-Evaluation Form**

*(To be completed by the musical theatre student prior to yearly performance assessment meeting.)*

Name \_\_\_\_\_ Program \_\_\_\_\_ Year in Program \_\_\_\_\_

**I. Performance Record.** List roles in performances and/or productions since arriving at MSU (including this semester). Please include dates (month and year):

Name of Work	Role	Producing Agency	Dates

**II. Repertoire.** List performance repertoire learned or performed this year in or out of class, including acting scenes, monologues, narrative/poetry, and songs learned in voice lessons and performance classes. Do not include material from above:

Name of Work	Role	Class	Dates


**III. Auditions.** List performances and/or productions for which you have auditioned prior to this assessment:

Name of Work	Producing Agency

**IV. Other Activities.** List other activities that have informed your progress (performances for special events, certifications, University Theatre, ushering, Departmental service, dance team, etc.).


**V. Rank your progress in the measurable areas noted below:**

- NI =needs improvement
- FP =fair progress
- SP =significant progress
- EP =excellent progress
- NA =no improvement required
- NP =does not pertain

Measurable Area	Self-Ranking
<p><b>Acting Strength and Development:</b> Includes core skills of listening, responding, loss of negative self-awareness, living in imaginary circumstances, character development, emotional availability and risk-taking, and text analysis as applicable to acting performance.</p>	
<p><b>Vocal Strength and Development (Speaking):</b> Includes core skills of understanding the logistics of the vocal instrument, loss of negative vocal-awareness, freedom from tension and constriction, vocal health, projection and support, diction, enunciation, and dialects as applicable to acting performance.</p>	
<p><b>Vocal Strength and Development (Singing):</b> Includes core skills of understanding the logistics of the vocal instrument, loss of negative vocal-awareness, freedom from tension and constriction, vocal health, projection and support, diction, enunciation, pitch, expressivity and phrasing as applicable to acting/musical performance.</p>	
<p><b>Dance Strength &amp; Development:</b> Includes core skills of balance and alignment, extension, expressivity, loss of negative physical self-awareness, freedom from physical tension and constriction, personal fitness, and physical character development as applicable to acting/dance performance.</p>	
<p><b>Movement Strength &amp; Development:</b> Includes core skills of physical listening and responding, loss of negative physical self-awareness, freedom from physical tension and constriction, personal fitness, and physical character development as applicable to acting performance.</p>	
<p><b>Stage Presence/Personality Strength and Development:</b> Includes the actor's personal presence and personality as related to performance work and castability in the profession of acting/musical performance.</p>	
<p><b>Collaborative Spirit Strength and Development:</b> Includes the ability to participate in, and contribute to, a productive and trustful ensemble-based environment in both classroom and rehearsals.</p>	
<p><b>Desire/Discipline/Work Ethic Strength and Development:</b> Includes desire for professional success, personal discipline, work habits, organizational skills, classroom and rehearsal work ethic, and inter-personal relations as related to the profession of acting performance. As academic success is an indicator of industry success, this measure also includes elements of scholastic achievement including GPA, receipt of scholarships, and the engagement of other measurable scholarly activities.</p>	
<p><b>Supporting Materials/Personal Marketing Strength and Development:</b> Includes all elements of personal/professional marketing tools including health and appearance as related to personal career goals; business acumen, headshots, resumes, cover letters, industry research, professional outreach, and personal website development. Also includes a concerted effort toward awareness of current and developing industry market trends.</p>	
<p><b>Scholarship Strength and Development:</b> Includes all elements of scholastic measure including major GPA, cumulative GPA, receipt of scholarships, and of other measurable scholarly activities.</p>	
<p><b>Self-Care:</b> Includes all elements of self-care as related to personal career goals, type, the demands of the professional industry, and the corresponding development of self in relation to market needs.</p>	

**VI. Please obtain your current GPA and list below:**

Cumulative GPA	
----------------	--

**VII. Attach to this sheet a typed, proofread, and coherent self-evaluation of your work this year/since your last assessment. Use the following questions:**

1. What are your goals beyond Missouri State University?
2. Did you set immediate goals for this closing year? What were they?
3. Did you achieve those goals? Why? Why not? How?
4. Noting the measurable areas above, what are your strengths?
5. Noting the measurable areas above, what are your weaknesses?
6. How are you addressing these challenges?
7. What goals have you set for next year?

**VIII. Please follow the guidelines outline in the BFA Musical Theatre Handbook and submit one (1) copy of your required assessment materials and this self-evaluation form to the Musical Theatre Program Coordinator by the required due date.**

Signature \_\_\_\_\_ Date \_\_\_\_\_

"If you are to do justice to [the great roles], you must fly up to them—rather than dragging them down to you—by expanding your range of knowledge and strengthening your imagination. Your imagination must become as real to you as your memories and feelings. What you take into yourself about psychology, politics, sociology, history and so on, will allow you to reach places in yourself you didn't know existed. No line, no image, no thought can be left general. Each must be specific and personal. Your work is not complete until this is so." —Harold Guskin



### Assessment Form 3

**BFA Musical Theatre Program, Missouri State University Department of Theatre & Dance  
Student Learner Outcomes/Yearly Assessment Form**

*(To be completed by Acting, Dance, and Music faculty prior to yearly student assessment meetings.)*

Student Name: \_\_\_\_\_

**Score Chart:**

- 1. Does Not Apply
- 2. Does Not Meet Established Program Standards
- 3. Marginally Meets Established Program Standards
- 4. Meets Established Program Standards
- 5. Meets and Contributes to the Development of Established Program Standards

	Date	Date	Date	Date
<b>Acting Strength and Development:</b> Includes core skills of listening, responding, loss of negative self-awareness, living in imaginary circumstances, character development, emotional availability and risk-taking, and text analysis as applicable to acting performance.				
<b>Vocal Strength and Development (Speaking):</b> Includes core skills of understanding the logistics of the vocal instrument, loss of negative vocal-awareness, freedom from tension and constriction, vocal health, projection and support, diction, enunciation, and dialects as applicable to acting performance.				
<b>Vocal Strength and Development (Singing):</b> Includes core skills of understanding the logistics of the vocal instrument, loss of negative vocal-awareness, freedom from tension and constriction, vocal health, projection and support, diction, enunciation, pitch, expressivity and phrasing as applicable to acting performance.				
<b>Dance Strength &amp; Development:</b> Includes core skills of balance and alignment, extension, expressivity, loss of negative physical self-awareness, freedom from physical tension and constriction, personal fitness, and physical character development as applicable to acting performance.				
<b>Movement Strength &amp; Development:</b> Includes core skills of physical listening and responding, loss of negative physical self-awareness, freedom from physical tension and constriction, personal fitness, and physical character development as applicable to acting performance.				
<b>Stage Presence/Personality Strength and Development:</b> Includes the actor's personal presence and personality as related to performance work and castability in the profession of acting performance.				
<b>Desire/Discipline/Work Ethic Strength and Development:</b> Includes desire for professional success, personal discipline, work habits, organizational skills, classroom and rehearsal work ethic, and inter-personal relations as related to the profession of acting performance. As academic success is an indicator of industry success, this measure also includes elements of scholastic achievement including GPA, receipt of scholarships, and the engagement of other measurable scholarly activities.				
<b>Collaborative Spirit Strength and Development:</b> Includes the ability to participate in, and contribute to, a productive and trustful ensemble-based environment in both classroom and rehearsals.				
<b>Supporting Materials/Personal Marketing Strength and Development:</b> Includes all elements of personal/professional marketing tools including health and appearance as related to personal career goals; business acumen, headshots, resumes, cover letters, industry research, professional outreach, and personal website development. Also includes a concerted effort toward awareness of current and developing industry market trends.				
<b>Scholarship Strength and Development:</b> Includes all elements of scholastic measure including major GPA, cumulative GPA, receipt of scholarships, and other measurable scholarly activities.				
<b>Self-Care:</b> Includes all elements of personal appearance as related to personal career goals, type, the demands of the professional industry, and the corresponding development of self in relation to market needs.				

## Assessment Form 4

**BFA Musical Theatre Program, Missouri State University Department of Theatre & Dance  
Faculty Recommendation for Course of Study**

*(To be completed by faculty prior to yearly BFA Musical Theatre student assessment meetings.)*

Student Name: \_\_\_\_\_

After thorough and thoughtful examination of comprehensive student performance (including all components indicated in student assessment measures), the faculty comprising the BFA Musical Theatre, Acting, Dance and Music Areas at Missouri State University make the following recommendation regarding continuation of the above student's course of study:

Recommendation	Date	Date	Date	Date
Recommendation for continuation of study.				
Recommendation, with defined reservations, for continuation of study.				
Recommendation for discontinuation of study.				

**Faculty Signatures** Date \_\_\_\_\_  
 Faculty Signature \_\_\_\_\_  
 Faculty Signature \_\_\_\_\_  
 Musical Theatre Coordinator Signature \_\_\_\_\_  
 Acting Coordinator Signature \_\_\_\_\_  
 Dance Coordinator Signature \_\_\_\_\_  
 Music Department Signature \_\_\_\_\_  
 Department Head Signature\*\* \_\_\_\_\_

**Faculty Signatures** Date \_\_\_\_\_  
 Faculty Signature \_\_\_\_\_  
 Faculty Signature \_\_\_\_\_  
 Musical Theatre Coordinator Signature \_\_\_\_\_  
 Acting Coordinator Signature \_\_\_\_\_  
 Dance Coordinator Signature \_\_\_\_\_  
 Music Department Signature \_\_\_\_\_  
 Department Head Signature\*\* \_\_\_\_\_

**Faculty Signatures** Date \_\_\_\_\_  
 Faculty Signature \_\_\_\_\_  
 Faculty Signature \_\_\_\_\_  
 Musical Theatre Coordinator Signature \_\_\_\_\_  
 Acting Coordinator Signature \_\_\_\_\_  
 Dance Coordinator Signature \_\_\_\_\_  
 Music Department Signature \_\_\_\_\_  
 Department Head Signature\*\* \_\_\_\_\_

**Faculty Signatures** \_\_\_\_\_ Date \_\_\_\_\_  
Faculty Signature \_\_\_\_\_  
Faculty Signature \_\_\_\_\_  
Musical Theatre Coordinator Signature \_\_\_\_\_  
Acting Coordinator Signature \_\_\_\_\_  
Dance Coordinator Signature \_\_\_\_\_  
Music Department Signature \_\_\_\_\_  
Department Head Signature\*\* \_\_\_\_\_

*\*For the categories of "Vocal Strength and Development (Singing)" and "Dance Strength and Development," the following score chart will apply:*

1. *Does Not Apply*
2. *No Progress*
3. *Some Progress*
4. *Satisfactory Progress*
5. *Excellent/Exceptional Progress*

*\*\*The Department Head signature is only required when the student is recommended with reservation or for discontinuation.*

## Assessment Form 5

**BFA Musical Theatre Program**  
**Missouri State University**  
**Department of Theatre & Dance**  
**Unified Audition Assessment Form**

*(To be completed by acting area faculty in response to unified auditions.)*

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

Program: \_\_\_\_\_ Year: \_\_\_\_\_

Faculty Member Evaluating: \_\_\_\_\_

	Does Not Meet Program Standards		Marginally Meets Program Standards	Meets Program Standards	
Acting Strength/Develop	1	2	3	4	5
Vocal Strength Speaking/Develop	1	2	3	4	5
Vocal Strength Singing/Develop	1	2	3	4	5
Movement Strength/Develop	1	2	3	4	5
Stage Presence/Personality	1	2	3	4	5
Supporting Materials	1	2	3	4	5
Self-Care	1	2	3	4	5

Notes:

## Assessment Form 6

**BFA Musical Theatre Program**  
**Missouri State University**  
**Department of Theatre & Dance**  
**External Evaluator**

**Senior Student Assessment Form**

*(To be completed by external evaluator following observation of BFA Musical Theatre senior presentations.)*

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

Evaluator Name: \_\_\_\_\_ Evaluator Title: \_\_\_\_\_

**Score Chart:**

- 1 No Opinion
- 2 Does Not Meet Entry Level Professional Standards
- 3 Marginally Meets Entry Level Professional Standards
- 4 Meets Entry Level Professional Standards
- 5 Exceeds Entry Level Professional Standards

Area of Assessment	Score
<b>Acting:</b> Includes core skills of listening, responding, loss of negative self-awareness, living in imaginary circumstances, character development, emotional availability and risk-taking, and text analysis as applicable to acting/musical performance.	
<b>Vocal (Speaking):</b> Includes core skills of understanding the logistics of the vocal instrument, loss of negative vocal-awareness, freedom from tension and constriction, vocal health, projection and support, diction, enunciation, and dialects as applicable to acting performance.	
<b>Vocal (Singing):</b> Includes core skills of understanding the logistics of the vocal instrument, loss of negative vocal-awareness, freedom from tension and constriction, vocal health, projection and support, diction, enunciation, pitch, expressivity and phrasing as applicable to acting/musical performance.	
<b>Dance:</b> Includes core skills of balance and alignment, extension, expressivity, loss of negative physical self-awareness, freedom from physical tension and constriction, personal fitness, and physical character development as applicable to acting/musical performance.	
<b>Movement:</b> Includes core skills of physical listening and responding, loss of negative physical self-awareness, freedom from physical tension and constriction, and physical character development as applicable to acting performance.	
<b>Stage Presence/Personality:</b> Includes the actor's personal presence and personality as related to performance work and castability in the profession of acting/musical performance.	
<b>Supporting Materials/Personal Marketing:</b> Includes all elements of personal/professional marketing tools including health and appearance as related to personal career goals; business acumen, headshots, resumes, cover letters, industry research, professional outreach, and personal website development.	
<b>Self-Care:</b> Includes all elements of personal appearance as related to personal career goals, type, fitness, the demands of the professional industry, and the corresponding development of self in relation to market needs.	

Additional Notes:

## I. PROBATION POLICY

If a BFA candidate fails to meet the assessment retention criteria, they will be placed on probation for one semester ("Recommended with Reservation"). The faculty will specify the nature of the student's deficiencies and suggest remedies. At the end of the probationary semester, the faculty will reassess the student's status and make all necessary determinations and recommendations. The student's failure to remediate their deficiencies will result in dismissal from the BFA Musical Theatre Program. Probationary status is limited to one semester only.

## J. DISMISSAL FROM BFA MUSICAL THEATRE PROGRAM

If a student does not meet the identified goals during the probationary semester, they will be removed from the Program. Additionally, The BFA Musical Theatre 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.

## K. AUDITION POLICIES

1. All eligible BFA Musical Theatre students are required to audition for, and accept roles if cast in, departmental theatre mainstage productions. Students who, because of medical necessity, death in the family, academic probation, etc., wish to not be considered for casting, must submit a written request to the Musical Theatre Coordinator at least two weeks prior to auditions. Auditions are an integral part of the development and assessment process. Students who are given a performance waiver are still required to participate in unified auditions. A student may elect to refuse a role if cast in a play that contains material that conflicts with their social, religious, cultural, or ethical framework, but only after prior consultation with the Musical Theatre Coordinator.

Please note that those who choose to disregard this policy place their program status at the discretion of the faculty. Consequences could include being placed on program probation, being prohibited from auditioning for all MSU productions in the semester following the infraction, or removal from the BFA Musical Theatre Program.

2. A cumulative grade point average of 2.5 must be maintained in order to participate in all MSU Theatre & Dance productions. For example, in order to be eligible for a fall production, the student's cumulative grade point average following the previous spring must be at least 2.5. **In addition, a grade of "C" or above must be earned in all major-required courses!** In the case of extreme circumstances, the student may submit an exception request. Requests must be put in written form and submitted to the Musical Theatre Coordinator, who will review the request, then forward it to the Department Head for final consideration.

3. First semester BFA Musical Theatre students (those enrolled in THE 121) must seek and receive permission from the area coordinator before auditioning for any project that involves public performances. This stipulation applies to all public performances, with the exception of those required by classes in which the student is currently enrolled. While every first semester performance request will be given due consideration, students should be aware that a request does not infer automatic permission. The academic and artistic circumstances will be carefully and fairly evaluated in each unique circumstance, underscored by the intent of best serving the student's long-term developmental needs.

For BFA Musical Theatre students, there are two exceptions to this policy. The first is choral singing. While enrolled in Acting Studio I (THE 121), Musical Theatre students may participate in choral groups and choral singing, strengthening musicianship and vocal technique. This exception includes our collaboration with the Springfield Symphony Orchestra. The second exception to this policy is participating in a dance ensemble.

4. All Musical Theatre students are encouraged, but not required, to audition for the fall and spring Dance Concerts. If cast in either the fall or spring dance concert, dance rehearsals cannot conflict with other mainstage performance responsibilities.

5. There is an 8 semester eligibility to audition for MSU mainstage productions as a BFA Musical Theatre student. We expect our students to work hard and graduate in a timely manner so they can begin auditioning for professional work outside of academia. The 8 semester eligibility allows students to audition for the MSU mainstage season 8 times after they become a BFA Candidate. Since students enrolled in THE 121 are ineligible for performing on the mainstage, this allows our BFA candidates 4 ½ years of eligibility at MSU.

6. After completion of THE 451 (Auditions), BFA Musical Theatre students are required to submit a professional photo/résumé at all program auditions and assessments.

7. Prior to entering their final/senior year, BFA Musical Theatre students are required to have a live professional website and list the web address on their résumé/audition materials.

8. BFA Musical Theatre students who have completed the first round of auditions are required to attend all listed callbacks.

9. Part-time seniors (enrolled for less than 12 hours) may audition for departmental productions with approval of the Musical Theatre Coordinator. Approval will only be provided for one semester.

"Surround yourself with good people, surround yourself with positivity and people who are going to challenge you to make you better. If you just kind of let yourself stay alone and be by yourself, the negative, it is just not going to help you. You can control two things, your work ethic and your attitude about anything."

—Ali Krieger

"Consistency is the lifeblood of the *actor* but the death of good *acting*."

—Michael Shurtleff

## L. PRODUCTION CASTING PHILOSOPHY

The BFA Acting and BFA Musical Theatre Programs at MSU are both pre-professional, conservatory style, training programs. The goal is to fruitfully prepare every student for the professional rigors of the industry. In relation, our casting philosophy is tri-fold, encompassing the dynamic of individual development/opportunity, promoting excellence in production, and embodying a “real-world” sense of industry competition. In short, our casting outlook aims to:

1. Provide developmental opportunities for each individual.
2. Contribute to excellence in production and the maintenance of professional performance/production values.
3. Provide students with a competitive real world casting model.

Following unified auditions, all production directors meet to thoroughly discuss these dynamics in relation to the casting process and the forthcoming production season. Student actors preparing for entrance to the industry should be comforted that the faculty directors make every attempt to equitably incorporate these principles. However, it is also important for the student actor to note that there will likely be times of conflict and frustration involving development and relative opportunities. If a student finds themselves feeling frustrated or unfairly treated in the casting process, they are encouraged to visit with a faculty mentor, advisor, or the Musical Theatre Coordinator.

## M. REHEARSAL POLICIES & EXPECTATIONS

Theatre & Dance rehearsal policies are outlined clearly in the departmental handbook. Rehearsal expectations include:

1. Warm up your body and voice prior to rehearsal.
2. Arrive at rehearsal at least 5 minutes prior to your start time.
3. Be prepared to work at the top of rehearsal.
4. Wear appropriate rehearsal and/or character attire. Own and utilize required rehearsal attire, identified in the section labeled “Classroom Expectations”.
5. No smoking, eating, or gum chewing.
6. No cell phone use or texting.
7. Stay in the rehearsal room. If you need to leave the rehearsal room for any reason, make sure you inform the stage manager or choreographer as to your whereabouts.
8. If for some unanticipated reason you are unable to be on time for rehearsal, please notify the stage manager immediately.
9. Check the callboard once daily and your department email two times daily.
10. Stay healthy. Keep your body and voice in condition for rehearsals and performances.
11. Attend all classes. Production is an extension of classroom learning. If you are unable to attend any class your director may not allow you to attend rehearsal that evening.
12. State all rehearsal period conflicts on your audition form. Conflicts not presented on the audition form will not be granted by the director.
13. Be present and professional at all dress/technical rehearsals and production related functions such as photo call, etc.
14. Attend and participate in production strike.

Note: Failure to rise to these expectations and the policies outlined in the department handbook will result in probation or removal from the BFA Musical Theatre Program.



## N. OUTSIDE PRODUCTION ACTIVITIES

The city of Springfield has a vibrant Arts community and many exciting opportunities. However, as a BFA Musical Theatre candidate, the student's primary obligation is to the Program and its attendant department productions. Students must be clear of departmental obligations prior to auditioning for or committing to outside performance/production projects. It is highly recommended that students consult with their advisor before considering opportunities which might compromise their Program responsibilities, i.e., rehearsals, classwork, or productions.

We encourage you to see and support as much theatre as you are able, but please remember that you are a student here for only 4 years and we want to ensure that you are able to fully immerse yourself in the intensive training that is part of the BFA Musical Theatre Program at Missouri State University.

## O. CLASSROOM EXPECTATIONS

Specific expectations and policies for each performance class are outlined in the syllabus for the given class. All performance classes within the BFA curriculum share the following guidelines:

**1. Attendance and Prompt Arrival:** Regular attendance and on-time arrival are expected of all students in the BFA Musical Theatre Program. Each class has attendance and late policies detailed in the syllabus. Please note the guidelines for each class.

**2. Classroom Equipment and Space Maintenance:** Students are expected to restore the space following all classes and rehearsals. This includes restoring all chairs, rehearsal furniture, props, and personal items. Food and drink are not allowed in classroom and rehearsal spaces. Water is allowed in an enclosed container. Always leave the space *better* than you found it.

**3. Partnering and Scene Work:** As a member of a training ensemble, you hold a responsibility toward the growth of not only your work, but also the work of others. Positive and responsible scene partnership is a key part of this responsibility. Partnering expectations and guidelines include:

- a. Create a schedule in advance with your partner. Set a goal for each rehearsal.
- b. Stick to the schedule. If something comes up and you absolutely must cancel, do so immediately via phone, and schedule a make-up rehearsal.
- c. Be open and available to new experiences. Say "yes" to your partner's ideas and listen to their opinions.
- d. Respect your partner's boundaries and allow your boundaries to be challenged, but never compromised.
- e. Treat your partner in a professional and ethical way at all times.

**4. 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:

- a. 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.
- b. Being "on time" means arriving 5 to 10 minutes early.
- c. Warm up before rehearsals, so that you are ready to go, physically and mentally.
- d. Check the syllabus for each class for proper attire.

- e. Keep track of due dates for assignments – these are noted in the course syllabus.
- f. Once a class or rehearsal has begun it is inappropriate to leave the studio unless you have made arrangements with the instructor/choreographer.
- g. It is inappropriate to correct other dancers in class. Inform the instructor or choreographer in private of any problems you have noted.
- h. Incessant talking and other disruptive behaviors are unprofessional and may result in ejection from class or rehearsal.
- i. It is unprofessional to offer choreographic suggestions, unless requested by the choreographer.
- j. If circumstances occur that interfere with your ability to attend class and/or rehearsal, notify your instructor(s) and/or choreographer, preferably *before* the class/rehearsal begins.
- k. Respect other people’s property – in the studio, in the classroom, in the dressing rooms, in performance spaces.
- l. Please do not eat in the studios. Keep water in a container that you can close.
- m. When you leave the studio, please check that you have all your belongings; pick up any items that have dropped on the floor, so that the space is restored and clean.
- n. Turn off all cell phones and other electronic devices *before* entering a studio or classroom for class or rehearsal. The “vibrate” setting...vibrates! Everyone hears the bzzzzzz! Not a good thing! (When combining class and cell phones, silence is, indeed, golden!)

**5. Sexual Harassment Awareness:** Sexual harassment takes many forms, both conscious and unintended. Performance classes involve a good deal of partnering and body work. Please be mindful of the feelings and sensitivities of others. Harassment of any kind undermines the trust necessary in a successful ensemble atmosphere. Any inappropriate behavior—emotional, physical, or verbal—will be dealt with severely and will impact your status in the BFA Musical Theatre Program.

**6. Scene Intimacy:** Physical intimacy and physical violence in scene and classroom work must be clearly defined and agreed upon by all parties involved. A third party should be present at all rehearsals involving intimacy and/or physical violence.

**7. Trust:** A foundation of ensemble trust is one of the most essential ingredients for successful growth in a professional training program. In addition to noted forms of sexual harassment, the disintegration of trust wears many masks. Behavior that negatively impacts the trustful ensemble atmosphere of the classroom and the program at large is entirely unacceptable and will result in probation or removal from the BFA Musical Theatre Program.

**8. Attire:** Students are required to wear solid black clothing in all movement and voice classes. As appropriate to gender identification, students should own and be prepared to utilize the wardrobe noted below in both class and/or rehearsal settings in all *acting* classes.

- a. A corset. These can be found at many lingerie stores and online – you do not need to spend a lot of money. Ideally it is a front button or hook and a back lace-up, with boning. Something simple – this is not about finding a “sexy” corset, but finding a *working* corset!
- b. A rehearsal skirt. Floor length, medium fullness. Must fit over the corset.
- c. Character shoes AND ballet slippers.
- f. A dressy button-down blouse.
- g. Class solid black clothing.
- h. A suit coat that fits you well.
- i. A button down (collared) shirt.

- j. A suit vest that fits you well.
- k. A pair of tall boots with a stable heel (like a cowboy or riding boot).
- l. Hard soled dress shoes.
- m. Dress pants

In all **dance** classes, students should adhere to the dress code as outlined by each instructor. In general, you should own ballet, tap, jazz, and character shoes. You should have a selection of dance/athletic wear in solid colors that you are comfortable wearing as well as supportive undergarments - sports bras or dance belts, whichever is appropriate for your body. If you have never purchased or are unsure of how to wear a dance belt, click [here](#) for instructions.

- Rehearsals
  - a. Everyone: Attire is at the discretion of the choreographer
- All Classes
  - a. Everyone: No baggy pants or shorts, see-through dancewear, rubber/nylon pants, or exposed midriffs. No jewelry (including watches) or banana clips.
- All Classes and Rehearsals
  - a. 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.
  - b. Everyone: Appropriate layered clothing allowed during cooler seasons

\*For further information about dance belts, please go to:

<http://www.dancebelt.info/17165091C1D94631B10E/the-complete-guide-to-dance/>

**9. Scene Material:** All students are challenged to expand their intellectual and artistic horizons while in the Program. One means of accomplishing this is by choices in scene material. However, it is never a faculty member's intent to mandate a scene that the student deems inappropriate in relation to their religious, social, cultural, or ethical framework. Students are highly encouraged to discuss relevant concerns with their course professor, BFA Musical Theatre Coordinator, or the Department Head.

**10. Accompanist and Sheet Music Information:** All Musical Theatre students will be expected to provide an accompanist when needed for private lessons, studio classes, area recitals, and juried presentations. The student will be expected to cover the expenses of hiring the accompanist (a list of available pianists will be provided). The amount of time required for an accompanist at private lessons will vary among the different voice instructors, but we usually recommend budgeting an average of \$20 per week (freshpersons/sophomores) or \$25-30 per week (juniors/seniors) for each week of school to cover the costs. Each student will be expected to sign a contract with the accompanist regarding expectations and method of payment.

In addition, all Musical Theatre students will be expected to provide sheet music for their accompanist and voice instructor. This sheet music must be provided to the accompanist and/or voice instructor in either paper or PDF format, according to preference. The student will be expected to bring their sheet music for their songs to every voice lesson. If the sheet music is in digital form, then the student must be able to notate directly onto the document in order to record notes/adjustments from their instructor. That having been said, most voice instructors prefer that students work from a paper printout of the music. Students are expected to budget for and obtain sheet music in a legal manner, whether it be from the library, online sheet music distributors, or an instructor's collection. We respect copyright at Missouri State because we know that purchasing sheet music supports our composers and lyricists so they can continue to create new and exciting work.

**11. Addressing Faculty:** BFA Musical Theatre students are to address faculty by title until they have successfully completed their first assessment. Any exceptions to this policy will come directly from your course instructor.

**12. Classroom Privacy Policy:** As noted, a foundation of ensemble trust is one of the most essential ingredients for successful growth in a professional training program. A core component in building a trustful training environment is maintaining a closed and private classroom environment. It is expected that all discussion of student work stays within the classroom setting and under the guidance of the professor. In relation, discussing (in any context including verbal, written, or social media) the coursework of your peers outside of the classroom is strictly prohibited. Violation of this understanding will result in probation or removal from the BFA Acting Program, at the discretion of Program faculty.

**13. Recommendations for the First Day of Acting Class:**

- a. Check the location the *day before* to be sure you can find the studio. (*This is also a good audition policy.*)
- b. Arrive 10 minutes *early* to class. Sit in *front*.
- c. Be already seated, quiet, and ready to listen/work when your teacher arrives. (*A teacher should **never** have to ask for your focus.*)
- d. Be prepared/dressed to move. No hats. (*You can look nice and be ready to work.*) Be 100% sure to follow any and all pre-determined attire guidelines for *that* specific class/session.
- e. Have a copy of your class outline/syllabus (*If provided*) and all writing/note-taking materials.
- f. No coffee or food. Water is generally permitted in a closed container.
- g. Address the teacher by title until instructed to do otherwise.
- h. Arrive without ego and defense mechanisms. *Everyone* is nervous and uncertain about their abilities in relation to those around them.
- i. Be open and generous to those around you.
- j. If asked to participate, jump in, "ready" or not.
- k. Enjoy!

## P. COURSEWORK & ACADEMIC ADVISING

In this Handbook is an outline of required course work and the semester breakdown for the BFA Musical Theatre candidate's 4-year and 3-year (transfer) programs of study. The MSU General Education Requirements are readily available in the undergraduate catalogue. Your advisor will be one of your core teachers, so please consult with them regularly in order to ensure that your class work is meeting your needs both artistically and academically. The BFA Musical Theatre Program is rigorous, but if you are able to follow the attached schedule, you will be able to complete your studies in 4 years. As BFA Musical Theatre students you have a distinct advantage in that your advisors are also faculty members in the Department of Theatre and Dance. Please make sure to consult with your advisor EVERY semester in order to ensure that you are completing your coursework in a manner that will allow you to graduate in a timely manner.

Please Note: As stated in this handbook on pp. 6 & 22, all Musical Theatre Students are required to maintain a cumulative GPA of 2.5, a 3.0 in the major, and a grade of "C" or above in all major-required courses. As a "D" is technically passing, it is possible for a student to receive a "D" in a major-required course and still maintain the 2.5 and 3.0 thresholds. However, if a student receives a "D" in any major-related course, that student will be required to retake the course they received a "D" in and successfully complete it with a "C" or better. Failure to do so will be grounds for automatic dismissal from the program.

**Curriculum Table 1**

**Theatre & Dance - Musical Theatre**

Bachelor of Fine Arts (comprehensive) - Four Year Degree Plan

<b>First Semester (Fall)</b>			<b>Second Semester (Spring)</b>		
<u>Course</u>		<u>Cr. Hrs.</u>	<u>Course</u>		<u>Cr. Hrs.</u>
MUS 153	Applied Voice	1	MUS 153	Applied Voice	1
THE 121	Acting Studio I	3	THE 130	Introduction to Script Analysis	3
THE 122	Tools of the Actor	3		~or~	
DAN 130	Dance Fundamentals I Ballet	2	THE 150	Intro to Technical Theatre	2
GEP 101	First Year Foundations	2	THE 151	Intro to Technical Theatre Lab	1
THE 130	Introduction to Script Analysis	3	THE 186	CCM Studio Class I	1
	~or~		THE 221	Acting Studio II	3
THE 150	Intro to Technical Theatre	2	THE 226	Intermediate Voice and Movement	2
	General Education Course	3	DAN 131	Dance Fundamentals II Modern	2
				General Education Course	3
				General Education Course	3
Total Hours = 16-17			Total Hours = 18		
<b>Third Semester (Fall)</b>			<b>Fourth Semester (Spring)</b>		
<u>Course</u>		<u>Cr. Hrs.</u>	<u>Course</u>		<u>Cr. Hrs.</u>
MUS 115	Musicianship for the MT Performer	3	MUS 116	Musicianship for the MT Performer	3
MUS 137	Piano Class I	1	MUS 253	Applied Voice	1
MUS 253	Applied Voice	1	MUS 298	Upper Division Applied Status	0
MUS 380	Musical Theatre Workshop	2	THE 224	Stage Makeup I	1
THE 321	Acting Studio III	3	THE 285	CCM Studio Class II	2
DAN 146	Dance Fundamentals Jazz Dance	2	THE 421	Acting Studio IV	3
	General Education Course	3	DAN 125	Dance Fundamentals Tap I	2
	General Education Course	3		General Education Course	3
				General Education Course	3
Total Hours = 18			Total Hours = 18		
<b>Fifth Semester (Fall)</b>			<b>Sixth Semester (Spring)</b>		
<u>Course</u>		<u>Cr. Hrs.</u>	<u>Course</u>		<u>Cr. Hrs.</u>
MUS 343	Musical Theatre History I	3	MUS 344	Musical Theatre History II	3
MUS 353	Applied Voice	2	MUS 353	Applied Voice	2
THE 385	CCM Studio Class III	2	MUS 380	Musical Theatre Workshop	2
THE 451	Auditions	2	THE 386	CCM Studio Class IV	2
DAN 348	Partnering	2	DAN 323	Musical Theatre Dance Styles	2
	General Education Course	3		General Education Course—Science	4
	General Education Course—Science	4		General Education Course	3
Total Hours = 18			Total Hours = 18		
<b>Seventh Semester (Fall)</b>			<b>Eighth Semester (Spring)</b>		
<u>Course</u>		<u>Cr. Hrs.</u>	<u>Course</u>		<u>Cr. Hrs.</u>
MUS 453	Applied Voice	2	MUS 480	Musical Theatre Workshop	2
MUS 480	Musical Theatre Workshop	2	THE 485	CCM Senior Experience	1
THE 250/255/260	Choose One Tech Course	3	MUS 498	Senior Recital	2
DAN 245	Elementary Jazz	3	THE 424	Dialects	1
	General Education Course	3		General Education Course	3
	General Education Course	3		General Education Course	3
Total Hours = 16			GEN 499	University Exit Exam	0
			Total Hours = 12		

**TIPS FOR SUCCESS**

This major requires a department audition—see <http://theatreanddance.missouristate.edu> for more information. This tracking sheet is meant to serve only as a guide. Please see your advisor early in your first program year and in each following semester to discuss your 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.

\*15 total gen ed classes required

**Curriculum Table 2**

**Theatre & Dance - Musical Theatre**

Bachelor of Fine Arts (comprehensive) - Three Year Degree Plan

<b>First Semester (Fall)</b>			<b>Second Semester (Spring)</b>		
<u>Course</u>		<u>Cr. Hrs.</u>	<u>Course</u>		<u>Cr. Hrs.</u>
MUS 153	Applied Voice	1	MUS 153	Applied Voice	1
THE 121	Acting Studio I	3	THE 130	Introduction to Script Analysis	3
THE 122	Tools of the Actor	3		~or~	
THE 130	Introduction to Script Analysis	3	THE 150	Intro to Technical Theatre	2
	~or~		THE 151	Intro to Technical Theatre Lab	1
THE 150	Intro to Technical Theatre	2	THE 186	CCM Studio Class I	1
DAN 130	Dance Fundamentals I Ballet	2	THE 221	Acting Studio II	3
	General Education Course	3	THE 226	Intermediate Voice and Movement	2
	General Education Course	3	DAN 131	Dance Fundamentals II Modern	2
				General Education Course	3
				General Education Course	3
Total Hours = 17-18			Total Hours = 18		
<b>Third Semester (Fall)</b>			<b>Fourth Semester (Spring)</b>		
<u>Course</u>		<u>Cr. Hrs.</u>	<u>Course</u>		<u>Cr. Hrs.</u>
MUS 115	Musicianship for the MT Performer	3	MUS 116	Musicianship for the MT Performer	3
MUS 137	Piano Class I	1	MUS 353	Applied Voice	1
MUS 253	Applied Voice	1	THE 224	Stage Makeup I	1
MUS 298	Upper Division Applied Status	0	THE 285	CCM Studio Class II	2
MUS 380	Musical Theatre Workshop	2	THE 421	Acting Studio IV	3
THE 250/255/260	Choose One Tech Course	3	DAN 125	Dance Fundamentals Tap I	2
THE 321	Acting Studio III	3		General Education Course	3
DAN 146	Dance Fundamentals Jazz Dance	2		General Education Course	3
	General Education Course	3			
Total Hours = 18			Total Hours = 18		
<b>Fifth Semester (Fall)</b>			<b>Sixth Semester (Spring)</b>		
<u>Course</u>		<u>Cr. Hrs.</u>	<u>Course</u>		<u>Cr. Hrs.</u>
MUS 343	Musical Theatre History I	3	MUS 344	Musical Theatre History II	3
MUS 453	Applied Voice	2	MUS 453	Applied Voice	2
MUS 480	Musical Theatre Workshop	2	MUS 480	Musical Theatre Workshop	2
THE 385	CCM Studio Class III	2	MUS 498	Senior Recital	2
THE 451	Auditions	2	THE 386	CCM Studio Class IV	2
DAN 245	Elementary Jazz	3	THE 424	Dialects	1
	General Education Course	3	DAN 323	Musical Theatre Dance Styles	2
			GEN 499	University Exit Exam	0
				General Education Course	3
Total Hours = 17			Total Hours = 17		

**TIPS FOR SUCCESS**

This major requires a department audition—see <http://theatreanddance.missouristate.edu> for more information. This tracking sheet is meant to serve only as a guide. Please see your advisor early in your first program year and in each following semester to discuss your 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.

\*15 total gen ed classes required. The number remaining for each 3-year student will vary according to how many gen ed courses transfer to MSU.

## Q. SENIOR SHOWCASES

### 1. BFA Musical Theatre Showcase—New York

During the final year of residence in the Program, each BFA Musical Theatre student will prepare for a senior showcase. Under the guidance of the area coordinator and music director, all qualifying graduating seniors will develop and perform in this showcase. The showcase is performed in mid-spring in New York City for industry professionals and alumni. Performance in the New York Showcase *requires an audition* and is limited to graduating students who have completed all the sequential BFA Musical Theatre track through seven semesters of training and successfully completed all required yearly BFA Musical Theatre assessments. It is important to note that selection for participation in the NY Showcase is competitive, contingent upon the audition/interview process, and is an opportunity that should not be taken lightly or for granted by the student.

The showcase aims to demonstrate the individual growth, talent, marketing skills, and capability for industry success present in each BFA Musical Theatre participant, and highlight their abilities with regard to acting, singing, dancing, collaboration and ensemble-based theatre. The New York industry performance is focused specifically on connecting graduating students to industry professionals and successful alums, and in initiating the process of garnering professional representation.

New York Showcase Goals include:

- a) Helping graduating seniors develop vital professional relationships and industry connections, in particular with casting directors, agents and managers.
- b) Assisting graduating seniors initiate the process of garnering professional representation.
- c) Creating positive working relationships between returning students/graduating seniors and MSU alums working in the industry.
- d) Allow returning students and graduating seniors the opportunity to view first-hand the professional and logistical mechanics of a large industry center.
- e) Provide opportunities for returning students and graduating seniors to participate in workshops with noted alums and high-level industry professionals.

### 2. BFA Acting Showcase—Los Angeles

The Los Angeles Showcase features the talents of the graduating class in the BFA Acting Program. Graduating BFA Musical Theatre Students and recent MSU BFA Acting alumni may also participate with the approval and invitation of the acting faculty provided they have completed the curricular Acting 1-4 sequence contained in the BFA Acting Program, all required assessments, the noted audition, and all other prerequisites. BFA Acting and BFA Musical Theatre students should prepare accordingly for the Showcase audition. Participation in the LA Showcase requires enrollment in THE 498 (fall) and THE 492 (spring). Performers are strongly discouraged from participating in ANY other performance initiatives during their L.A. or N.Y. Showcase semester.

Required personal marketing materials for all performers (including website, submission letters, postcards, photo/résumé, scene material, and any additional materials noted in the 498 syllabus) must be pre-approved by course faculty before Showcase participation is offered. Participation in the respective showcases requires articulate curricular, logistical, and financial planning. While the department finances a great portion of the L.A. and N.Y. Showcase, individual student expenditure is estimated at \$3,000.00.

Students are reminded that the showcase experience is a privilege, and that a 110% commitment is required of all participants, highlighting exceptional development of the classroom and rehearsal expectations outlined in the Handbook. The BFA Musical Theatre faculty reserve the right to remove a student from L.A. or N.Y. or local showcase participation whenever they deem such removal to be in the best interests of the student and/or the Program. T&D students of all rank and major are invited to *attend* the New York and/or Los Angeles showcase and corresponding activities.

## R. SCHOLARSHIPS

BFA Musical Theatre students are eligible for scholarships in Musical Theatre, Theatre and Dance, and Music. Students are responsible for researching yearly application processes and due dates (generally March 1). To be considered, students must fill out a FAFSA and the university's General Scholarship Application through the financial aid office. Some scholarships may require additional application materials through the respective department as well as an audition. Students are encouraged to watch for announcements of scholarship auditions from each area. Recipients of scholarships will be notified in late spring. Please visit the Financial Aid, Theatre and Dance office, or Music office for information regarding selection/retention criteria and the amounts available under each designated scholarship.

### Scholarships Specific to BFA Musical Theatre

SCHOLARSHIP	REQUIREMENTS
Virginia Cox-Bussey Musical Theatre Scholarships	Musical Theatre major; Sophomore level or higher; 2.5 departmental and overall GPA. Minimum award \$1000. Audition required.
George W. and Bernadene B. Oliver Musical Theatre Scholarships	Musical Theatre Major; 3.0 GPA. Award amount variable.
Musical Theatre Program Scholarships	Currently awarded to seniors or upperclassmen in the program. Award amount variable.

### Scholarships in Theatre & Dance (Musical Theatre students are eligible)

SCHOLARSHIP	REQUIREMENTS
Kathleen Turner	75 hours, GPA 3.0. Commitment to work in Professional World. Requires audition – two monologues
Irene Coger	50 hours, GPA 3.2. Special consideration for Acting majors.
Professional Performance	Senior, intending to enter performance market. Demonstrated skill as an actor. Enrolled in at least 12 hours / semester.
Bob Comer Memorial	Grad or Undergrad, first preference to student who worked in Tent Theatre box office, second to staff member during regular academic year.
Byrne Blackwood Scenic Design	30 hours, GPA 2.5. Student pursuing design. Preference to student who has worked in scene design during TENT season.
Ben Soto Costume	SO, GPA 2.5. Interested in costume design & construction.
Robert Gilmore Tent Theatre Founders	30 hours, GPA 2.5. Financial need and interest in directing.
Howard Orms Memorial	Enrolled (or having taken) THE 430: Dir I. Potential & desire to stage direct.
Chyrel Miller	Any academic level dance major. Could be FR. Awarded on basis of audition or participation in performance productions.
Mike McElhanney Shakespeare Award	Graduate or Undergrad, GPA 2.5, must carry 12 hours (undergrad) or 9 hours (grad) who deserves recognition for excellence in Shakespeare studies.



Sam and Adele Huber	30 hours, GPA 2.5. Renewable, given "with regard to financial need."
Ann Page	Major in theatre. Renewable, "regard for financial need."
Jean Jones Johnston	SO, GPA 2.5, financial need and first priority to a student from Hartsville or Mansfield.
Dennis Warning	Given for "outstanding contributions."
Joseph Cantlin	Given for "outstanding contributions."
Winnie Lawrence Clark Memorial	GPA 2.74, BS Ed. student in English or Speech and Theatre. Financial need considered.
Brad Ferguson	Awarded annually to a student that has worked in the Theatre Department's Costume Shop, and has a cumulative GPA of 3.0.
Ruth McKenney	Awarded to B.S.Ed. junior or senior with a minimum 3.0 GPA. Financial need.

### **Regents Scholarships and Out of State Waivers**

In addition to the above scholarships, the Theatre and Dance Department allocates a yearly distribution of Regents Scholarships for BFA Acting students. Distribution amount and quantity is dependent upon the recommendation of area faculty. The university also distributes a number of out-of-state tuition waivers, based upon the recommendation of area faculty and the Department Head.

## **S. PROFESSIONAL ETHICS AND ACTOR TRAINING**

The faculty in the BFA Musical Theatre Program at Missouri State University embrace the philosophy that ethical professional behavior is an essential ingredient toward a long and successful career in the industry. We view it as our responsibility to consistently model positive ethical behavior for our students and hold the corresponding expectation that our students will integrate those same behaviors into their own outlook and work. Please consider the following:

**Professional Ethics:** Codes of conduct established by professionals to govern ethical behavior within that profession.

**Accountability:** The responsibility of moral agents for their own actions.

**Altruism:** An action in the interest or welfare of others.

**Character:** The totality of a person's disposition or personality.

**Conflict of Interest:** The clash of a public or formal obligation with a private (personal) need or interest.

**Honesty:** Honesty is the value of speaking truth and creating trust in minds of others. This includes all varieties of communication, both verbal and non-verbal.

**Integrity:** Consistency of actions, values, methods, measures, principles, expectations and outcome.

**Leadership:** Always lead by example.

**Moral Responsibility:** Answerability or accountability for actions.

**Pluralism:** The tolerance of different and often incompatible views.

**Pride:** Taking positive ownership of all of your work and behavior.

**Prudence:** Sound judgment in practical affairs.

**Stewardship:** Moral responsibility for the management of one's life, the right of others, and the environment in which they live.

## T. PERFORMANCE & PUBLIC AFFAIRS

As performers we hold the gift to publicly engage and inform our regional and national communities. In line with the Program philosophy on professional ethics, it is the belief of the BFA Musical Theatre Program that all faculty and students within be active stewards of the public affairs mission at Missouri State University. Missouri State University was granted a statewide mission in public affairs in 1995 when Senate Bill 340 was signed into law. The public affairs mission defines a primary way in which an education from Missouri State is different from that of other universities and one way by which we educate our students to imagine the future.

The public affairs mission has three pillars:

1. Ethical Leadership
2. Cultural Competence
3. Community Engagement.

### **Ethical leadership**

*Goal: Students will articulate their value systems, act ethically within the context of a democratic society and demonstrate engaged and principled leadership.*

Missouri State is preparing students for the future by helping them understand the ethical dimensions of leadership and take what they learn in the classrooms and use it to help solve problems and bring about change.

### **Cultural Competence**

*Goal: Students will recognize and respect multiple perspectives and cultures.*

Missouri State works to build up students' cultural knowledge in several ways. Through study abroad programs, interaction with international students and the opportunity to study different languages, histories and religions, students broaden their horizons, help build relationships and bring about better competition for the future.

### **Community engagement**

*Goal: Students will recognize the importance of contributing their knowledge and experiences to their own community and the broader society.*

Community engagement lets students branch out and see how the world is working through a different lens, giving them the opportunity to work with their communities and build up their ability to lead in their careers.

## U. SOCIAL MEDIA

Social media has become an important professional tool for actor networking. However, it is also important to remember that you have no control over how your social media posts are shared and viewed. In that respect, social media can also have considerable negative consequences upon your life and early career. Some practices that may help include:

1. Avoid posts that are negative in tone. You never know who may be viewing your posts, and no wants to work with a negative personality.
2. Keep your opinions professional, and never use social media to comment upon the work of others (either local or beyond), or relationships with your faculty and/or peers.

3. Keep your images and posts clean. Your social media posts are a reflection of who you are. Are you so sure a casting director isn't viewing your images and posts to get a sense of you? Keep the content to a level your grandmother would approve of.

4. Protect yourself. Social media is a goldmine for preying upon young performers—financially, emotionally, and sexually. Protect yourself and your personal information at every digital angle.

5. Do not vent. Never use social media to vent your frustrations about a teacher, director, or fellow student. Furthermore, students may not engage in social media posts of any kind that the faculty determine to undermine the collaborative trust within the BFA Acting or Musical Theatre Program. Students who do not adhere to this guideline may be placed upon Program probation or face immediate dismissal, at the discretion of the performance faculty and Department Head.

6. Students who do not adhere to these guidelines may be placed upon Program probation or face immediate dismissal, at the discretion of the acting area faculty.

## V. ADDITIONAL INFORMATION & RESOURCES

**1. UCYA:** University Coalition of Young Artists is the Department of Theatre & Dance's student-run organization. This organization provides the Theatre & Dance students exciting opportunities to act, direct, perform, write and be a vital and exciting part of the MSU arts community. We encourage you to take ownership of your education and artistic experience here at MSU and the UCYA provides an excellent opportunity to have a voice in this community.

**2. The Callboard:** The callboard is located on the 2<sup>nd</sup> floor of Craig Hall. Professional actors check the callboard as soon as they report to the Theatre. We would like to encourage you to begin that practice here at MSU. The Callboard will be the epicenter of our community. You will find departmental announcements, sign-up sheets, and important information on the Callboard. Please get in the habit of checking the Callboard at least once a day.

**3. Tent Theatre:** Tent Theatre is a professional AEA summer Company (summer stock) housed within the Department of Theatre & Dance at Missouri State. Students participate in a wide variety of capacities including performing, stage managing, marketing, technical positions, house staff, and much more. All students are encouraged to audition or apply for participation in Tent Theatre.

**4. Movement & Stage Combat Training:** In addition to the movement and stage combat training present in the curriculum, The Department of Theatre and Dance at Missouri State has strong relationships with the Association of Theatre Movement Educators, Fight Director's Canada, the United Stuntmen's Association, and the Society of American Fight Directors. Many relevant external training workshops are available to our students from these organizations. Additionally, the department works to frequently sponsor combat certification testing.

**5. Equity Membership Candidacy:** The Department of Theatre & Dance houses an Equity Membership Candidacy Program (EMC) in affiliation with Tent Theatre. Students cast in the Tent Theatre season may enroll in the EMC program and earn points toward their union membership. For more information please visit <http://www.actorsequity.org>.

**6. Study Away:** Study away is supported and encouraged by the faculty in the BFA Musical Theatre Program. However, due to the focused and sequential nature of the curriculum, it is recommended

that students begin planning early, and with advisor assistance. Ideally, planning should begin during freshman year and be executed during sophomore or junior year. Information can be found at <http://international.missouristate.edu/studyaway/>

## 6. MSU Department of Theatre and Dance Season Rotation Schedule

Category	Guideline Dates	Number of times this category repeats in 4 year rotation
Musical	Any period	8
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 2008-Spring 2012

2014-2015	2015-2016	2016-2017	2017-2018
Musical	Musical	Musical	Musical
Open	Multicultural/Non-Western	Open	Youth
Musical	Musical	Musical	Musical
Spring Dance	Spring Dance	Spring Dance	Spring Dance
New and Recent	Late 20th century	New and Recent	Realism/Early 20th Cent.
Restoration, Neoclassicism, Romanticism, Melodrama	Shakespeare/Renaissance	Greek/Roman/Medieval	Shakespeare/Renaissance

**8. Studio Series:** In addition to the mainstage productions, the Department hosts two Studio Series productions a year. The aim of the Studio Series is to increase student performance opportunities, and also provide opportunities in other artistic leadership capacities (director, producer, designer, choreographer, playwright, etc.) Project submissions occur in both fall and spring. Please visit the main office for a proposal form.

## **9. Sample Events, Conferences, Unified Auditions, and Notable Training Workshops**

### **SETC Professional Auditions**

*-For Professionals and Pre-Professionals, performers and designers, seeking year-round work.*

September

Register by August

[www.setc.org](http://www.setc.org)

### **STAM-Speech and Theatre Association of Missouri**

September

<http://www.stamnet.org>

### **SETC Pre-Professional Regional Auditions (Region V)**

#### **@ Tennessee Theatre Association**

*Unified Prof. Theatre/Dance Auditions, Workshop/Training Opportunities*

*Must Attend if You Plan to Attend SETC!*

[www.tn-theatre.com](http://www.tn-theatre.com)

### **American Society for Theatre Research (ASTR) & The Theatre Library Association Conference**

*A must for those with research focus entering academia & education.*

*Primarily research oriented panels and workshops.*

November

[www.astr.umd.edu/ASTRConference.html](http://www.astr.umd.edu/ASTRConference.html)

### **Shakespeare & Company Intensive**

*Provides Intensive Shakespeare Training*

Summer on-site in Mass., Year-Round Various Locations

[www.shakespeare.org](http://www.shakespeare.org)

### **Missouri Thespian Conference**

*Workshops/Opportunities to Assist Faculty Teaching*

January

<http://www.mo-thespians.com/>

### **University Resident Theatre Association (URTA)**

*Unified Auditions/Interviews for MFA Programs*

January

[www.urta.com](http://www.urta.com)

Director/SM deadline: October

Actor/ Designer deadline: November

**Unified Professional Theatre Auditions (UPTA)**

*Unified Prof. Theatre/Dance Auditions, Interviews, Workshop/Training Opportunities*

February

[www.upta.org](http://www.upta.org)

Audition Registration Deadline: December

**Midwest Theatre Association (MWTA)**

*Unified Prof. Tech/Theatre/Dance Auditions]*

February

St. Louis, MO

[www.webster.edu/depts/finearts/theatre/mwta](http://www.webster.edu/depts/finearts/theatre/mwta)

Deadline in November

**Southeastern Theatre Association**

*-Unified Auditions for Prof. Theatre/Dance work and Graduate Programs,  
Workshop/Training Opportunities. Design Interviews. Excellent for Musical Theatre!*

Non-Professional Auditionees Must First Pass Regional Screening!

March

[www.setc.org](http://www.setc.org)

Student design/audition registration deadline: January

**Mid-America Theatre Conference (MATC)**

*Oriented primarily for scholastic article and panel presentations.*

March

[www.wiu.edu/matc/the\\_conference.html](http://www.wiu.edu/matc/the_conference.html)

Deadline: November

**Institute of Outdoor Drama Auditions**

*Unified Professional Outdoor Drama/Tech. Auditions, Workshop/Training Opportunities*

March

Chapel Hill, NC

[www.unc.edu/depts/outdoor/auditions](http://www.unc.edu/depts/outdoor/auditions)

**USITT (US Institute for Theatre Technology)**

*Workshop/Training Opportunities for Theatre Tech.and Design*

March

[www.usitt.org](http://www.usitt.org)

Deadline: December

**Fight Director's Canada**

Combat Certification Workshop

Toronto, Canada

May

[www.fdc.ca/](http://www.fdc.ca/)

**Bread and Puppet Theatre**

Internship Program

Summer

<http://breadandpuppet.org/>

**National Stage Combat Workshop**

*Workshop for Beginning and Intermediate Actor/Combatants. Testing Provided at Workshops End.*

Society of American Fight Directors

July

Las Vegas, NV and North Carolina

[www.safd.org](http://www.safd.org)

**SAFD Fight Directors and Action Film International Workshop**

*Workshop for Fight Directors and Advanced Combatants.*

August

[www.safd.org](http://www.safd.org)

**Association of Theatre in Higher Education (ATHE)**

*Provides Presentation, Workshop, & Training Opportunities in Theatre, Both Practical and Scholastic.*

August

[www.athe.org](http://www.athe.org)

**Association of Theatre Movement Educators (ATME)**

*Provides Presentation, Workshop, & Training Opportunities in Theatre, Both Practical and Scholastic.*

August

[www.atmeweb.org](http://www.atmeweb.org)

**DellArte School of Physical Theatre**

*Training Workshops in Theatre Movement*

Summer

[www.dellarte.com](http://www.dellarte.com)

**Shakespeare & Company Summer Training Institute**

*Provides Month-Long Intensive Shakespeare Training*

Summer

[www.shakespeare.org](http://www.shakespeare.org)

**Siti Company Summer Training Intensive in Saratoga Springs, NY**

*The program's objective is to develop courageous theater artists who are able to integrate into their work new influences from many disciplines.*

Summer

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

**The School at Steppenwolf**

*A training residency for professional actors to immerse themselves in the ensemble traditions, values and methods that make Steppenwolf unique.*

Summer

<http://www.steppenwolf.org/education/school/index.aspx>

Technique is something that you use if you need it. Otherwise, to hell with it.

—Sanford Meisner

## 10. SAMPLE STUDENT THEATRE RESUME

(Note: This is only a sample. Your resume should highlight your individualized outlook and assets.)

### Billy Budd

billybudd@hotmail.com

www.billybudd.com

Hgt: 6'0"  
Wgt: 160

Eyes: Brown  
Hair: Blue

#### Professional Theatre

Death of a Salesman  
My Fair Lady  
Carnival

Biff  
Freddie  
Ensemble

Flat Rock Playhouse  
Interact Theatre  
Alabama Shakes. Festival

#### University Theatre

The Crucible (fight capt.)  
Hamlet  
Safe Sex  
Mad Dog Blues  
Jail House Rock  
Lysistrata  
Bent (Irene Ryan Nom.)

Parris  
Laertes  
Arthur  
Coby  
Ensemble  
Ensemble  
Wolf

University of Alabama (UA)  
UA  
UA  
UA  
UA  
UA  
York Tech. College

#### Film and Television

The Patriot  
Dawson's Creek  
Release

Extra  
U5  
Ted

Universal  
Fox  
AU Student Film

#### Special Skills

Dialects  
Combat  
Dance  
Singing  
Technical  
Additional

Standard British, Southern, Irish  
Recognized SAFD Combatant  
Jazz (5 yrs.), Tap (7 yrs.), Modern (2 yrs.)  
Lyric Baritone, Private Voice (3 yrs.)  
Scene Painting, Carpentry, Props, Publicity  
Juggling, Horses (western)

#### Education

B.F.A. Candidate  
Workshops

Theatre, University of Alabama  
Auditioning (Edward Albee), Shakespeare (Tina Packer)



## 11. SAMPLE STUDENT FILM RESUME

(Note: This is only a sample letter. Your letter should highlight your individualized outlook and assets.)

### Sarah Smith

SAG, AEA/AFTRA Eligible

bsmith@hotmail.com

www.sarahsmith.com

Hgt: 5'11

Eyes: Blue

Coat: 42R

Wgt: 165

Hair: Brn.

Shoe: 10

### Film and Television

Film	Role	Production Company
Film	Role	Production Company
Film	Role	Production Company
Film	Role	Production Company
Film	Role	Production Company
Film	Role	Production Company

### Commercial Spots

Commercial (national, principal), Commercial (national, principal), Commercial (national, principal), Commercial (national, principal), Commercial (regional, principal), Commercial (regional, principal), Commercial (regional, principal), Commercial (regional, principal), Commercial (national, featured), Commercial (national, featured), Commercial (regional, featured), Commercial (national, background)

### Industrial

Company (role), Company (role), Company (role), Company (role), Company (role), Company (role), Company (role), Company (role), Company (role), Company (role),

### New York Theatre

Play	Role	Theatre
Play	Role	Theatre
Play	Role	Theatre
Play	Role	Theatre

### Regional Theatre

Play	Role	Theatre
Play	Role	Theatre
Play	Role	Theatre
Play	Role	Theatre

### Special Skills

Combat/Stunts Certified: SAFD, USA (resume available upon request)  
Dialects Standard British, Irish, Southern, Rural Southern  
Additional Juggling, Class A Drivers License, Athletics, Horses

### Training

M.F.A. Acting, Boston Conservatory  
B.F.A. University of South Carolina  
Workshops Auditioning (Edward Albee), Shakespeare (Tina Packer)

## 12. SAMPLE AGENT COVER LETTER

*(Note: This is only a sample letter. Your letter should highlight your individualized outlook and assets.)*

Actor Name  
Actor Street Address  
City, State and Zip  
Actor e-mail  
Actor Phone Number

Date

Name of Agent/Manager  
Acting Agency Name  
Street Address  
City, State and Zip

Dear [Name of Agent/Manager],

I am preparing to graduate from the BFA Musical Theatre Training Program at Missouri State University and will be arriving permanently in New York in May.

I've researched your agency and the talent you represent, and would like to invite you to an industry **showcase** featuring myself and 13 other young talented actors from MSU. We will be performing April 12 at 7:30pm at the XXX Theatre in New York. I am a talented, disciplined, and marketable performer ready to get to work.

I look forward to seeing you at the showcase, and hope to meet with you in a more personal forum in order to discuss representation. In the meantime, please visit our showcase link!

<http://theatreanddance.missouristate.edu/showcases/LA.htm>

Sincerely,

Your Name

### 13. ACTOR TOOL CHART FOR CHARACTER DEVELOPMENT- STAGE

#### Meisner:

1. Time/place
2. Relationship
3. What do I want?
4. Why do I want it?
5. Why must I have it now?

#### Shurtleff:

1. Relationship
2. Conflict
3. The Moment Before
4. Humor
5. Opposites
6. Discoveries
7. Communication & Competition
8. Importance
9. Find the Events
10. Place
11. Mystery and Secret.
12. Mischievousness

"An actor must make their needs (goals, wants, objectives) so strong that he is willing to interfere with the other actor in order to get what he needs. Interfering means getting in their way so that what you want is stronger than what they want."

- Michael Shurtleff

"It is highly possible that what is called 'talented behavior' is simply a greater individual capacity for experiencing. From this point of view, it is in the increasing of the individual capacity for experiencing that the untold potentiality of a personality can be evoked."

- Viola Spolin

## 14. TIPS FOR PROFESSIONAL HEADSHOT SESSIONS

**Practice Sessions:** Primarily for financial reasons, many emerging actors wait until they have immediate need to have their first professional headshots taken. This is a mistake on many levels. Headshots are a *key* marketing tool in your early career, so the process shouldn't be rushed and you shouldn't enter as a "headshot novice." Getting good shots, like good acting, requires letting go of self-awareness. It takes time and practice. Bad self-awareness in a shoot leads to images that appear forced, stiff, and don't let the real you resonate. Practice getting comfortable in front of the camera through practice sessions with peers, or other means you have at your disposal, so when you arrive for that vital shoot you are free and engaged in front of the camera.

**Choosing a Photographer:** It's great to use your friends and novice photographers for *practice* sessions. You learn together and you begin to let go of inhibiting "on camera" self-awareness. However, it is vital to use a professional HEADSHOT photographer for your working headshots. These days, it's pretty easy for anyone to buy an expensive digital device and take some headshots, and sometimes they get lucky with an image or two. This is not the route you want for your professional images. In addition to knowing how to take images that offer consistent quality, a professional, *industry centered* headshot photographer also understands the industry and market changes in headshot needs and trends. Remember, this is a KEY marketing tool, and needs to be a professional priority. Be sure to examine the work of potential headshot photographers. Some are better than others, some more appropriate for distinct markets, and some have their own sense of photographic style that may or may not be right for you. Make sure the photographer's work aligns with your marketing needs *before* you book. It can also be helpful to meet with the photographer in advance so you can see if you have a good rapport with him/her. This will help you feel more comfortable on the day you take your headshots.

**Makeup:** You may or may not choose to engage a makeup artist. Make your decision thoughtfully. If using one, actors must communicate respectfully but clearly with the artist. The makeup artist should not be left to "type" you or guess your needs. Never put that responsibility in the hands of the makeup artist. Be clear about your look and needs. The actor needs to feel empowered and responsible for the makeup outcome.

**Photographer Communication:** The same applies to the photographer. A photographer should not have to "type" or guess an actor's needs. The best photos come when the actor is very clear about photographic wants and needs, and is free of inhibiting self-awareness in front of the camera.

**Marketing Considerations:** Many emerging actors aim for an "all-purpose headshot." There are limited times when they may be successful in starting career communications with an "all-purpose shot," but in general it's an ill-advised strategy. Again, the headshot is a key marketing tool. In order to create and engage a marketing tool you must know your target "customer." What is the specific purpose of your headshot? Headshot trends vary by region and professional purpose. For example, your commercial headshot may not suit your needs accordingly when submitting to a regional theatre, and the headshot you submit in an attempt to garner a daytime drama agent will likely vary from your NY stage shot. As a result, actors aiming at an "all-purpose headshot" often end up with a no purpose headshot. If you can only afford to have one look reproduced- set clear goals and strategize what your first marketing target will be, and aim your headshot squarely at it.

**Know Your Target Market:** That being said, set specific marketing goals. Many actors think “I just want to go to NYC or LA and work.” Of course you do, but getting to work takes a marketing strategy, with purpose in each career step. Look at yourself. Research your chosen market. Create a timeline and list of articulated goals. What is your first goal? Is it getting a commercial agent? Is it being cast in an Equity stage production? Is it booking daily work on a daytime drama? If you haven’t articulated your first steps, it’s unlikely you’ll climb the staircase. These choices heartily inform your headshot process.

**Before the Shoot:** Get a good night’s sleep. Stay away from caffeine and alcohol in the 24 hours prior, as both dehydrate. You want to be feeling healthy, relaxed, and confident entering your session.

**Clothing:** Actors frequently ask, “What should I wear at my session?” The first primary answer is, “Who are you? How are you going to market YOU?” You’ve already focused the marketing goal of your shots, so choose attire that aligns YOU with that. With that in mind, the focus in the shot should be you and not your clothing. It’s generally advisable to stay away from busy patterns, logos, and colors that wash you out. Most photographers recommend choosing a color that compliments your eye color. One consistent common denominator in variances in headshot market applications is that they should always look like YOU. Your type, your age, your personality. Whether at a commercial audition or an AEA open call for King Lear, the person they see in the headshot should look like the same one that walks through the door.

**The GLAM Factor:** Emerging actors commonly “over-glam” in their early rounds of headshots. It’s an easy mistake. It feels glamorous and we love the attention those beautiful shots bring us from our friends and family. This is a fatal marketing error. Your friends and family are certainly not the target audience of your headshots, and cannot book you auditions. Put all your focus in your session upon looking like you in your shots- from clothing selection, to photographer communication, to image selection- it should all be pointed at capturing the real you as respective to your target early career goals.

#### **Some Helpful Thoughts for the Shoot:**

1. Bring a friend. As a courtesy, touch base with the photographer first, but it’s generally great to bring along a good friend. Having a friend present will contribute to your fun and ease, creating an environment that helps you get your best shots.
2. Inform your shots. This is vital. Your shots have to be informed from the inside. Working in front of a still camera is acting, and acting requires filling moments from within. If the photographer asks for more warmth that just doesn’t mean smile bigger. It means make a choice from within that radiates warmth and a connection to your partner, the camera. Yes. That camera is your acting partner.
3. Eyes, eyes, eyes. This relates to informing your shots. If your shots are informed, your eyes will be engaged in your shots. If not, you’ll end up with “dead eyes” that don’t resonate interest and connection to the person viewing your shots.

**Selecting Images:** With developments in digital photography, photographers fire images faster and in greater number than they used to. Many do no pre-sorting before passing the images to you. In relation- it is extremely important that the actor learn to choose images with purpose and clarity and with the guidance of a professional- yep, not friends or social media. If a photographer shoots consistently during a shoot, some transitional images may indicate changes in camera focus. In relation, an actor *must* view potential images at 8x10 scale. There is no reason EVER for an actor to ever have an image from a professional session that is slightly out of focus. Take time to choose.

Again, seek the advice of a professional. Do NOT seek advice from friends and family in choosing your headshot. DO NOT post it on social media to see how many likes each image gets. This will confuse your selection process with opinions of uninformed parties who have a view of you that may not coincide with your goals or marketing strategy.

**Reproductions:** Professional reproductions are a non-negotiable. Use a reliable reproduction source that specializes in performer headshots. Reproductions should have a border. Name in border. Walgreens or Walmart glossies are never acceptable.

## 15. ONLINE RESOURCES FOR THE ACTOR

### Digital Resources

iActor	<a href="http://www.sag.org/iactor-online-casting">http://www.sag.org/iactor-online-casting</a>
Backstage	<a href="http://www.backstage.com">http://www.backstage.com</a>
CallSheet	<a href="http://www.backstage.com/bso/call-sheet/index.jsp">http://www.backstage.com/bso/call-sheet/index.jsp</a>
Actors Access	<a href="http://www.actorsaccess.com">http://www.actorsaccess.com</a>
ArtSearch	<a href="http://www.tcg.org/artsearch/">http://www.tcg.org/artsearch/</a>
Dept. Webpage	<a href="http://theatreanddance.missouristate.edu/">http://theatreanddance.missouristate.edu/</a>
BFA Acting Showcase	<a href="http://theatreanddance.missouristate.edu/showcases/LA.htm">http://theatreanddance.missouristate.edu/showcases/LA.htm</a>

### Union/Organizational

SAG/AFTRA	<a href="http://www.sagaftra.org">www.sagaftra.org</a>
Actors Equity	<a href="http://www.actorsequity.org">www.actorsequity.org</a>
Am. Guild of Variety Artists	<a href="http://www.agvusa.com/">www.agvusa.com/</a>
Assoc. Theatre Movement Educators	<a href="http://www.atmeweb.org/">www.atmeweb.org/</a>
Voice & Speech Trainers	<a href="http://www.vasta.org/">www.vasta.org/</a>
Society of Am. Fight Directors	<a href="http://www.safd.org">www.safd.org</a>
Fight Directors Canada	<a href="http://www.fdc.ca">www.fdc.ca</a>
Am. Council on Exercise	<a href="http://www.AceFitness.org">www.AceFitness.org</a>

### Headshots

Jeff Nicholson (LA)	<a href="http://www.theshotphotography.com/">http://www.theshotphotography.com/</a>
Melissa Hamburg (NY)	<a href="http://www.melissahamburg.com/">http://www.melissahamburg.com/</a>
Coleman Photographix (NY)	<a href="http://www.colemanphotographix.com">http://www.colemanphotographix.com</a>
Adriana Tomeu (OK)	<a href="http://www.adrianatomeu.com">http://www.adrianatomeu.com</a>

### Reprints/Labs

Argentum (repro/retouch)	<a href="http://www.argentum.com/2004/index.php">http://www.argentum.com/2004/index.php</a> Reproductions
Reproductions (repro/retouch)	<a href="http://www.reproductions.com/">http://www.reproductions.com/</a>
National Photo (repro/retouch)	<a href="http://www.nationaltalent.com">http://www.nationaltalent.com</a>
ABC (litho reprints only)	<a href="http://www.abcpictures.com">http://www.abcpictures.com</a>

"I believe you make your day. You make your life. So much of it is all perception, and this is the form that I built for myself. I have to accept it and work within those compounds, and it's up to me."

-Brad Pitt

## 16. PUBLICATIONS FOR THE ACTOR

### Acting

Improvisation for the Theatre by Viola Spolin (Improv)  
Theatre Games for the Classroom by Viola Spolin (Improv/Games)  
An Actor Prepares by Stanislavski  
Building a Character by Stanislavski  
Creating a Role by Stanislavski  
On Acting by Sanford Meisner  
Respect for Acting by Uta Hagen  
Free to Act by Mira Felner (Good Beginning Text)  
Audition by Michael Shurtleff (Audition)  
How to Stop Acting by Harold Guskin (Support Reading)  
Irreverent Acting by Eric Morris (Advanced)  
No Acting Please by Eric Morris (Acting)  
Acting Onstage and Off by Robert Barton (Good Exercises)  
Advanced Acting by Robert Cohen (Style)  
112 Acting Games by Gavin Levy (Improv/Games)  
On the Technique of Acting by Michael Chekhov  
To the Actor by Michael Chekhov  
The Art of Acting by Stella Adler  
At Work with Grotowski by Thomas Richards  
The Incredible Indoor Games Book (Youth Games)  
Acting in Musical Theatre: A Comprehensive Course by Rocco Dal Vera  
Lessons for the Professional Actor by Michael Chekhov

### Acting Styles

Freeing Shakespeare's Voice by Kristin Linklater (Voice/Style)  
Acting in Shakespeare by Robert Cohen (Shakespeare)  
Style: Acting in High Comedy by Maria Aitken (Comedy)  
Secrets of Acting Shakespeare by Patrick Tucker (Great Read)  
Style: Acting in High Comedy by Maria Aitken (Comedy)  
Acting with Style by John Harrop  
Playing Shakespeare by John Barton  
Acting in Restoration Comedy by Simon Callow

### Analysis

Backwards and Forwards: A Technical Manual for Reading Plays by David Ball

### Acting for the Camera

Acting in the Million Dollar Minute by Tom Logan (Commercial)  
Acting for the Camera by Tony Barr (TV/Film)  
Acting in Commercials by Joan See

"I've failed over and over and over again in my life, and that is why I succeed."

-Michael Jordan

### Stage Combat

Fight Directing for the Theatre by J. Allen Suddeth  
Actors on Guard by Dale Girard  
Swashbuckling by Richard Lane

### Voice

Freeing the Natural Voice by Kristen Linklater  
The Right to Speak by Patsy Rodenburg  
Voice and the Actor by Cicely Berry  
The Use and Training of the Human Voice by Arthur Lessac  
The Actor and the Text by Cicely Berry

### Movement

How to Learn the Alexander Technique by Barbara Conable  
Team Building Through Physical Challenges by Donald Glover  
The Actor and His Body by Mitz Pisk  
The Alexander Technique: A Skill for Life by Pedro de Alcantara  
The Alexander Technique: Freedom in Thought and Action by T. Miller and D. Langstroth  
Awareness Through Movement by Moshe Feldenkrais  
The Viewpoints Book: A Practical Guide to Viewpoints *by Anne Bogart & Tina Landau*  
The Thinking Body by Mabel Todd  
Human Movement Potential by Lulu Sweigard  
Body Movement: Coping with the Environment by Irmgard Bartenieff

### Career

Acting is Everything by Judy Kerr LA  
The New York Agent Book by K. Callan (current ed.)  
The LA Agent Book by K. Callan (current ed.)  
LA Access by Richard Saul Wurman (current ed.)  
NY Access by Richard Saul Wurman (current ed.)  
The Courage to create by Rolo May  
The Artists Way by Julia Cameron  
Directory of Theatre Training Programs  
Regional Theatre Directory  
Summer Theatre Directory  
Acting Professionally: Raw Facts about Careers in Acting by Robert Cohen  
Fodor's Guide to New York City  
Fodor's Guides (NYC, LA, Chicago)

### Faculty Written Books

Evangeline Drowning (play), Kurt Gerard Heinlein  
Green Theatre: Kurt Gerard Heinlein  
Beginning Stage Combat: A Handbook, Kurt Gerard Heinlein  
Clifford Odets and American Political Theatre, Dr. Chris Herr  
Performing Disability: Staging the Actual, Dr. Telory Davies



## 17. GENEROSITY CHART

	STALLED 0	DESIRE 1	DISCOVERY 2	DEVELOPMENT 3	MATURATION 4	EXPERTISE 5
<p><b>Generosity</b></p> <p>Giving generously and joyfully to self, fellow actors, mentors, and the audience</p>	<p><u>Grumbles</u></p> <p>Is miserly with self and others</p> <p>Operates from a position of scarcity and fear</p> <p>Fails to build community or practice hospitality in the rehearsal hall or classroom</p> <p>Lacks kindness and patience in relating to self and others; uses coercive speech or conduct</p> <p>Does not listen</p> <p>Clenches, grips, grasps, and holds in life and in performance</p> <p>Prefers wallowing in sensations produced by over-muscularized emotion and selfish performance rather than freely offering a gift to the audience and fellow actors</p>	<p>Desires to be generous, but lacks the grace, courage, or will to give joyfully</p>	<p>Understands that generosity with self and others is essential to fostering growth</p> <p>Understands that generosity is fundamental to good acting</p> <p>Illuminating moment: Realizes the extent and frequency of grumbling and the pernicious damage it causes to self and community</p> <p>Illuminating moment: Experiences and prefers open-handed, open-hearted offering of performance</p>	<p>Lessens grumbling and listening to grumbling</p> <p>Sporadically operates from a position of abundance, freedom, and joy</p> <p>Sporadically builds community and practices hospitality in the rehearsal hall and classroom</p> <p>Sometimes relates to self and others with kindness and patience, free of coercive speech or conduct</p> <p>Sporadically listens</p> <p>Sporadically chooses the good actor's sacrifice: Sometimes declines the self-indulgence of wallowing in the sensation produced by over-muscularized emotion and selfish performance in order to give the audience and fellow players a superior experience</p>	<p>Seldom grumbles or listens to grumbling</p> <p>Frequently operates from a position of abundance, freedom, and joy</p> <p>Frequently builds community and practices hospitality in the rehearsal hall and classroom</p> <p>Usually relates to self and others with kindness and patience, free of coercive speech or conduct</p> <p>Frequently listens</p> <p>Frequently chooses the good actor's sacrifice: Usually declines the self-indulgence of wallowing in the sensation produced by over-muscularized emotion and selfish performance in order to give the audience and fellow players a superior experience</p>	<p>Never grumbles or listens to grumbling</p> <p>Consistently operates from a position of abundance, freedom, and joy</p> <p>Consistently builds community and practices hospitality in the rehearsal hall and classroom</p> <p>Consistently relates to self and others with kindness and patience, free of coercive speech or conduct</p> <p>Consistently listens</p> <p>Consistently chooses the good actor's sacrifice: Always declines the self-indulgence of wallowing in the sensation produced by over-muscularized emotion and selfish performance in order to give the audience and fellow players a superior experience</p>

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# PILLARS OF SAFE INTIMACY: REHEARSAL AND PERFORMANCE PRACTICE

## *Context - Communication- Consent - Choreography - Closure*

**FIRST, A NOTE ON THE ROLE OF INTIMACY DIRECTOR:** The Intimacy Director is more than a choreographer; they are an advocate for the ensemble and for each actor. The Intimacy Director takes responsibility for the emotional safety of the actors and anyone else in the rehearsal hall while they are present. For this reason, we recommend seeking out a certified Intimacy Director with Intimacy Directors International. Should that be out of reach, please refer to the guidelines below. For additional resources and materials, consider becoming a member at [www.intimacydirectorsinternational.com](http://www.intimacydirectorsinternational.com). Thank you for supporting the work.

### CONTEXT

Before any choreography can be considered, there must first be an understanding of the story and the given circumstances surrounding a scene of intimacy. All parties must be aware of how the scene of intimacy meets the needs of the story and must also understand the story within the intimacy itself. This not only creates sense of safety, but also eliminates the unexpected and ensures that the intimacy is always in service of the story.

### COMMUNICATION

There must be open and continuous communication between the director, intimacy director, stage management and the actors. This communication includes but is not limited to, discussion of the scene, understanding of the choreography, continued discussion throughout the rehearsal period, frequent check ins during the run, and an openness to dissent any actions in the process. Avenues for reporting harassment must be made available to the entire ensemble.

### CONSENT

Before any scene of intimacy can be addressed, consent must be established between the actors. Permission may be given by a director, script, or choreographer; however, consent can only be given from the person receiving the action. Starting choreography from a place of understanding consent ensures that all parties are clear about to which actions they are consenting, and it provides actors with the agency to remove consent at any time.

### CHOREOGRAPHY

Each scene of intimacy must be choreographed, and that choreography will be adhered to for the entire production. Any changes to the choreography must first be approved by the intimacy choreographer. It is the job of stage management to ensure that the choreography is performed as intended. Stage management must also address any discrepancies that may appear in the rehearsal process and all performances.

### CLOSURE

At the end of every rehearsal or scene of intimacy, actors are encouraged to develop a closing moment between them to signify the ending of the work. This small moment or simple ritual can be used between takes or runs of the scene, and/or upon the close of rehearsal. We encourage this as a moment to leave our characters, relationships, and actions from the work behind, and walk back into our lives. Likewise, we suggest all parties (including outside eyes) exercise proper self-care during and after the run or filming of intimate projects.



INTIMACY DIRECTORS  
INTERNATIONAL

[info@intimacydirectorsinternational.com](mailto:info@intimacydirectorsinternational.com)  
[www.intimacydirectorsinternational.com](http://www.intimacydirectorsinternational.com)

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## W. LETTER OF AGREEMENT

**Acknowledgement of the Policies Presented in the BFA Musical Theatre Handbook**

I (please print name) \_\_\_\_\_ have read the BFA Musical Theatre Program Handbook in full, prior to starting classes in my major track. I understand that any questions I have regarding policy may be addressed through inquiry to the BFA Musical Theatre Coordinator before this letter is signed and submitted.

By signing this letter, I acknowledge that I comprehend and choose to abide by all the BFA Musical Theatre Program policies contained within the Handbook, and that all exceptions must be requested in writing from the BFA Musical Theatre Program Coordinator, who will review and respond to the request accordingly. I also acknowledge that failure to abide by area guidelines will result in probation or suspension from the BFA Musical Theatre Program at Missouri State University.

Signature\_\_\_\_\_

Date\_\_\_\_\_

*New students, please submit a signed copy of this letter to the BFA Musical Theatre Program Coordinator prior to the first day of THE 121.*

“Being authentic is when you rise, when you reach for your greatest influence, your best self at times when every cell in your body is screaming reasons, excuses, justifications and revenge. Being authentic is when you look back on those moments with a sense of fulfillment and satisfaction that you did not betray the one thing you need to hold dearest. Yourself.”

-Gary John Bishop

There are two ideas about safe spaces. One is a very good idea, and one is a terrible idea. The idea of being physically safe on a campus, not being subjected to sexual harassment and physical abuse, or being targeted for something specifically for some sort of hate speech... I'm perfectly fine with that. But there's another that is now ascendant, which I just think is a horrible view, which is 'I need to be safe ideologically, I need to be safe emotionally, I just need to feel good all the time. And if someone says something that I don't like, that is a problem for everyone else, including the administration.' I think that is a terrible idea for the following reason: I don't want you to be safe ideologically. I don't want you to be safe emotionally. I want you to be strong. That's different. I'm not going to pave the jungle for you. Put on some boots, and learn how to deal with adversity. I'm not going to take all the weights out of the gym. That's the whole point of the gym. This is the gym.”

-Anthony Van Jones

From time to time in the years to come, I hope that you will be treated unfairly, so that you will come to know the value of justice. I hope that you will suffer betrayal because that will teach you the importance of loyalty. Sorry to say, but I hope you will be lonely from time to time so that you don't take friends for granted. I wish you bad luck, again, from time to time so that you will be conscious of the role of chance in life and understand that your success is not completely deserved and that the failure of others is not completely deserved either. And when you lose, as you will from time to time, I hope every now and then, your opponent will gloat over your failure. It is a way for you to understand the importance of sportsmanship. I hope you'll be ignored so you know the importance of listening to others, and I hope will have just enough pain to learn compassion. Whether I wish these things or not, they're going to happen. And whether you benefit from them or not will depend upon your ability to see the message in your misfortunes.

-John Roberts, Chief Justice of the United States, June 2017

*Professional performance training at Missouri State...  
Where conservatory quality meets the liberal arts.*