

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



**2015-2016
ACADEMIC YEAR**

Updated August 2015

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A MESSAGE FROM THE DANCE PROGRAM COORDINATOR

Welcome (and welcome back) to Missouri State University!

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

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

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

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

Here's to a great year!

Ruth

Ruth Barnes
Professor, Dance Program Coordinator
Department of Theatre and Dance
Craig Hall 351A
901 S. National Ave.
Springfield, MO 65897
417-836-5201
ruthbarnes@missouristate.edu
<http://www.theatreanddance.missouristate.edu>

BFA IN DANCE PROGRAM DESCRIPTION

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

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

BS IN DANCE PROGRAM DESCRIPTION

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

DANCE PROGRAM MISSION

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

"Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people."
- Alvin Ailey

FACULTY BIOGRAPHIES



RUTH BARNES

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

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

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

Ruth Barnes teaches Modern Dance Technique, Dance Improvisation and Composition, Applied Kinesiology for the Dancer, Dance History, Dance on Camera and Dance and Technology.



SARA BRUMMEL

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

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

As a teacher, Ms. Brummel's credits include the Cambridge School of Ballet, Cambridge School of Weston, Colorado Ballet, Crested Butte Summer Dance Workshop, Dance Circle of Boston, Loretto

Heights College, Missouri Fine Arts Academy, Montezuma/Cortez High School, SEEK Summer Enrichment Program, American College Dance Festival, Springfield Ballet, University of Denver, workshops in São Paulo, Brazil, and presentations at the Congreso de Pedagogia de Danze in Bogotá, Colombia. Ms. Brummel's choreography has been presented in Bogotá, Seattle, Chicago, Albuquerque, St. Louis, Wichita, and Springfield.

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

Sara Brummel teaches Ballet, Modern Dance, Improvisation and Composition, Dance Pedagogy and Dance History. She is the coordinator for the BFA Reviews and BS Senior Projects.



DARRYL KENT CLARK

M.F.A., Dance, State University of New York, Brockport

B.F.A., Dance, Columbia College Chicago

Darryl Kent Clark, a native of Michigan, began his career as a dancer in 1981 in Chicago, Illinois, where he danced the works of many nationally known choreographers. His interests as a performing artist expanded to include stints as a dancer with Princess Cruises, Vee Corporation. He has also worked as an actor with First Folio Shakespeare Festival of Oakbrook, Illinois, Rochester, New York's Geva Theater, Chicago's Marriott Lincolnshire Theater and Pegasus Players.

Mr. Clark's choreography has received favorable reviews in *Dance Magazine*. The recipient of an Artist's Fellowship from the Illinois Arts Council, he has been on the faculty of many dance studios in the USA, and is a featured teacher of jazz, tap and modern dance at studios and universities in the USA and the Netherlands.

After serving as Head of Dance at Western Carolina University, Mr. Clark joined the faculty of the Department of Theater and Dance at Missouri State University.

PER COURSE (PART-TIME) FACULTY

JULIA BUBALO

Julia Bubalo began her dance training at the age of seven in Westerville, Ohio. By the age of ten, she was dancing as a scholarship student through the Ford Foundation, a national program to assist gifted young dancers. This gave her an opportunity to train with Tatjana Akinfiyeva-Smith and dance with Ballet Met, a professional company in Columbus, Ohio. In addition, she studied with the Dayton Ballet, in Dayton, Ohio and at the School of American Ballet in New York. In 1987, she moved to Las Vegas where she trained with the Nevada Dance Theatre and traveled with them to Moscow, Russia. After moving to Memphis, TN, she performed with the Mid-South Dance Theatre.

In 1991, she moved to Springfield, MO and began teaching ballet for Springfield Ballet while she completed a degree in Business Administration from Drury University. In 1994, she founded the Ozark Dance Academy where she continues to teach, choreograph and direct. Ms. Bubalo has also been an adjunct staff instructor in the Theatre and Dance Department at Missouri State University since 2003.

KATE RIEGLER

Kate Riegler is the director of Credo Dance Academy in Springfield, MO. She trained with Peggie Wallis, registered teacher of the Royal Academy of Dance. Kate completed the Academy's examination course

with distinction, allowing her to achieve status as an Associate of the Royal Academy of Dance. Kate continued her training at The Ailey School in New York, NY. She was a finalist in the 2004 Youth of America Grand Prix and went on to dance professionally with Texas Ballet Theater under the direction of Ben Stevenson. Later, she was administrator and instructor of Texas Ballet Theater School. In 2009, she was the children's ballet mistress for the Aspen Santa Fe Ballet's Nutcracker, held at Walton Art Center. In 2010, Kate danced in St. Petersburg, Russia and at the Kremlin Palace in Moscow, Russia. In her free time, Kate volunteers with CASA of Southwest Missouri, enjoys college sporting events, and spending time with family and friends.

TERESA SIMPSON

Teresa Simpson's training covers a broad range of dance techniques including classical ballet, modern, and improvisation. Prior to earning a BFA in Dance Performance at Missouri State University (2008), Teresa studied with the St. Louis Ballet School, performing in the company's production of *The Nutcracker* and participating in student workshops. In college, Teresa toured with Missouri State's community outreach dance company, Inertia; performed in several faculty, student, and guest choreographer works; and presented choreography at the American College Dance Association regional conference. After college, she helped bring to life a performing arts after-school program at the Academy of Performing Arts in Nashville, TN and continued her training with Nashville Ballet. She also holds an International Teaching Diploma from the North American Montessori Center (2010) and has worked as a Montessori teacher, incorporating basic creative movement into a prepared environment Montessori curriculum. Teresa holds a Master of Science in Administrative Studies with an Arts Management focus from Missouri State University (2015). In addition to teaching with Springfield Ballet, Teresa is a co-founder, performer, and choreographer member with Springfield Dance Alliance, has served on the AATE Missouri Theatre in Our Schools mini conference planning committee, and has a strong interest in developing, promoting, and expanding outreach programs in the arts.

MUSICIANS FOR DANCE CLASSES: Kyle Aho and Soo-ji Kim

CONTACT INFORMATION

DANCE FACULTY

Ruth Barnes:
Office: Craig 351A
Tel.: 417-836-5201
e-mail: RuthBarnes@missouristate.edu

Sara Brummel:
Office: Craig 356
Tel: 417-836-8441
e-mail: SaraBrummel@missouristate.edu

Darryl Kent Clark:
Office: Craig 346
Tel: 417-836-6071
e-mail: DarrylClark@missouristate.edu

DEPARTMENT OF THEATRE & DANCE:

Dr. Christopher J. Herr, Head
Craig Hall 355
Tel: 417-836-4400
e-mail: CJHerr@MissouriState.edu

Julie Williams, Administrative Assistant
Craig 355
Tel: 417-836-4400
e-mail: JWilliams@MissouriState.edu

Cathy McFall, Accounts Manager
Craig 353
Tel.: 417-836-5268
e-mail: CathyMcFall@missouristate.edu

OTHER USEFUL NUMBERS

McDonald 203
Tel.: 417-836-5960

Taylor Health and Wellness Center
Tel.: 417-836-4000
Website: <http://health.missouristate.edu/>

Campus Security
Tel.: 417-836-5500

IN CASE OF EMERGENCY, CALL 911

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

ASSESSMENT

ADMISSION PROCESS

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

BS in Dance: The Bachelor of Science (BS) in Dance does not require an audition, but the faculty place each student at the appropriate level of technique. Students must take a placement class (or the BFA audition class) before enrolling in any technique classes.

ACCEPTANCE CRITERIA FOR THE BFA DANCE PROGRAM

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

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

RETENTION CRITERIA

ACADEMIC

FOR BOTH THE BFA AND THE BS DEGREE PROGRAMS:

- Maintenance of a cumulative GPA of 2.5
- Enrollment as a full-time student
- Completion of 12 credits per semester

FOR THE BFA PROGRAM:

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

FOR THE BS PROGRAM:

- Completion of a Final Project

PERFORMANCE (BOTH DEGREE PROGRAMS)

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

COMPETENCY

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

- Demonstrate technical competency in Modern, Ballet, and Jazz Dance
- Successfully choreograph and stage an original solo work and/or group work that demonstrates the ability to effectively manipulate the elements of movement, space, time, and energy
- Understand and utilize the performance skills of concentration, relaxation, kinesthetic awareness, musicality and risk-taking, and demonstrate these skills on stage

- Possess the ability to make interpretive choices based on dynamics, phrasing, and shading of movement in technical and improvisational settings
- Show a demonstrated ability to manipulate the elements of space, time, and energy in technical and improvisational settings
- Demonstrate the ability to project one's self with confidence
- Exhibit significant growth in self-discipline
- Preserve the integrity of one's body through: nutrition, rest, and injury care and prevention; by training an instrument that has strength and flexibility; and by pursuing resources outside the classroom that include bio-mechanics, sports medicine information, somatic practices, and physical conditioning
- Appreciate the importance of analytic skills and critical thinking as it applies to the individual dancer and to the art of dance
- Develop clear and organized communication skills in both written and oral presentations
- Become familiar with dance history and theory and begin to formulate a working philosophy that explores the role of dance in society and culture
- Develop a practical and theoretical understanding of pedagogical methods and philosophies in the teaching of dance in a variety of settings
- Sustain an attitude of rigorous curiosity about and enthusiasm for the craft and art of dance

RETENTION PROCESS

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

The Assessment shall consist of:

- A Faculty Assessment: The faculty will evaluate each candidate at the end of each year, using Retention Criteria as a tool for assessing artistic and academic growth (see forms, pp. 8-11)
- A Self-Assessment: The student reflects on the questions in the self-evaluation on p. 11, in order to have a conversation with the Dance faculty.
- An Evaluation Meeting: The student will meet with faculty at the end of each year for the purpose of helping the student set goals for forthcoming semesters. At that time, the student will be recommended for continuation in the program, recommended with reservation (put on a probationary period for the following semester), or dismissed from the program.

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

~ Twyla Tharp

SAMPLE FACULTY ASSESSMENT FORM

Dance Program Assessment (Faculty Review of Student)

Student _____

Faculty Member _____

Attitude:

Effort:

Work Ethic:

Growth/Improvement:

Areas That Need Attention:

Reliability:

Commitment to Process:

Ability to Take Criticism:

Contributions to Class, Department, and Productions:

Contribution to Positive Performance and Educational Environment:

Scholarship:

(Additional comments on back)

SAMPLE SELF EVALUATION FORM

SELF-EVALUATION DANCE PROGRAM ASSESSMENT

Name _____ Year in Program _____

Be prepared to discuss the following in your meeting with the faculty at the end of the semester:

DANCE-RELATED ACTIVITIES:

What activities have you participated in this year? Include shows and concerts in which you have performed at MSU, performances for which you auditioned, and any other related activities (ushering, crewing, performances at special events, participation/officer in UCYA, Inertia Dance Company, off-campus performances).

TECHNICAL PROGRESS:

- What are your strengths?
- What challenges you, and how are you addressing those challenges?

GOALS:

- What are your short-term goals? Have you achieved them? Why? Why not? How? What are your goals for next year?
- What are your long-term goals? How do you plan to achieve them?

RANK YOUR PROGRESS IN THE FOLLOWING AREAS:

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

Technique:	NI	FP	SP	EP	NA	NP
Ballet:	NI	FP	SP	EP	NA	NP
Modern	NI	FP	SP	EP	NA	NP
Jazz	NI	FP	SP	EP	NA	NP
Tap	NI	FP	SP	EP	NA	NP
Auditioning:	NI	FP	SP	EP	NA	NP
Attitude:	NI	FP	SP	EP	NA	NP
Overall Physical Maintenance:	NI	FP	SP	EP	NA	NP

Cumulative GPA _____

Last semester GPA _____

Major GPA (cumulative) _____

Signature

_____ Date _____

NOTE: You do NOT have to print this!

SAMPLE RECOMMENDATION FOR COURSE OF STUDY

DANCE STUDENT ASSESSMENT RECOMMENDATION FOR COURSE OF STUDY

Student Name _____

Program Status _____

Date _____

Dear _____,

After thorough and thoughtful examination of your comprehensive student performance (including all elements observed in your student assessment), the Missouri State University Dance Program faculty makes the following recommendation regarding continuation of your course of study.

_____ Recommendation for continuation of study

_____ Recommendation, with defined reservations, for continuation of study

_____ Recommendation for discontinuation of study

Faculty Signature _____

Faculty Signature _____

Area Coordinator Signature _____

Department Head Signature _____

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

~ Merce Cunningham

ACADEMIC ADVISING

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

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

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

PROBATION

If a candidate fails to meet the Retention Criteria above, s/he will be placed on probation for one semester (Recommended with Reservation, on form 3). The Faculty will specify the nature of the student's deficiencies and suggest remedies. At the end of the probationary semester, the Faculty will re-assess the student's status and make all necessary determinations and recommendations. The student's failure to remediate his/her deficiencies will result in dismissal from the Dance Program.

DISMISSAL

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

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

~ Merce Cunningham

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

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

Semester 1	Hrs	Semester 2	Hrs
GEP 101 or UHC 110	2	GEN ED Life Science (BIO 101 – with/without BIO 121)	3
ENG 110 Writing I	3	GEN ED The Arts (DAN 180: Introduction to the Dance)	3
MTH 130 or higher	3	GEN ED: PLS 101	3
COM 115	3	Choose one from: Elective DAN 131 Dance Fundamentals II or DAN 216 Elementary Modern and/or DAN 230 Elementary Ballet	2-6
Choose from: Elective DAN 130 Dance Fundamentals I or DAN 216 Elementary Modern or DAN 230 Elementary Ballet	2-3	THE 130 Script Analysis	3-4
THE 150/151 Intro to Theatre Technology & Lab	3		
Total	16-17	Total	14-18
Semester 3 - 1st BFA Review (Fall or Spring)			
GEN ED Writing II	3	GEN ED Physical Science	3-5
GEN ED Social Sciences	3	HST 121 or 122 History of the U. S.	3
Choose one from: DAN 216 (Elementary Modern) or DAN 316 (Intermediate Modern) and/or DAN 230 (Elementary Ballet) or DAN 330 (Intermediate Ballet) and/or DAN 245 (Elementary Jazz)	3	Choose two from DAN 216 Elementary Modern or DAN 316 Intermediate Modern and/or DAN 230 Elementary Ballet or DAN 330 Intermediate Ballet and/or DAN 245 Elementary Jazz or DAN 345 Intermediate Jazz	6
Choose from: THE 250/251 Stagecraft and Construction & Lab or THE 255/256 Lighting Design & Lab or THE 260/261 Costume Construction & Lab	3	KIN 250 (Applied Human Anatomy) or GEN ED Humanities (MUS 241 suggested)	3
THE 224 Stage Makeup	1		
KIN 250 (Applied Human Anatomy) or GEN ED Humanities (MUS 241 suggested)	3		
Total	16	Total	15-17
Semester 5 - 2nd BFA Review (Fall or Spring)			
Choose one from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz	3	GEN ED Cultural Competency	3
Choose one from: THE 250/251 Stagecraft and Construction & Lab or THE 255/256 Lighting Design & Lab or THE 260/261 Costume Construction & Lab	3	GEN ED Social & Behavioral Sciences	3
DAN 320 Dance Composition I	2	Choose two from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz	3-6
THE 222 Acting Fundamentals	3	DAN 420 Dance Composition II	2
* DAN 364 Applied Kinesiology for the Dancer	3	* DAN 552 Dance History Seminar	3
* THE 541 Theatre History I or *DAN 565 Dance Pedagogy	3-4	* DAN 348 Partnering	2
Total	17-18	Total	16-19
Semester 7			
GEN ED Social & Behavioral Sciences	3	GEN ED Public Issues	3
Choose two from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet	6	Choose two from: DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz Elective	6-9
DAN 520 Choreography and Production	3	*DAN 552 Dance History Seminar or Electives (from DAN, MUS, or THE at 300+ level)	3
*THE 541 Theatre History I or *DAN 565 Dance Pedagogy	3-4	DAN 492 Senior BFA Review	1
Electives (from DAN, MUS, or THE at 300+ level)	3	DAN 592 Performance	1
Total	18-19	Total	14-17

**Total hours needed to graduate: 125,
with no less than 40 hours at 300+ level**

DEGREE INFORMATION – BS IN DANCE

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

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

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

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

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

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

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

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

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

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

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

Example 1: If the fall semester of your fourth year falls during an even numbered year (for example, 2012 or 2014) you will need to follow this suggested schedule:

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

Example 2: If the fall semester of your fourth year falls during an odd numbered year (for example, 2013 or 2015) you will need to follow this suggested schedule:

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

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

Revised November 2010

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

You can access the General Education Worksheet at:

http://www.missouristate.edu/GeneralEducation/GenEd_Worksheet.htm

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

BFA REVIEWS and BS PROJECTS CHECKLIST

Note: for DAN 482 (Bachelor of Science Senior Project) consult the BS Senior Projects coordinator, Sara Brummel. This is a one-semester project, to be completed in the student's final year.

ALL DANCE MAJORS, BOTH DEGREE PROGRAMS:

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

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

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



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

WHEN – During your 2nd or 3rd Semester at Missouri State University

- The first draft of your paper is due at Mid-Term.
 - The final draft of your paper is due two weeks prior to Finals Week.
- WHAT:** A 3-5 page paper that explores your thoughts and feelings about who you are as a dancer and your reasons for choosing dance as a major. Reflect on the following questions:

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

WRITING GUIDELINES

- **Opening Paragraph:** Introduce the points to be discussed.
- **Structure:** Elaborate on each point, in the order presented in your introductory paragraph. Discuss each point one paragraph at a time.
- **Avoid Repeating Yourself:** Avoid multiple sentences that say the same thing.
- **Empty Sentences:** Watch out for sentences that contain no information and have no substance.
- **Use Active Verbs:** Take advantage of the many wonderful verbs present in the English language.
- **Prepositions:** Use no more than three prepositions in any sentence.
- **Quotations:** Please use parenthetical citations within the body of the paper – cite the author, year, and page number. If you incorporate outside sources, include a works cited page.
- **Proofread:** Check for grammatical errors, incorrect punctuation, and typos. Read your paper out loud to find awkward sentence structures. Eliminate slang words and phrases.

Start Early: Do not wait till the last minute to write your paper.

REVIEW NUMBER TWO – CHECKING IN . . .

When: During your 5th or 6th semester

The proposal and outline for your Senior BFA Review is due two weeks prior to Finals Week. During the first two weeks of the semester make an appointment with Sara Brummel, the BFA Review Coordinator, to discuss guidelines for this proposal and outline.

What: Revisit the questions from your 1st BFA Review:

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

- What are your long-term goals?

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

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

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

REVIEW NUMBER THREE - SENIOR BFA REVIEW DAN 492

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

1. **Register for DAN 492: Senior BFA Review** (you will need permission from Sara Brummel)
2. **Pick up a Senior BFA Review Time-Line for specific due dates** (see Sara Brummel)

WHAT:

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

RESEARCH OPTION: A 10- to 12-page paper that explores a specific area of interest. For example, you may research topics such as "How To Prepare For Auditions," "How to Get Your Choreography Produced," "Grant Writing," "Dance Education for Under-Served Populations," "Somatics and the Health Care Field," "Dance Therapy," "How to Become a Working Dance Historian," "Performance Theory," "Developments in Choreography," etc.

PROJECT OPTION: Complete a project that relates to your area of interest. For example, you may want to teach a series of classes at The Boys and Girls Clubs of Springfield. You may want to perform a solo concert. You may want to choreograph and produce a dance concert. You may want to do an ethnographic study of the role of square dancing in a specific population. Or you may want to set up a series of workshops, for senior citizens that use somatic practices as a therapeutic tool. The possibilities are limitless...

- **Choreographic Projects:** Direct and choreograph twenty or more minutes of work that demonstrates an understanding of theory and practice. You may do one extended work or two to three shorter pieces that explore a range of styles and intent.
- **Performance Projects:** Perform twenty or more minutes of work that features your growth as a performer. You may do all solo works or a mixture of solos and small group works. Each work should highlight a unique quality. For example, one solo might explore emotion. Another solo might focus on whimsy and humor. And a third piece might emphasize a particular movement quality or dance style that challenges your technical and stylistic abilities.
- **Teaching Projects:** A series of eight or more classes or workshops with attention paid to age appropriate content and to a logical development of material that builds skills and explores movement concepts.
- **Other Projects:** Please see Sara Brummel, the BFA Review Coordinator, for details.

Summary of Project Guidelines – for more details consult individual project guideline handouts.



SCHOLARSHIPS / FINANCIAL AID

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

The scholarships include:

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

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

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

The **INERTIA DANCE SCHOLARSHIP** may be awarded to graduating seniors, to assist them as they begin their journeys in the profession of dance. The scholarship fund was established using revenues earned from the American College Dance Festival Association Central Region conference that Missouri State University and the Department of Theatre and Dance hosted in March 2012.

REGULATIONS AND PROCEDURES

1. Award(s) will be made to a graduating senior BFA Dance major(s) enrolled at Missouri State University in the College of Arts and Letters, Department of Theatre and Dance.
2. Selection of recipients will be made without regard to race, color, sex, religion or national origin.
3. Consideration will be given to student(s) intending to pursue a career as a performer and/or choreographer and/or teacher of dance.
4. Student(s) must have a minimum GPA of 3.0.
5. Student(s) must demonstrate that s/he has developed:
 - a. An advanced level in at least one dance technique discipline (ballet, modern and/or jazz dance)
 - b. The potential to work professionally in the field of dance, as seen during departmental productions
 - c. An ability to analyze and perform various styles of dance
 - d. A dedication to the importance of the art of dance
 - e. A sense of the basic business procedures and audition techniques for the profession
6. Student(s) must have participated in the following activities at Missouri State University:
 - a. Inertia Dance Company
 - b. The Spring Dance Concert
7. Awards will be made without regard to financial need.
8. The Dance program full-time faculty will comprise the scholarship committee.
9. The award is not renewable.

APPLICATION PROCESS:

Submit a letter of application, stating plans after graduation, in which Spring Dance Concert works you have danced and which years you have been a member of Inertia Dance Company.

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

~ Katherine Dunham

PERFORMANCE OPPORTUNITIES

AUDITIONS

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

CALLBOARDS

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

FALL AND SPRING DANCE CONCERTS

The Fall Dance Concert is choreographed and produced by the students enrolled in DAN 520: Choreography and Production. Auditions for this concert are usually held the first week of Fall semester, at the same time as auditions for Inertia Dance Company. Some years, a faculty and/or guest artist piece is also included – generally, that is at the request of a student, as part of his or her Senior BFA Review project.

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

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

ACDA REGIONAL CONFERENCE

As a member of the American College Dance Association, the MSU Dance program participates in the annual Regional Conference, which takes place during Spring semester. Two student works and one faculty work are usually presented – two for adjudication, and the third on an informal (non-adjudicated) concert. This is a very special event, with students and faculty representing MSU and the department. Every other year, the adjudication panel (three nationally recognized dance professionals) selects a number of pieces for performances at the National American College Dance Festival Gala – traditionally held at the Kennedy Center, in Washington, D.C. Some Missouri State University dances have received that honor.



INERTIA DANCE COMPANY

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

In Fall 2010, after a dialog with students who expressed their desire to work with high school students and do more public performances, the company changed its activities to a few public performances and participation in the 2011 ACDA Regional Conference. In 2011-2012, Inertia performed in Springfield, Lake of the Ozarks, and West Plains, and spent a week in Chicago, performing and taking classes. The 2012-2013 and 2013-2014 seasons also included performances in Springfield, West Plains and Chicago.

This year, we are reinstating the educational aspect of Inertia Dance Company, and continuing public performances and outreach. Sara Brummel and Ruth Barnes will be Co-Artistic Directors. Choreographers include the faculty, professional guest choreographers, Inertia Dance Company members, and alumni/ae.



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

PERFORMANCE OPPORTUNITIES IN THE COMMUNITY

SPRINGFIELD DANCE ALLIANCE has several performances throughout the year: a "dance slam" in the Fall, and two more formal concerts, one in the Fall, the other in the Spring. Check the Alliance's website for more information: <http://springfielddancealliance.com/>

SPRINGFIELD BALLET also offers performance opportunities, The Nutcracker in December and a themed Spring Concert. The website is <http://springfieldballet.org/>

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

- George Balanchine

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

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

- Attend all classes and rehearsals. Come into the studio ready to work, concentrate and commit to the experience. It is not up to the instructor or choreographer to “make” you focus.
- Being “on time” means arriving 5 to 10 minutes early.
- Warm up before rehearsals, so that you are ready to go, physically and mentally.
- Check the syllabus for each class for proper attire.
- Keep track of due dates for assignments – these should be noted in the course syllabus.
- Once a class or rehearsal has begun it is inappropriate to leave the studio, unless you have made arrangements with the instructor/choreographer.
- It is inappropriate to correct other dancers in class. Inform the instructor or choreographer in private of any problems you have noted.
- Incessant talking and other disruptive behaviors are unprofessional and may result in ejection from class or rehearsal.
- It is unprofessional to offer choreographic suggestions, unless requested by the choreographer.
- 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.
- Respect other people’s property – in the studio, in the classroom, in the dressing rooms, in performance spaces.
- Please do not eat in the studios. Keep water in containers that you can close.
- 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.
- 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! NO!! NOT a good thing! (When combining class and cell phones, silence is, indeed, golden!)

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

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

BACKSTAGE AND THEATRE & DANCE POLICIES

- Arrive on time for your call (*i.e.*, at least 5 minutes early). Sign in as soon as you arrive.
- The Stage Manager is in charge during production week. Pay attention, and do as you are asked. Take any problems, questions or concerns to the Stage Manager and/or the Concert Director.
- Check the callboards, your campus e-mail and the sign-in board several times a day during production week for any scheduling changes.
- The Costume Shop is NOT a Green Room. Do not congregate there during performances.
- Silence must be strictly respected backstage and in the stairwells, during rehearsals and performances.
- Leave your valuables at home or with the Stage Manager – not in the dressing room.
- No food or drink backstage, nor in the house. Do NOT eat or drink when you are in costume.
- Bring (and wear!) footwear that you can slip on and off easily. Do NOT wander around the Costume Shop, Scene Shop or the backstage area barefoot (there are pins...and nails...and staples...waiting for your feet!). Please keep any shoes you wear on stage clean.
- Bring warm-up clothing for pre-performance warm-up (do not warm up in costume).
- Following the warm-up, the Stage Manager and choreographer(s) will give notes.
- Do not wear jewelry or nail polish on stage, unless required as part of your costume. If you wear any kind of non-removable decoration that will show, put make-up base on it so that it does not shine or catch the stage lights.
- Dancers provide their own make-up. No blue eye shadow or exaggerated make-up, unless required as part of the costuming.
- Secure hair well. No shiny barrettes.
- Hang up your costumes when you finish wearing them. Return them to the costume shop at the end of each performance.
- Ask the costume crew where to leave any costume items that need washing – including personal dancewear worn as part of your costume.
- Do not leave any items in the dressing rooms overnight.
- After the show, remove all make-up and costumes before meeting family and friends.
- Only crew and performers are allowed backstage (no family/friends).

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

DANCERS' EQUIPMENT CHECKLIST

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

DANCERS SHOULD ADHERE TO THE FOLLOWING DRESS CODE:

- **BALLET**
 - Women: Solid-colored leotard, tights, ballet slippers; hair secured in a bun or French twist
 - Men: T-shirt, black tights/fitted pants, dance belt, white or black ballet slippers
- **MODERN**
 - Women: Solid leotard, footless tights, leggings or fitted pants, fitted t-shirt; hair away from neck and face
 - Men: Solid t-shirt, footless tights or fitted pants, dance belt
- **JAZZ/TAP**
 - Everyone: Jazz shoes for jazz, tap shoes for tap
- **REHEARSALS**
 - Everyone: Attire is at the discretion of the choreographer
- **ALL CLASSES**
 - Everyone: No baggy pants or shorts, see-through dancewear, rubber/nylon pants, or exposed midribs. No jewelry (including watches) or banana clips.
- **ALL CLASSES AND REHEARSALS**
 - Everyone: Hair must be neatly tied back away from the face in either a bun or French braid. If hair is too short for these styles, it must be tightly secured with either a headband or elastic for all classes.
 - Everyone: Appropriate layered clothing allowed during cooler seasons

NOTE: Instructors have the discretion to make exceptions to the above attire policies. Check with your instructors and the syllabus for each course for information about dress code.

MAKE-UP (FOR PERFORMANCES)

- Women: base, rouge, eye shadow, eye liner, mascara, lipstick
- Men: base, eyeliner, lip color, cheek color

NOTE: Check with each choreographer for any other make-up requirements.

GENERAL FIRST AID:

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

OTHER USEFUL EQUIPMENT:

Foam roller
Yoga and/or Pilates mat
Tennis ball
Therabands

“One idea that I would start with and attempt to achieve, no matter how ruthlessly, is the idea that the stage should become a magic place and unbelievably beautiful in a curious new way that cannot be described, but would cause the viewer to say Yes, un-huh, yes!”

~ Paul Taylor

ADDITIONAL INFORMATION

STUDIO USAGE

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

1. Spring Dance Concert / Fall Dance Concert (DAN 520: Choreography and Production) rehearsals
2. Faculty research
3. Inertia Dance Company rehearsals
4. Senior BFA Review projects rehearsals
5. Dance Composition II rehearsals
6. Dance Composition I rehearsals
7. Any other times the studio is free may be used for other department-related activities, but must be cleared with the Dance Program Coordinator.

-> For the Annex studios, please check with the Theatre & Dance office.

UCYA (UNIVERSITY COALITION OF YOUNG ARTISTS)

UCYA is an interdisciplinary, interdepartmental organization. UCYA provides students with opportunities to create and perform, and is a vibrant part of the Missouri State University arts community. For more information, contact Amanda Murphy and/or Alex Stompoly.

TAD E-UPDATE / T&D WRAP

Sign up to receive the bi-weekly electronic newsletter! It's free!! Go to the department website, <http://www.theatreanddance.missouristate.edu>, enter your e-mail address in the "subscribe to e-News" field, click on "submit" and you will ALWAYS be in the loop! Also, join the department's Facebook page – among other things, the *T&D Wrap*, a bi-weekly video with information about upcoming events, is posted there. The department also has a Twitter feed, which you can find on the department website.

If you wish to submit items for inclusion, contact the T&D Marketing Office.

MST CONNECT

When you are about to graduate, open an account with this MSU T&D alumni/ae network:

<http://www.mstconnect.com/nyc/index.html>. It's a great way to stay in touch and let the department know what you're doing.

SUMMER INTENSIVES IN DANCE / STUDY AWAY

We strongly urge you to investigate summer intensive programs, to enrich your learning experience and expose you to a broader spectrum of dance and dance styles than can be found in Springfield.

Companies and festivals throughout the country offer summer opportunities, some for college credit, and most have scholarships available. Ask your fellow students and the faculty for suggestions. A few examples of excellent programs are:

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

HEADSHOTS

Looking for work, auditioning...yes, you will need professional headshots. You will find extensive information about how to prepare, the shoot and selecting images in the **BFA Acting Guidelines**, pp. 43-45. You can download the document from the department website.

**MISSOURI STATE UNIVERSITY 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 (Including 1 youth musical)
Youth Theatre	Any period	1
Dance	Any period	4
New and Recent Works	Scripts published in the last 10-15 years	2
Late 20th Century	1950s-1990s	1
Realism/Early 20th Century	Late 1800s-1950s	1
Restoration-Melodrama	1660-late 1800s	1
Shakespeare/Renaissance	1500-1660	2
Greek/Roman/Medieval	As Noted	1
Multicultural/Non-Western	Any period	1
OPEN (non-musical)	Any period	2

SCHEDULE OF CATEGORIES FALL 2015-SPRING 2019

2015-2016	2016-2017	2017-2018	2018-2019
Musical	Musical	Musical	Musical
Multicultural/Non-Western	Open	Youth	Open
Youth Musical	Musical	Musical	Musical
Spring Dance	Spring Dance	Spring Dance	Spring Dance
Late 20th century	New and Recent	Realism/Early 20th Cent.	New and Recent
Shakespeare/Renaissance	Greek/Roman/Medieval	Shakespeare/Renaissance	Restoration, Neoclassicism, Romanticism, Melodrama

LETTER OF AGREEMENT

ACKNOWLEDGEMENT OF THE POLICIES PRESENTED IN THE BFA DANCE GUIDELINES

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

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

Signature _____

Date _____

E-mail _____

Phone _____

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