

In response to the CUSA discontinuation of the unique hours and course overlap policy the following departments are proposing to implement the below department specific overlap policies:

**Biology:**

Double Majors

Students may earn degrees in more than one major within biological sciences, or in a biological science and an area outside biology by meeting the requirements of both degree programs and taking at least 15 hours of courses unique to each major.

**Classics:**

Students who are double majoring in Classical Languages and Classical Antiquity must have 9 unique credit hours to each major.

DANC 475: Career Preparation in the Arts  
Credit hours: 3

### **Catalog description**

DANC 475. Career Preparation in the Arts. 3 Hours H. Designed to provide an overview of key areas in career preparation in the arts, including resume writing, audition skills, professional speaking, grant writing and development, publicity and marketing strategies, developing relationships with presenters and funders, and audience education. Through readings, class discussion, guest lectures with professionals, and projects based on real-life scenarios, students develop tools to further their careers in the arts. This focused study also provides individuals with the direction and means to employ their training in the field of performing arts administration and management at many different levels. This course prepares students for their entry into the professional arts marketplace. LEC.

### **Rationale**

Although this course has a DANC prefix, it has been open to all students in the arts since its adoption. The content draws from various arts disciplines and features guest speakers from across the arts and related professions, like education, marketing and communications, development, and business. Expectations in terms of class participation and individual assignments are assessed using rubrics. Students develop skills specific to the arts, but also those competencies that transfer to any profession, like verbal and written communication, and financial management. The content of the course exposes students to a diversity of career paths. Students also do research specific to their career goals. Prior to the merger of the departments of Theatre & Dance, Theatre majors represented 25-30% of the enrollment. Now that the two departments have merged, we would like to welcome more Theatre students into the dialogue. Allowing DANC 475: Career Preparation in the Arts to satisfy the BGS Career Requirement will provide Theatre students with valuable arts-based professional development within the requirements for their degrees.

# DANC 475: Career Preparation in the Arts

Spring 2020, M W 11:00-12:15pm, 159 Robinson Center

## Instructor

**Michelle Heffner Hayes, PhD**  
Professor, Department of Theatre &  
Dance

## Email

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## Office Location & Hours

151 Robinson, M, W 12:15-1:30 pm, or by  
appointment

## Description

This course is designed to help students think about the path beyond graduation, and the steps to take now to prepare for the future. Whether or not you intend to make art, start a company, work for an arts institution or in a health care field, teach or pursue any other dream you hope to fulfill, these skills will serve you well: preparing for auditions and interviews, resume development, budget management, professional speaking and writing, grant writing and fund raising, publicity and marketing strategies, developing relationships and audience education. Through readings, class discussion, guest lectures with professionals from the field and projects based on real-life scenarios, students will develop tools to further their careers. This focused study also provides individuals with discipline-based expertise in the arts the direction and means to employ their training across different fields at many different levels.

## Expectations and Goals

The goal of this course is to increase your knowledge and understanding of the fields of professional dance and other art forms in terms of their structures and mechanics. Students will become familiar with the networks for the support of the non-profit arts world, the relationships between different entities like artists, agents, presenters, audiences and funders; how the commercial industry supports the creation and circulation of new work; and how arts organizations work in conjunction with other entities to create and sustain audiences for this work. By the end of the course, students will have a basic map of the non-profit and commercial art worlds and other possible career paths, as well as a portfolio of tools to navigate the next steps in career development.

## Course Requirements

- 1) Attend class twice each week. You are allowed three absences for the semester without a drop in grade.
- 2) Read assigned texts prior to class and prepare discussion questions and/or assigned exercises. All texts for the course are provided on the Blackboard site under Course Documents.
- 3) Lead project presentations in assigned areas.
- 4) Complete a final project (a business plan, grant application, marketing plan, grad school essay or other choice) of work for the semester on Blackboard for final review.
- 5) Attend two major performances or art events. If the department is not taking attendance, please email me a scan of your tickets or proof of attendance BY THE FINAL DAY OF CLASSES.

**Grading:**

You will be evaluated on the quality of your participation in discussions and class presentations as well as your performance on written assignments. Following is the rubric for how your course grade is determined:

A,A-

- Completes all assignments
- Presents coherent ideas to daily class discussion
- Makes 2 comments each class that reveal a growing grasp of the subject matter
- Asks informed questions that enrich class discussion
- Develops increasing complexity in critical thinking throughout the course of the semester
- Excellent grades on written assignments
- Has excellent attendance, 3 absences or less

B+, B, B-

- Completes almost all assignments
- Presents, but does not fully develop, coherent ideas in class discussion
- Contributes significantly to class discussion, perhaps once a week
- Occasionally asks interesting questions
- Develops in some areas of complexity in critical thinking, but remains constant in other areas
- Above average grades on written assignments
- Has very good to excellent attendance, 4-5 absences

C+, C, C-

- Completes most assignments
- Does not develop coherent ideas in class discussion
- Contributes to class discussion every once in a while
- Doesn't ask questions
- Average grades on written assignments
- Has good to very good attendance, tardy more than 3 times, 6-7 absences

D+, D, D-

- Does not complete assignments
- Rarely contributes to class discussion
- Offers no constructive feedback, only likes and dislikes
- Below average grades on written assignments
- Is frequently late and/or absent, tardy more than 5 times, 8-9 absences

F

- Does not complete assignments
- Does not contribute to class discussion
- Performs poorly on written assignments
- Is frequently late and/or absent, tardy more than 6 times, 10 absences or more

Class attendance and participation: 50%

Written assignments 50%

TOTAL 100%

|                   |                      |
|-------------------|----------------------|
| A 93.50 and above | A– 90.00–93.49       |
| B+ 86.50–89.99    | B 83.50–86.49        |
| B– 80.00–83.49    | C+ 76.50–79.99       |
| C 73.50–76.49     | C– 70.00–73.49       |
| D+ 66.50–69.99    | D 63.50–66.49        |
| D– 60.00–63.49    | F 59.99 and below[1] |

[1] I use the plus/minus grading scale developed by Ben Eggleston in [http://www.benegg.net/plus-minus\\_grading.pdf](http://www.benegg.net/plus-minus_grading.pdf).

### Course Schedule-SUBJECT TO CHANGE, PLEASE CHECK BLACKBOARD FOR UPDATES

| Week           | Topic  | Reading   | Exercises   |
|----------------|--|---|---|
| <b>1/22</b>    | Introduction   | Syllabus overview; Review communication guidelines; View and discuss TED Talk with Elizabeth Gilbert.   |   |
| <b>1/27-29</b> | Thinking About the Future  | Read “What Can I Do with an Arts Major?” and “Self Care” under Course Documents for 1/27. Read “The Intentional Dancer,” and “First Steps: Landing on Your Feet,” <i>Dance from the Campus to the Real World (and Back Again): A Resource Guide for Faculty, Artists and Students</i> , Washington, DC: Dance/USA, 2005, pp. 79-88. | Written exercises from pp. 82-84 due on 1/29. Please upload these on BB and bring them to class. Use the Word worksheet rather than the PDF form. |
| <b>2/3-2/5</b> | Agents and companies, how do they work? Auditions, castings and more.... | Guest lecture with Stacey Siegert, Moxie Talent Agency, 2/3 and Randy James, Artistic Director, 10 Hairy Legs, 2/5.   |   |
| <b>2/10-12</b> | Bios, Resumes, Photos  | Bio and resume samples on BB under Course Documents; working session, bring drafts to class on 2/10. Sharing and presenting finished examples 2/12.   | Bring drafts to class 2/10. Upload and present drafts for 2/12.   |
| <b>2/17-19</b> | How Do I Make A Living?  | Lecture and discussion on “day jobs,” and monthly budgets, 2/17; upload draft budgets for discussion on 2/19.   | Research living expenses in a city of your choice and upload your personal monthly budget, due 2/19.  |
| <b>2/24-26</b> | Understanding the Landscape  | Read “A Survey Course: Teaching Artists and/as Producers” (2013) on BB. Discussion of potential grant projects on 2/26.   | Upload and present discussion questions on reading on 2/24.   |

| Week     | Topic   | Reading  | Exercises   |
|----------|---|--|---|
| 3/2-3/4  | Narratives and budgets                              | Draft project description discussion on 3/2; Budget discussion on 3/4.   | Upload and bring drafts of projects on 3/2; budgets on 3/4.   |
| 3/9-11   | SPRING BREAK  | NO CLASS   |   |
| 3/16-18  | Starting Your Own Business                          | Guest lecture with Will Katz, Director of the KU Small Business Development Center on 3/16. Review of business plan and cash flow models on 3/18.  |   |
| 3/30-4/1 | Marketing and Strategic Communications              | Read "National Arts Marketing Project Conference Blog" on BB. Lecture with Lisa Coble-Krings on 4/1.   | Upload discussion questions on 3/30   |
| 4/6-4/8  | Commercial Work in LA                               | Skype interview/discussion with Go 2 Talent Agency artist Natalie Sitek on 4/6. Read "Next Steps: Seeking the Softer Landing," <i>Dance from the Campus to the Real World (and Back Again): A Resource Guide for Faculty, Artists and Students</i> , Washington, DC: Dance/USA, 2005, 89-97. | Bring your "circle of connectivity" exercise from p. 91 to class on 4/8.                            |
| 4/13-15  | Arts Education, Audience Engagement and Development | Guest lecture with Anthea Scouffas, Lied Center of Kansas on 4/13, Gabe Alaniz, Steppenwolf Theatre, 4/15.   |   |
| 4/20-22  | Cover letters, Mock Interviews                      | Research job descriptions of your ideal job in the field of your choice. In-class working session on cover letters for jobs, 4/20.   | Choice of specific jobs descriptions on 4/20. Upload cover letters for discussion in class on 4/22. |
| 4/27-29  | Mock Interviews                                     | Teams create interview questions and perform mock interviews on 4/27-29. Review concept of "elevator speech/pitch."  | Interview questions and mock resumes due 4/27.  |
| 5/4-5/6  | Video Profiles                                      | Show and discuss video profiles  | Present 1-minute video profiles for 5/2-4.  |

### Final Project-No final exam for this course

| Date | Subject  |
|------|--|
| 5/15 | Complete a final project (a business plan, grant application, marketing plan, performance reel or other choice) of work for the semester on BB for final review. |

#### Disability Resources:

The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. They are located in 22 Strong Hall and can be reached at 785-864-4064 (V/TTY). Information about their services can be found at <http://www.access.ku.edu>. Please contact me privately in regard to your needs in this course.

## **Department of Theatre & Dance Diversity Statement**

The Department of Theatre at the University of Kansas is an educational community comprised of individuals from different ethnic, racial, and religious groups and of different genders, political beliefs, ages, abilities, and sexual identities. In light of this diversity, the Department of Theatre at KU is dedicated to contribute to the development of an integrated, pluralistic society in which individuals model and support humaneness and respect for the individual. The Department is committed to providing quality education which is enhanced by the perspectives provided by individuals and groups with varying backgrounds and views. Racism, sexism, and other discriminatory attitudes and behaviors impede learning and working. Conversely, respect for differences enhances educational and work experiences. KU Theatre & Dance is determined to create an environment that cherishes and nourishes this diversity.

### **Academic Misconduct:**

Academic misconduct by a student shall include, but not be limited to, disruption of classes; threatening an instructor or fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of notebooks, themes, reports or other assignments; knowingly misrepresenting the source of any academic work; unauthorized changing of grades; unauthorized use of University approvals or forging of signatures; falsification of research results; plagiarizing of another's work; violation of regulations or ethical codes for the treatment of human and animal subjects; or otherwise acting dishonestly in research.

In addition to the above definition of Academic Misconduct, it is helpful to define exactly what constitutes plagiarism:

“Plagiarism is knowingly presenting the work of another author (someone else’s ideas or words) as one’s own without proper acknowledgment of the source. If you copy another author’s exact words, you must put double quotation marks around his/her words and cite the primary (not secondary) source. If you change a few words by the author, but do not quote the cited source, you are plagiarizing. Always cite the source, even if you put another author’s ideas, arguments, data, or other information in your own words.”

The issue of digital plagiarism has raised concerns about ethics, students’ writing experiences, and academic integrity. KU subscribes to a digital plagiarism detection program called SafeAssign, which may be used to check papers submitted in this course. You will be asked to submit your papers in a digital format as well as submitting in a hard copy so that your paper can be checked against Web pages and databases of existing papers. Although you may never have engaged in intentional plagiarism, many students do incorporate sources without citations; this program can alert me to your academic needs.

### **Classroom Conduct**

The scope and content of the material included in this course are defined by the instructor in consultation with the responsible academic unit. While the orderly exchange of ideas, including questions and discussions prompted by lectures, discussion sessions and laboratories, is viewed as a normal part of the educational environment, the instructor has the right to limit the scope and duration of these interactions. Students who engage in disruptive behavior, including persistent refusal to observe boundaries defined by the instructor regarding inappropriate talking, discussions, and questions in the classroom or laboratory may be subject to discipline for non-academic misconduct for disruption of teaching or academic misconduct, as defined in the Code of Student Rights and Responsibilities (CSRR), Article 22, Section C, and the University Senate Rules and Regulations, Section 2.4.6. Article 22 of CSRR also defines potential sanctions for these types of infractions. If an instructor believed that student's behavior is disrupting the class and interfering with normal instruction, the faculty member may direct the student to leave the class for the remainder of the class time. In such circumstances the professor is the sole judge that student's behavior is sufficiently disruptive to warrant a temporary dismissal from the classroom.

## **Weapons Policy**

Individuals who choose to carry concealed handguns **are solely responsible to do so in a safe and secure manner in strict conformity with [state and federal laws](#) and the [KU Weapons Policy](#)**. Safety measures outlined in the KU Weapons Policy specify that a concealed handgun:

- Must be under the constant control of the carrier.
- Must be out of view, concealed either on the body of the carrier, or backpack, purse, or bag that remains under the carrier's custody and control.
- Must be in a holster that covers the trigger area and secures any external hammer in an un-cocked position.
- Must have the safety on, and have no round in the chamber.

Individuals who violate the KU weapons policy may face disciplinary action under the appropriate university code of conduct, including dismissal from the course.

Robinson and Murphy Hall lockers are not approved secured storage for handguns. Individuals who choose to carry a concealed handgun must plan their day accordingly and transfer their handgun to an approved secure storage device in their vehicle or their residence before arriving for recreational activities.