

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



**2018-2019
ACADEMIC YEAR**

Updated August, 2018

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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. Missouri State offers two degree options in Dance: the Bachelor of Fine Arts (BFA) and the Bachelor of Science (BS) degree programs. We want to ensure that you receive the best training and education available.

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

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

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

Here's to a great year!

Ruth

Ruth Barnes
Professor and BFA Dance Program Coordinator
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, choreographer/director, costumer, writer, teacher, physical therapist or dance therapist... or any other dance-related profession. All Missouri State undergraduate programs must complete the General Education Requirements, 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 Missouri State undergraduate programs must complete the General Education Requirements, which include a diverse selection of classes in the arts, sciences, humanities, technology, and business.

DANCE PROGRAM MISSION

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

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

FACULTY BIOGRAPHIES

RUTH BARNES

M.F.A., Dance/Experimental Choreography, University of California, Riverside
B.A., English and General Literature, Binghamton University (previously S.U.N.Y., Binghamton)
Graduate Certificate in Conflict and Dispute Resolution, Missouri State University
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 has created numerous works for professional companies and with independent performers in the US and in Europe. Her 2013 collaboration with five choreographers based in Scotland (Edinburgh, Glasgow and the Highlands) resulted in *Here, There and Everywhere*, a 50-minute solo; during her sabbatical in Fall 2017, she remounted the piece, did showings throughout the United States, as well as performances produced by Springfield Contemporary Theatre. Other recent projects include *Homing/In*, a duet for dancers and live-feed video that also incorporated aerial work, 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 mixed-media (dance and video) works have been presented on Missouri State Spring Dance Concerts and on and the Edinburgh Festival Fringe. At Missouri State Ruth has performed in two mainstage productions: *Romeo and Juliet* and *The Girlhood of Shakespeare’s Heroines*. She has choreographed and staged musical theatre productions for Tent Theatre and Springfield Contemporary Theatre. Ruth is interested in the intersections and interactions of different forms of expression – dance, visual images (still or moving), music, theater – and how those artistic encounters reflect humans and relationships, as well as the world and period in which we live.

Ruth Barnes teaches Contemporary Dance Technique, Dance Improvisation and Composition, the Dance History Seminar; topics courses have included Dance on Camera and Dance and Technology. She also leads a Study Away Scotland Program, which happens during the Edinburgh Festival Fringe.

SARA BRUMMEL

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

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

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

Sara Brummel is an ABT® Certified Teacher, who has successfully completed the American Ballet Theatre® Teacher Training Intensive in Primary through Level 7 and Partnering of the ABT® National Training Curriculum. Ms. Brummel and Physical Therapy Professor Dr. Jim Hackney have published several articles based on their investigations of 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. She is a member of the National Dance Education Organization and the World Dance Alliance.

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

SARAH WILCOXON

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

M.S., Communication, Illinois State University

Sarah Wilcoxon holds an MS in Communication (Rhetoric and Performance Studies) from Illinois State University and an MFA in Dance (Performance and Choreography) from Florida State University. At Missouri State, Sarah directs Inertia Dance Company, manages the Department of Theatre and Dance's wellness program, and works with both the Dance and Musical Theatre programs. Her research and creative interests include dance as rhetorical tool, cross-disciplinary collaboration, and dance conditioning/injury prevention. Ms. Wilcoxon's choreography has been featured in musicals, commercial work, and on concert dance stages throughout the Midwest and Southeastern United States. *Querencia*, a collaborative dance film co-choreographed and co-directed by Wilcoxon has been screened at several international film festivals held in the United States as well as in Canada and Sweden. In addition to her choreographic works, Sarah has recently presented research at the International Association of Dance Medicine and Science's annual conference in 2017 (*Creating a Culture of Wellness in Dance*) and at the Dance Science and Somatics Educators conference in 2018 (*Using Somatics to Create Student Centered Learning Environments*).

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

GUEST ARTIST, 2018-2019**AZARIA HOGANS**

M.F.A., Dance, Texas Women's University

B.A., Spanish, Georgia College

Azaria Hogans is a dance artist and choreographer who stirs up social awareness and conversation through her exciting and expressive choreographic works. Azaria received her B.A. in Spanish with minors in both dance and dance therapy at Georgia College, merging her passion for culture, global issues and dance as a communicative practice. Azaria later completed her M.F.A. in dance at Texas Woman's University expanding on her practice of dance as a means of social change with an emphasis on black modern dance. One of her works, "More Than Time Stolen," premiered both at the African Diaspora Conference and the American College Dance Association South-Central Conference in 2016 and was also nominated the top 10 finalists for the Dancedor Lose Yourself to Dance video contest. She has also taught a workshop on this dance entitled "Activism and Creativity: Creating VOICE" at the World Dance Alliance Americas Conference 2016 in Puebla, Mexico. In 2017, she choreographed and performed "Greenhouse" which has been presented at the Brave Arts Dance Festival in Stillwater, Oklahoma as well as the Denton Black Film Festival. She has also performed at the Merge Concert at Sundance Square in Fort Worth, TX, Collin College's Dance Fusion in Plano, TX, Sant'Agata Central Plaza in Sant'Agata, Italy, UNT's Gospel Meets Jazz Concert in Denton, TX, among other venues and concerts. In 2018, she presented "Teaching 'World' Dance Forms: Preparing Versatile Students for the 21st Century Dance Era" at the TWU Creative Arts and Research Symposium. She has brought the art of dance to local schools including Putnam High School in Putnam, GA, and Lee Elementary School in Denton, through community outreach programs and residencies. Azaria's interests extend from performance and choreography to presentations and community outreach in her process of making and presenting dance.

Azaria Hogans teaches World Dance, Contemporary Dance, Jazz Dance, and DAN 180: Introduction to the Dance.

PER COURSE (PART-TIME) FACULTY:**ANGI BLACK: TAP**

Classically trained in ballet, tap and jazz dance with strong study and experience in musical theatre, lyrical and ballroom, Angi Black has worked professionally for over twenty-five years as an actor, singer and dancer, as well as choreographer and director.

Angi Black teaches tap for the Department of Theatre and Dance. She is currently the dance director at Springfield Little Theatre and teaches competitive dance at Studio Vie.

TRACY MAXFIELD: SOMATIC PRACTICES: NEUROMUSCULAR BALANCING (FALL)

M.F.A. Dance, University of North Carolina at Greensboro

Licenses and Certifications in Massage Therapy, Precision Neuromuscular Therapy, Spinal Reflex Analysis, and Neurokinetic Therapy Level 3

Tracy Maxfield has a long history with movement of the body. He worked as a professional dancer, which led to an injury that changed the direction of his career. Rehabilitated through Pilates, he eventually became certified; he has been a Pilates instructor since 2004 and is currently a Lead Instructor Trainer.

Tracy says, "The body is an intricate system with many mysteries unsolved by modern science even today. I am dedicated to understanding it, respecting it, and assisting it in its own beautiful healing process." For more information, visit <https://www.inbalancenmt.net/>

MUSICIANS FOR DANCE CLASSES:

KYLE AHO

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

IAN ERICKSON

Ian Erickson is a composer and performer from Southwest Missouri. He is a Missouri State Alum with two degrees, in music performance and composition, and has extensive experience in improvisation. Many of his works aim to explore polyphonic textures through the use of complex rhythm and harmonies. In addition to composing, Ian also has a background in woodworking; designing and engineering custom instruments for use in his own works. Ian is currently collaborating with Parma Recordings to facilitate new works for modern string quartet.

ATHLETIC TRAINER FOR THEATRE AND DANCE: ARIANA FAKERI

Ariana Fakeri earned her Bachelor's Degree in Sports Medicine and Athletic Training from Missouri State University in 2017. As part of her studies, Ariana did clinical rotations in Springfield Public School District high schools, the Missouri State and Drury University athletics programs, and Mercy Sports Medicine-Healthtracks. She has worked with individuals ranging from high school students to geriatric populations, and is currently pursuing her Master's in Athletic Training at MSU. Ariana will be working with the Theater and Dance Department for the 2017-2019 academic years, combining her passion for dance and the arts with her desire to serve that community, as she gains more experience working with the performing arts population.

"Everything in the universe has rhythm. Everything dances"

- Maya Angelou

CONTACT INFORMATION

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

Sarah Wilcoxon
Office: Craig 394B
Tel: 417-836-4653
e-mail: SarahWilcoxon@missouristate.edu

Kyle Aho
Office: Ellis 100
Tel: 417-836-5468
e-mail: KyleAho@missouristate.edu

Azaria Hogans
Office: Craig 392
Tel: 417-836-6071
e-mail: AHogans@missouristate.edu

Araiana Fakeri
Office: Annex 5
e-mail: td.athletictrainer@gmail.com

Tracy Maxfield:
Tel: 417-860-0648
<https://www.inbalancenmt.net/>

DEPARTMENT OF THEATRE & DANCE:

Craig 355
Tel: 417-836-4400

Joseph Price, Department Head
Craig 355
e-mail: JPrice@missouristate.edu

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

OTHER USEFUL NUMBERS:

McDonald 203
Tel.: 417-836-5960

Campus Security
Tel.: 417-836-5509

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

IN CASE OF EMERGENCY, CALL 911

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

~ Martha Graham

ADMISSION, RETENTION AND COMPETENCY

ADMISSION PROCESS

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

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

ACCEPTANCE CRITERIA FOR THE BFA IN DANCE

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

ACCEPTANCE CRITERIA FOR THE BS IN DANCE

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

ACADEMIC RETENTION CRITERIA FOR BOTH DEGREE PROGRAMS

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

DISCIPLINE-SPECIFIC CRITERIA 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

DISCIPLINE-SPECIFIC CRITERION 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 assessment meetings and wellness assessments
- Demonstrate artistic growth throughout training program, and make progress toward defined goals (both academic and artistic)

COMPETENCY

[See pp. 11-22, for specific proficiency standards for each level of technique, for each discipline.]

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

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

RETENTION PROCESS

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

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

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

~ Twyla Tharp

TECHNIQUE PROFICIENCY STANDARDS

The following section, pages 10-22, contains information about expectations for students as they move from one level of technique to another. Students in the BFA program should achieve the advanced level in at least one discipline, and those in the BS program should achieve at least the intermediate level in two or more disciplines. A rule of thumb is that 100-level (fundamental/beginning/basic) technique classes are designed for students with little or no prior training; 200-level (elementary) classes are designed for students with one or two years of training and a certain amount of physical understanding of the elements of the discipline; 300-level (intermediate) classes are designed to deepen students' physical and mental engagement with the work, with an expectation of increased autonomy in learning; the focus in 400-level (advanced) classes, in addition to maintaining and improving technical proficiency, is breadth of artistic expression through dance.

Some expectations are shared in levels across disciplines, some are specific to each style of dance. In addition to knowledge of vocabulary/steps and the ability to achieve certain steps in a healthy and safe manner, mindfulness and artistry must be taken into account, in order to ensure each student's development as an intelligent and aware dancer, choreographer, scholar, teacher or in whatever aspect of the field they decide to pursue.

The disciplines taught at Missouri State on a regular basis are presented here in alphabetical order, without representing a value system or hierarchy.

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

BALLET TECHNIQUE PROFICIENCY STANDARDS

DAN 130 Dance Fundamentals Ballet is designed for students with little to no formal dance training. This course introduces basic ballet exercises and basic ballet terminology provide a foundation for the principles of posture, alignment, turn-out, balance, weight transfer, musicality, and the coordination of the legs, arms and head.

To advance from DAN 130 to DAN 230, the student should be able to achieve the following:

Barre Work:

- Consistently engage the postural muscles in the pelvis, abdomen, and upper torso
- Demonstrate correct dynamic alignment of the bones in order to stand upright with the least muscular effort
- Consistently utilize rotation of the legs at the hip-joints with no twisting of the pelvis, knees, or ankles
- Demonstrate a fully extended foot and leg in battements (tendu, degagé, etc.)
- Demonstrate fully extended leg(s) on demi-pointe
- Place hand correctly on the barre

Center Work – General:

- All of the above (except for placing hand correctly on the barre)
- Stand in a poised manner at the beginning and end of each exercise
- Stand in the 5 positions of the feet (open 4th and modified 5th)
- Be aware of spacing relative to other students
- Turn, lift, and lower the head
- Stay in time with the music
- Execute natural arm coordination (in opposition, forward, backward, up, and down)
- Keep the weight of the body centered over one or two feet while still and in motion
- Consistently demonstrate the ability to execute movement with ease and without mannerisms

Adage:

- Demonstrate the positions of *à la quatrième devant*, *à la quatrième derrière* and *à la seconde* with correct placement/alignment
- Demonstrate 1st *arabesque* & Cecchetti 3rd *arabesque* (leg at 45)

Turns:

- Demonstrate spotting in simple turns such as paddle turns
- Maintain a properly placed *retiré* position *on demi-pointe* for at least 2 seconds
- Demonstrate the traditional rounded arm position used for *pirouettes*

Jumps:

- Consistently use a strong push off the floor in jumps such as *changements* and *échappés*
- Consistently demonstrate stretched legs and feet in the air
- Consistently demonstrate use of turn-out and plié or *fondue* when landing from jumps
- Coordinate simple *port de bras* with jumps (example: *échappé changé* with arms to *demi-seconde*)

Traveling Movements - demonstrate the following with rhythmic clarity and smooth changes of weight

- *Polonaise* (walking version)
- *pas de basque*
- polka
- skipping
- waltz steps
- galloping
- running
- step *temps levé* to *cou-de-pied*

DAN 230 Elementary Ballet is designed for students with at least one year of formal ballet training. This course focuses on reviewing and refining basic and elementary ballet exercises in order to increase strength, improve coordination of movement and ease of transition, utilize basic *port de bras* and *épaulement*, and increase the student's working knowledge of appropriate movement vocabulary.

To advance from DAN 230 to DAN 330, students should be able to perform achieve the following:

Barre Work:

- Turn the head toward the front foot
- Avoid rolling the arches, twisting the knees, or gripping the toes and/or bottom of the feet
- Demonstrate *cambré* back and other simple stretches while maintaining length through the spine
- Use *épaulement* and natural opposition
- Display a sense of confidence
- Accurately perform combinations in 2/4, 3/4 and other appropriate time signatures
- Change accents
- Alternate legs while moving cleanly through fifth position
- Change facings within an exercise (quarter turn)
- Alternate sharp and smooth articulation of foot
- Coordinate simple *port de bras* with the exercises
- Achieve sufficient stretch to attain turn-out in high leg positions
- Increase control of turn-out on *demi-pointe*
- Demonstrate physical understanding of new vocabulary

Center Work – General:

- All of the above
- Control spinal muscles to maintain posture
- Actively use the inner and outer thigh and buttocks muscles to maintain turn-out
- Begin to explore musical phrasing
- Actively maintain natural articulation of the leg at its joints (no distortion)
- Display working knowledge of classical *port de bras* and the positions of the arms

Adage:

- Be able to raise the leg smoothly from 5th to 90 degrees with correct placement
- *Développé* with simple arm coordination (*croisé, effacé, écarté*) and dynamic alignment/classical line
- *Fouetté* from 2nd to *arabesque* (*à terre* and *en l'air*)
- *Promenade* (from downstage to upstage)
- Accurately demonstrate 1st, 2nd, & 3rd *port de bras* (Russian)
- Demonstrate 2nd *arabesque*
- Move into *attitude* positions (lengthened and crossed) from *cou de pied* & *retiré*

Turns: Perform the following with clear dynamic alignment and rhythmic clarity

- *Soutenu en tournant*
- Single *pirouette en dehors* from 2nd position finishing in 5th position
- Single *pirouette en dehors* from 5th position finishing in 5th position
- Single *pirouette en dehors* from 4th position finishing in 5th position
- Single *pirouette en dedans*

Jumps:

- Perform simple allegro combinations of at least 3-4 movements with clarity and *ballon*
- Demonstrate an understanding of how to change rhythmic accents to increase elevation
- Increase understanding and performance of new vocabulary that includes simple beats and changes of direction
- Develop stamina through repetition of jumps
- Execute jumps such as *petit jeté* and *assemblé* over and under
- Demonstrate the ability to travel forward, backward, and to the side (ex: *glissades* & *sissonnes*)

Traveling Movements - demonstrate musicality, dynamics, line, coordinated port de bras, and the ability to perform these movements on a diagonal and in a circle (*en manège*) for the following:

- Balletic polka
- *Balancé de côté* and *en tournant*
- Running *pas de bourée* into *grand battement sauté*
- Step *temps levé* to *retiré*
- *Temps levé* in *arabesque* (leg at full height)
- *Chassé coupé*
- *Chassé coupé en tournant*
- Mazurka
- *Chaînés* turns
- *Piqué* turns

DAN 330 Intermediate Ballet is designed for students with at least three years of formal ballet training. This course focuses on refining previously learned material, increasing the student's working knowledge of more complex forms of *petit allegro*, improving execution of *pirouettes*, introducing turns in positions such as *à la seconde* and *arabesque*, developing smoothness and flow, introducing more *demi-pointe* work in center combinations, increasing elevation and the quality of *ballon*, and increasing over-all strength and stamina.

To advance from DAN 330 to DAN 430, students should be able to achieve the following:

Barre Work:

- Strengthen *épaulement* (*en dehors* and *en dedans*) and head and arm coordination
- Accurately demonstrate *allongé*
- Work in a crossed 4th without distortion
- Demonstrate *grande plié* in an open fourth while actively maintaining turn-out
- Utilize positions of the body (*croisé*, *effacé*, *écarté*) without mannerisms
- Sustain the finish of turns within exercises
- Demonstrate Russian 4th *arabesque*
- Increase the range of turn-out
- Maintain turn-out when changing direction (on two feet and on one foot - quarter turn and half turn)
- Control alignment and core strength when performing quick exercises such as *dégagés* and *frappés*
- Consistently and clearly demonstrate the ability to change accents within an exercise
- Apply appropriate dynamics/qualities within each exercise
- Sustain a balance for at least four counts
- Continue to delineate the difference between springing up *to demi-pointe* and pressing up
- Demonstrate physical understanding of new vocabulary

Center Work – General:

- All of the above
- Sustain dynamic balance while working with efficient and correct posture, turn-out and placement
- Demonstrate an understanding of how and where to initiate various movements
- Demonstrate an understanding of classical port de bras (simultaneous arrival of both arms coordinated with the timing of the leg)
- Apply rhythm, dynamics and phrasing to enhance flow, technique, style and artistry
- When working on *demi-pointe* maintain full height

Adage:

- Have a working knowledge of all the positions of the body (*à la quatrième devant*, *à la quatrième derrière*, *à la seconde croisé*, *effacé*, *écarté*, *épaulé*)
- Control placement and turn-out in grand pliés (1st, 2nd, 5th)
- Achieve full height in all *arabesques*
- Control the standing leg (when not on *demi-pointe*) so that the heel remains pressed into the floor

- Maintain height and length of the leg when changing directions as in *promenades* and *fouettés* from 2nd to *arabesque*
- Accurately demonstrate 4th and 5th *port de bras* (Russian)

Turns: Perform the following with clear dynamic alignment, rhythmic clarity, and a controlled finish

- *double pirouette en dehors* from 2nd position finishing in 5th position
- *double pirouette en dehors* from 5th position finishing in 5th position
- *double pirouette en dehors* from 4th position finishing in 5th position
- *Single pirouette en dedans* (with and without the use of *fouetté*)

Jumps:

- Perform allegro combinations of 4-8 movements with clarity and *ballon*
- Increase the speed of pushing and brushing from the floor
- increase ability to reverse combinations and travel *en avant* and *en arrière*
- Perform jumps *devant* and *derrière*
- Demonstrate *assemblé élané*
- Execute quarter and half turns with certain jumps such as *échappé*
- Clarify the precision of beats in movements such as *entrechat trois, quatre, and cinq*
- Control and sustain landings (particularly from big jumps)
- Change facings and orientation in the air

Traveling Movements

- Improve execution of all previously learned movements
- Perform longer and more complex combinations with ease of coordination, clarity of line, musicality, dynamics, coordinated *port de bras*, and confidence

DAN 430 Advanced Ballet is designed for students with at least five years of formal ballet training. This course focuses on improving all aspects of technique, artistry and expression with an emphasis on improving turns done in various positions, refining movement qualities, increasing elevation and the quality of *ballon*, and challenging students to explore stylistic variations to enhance performance. Students are expected to push themselves and approach each class with commitment, concentration, and a willingness to work at full potential.

The student should be able to perform intermediate level material and principles plus achieve the following while taking DAN 430:

Barre Work:

- Self-correct
- Demonstrate full range of motion
- Increase control when on demi-pointe
- Demonstrate ease and coordination with more complex *port de bras*
- Work at increased tempos in exercises such as *dégagé* and *frappé*, and *petit battement*
- Sustain a balance for at least six counts
- Increase the height of the gesture leg in exercises such as *développés, ronds de jambe jetés, and grands battements*
- Demonstrate physical understanding of new vocabulary and Increase proficiency of vocabulary from the previous level

Center Work – General:

- All of the above
- Understand and appropriately utilize all 5 basic positions of the arms and head
- Master all *arabesques* in movement phrases with leg at full height
- Demonstrate a clear classical line when performing movements in and out of the positions/directions of the body
- Coordinate *port de bras* in adagio and allegro combinations
- Consistently use *épaulement*

- Improve more complex arm coordination
- Cleanly begin and end turns within various exercises
- Demonstrate performance quality
- Improve the ability to pick up longer and more complex combinations, paying particular attention to phrasing, movement qualities, changes of directions, focus, and initiation.
- Explore various ways to accent movement phrases
- Make rhythmic and timing choices in combinations
- Use a clear focus (dynamic eye-line) in order to look and see
- Demonstrate physical understanding of new vocabulary

Adage;

- Refine previous work
- Demonstrate 6th *port de bras* (Russian) with full range of movement
- Sustain energy throughout a combination
- Increase extension

Turns:

- Learn alternative uses of the arms for pirouette preparations
- Consistently demonstrate double *pirouettes en dehors* from 2nd, 5th, 4th – finishing in 4th and 5th
- Consistently demonstrate double *pirouettes en dedans*
- Consistently demonstrate double *pirouettes en dedans* in attitude and arabesques
- Consistently demonstrate single *pirouette in à la seconde*
- Increase the number of revolutions in *pirouettes* from two to three

Jumps:

- Sustain energy throughout combinations of 8-16 counts
- Continue to Increase the speed of pushing and brushing from the floor as well as changes of weight
- Continue to increase ability to reverse combinations and travel *en avant* and *en arrière*
- Execute half turns and full turns with certain jumps such as *échappé* and *tour en l'air*
- Continue to clarify the precision of beats in movements such as *entrechat trois, quatre, cinq, and six*
- Increase elevation and endurance (particularly in grand allegro combinations)

Traveling Movements

- Improve execution of all previously learned movements and new vocabulary
- Continue to enhance artistry and performance quality in longer and more complex combinations by focusing on ease of coordination, clarity of line, musicality, dynamics, coordinated port de bras, range of motion, and confidence

CONTEMPORARY DANCE TECHNIQUE PROFICIENCY STANDARDS

DAN 131: Dance Fundamentals: Contemporary Dance is designed for students with little or no formal training, or who are advised to work on coordination and dynamic alignment. This level focuses on shapes and movement patterns that encourage use of the body in healthy dynamic alignment, and clear relationship to rhythm. Familiarity with these shapes and movement patterns promotes muscle memory, awareness of rhythm develops musicality; both in turn enhance the ability to pick up, remember and perform complex combinations presented in more advanced technique classes. In addition, DAN 131 includes improvisation tasks (alone and in groups) intended to improve spatial, rhythmic and movement awareness.

To advance from DAN 131 to DAN 216, the student should be able to achieve the following:

Demonstrate awareness and ability in dynamic alignment when:

- Standing still
 - Moving in space
 - Moving in the air
 - Moving with different points of contact with the floor
- Consistently demonstrate 2 criteria of complexity simultaneously:

- Direction
- Orientation
- Weight shifting
- Equilibrium
- Tempo/rhythm
- Elevation
- Stamina

Standing still:

- Simple oppositional coordination patterns of upper and lower body (especially arms and legs)
- Correct dynamic alignment of the head, torso and pelvis
- Demonstrate the difference between extended and flexed knees
- Demonstrate the ability to maintain correct/healthy alignment of all joints in the lower extremity, when the knees are flexed (plié with knees over the feet, pelvis over the feet), without strain
- Demonstrate the ability to pick up and retain combinations of two 8-count phrases after seeing them three times

Moving in space:

- Demonstrate the ability to stay on the beat (with the music) when performing steps such as triplets and slides
- Consistently demonstrate when the legs are bent, and when they are straight
- Consistently demonstrate when the heels are on the floor, and when the step is on half-pointe
- Maintain correct dynamic alignment while traveling
- Maintain the spatial pattern of the combination, including orientation of the body and the direction in which the pattern moves

Moving in the air:

- Consistently demonstrate the ability to push off the floor from one foot and from two feet
- Consistently demonstrate the ability to stretch the feet and legs
- Consistently demonstrate the ability to bend the ankles and knees, with the knees over the feet, when landing on either one or two legs
- Consistently demonstrate the ability to perform a skip (step-hop: jump from one foot to the same foot), and step-leap (jump from one foot to the other)

Moving with different points of contact with the floor:

- Perform a descent to the floor and stand up again without strain, as demonstrated by healthy dynamic alignment, without using excessive tension in the shoulders, neck or lumbar spine
- Demonstrate the ability to perform at least three different falls/descents with equal ease

DAN 216: Elementary Contemporary Dance is designed for students with at least two years of formal dance training, or who have received permission to take the course. The class focuses on coordination, dynamic alignment, clarity of form, rhythm and dynamic (energy/quality) range.

To advance from DAN 216 to DAN 316, the student should be able to achieve the following:

Consistent execution of dynamic alignment when:

- Standing still
- Moving in space
- Moving in the air
- Moving with different points of contact with the floor

Consistent execution of 4 criteria of complexity simultaneously:

- Direction
- Orientation
- Weight shifting
- Equilibrium
- Tempo/rhythm
- Elevation
- Stamina

Movement in place:

- Replicate shapes, including spatial orientation (facings), with confidence and commitment
- Pick up and retain combinations that comprise four 8-count phrases after seeing the combination, at most, four times
- Consistently maintain dynamic alignment of the head, torso, pelvis and lower extremities
- Consistently demonstrate the difference between extended and flexed knees, while consistently maintaining correct/healthy alignment of all joints in the lower extremity
- Consistently demonstrate clear articulation of the legs and arm, with energy passing through the torso and pelvis
- Sustain balance on one leg for up to 4 counts, with clear dynamic alignment

Movement in space:

- Consistently demonstrate rhythmic clarity
- Coordinate movement patterning
- Consistently maintain dynamic alignment while traveling
- Demonstrate awareness of the combination's spatial pattern and where others are in the space
- Move through space with commitment and confidence
- Clearly articulate movement at all tempi and with appropriate dynamics/energy

Movement in the air:

- Increased vocabulary: perform jumps from two feet to one, and from one foot to two, with clarity
- Demonstrate the ability to change facings/orientation in the air, maintaining clear dynamic alignment and joint articulation, up to one full revolution
- Consistently demonstrate musicality and accurate rhythmic sense

Movement into and out of the floor:

- The ability to clearly and consistently demonstrate different dynamics in descending to and coming up from the floor, including – but not limited to – notions of physics such as releasing into and resisting gravity

DAN 316: Intermediate Contemporary Dance is the level students graduating with a Bachelor of Science in Dance with a focus on Contemporary Dance should achieve, by their last semester. At this level, students will work more deeply on technical ability and commitment to the physicality of the movement. Students should demonstrate the ability to remember and consistently apply corrections, without more than four prompts from the instructor.

To advance from DAN 316 to DAN 416, the student should be able to achieve the following:

Demonstrate artistry and self-correction in dynamic alignment when:

- Standing still
- Moving in space
- Moving in the air
- Moving with different points of contact with the floor

Consistently demonstrate all criteria of complexity simultaneously:

- Direction
- Orientation
- Weight shifting
- Equilibrium
- Tempo/rhythm
- Elevation
- Stamina

Movement in place:

- Pick up and retain combinations that comprise four 8-count phrases after seeing the combination, at most, twice – including all dynamic shifts
- Consistently maintain dynamic alignment of the head, torso, pelvis and lower extremities with clear focus and articulation of the joints
- Sustain balance on one leg for up to 4 counts, with clear dynamic alignment and without strain
- Maintain a sense of breath and flow in movement and stillness

Movement in space:

- The ability to pick up faster combinations (two to four phrases) after seeing them twice, including all dynamic and rhythmic shifts, and changes in spatial orientation
- Demonstrate the ability to create phrasing, using momentum and/or control

Movement in the air:

- Increased dynamic range, including increased height and using a range of levels of jumps
- Demonstrate the ability to change facings/orientation in the air, maintaining clear dynamic alignment and joint articulation, at least one full revolution, in jumps that stay in place and those that move through space
- Demonstrate musicality and accurate rhythmic sense

Movement into and out of the floor:

- The ability to demonstrate clearly and consistently the coordination, strength and rhythmic clarity needed to connect floor work to dancing upright and to jumping

DAN 416: Advanced Contemporary Dance is the most advanced level, which majors in the BFA in Dance program with a focus on Contemporary Dance should achieve by their last semester of study at Missouri State University. Students at this level focus on artistry, adaptability, fine-tuning technique and breadth of expression. Students are expected to apply all training to all class sessions, be present physically and mentally at all times, and push themselves to continue to improve, without prompting from the instructor. Dance artistry is demonstrated by the integration of technique and personal expression through movement.

Movement in place:

- Maintain breath and flow in movement and stillness, with an additional sense of investment/ownership of the movement material that creates personal phrasing

Movement into and out of the floor:

- The ability to demonstrate clearly, consistently, and without strain, the coordination, strength and rhythmic clarity needed to connect floor work, dancing upright and jumps

Movement in space:

- The ability to pick up faster combinations (two to four phrases) after seeing them once or twice, including all dynamic and rhythmic shifts, and changes in spatial orientation
- Demonstrate the ability to create phrasing, using momentum and/or control
- Demonstrate the ability to bring personal phrasing and presence to the movement

Movement in the air:

- Increased dynamic range, including increased height and using a range of levels of jumps
- Consistently demonstrate the ability to change facings/orientation in the air, maintaining clear dynamic alignment and joint articulation, at least one full revolution, in jumps that stay in place and those that move through space
- Demonstrate the ability consistently and without strain to land efficiently and with a sense of center from larger jumps
- Demonstrate the ability to mix tempi and dynamics in jumping: knowing when to use momentum and when to use control
- Consistently demonstrate musicality and accurate rhythmic sense

JAZZ DANCE TECHNIQUE PROFECIENCY STANDARDS

To ADVANCE FROM DAN 146: BEGINNING JAZZ DANCE TO DAN 245: ELEMENTARY JAZZ DANCE

Alignment:

- Tracking foot and knee alignment in walking, jogging, and prancing as well as in chassé, single leg hops, and simple leaps as well as while stationary and traveling forward or sideways.
- Building awareness of neutral pelvic, spinal, and scapular alignment.

Isolation/Articulation:

- Clear stationary isolation of the head, shoulders, and hips.
- Building awareness of spinal articulation possibilities.

Musicality: Ability to maintain tempo and introduction to simple syncopated rhythms.

Combinations at this level should be simple, focusing on either level, facing, weight, rhythm, or tempo changes.

Non-comprehensive list of specific steps to execute at the beginning level:

<i>Battement</i>	<i>Jazz splits</i>
<i>Body roll</i>	<i>Jazz walk</i>
<i>Cake Walk</i>	<i>Mess around</i>
<i>Chaînés</i>	<i>Pas de bourrée</i>
<i>Chassé</i>	<i>Pivot turn</i>
<i>Drag</i>	<i>Shimmie</i>
<i>Flick and flick kick</i>	<i>Single pirouette (parallel)</i>
<i>Floor rolls</i>	<i>Stationary isolation</i>
<i>Foot treads</i>	<i>Tendu/dégagé</i>
<i>Hops and leaps</i>	

To ADVANCE FROM DAN 245: ELEMENTARY JAZZ DANCE TO DAN 345: INTERMEDIATE JAZZ DANCE

Alignment:

- Tracking foot and knee alignment through increasingly difficult directional changes/weight shifts with increasing speed as well as in increasingly coordinated hops and leaps.
- Increasing ability to maintain neutral pelvic, spinal, and scapular alignment in motion.

Isolation/Articulation:

- Clear stationary isolation of the head, shoulders, ribs, and hips.
- Building awareness of isolation and initiation of body parts while in motion. Increasing spinal mobility and articulation.

Musicality: Increasing focus on syncopation.

Self-Assessment: Building ability to self-assess and self-correct.

Differentiation of styles of jazz dance including Latin, Swing, Theatrical, Afro-Caribbean, vernacular (rhythm generated), and commercial.

Combinations at this level should be increasing in complexity (including some level, facing, weight, rhythm, and/or tempo changes). The style of combinations practiced in this class should have variety. In addition to the list for beginning level, the non-comprehensive list of specific steps to execute at the elementary level includes:

<i>Fan kicks</i>	<i>Dynamic isolation</i>
<i>Double pirouettes</i>	<i>Layouts</i>
<i>Leaps including facing changes</i>	<i>Hinges</i>
<i>Turning Pas de bourrée</i>	<i>Tilt</i>

To ADVANCE FROM DAN 345: INTERMEDIATE JAZZ DANCE TO DAN 445: ADVANCED JAZZ DANCE

Alignment:

- Tracking knee/foot alignment through directional changes/weight shifts at all tempos and all hops, leaps, and turns.
- Strong command of pelvic, spinal, and scapular alignment.
- Isolation/Articulation: Strong command of isolation and articulation of body.

Musicality:

- Ability to clearly and accurately execute syncopated rhythmic structures.
- Ability to experiment with individual timing.

Self-Assessment: Expectation of ability to self-assess and self-correct.

Combinations at this level should be complex – including level, facing, weight, rhythm, and tempo changes; including changes in mid-air or mid-turn. The style of combinations practiced in class should have variety.

In addition to the lists for the Beginning and Elementary levels, the non-comprehensive list of specific steps to execute at the Intermediate/Advanced level includes:

- Switch leaps and turning switch leaps*
- Turns in second position*
- Fouetté turns*
- Leaps that change the center of gravity*

TAP DANCE TECHNIQUE PROFICIENCY STANDARDS

DAN 125: Dance Fundamentals: Tap Dance is designed for students with little or no formal training in tap technique. This level focuses on ankle and foot articulation as well as balance, rhythm, rhythm patterns, and terminology. This class promotes muscle memory, recognition of tap steps and the ability to pick up tap choreography in a real-world setting. This class builds a foundation of tap, in terminology and practice, needed to perform more complex steps, combinations, and technique for advanced classes. Students will be tested on all tap dance terminology.

To advance to from DAN 125 to DAN 225: Tap Dance II, the student will need:

- previous tap knowledge
- rhythmic quality to movement
- the ability to build speed within the tap combinations
- solid technique of balance and sounds
- basic knowledge of terminology and recognition of basic tap steps covered in Tap Fundamentals
- approval of the instructor

Students will be tested on all tap dance terminology.

To advance to from DAN 225: Tap Dance II to DAN 325: Tap Dance III, the student will need:

- all **DAN 225** requirements
- the ability to move quickly through choreography with advanced technical skills in rhythm and sounds.

DAN 325: Tap Dance III will focus on reinforcing and improving sound, balance, and rhythm quality as well as audition prep and the ability to pick up steps quickly while still maintaining choreography. Students will be tested on all tap dance terminology.

ACADEMIC ADVISING

This packet includes an outline of required course work and the semester breakdown for the both the BFA in Dance 4-year program and the BS in Dance 4-year program. You will also find a link on p. 28 to the MSU General Education Requirements. Your advisor will be one of the full-time Dance faculty members. Please consult with your advisor regularly in order to ensure that your class work meets your needs both artistically and academically.

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

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

PROBATION

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

DISMISSAL

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

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

~ Merce Cunningham

DEGREE INFORMATION – BFA OPTION IN DANCE – PRIOR TO FALL 2018

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 520 Choreography and Production	3	DAN 316 Intermediate Modern or DAN 416 Advanced Modern &/or DAN Intermediate 330 Ballet or DAN 430 Advanced Ballet and/or DAN 345 Intermediate Jazz or DAN 445 Advanced Jazz Elective	6-9
*THE 541 Theatre History I or *DAN 565 Dance Pedagogy	3-4	*DAN 552 Dance History Seminar or Electives (from DAN, MUS, or THE at 300+ level)	3
Electives (from DAN, MUS, or THE at 300+ level)	3	DAN 492 Senior BFA Review	1
		DAN 592 Performance	1
		Total hours needed to graduate: 125, with no less than 40 hours at 300+ level	
Total	18-19	Total	14-17

DEGREE INFORMATION – BFA OPTION IN DANCE – STUDENTS STARTING FALL 2018

Missouri State University – Department of Theatre and Dance
FOUR-YEAR DEGREE PLAN – BACHELOR OF FINE ARTS IN THEATRE AND DANCE

Semester 1	Hrs	Semester 2: 1st BFA Review	Hrs
GEP 101 or UHC 110	2	GEN ED: Life Science (BIO 101, with/without BIO 111, <u>or</u> BIO 121)	3-4 3
GEN ED: ENG 110 or COM 115	3	GEN ED: ENG 110 or COM 115	
GEN ED: MTH 130 or higher	3	GEN ED: The Arts (DAN 180: Introduction to the Dance suggested)	3
DAN 240 First-year Seminar	1	Choose from: Elective DAN 131 Dance Fundamentals II <u>or</u> DAN 216 <u>and/or</u> DAN 230	
Choose from: Elective DAN 130 Dance Fundamentals I or DAN 216 <u>and/or</u> DAN 230	2-6	THE 130 Script Analysis	2-6 3
THE 150/151 Intro to Theatre Technology & Lab	3		
Total	14-18	Total	14-19
Semester 3	Hrs	Semester 4	Hrs
GEN ED: Writing II	3	GEN ED: HST 121 or HST 122	3
GEN ED: Physical Science	3-4	Choose from DAN 216 or DAN 316 <u>and/or</u> DAN 230 or DAN 330 <u>and/or</u> DAN 245 or DAN 345	6
GEN ED: PLS 101	3	DAN 365 Somatic Practices	1
Choose from: DAN 216 or DAN 316 <u>and/or</u> DAN 230 or DAN 330 <u>and/or</u> DAN 245	3	*DAN 372 Music Resources for Dancers	2
Choose 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: Humanities (MUS 241 suggested); <u>or</u> , PED 250 (Applied Human Anatomy)	3
GEN ED: Humanities (MUS 241 suggested); <u>or</u> , PED 250 (Applied Human Anatomy)	3	THE 224 Stage Makeup	1
		THE 222 Acting Fundamentals	3
Total	18-19	Total	19
Semester 5 - 2 nd BFA Review (Fall or Spring)	Hrs	Semester 6: 2 nd BFA Review (Fall or Spring)	Hrs
DAN 340 Third-year Seminar	2	GEN ED: Cultural Competence	3
Choose from: DAN 316 or DAN 416 <u>and/or</u> DAN 330 or DAN 430t <u>and/or</u> DAN 345 or DAN 445	3-6	GEN ED: Social & Behavioral Sciences	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	Choose from: DAN 316 or DAN 416 <u>and/or</u> DAN 330 or DAN 430t <u>and/or</u> DAN 345 or DAN 445	3-6
DAN 320 Dance Composition I	2	DAN 420 Dance Composition II	2
* DAN 364 Applied Kinesiology for the Dancer	3	* DAN 452 Dance History Seminar	3
* THE 541 Theatre History I or *DAN 565 Dance Pedagogy	3-4	* DAN 348 Partnering	2
Total	18-20	Total	16-19
Semester 7: Senior BFA Review (Fall or Spring)	Hrs	Semester 8: Senior BFA Review (Fall or Spring)	Hrs
GEN ED: Social & Behavioral Sciences	3	GEN ED: Public Issues	3
Choose two from: DAN 316 or DAN 416 <u>and/or</u> DAN 330 or DAN 430t <u>and/or</u> DAN 345 or DAN 445 DAN 520		Choose two from: DAN 316 or DAN 416 Contemporary &/or DAN 330 or DAN 430 <u>and/or</u> DAN 345 or DAN 445	6-9
Choreography and Production	6	Electives (from DAN, MUS, or THE at 300+ level)	3
DAN 492 Senior BFA Review (or, Semester 8)	3	DAN 492 Senior BFA Review (or, Semester 7)	1
*THE 541 Theatre History I or *DAN 565 Dance Pedagogy	1	DAN 592 Performance	1
Electives (from DAN, MUS, or THE at 300 or above)	3-4 3	<i>Total hours needed to graduate = 125 No less than 40 hours at 300+ level</i>	
Total	19-20	Total	11-17

DEGREE INFORMATION – BS IN DANCE – PRIOR TO FALL 2018

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

DEGREE INFORMATION – BS IN DANCE – STUDENTS STARTING FALL 2018

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 should schedule one course for their minor each semester.

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

Semester 1	Hrs	Semester 2	Hrs
GEN ED: GEP 101 or UHC 110	2	GEN ED: Life Science (BIO 101 – with/without BIO 121)	3
GEN ED: ENG 110 Writing I or COM 115	3	GEN ED: The Arts (DAN 180: Introduction to the Dance)	3
GEN ED: MTH 130 or higher	3	GEN ED: ENG 110 or COM 115	3
DAN 240 First-year Seminar	3	Choose one from: DAN 216 Elementary Modern and/or	
Choose from: Elective DAN 130 Dance Fundamentals I and/or	1	DAN 230 Elementary Ballet	3
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	15-16	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
DAN 365 Somatic Practices	1	Choose from: DAN 216 Elementary Contemporary or	
Choose from: DAN 216 Elementary Contemporary or		DAN 316 Intermediate Contemporary and/or DAN 230	
DAN 316 Intermediate Contemporary and/or DAN 230		Elementary Ballet or DAN 330 Intermediate Ballet	
Elementary Ballet or DAN 330 Intermediate Ballet and/or	3	and/or DAN 245 Elementary Jazz	3-6
DAN 245 Elementary Jazz		GEN ED: PLS 101	3
GEN ED Humanities (MUS 241 suggested)	3		
Total	13	Total	12-15
	Hrs	Semester 6	Hrs
Semester 5 - 2nd BFA Review (Fall or Spring)		GEN ED Cultural Competency	3
DAN 340 Third-year Seminar	2	GEN ED Social & Behavioral Sciences	3
Choose from: DAN 316 Intermediate Contemporary or		Choose two from: DAN 316 Intermediate Contemporary or	
DAN 416 Advanced Contemporary &/or DAN		DAN 416 Advanced Contemporary &/or DAN	
Intermediate 330 Ballet or DAN 430 Advanced Ballet		Intermediate 330 Ballet or DAN 430 Advanced	
and/or DAN 345 Intermediate Jazz or DAN 445 Advanced	3	Ballet and/or DAN 345 Intermediate Jazz or DAN	
Jazz		445 Advanced Jazz	3-6
Choose one from: THE 250/251 Stagecraft and		DAN 420 Dance Composition II	2
Construction & Lab or THE 255/256 Lighting Design	3	* DAN 552 Dance History Seminar	3
& Lab or THE 260/261 Costume Construction & Lab	2		
DAN 320 Dance Improvisation and Solo Forms	3		
* DAN 364 Applied Kinesiology for the Dancer	3-4		
* THE 541 Theatre History I or *DAN 565 Dance Pedagogy			
Total	16-17	Total	14-17
	Hrs	Semester 8	Hrs
Semester 7		GEN ED Public Issues	3
GEN ED Social & Behavioral Sciences	3	Choose two from: DAN 316 Intermediate Contemporary or	
Choose two from: DAN 316 Intermediate Contemporary or		DAN 416 Advanced Contemporary &/or DAN	
DAN 416 Advanced Contemporary &/or DAN		Intermediate 330 Ballet or DAN 430 Advanced	
Intermediate 330 Ballet or DAN 430 Advanced	6	Ballet and/or DAN 345 Intermediate Jazz or DAN	
Ballet and/or DAN 345 Intermediate Jazz or DAN		445 Advanced Jazz	6-9
445 Advanced Jazz		* DAN 552 Dance History Seminar or Electives (from DAN,	
*THE 541 Theatre History I or *DAN 565 Dance	3-4	MUS, or THE at 300+ level)	3
Pedagogy		DAN 482 Projects	1
Electives (from DAN, MUS, or THE at 300+ level)	3	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, DAN 131 and DAN 146 are each repeatable up to 6 credit hours. All levels of 200 or above are repeatable up to 12 credits.

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

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

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

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

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

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

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

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

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

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

Revised November 2010

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

BFA REVIEWS and BS PROJECTS

BOTH DEGREE PROGRAMS

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

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

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

BACHELOR OF FINE ARTS CANDIDATES

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

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

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

WRITING GUIDELINES

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

BFA REVIEW NUMBER TWO – CHECKING IN . . .

When: During your 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.

BFA REVIEW NUMBER THREE – DAN 492: SENIOR BFA REVIEW

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

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

WHAT:

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

PROJECT OPTIONS:

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

BACHELOR OF SCIENCE CANDIDATES

DAN 482: Bachelor of Science Senior Project

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

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

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

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

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

For more detailed guidelines, please meet with the instructor.



SCHOLARSHIPS/FINANCIAL AID

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

The scholarships include:

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

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

Criteria for Dance Regents/Activities Scholarships include:

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

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

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

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

Transfer students should consult this page on the MSU website:

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

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



PERFORMANCE OPPORTUNITIES

AUDITIONS

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

CALLBOARDS

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

FALL AND SPRING DANCE CONCERTS

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

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

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

ACDA REGIONAL CONFERENCE

As a member of the American College Dance Festival Association, the MSU Dance program participates in the annual Regional Conference, which takes place during Spring semester. Two student works and one faculty work are usually presented – two for adjudication, and the third on an informal (non-adjudicated) concert. In addition, there is usually a large variety of classes each day.

We are hosting the 2019 Central Region ACDA conference, March 13-16! Students who volunteer to work during the conference will be able to participate without paying the registration fee.

The theme we have chosen is "Looking Back, Moving Forward" – to honor the legacy of two important dance artists, to see where the field of dance is now, and to imagine where we (and, especially, you) might go.



INERTIA DANCE COMPANY

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

Sarah Wilcoxon is the Artistic Director of Inertia Dance Company for the 2018-2019 academic year. Contact her if you are interested in joining the company



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

PERFORMANCE OPPORTUNITIES IN THE COMMUNITY

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

<http://springfielddancealliance.com>

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

SPRINGFIELD LITTLE THEATRE produces musicals and plays throughout the year:

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



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

- George Balanchine

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

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

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



BACKSTAGE AND THEATRE & DANCE POLICIES

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

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

DANCERS' EQUIPMENT CHECKLIST

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

DANCERS SHOULD ADHERE TO THE FOLLOWING DRESS CODE:

➔ **NOTE:** Instructors have the discretion to make exceptions to these attire policies.

BALLET

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

MODERN/CONTEMPORARY

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

JAZZ/TAP

- Everyone: Jazz shoes for jazz, unless told otherwise by the instructor; tap shoes for tap

REHEARSALS

- Everyone: attire is at the discretion of the choreographer

ALL CLASSES

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

ALL CLASSES AND REHEARSALS

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

MAKE-UP (FOR PERFORMANCES)

- Women: Base, rouge, eye shadow, eye liner, false eye lashes, mascara, lipstick
- Men: Base, eyeliner, lip color, cheek color, hair gel

GENERAL FIRST AID:

- Band-aids, tape, gauze, toe pads, scissors
- Ibuprofen or other medication(s) you need: the department may not supply these
- Arnica (homeopathic cream or gel for bruises and sprains – available at health food stores)
- Ace bandage
- Therabands
- Footsy rollers

OTHER USEFUL EQUIPMENT:

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

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

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

ADDITIONAL INFORMATION

STUDIO USAGE

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

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

UCYA (UNIVERSITY COALITION OF YOUNG ARTISTS)

UCYA is an interdisciplinary student-run organization that provides opportunities to create and perform, and is a vibrant part of the Missouri State arts community. We encourage you to take ownership of your education and artistic experience. UCYA provides students a voice in this community.

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

- Sign up to receive the department's weekly electronic newsletter: go to the department website, <http://www.theatreanddance.missouristate.edu>, enter your e-mail address in the "subscribe to e-News" field, click on "submit" and you will ALWAYS be in the loop!
- Join the department's Facebook page
- Watch the T&D Wrap (a bi-weekly video with information about upcoming events)
- Connect with the department's Twitter feed.
- Join the Facebook pages **MOState Dance Program** and **MSU T&D Student Forum**

MST CONNECT

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

SOCIAL MEDIA

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

Some practices that may help include:

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

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

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

COMMUNICATION

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

HEADSHOTS

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

SUMMER INTENSIVES IN DANCE / STUDY ABROAD

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

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

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

~ Paul Taylor

CAREER PLANNING RESOURCES FOR DANCE MAJORS

Career Opportunities in Dance

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

Marketable skills

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

Related Careers

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

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

Strategies for enhancing employability

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

Examples of employers

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

Apprenticeships/Internships

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

Other Information

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

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

~ Merce Cunningham

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

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 2018-SPRING 2022 (FOR REFERENCE)

2018-2019	2019-2020	2020-2021	2021-2022
Musical	Musical	Musical	Musical
Open	Multicultural/Non-Western	Open	Youth
Musical	Youth 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

LETTER OF AGREEMENT

ACKNOWLEDGEMENT OF THE POLICIES PRESENTED IN THE 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 Dance Program at Missouri State University.

Signature _____

Date _____

E-mail _____

Phone _____

**Please submit a signed copy of this letter to the Dance Program Coordinator by
*Friday, August 31st.***