Theatre & Dance
2015 to 2016
HANDBOOK FOR GRADUATE DANCE

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# Table of Contents

## INTRODUCTION

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIMARY EMPHASIS</td>
<td>5</td>
</tr>
<tr>
<td>SECONDARY EMPHASES</td>
<td>6</td>
</tr>
<tr>
<td>MODIFIED DEGREE PLAN</td>
<td>6</td>
</tr>
<tr>
<td>ACCESS AND TRANSFER CREDITS</td>
<td>6</td>
</tr>
<tr>
<td>OFF-CAMPUS TRAINING</td>
<td>6</td>
</tr>
<tr>
<td>COMMON BODY OF KNOWLEDGE AND SKILLS FOR MFA GRADUATES FROM THE NATIONAL ASSOCIATION OF SCHOOLS OF DANCE</td>
<td>7</td>
</tr>
</tbody>
</table>

## DEGREE REQUIREMENTS

<table>
<thead>
<tr>
<th>Required Core Curriculum</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core courses:</td>
<td>8</td>
</tr>
<tr>
<td>Sequence and Level of Courses</td>
<td>8</td>
</tr>
<tr>
<td>MFA Three-Year Sequence of Required Classes</td>
<td>9</td>
</tr>
<tr>
<td>Elective Courses</td>
<td>9</td>
</tr>
<tr>
<td>Performance &amp; Choreography Electives</td>
<td>9</td>
</tr>
<tr>
<td>Pedagogy &amp; Administration Electives</td>
<td>9</td>
</tr>
<tr>
<td>Recommended Non-Dance Electives</td>
<td>9</td>
</tr>
<tr>
<td>INDEPENDENT STUDY – DNCE 5849 &amp; DNCE 6849</td>
<td>10</td>
</tr>
<tr>
<td>DANCE PRACTICUM – DNCE 5919</td>
<td>12</td>
</tr>
<tr>
<td>SOMATICS STUDIES</td>
<td>12</td>
</tr>
<tr>
<td>Alexander Technique Intensive Study (ATIS)</td>
<td>12</td>
</tr>
<tr>
<td>Body Mind Centering (BMC)</td>
<td>13</td>
</tr>
<tr>
<td>Pilates Certification</td>
<td>13</td>
</tr>
<tr>
<td>AERIAL DANCE TRACK</td>
<td>13</td>
</tr>
<tr>
<td>GRADUATE COMPREHENSIVE PORTFOLIO</td>
<td>14</td>
</tr>
<tr>
<td>Personal Philosophy</td>
<td>14</td>
</tr>
<tr>
<td>Curriculum Vitae</td>
<td>15</td>
</tr>
<tr>
<td>Scholarly Essays</td>
<td>15</td>
</tr>
<tr>
<td>Reels</td>
<td>15</td>
</tr>
<tr>
<td>DVDs</td>
<td>16</td>
</tr>
<tr>
<td>Other</td>
<td>16</td>
</tr>
<tr>
<td>MODIFIED MFA PROGRAM FOR PROFESSIONALS</td>
<td>16</td>
</tr>
<tr>
<td>COURSE ALTERNATING SEQUENCE FROM FALL 2015 TO SPRING 2017</td>
<td>17</td>
</tr>
</tbody>
</table>

## GENERAL ACADEMIC INFORMATION

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASSESSMENT SURVEY: ANATOMY/HISTORY/MUSIC/PRODUCTION</td>
<td>17</td>
</tr>
<tr>
<td>BEGINNING OF SEMESTER MEETING</td>
<td>18</td>
</tr>
<tr>
<td>10:00 GRADUATE TECHNIQUE AUDITIONS AND INFORMATION</td>
<td>18</td>
</tr>
<tr>
<td>YOUR ACADEMIC PROGRAM AND ENROLLMENT</td>
<td>18</td>
</tr>
<tr>
<td>DEFICIENCIES</td>
<td>19</td>
</tr>
<tr>
<td>CORE COURSE WAIVERS</td>
<td>19</td>
</tr>
<tr>
<td>TIME-OFF PROGRAM</td>
<td>19</td>
</tr>
<tr>
<td>FIRST YEAR REVIEW</td>
<td>19</td>
</tr>
<tr>
<td>ACADEMIC INTEGRITY</td>
<td>20</td>
</tr>
<tr>
<td>GRADES AND QUALITY OF WORK</td>
<td>20</td>
</tr>
<tr>
<td>Grade Point Average</td>
<td>20</td>
</tr>
</tbody>
</table>
Grades Below B ................................................................. 20
Probation and Suspension .................................................. 20
English Proficiency ............................................................ 21
Student Ethics ..................................................................... 21
Grievances ......................................................................... 21

PROJECT AND THESIS INFORMATION ........................................... 22
GENERAL INFORMATION .......................................................... 22
First Reader and Committee .................................................. 22
Guidelines for Concert ......................................................... 23
Deadlines for Committee Approval and Defense Process ........... 24
Concert Budget Information .................................................. 25
DNCE 6969 GRADUATE PROJECT ........................................... 25
DNCE 6969, 4 Credit Option .................................................. 26
DNCE 6969, 6 Credit Option .................................................. 28
DNCE 6959 THESIS ............................................................... 30
DNCE 6959, 4 credit option .................................................... 30

MFA PROGRAM DEADLINES ...................................................... 32
CONCERT DEADLINES ............................................................ 32
PROJECT PAPER DEADLINES ................................................... 32
ACADEMIC DEADLINES .......................................................... 33

PRODUCTION INFORMATION ..................................................... 33
SCHEDULE ........................................................................... 33
DANCERS’ AUDITIONS ............................................................. 33
REHEARSAL SPACE ................................................................. 34
  Master Schedule: reserving space ........................................ 34
  Posted Weekly Schedules ................................................... 34
  Keys and Rehearsals .......................................................... 34
Use of Dance Sound Systems and Video Equipment for Rehearsal 35
BUILDING ACCESS AFTER HOURS .......................................... 35
STUDIO RULES ..................................................................... 35
USE OF PROPS ...................................................................... 36
REQUIREMENTS FOR THE USE OF VIDEO, PROJECTED IMAGERY OR DANCE FOR THE CAMERA IN A SHOW ....... 36
REQUIREMENTS FOR AERIAL WORK IN A SHOW ..................... 36
PROFESSIONALISM ................................................................. 36

PERFORMANCE OPPORTUNITIES ................................................... 37
ON-CAMPUS/CU SPONSORED PERFORMANCES ....................... 37
  Student Concerts ............................................................... 37
  Dance Class Showings ....................................................... 37
  FRESH ............................................................................... 37
  FRINGE FESTIVAL ............................................................. 37
  MFA Creative Projects ....................................................... 37
  BFA Concerts ................................................................. 38
  Musical Theatre ............................................................... 38
  Repertory Class ............................................................... 38
OFF-CAMPUS/CU SPONSORED PERFORMANCES ...................... 38
  Outreach/CU Moving Company ......................................... 38
  American College Dance Association .................................. 38
FINANCIAL AID .................................................................................................................. 40
TEACHING ASSISTANTSHIPS AND GRADUATE PART-TIME TEACHING INSTRUCTORSHIPS (GPTI’S) .................................................................................. 40
General Information ............................................................................................................. 40
Graduate School Guidelines for TAs and GPTIs ................................................................. 40
Dance Faculty Guidelines .................................................................................................. 42
Eligibility ............................................................................................................................... 42
Procedure for GPTI & TA Selection for Continuing Students ......................................... 42
Performance Evaluations of Current GPTIs ....................................................................... 43
Criteria for Teaching Evaluation ....................................................................................... 43
Teaching Assistantships ..................................................................................................... 43
FELLOWSHIPS .................................................................................................................... 43
LOANS .................................................................................................................................. 44
WORK STUDY AND HOURLY POSITIONS ........................................................................ 44
SCHOLARSHIPS .................................................................................................................. 44
Charlotte York Irey Scholarship .......................................................................................... 44
Gail Pokoik Scholarship ..................................................................................................... 44
Lamont Scholarship ............................................................................................................ 44
MENTAL AND PHYSICAL HEALTH .................................................................................. 44
TO CHECK IF CAMPUS IS CLOSED.................................................................................... 45
WARDENBURG STUDENT HEALTH CENTER .................................................................. 45
SUBSTANCE ABUSE ............................................................................................................. 45
CONFLICT RESOLUTION ................................................................................................... 46
COUNSELING FOR PERSONAL ISSUES AND EATING DISORDERS ................................. 46
CULTURAL UNITY & ENGAGEMENT CENTER ................................................................. 46
STUDENT ACADEMIC SERVICES CENTER INCLUDING TUTORING AND WRITING ASSISTANCE ........................................................................................................ 46
DISCRIMINATION & HARASSMENT ................................................................................... 46
CU NightRide ........................................................................................................................ 47
DISABILITY ASSISTANCE AND TUTORING ..................................................................... 47
STUDENT OUTREACH & RETENTION CENTER FOR EQUITY ............................................ 47
CHILD CARE ......................................................................................................................... 47
STUDENT RECREATION CENTER ....................................................................................... 47
APPENDICES ....................................................................................................................... 48
MFA SAMPLE ADVISING SHEET ....................................................................................... 49
INDEPENDENT STUDY AND PRACTICUM CONTRACT .................................................. 51
CHOREOGRAPHERS & PERFORMERS CONTRACT .......................................................... 52
Deadlines for Master’s Degree Candidates Expecting to Graduate During 2015-2016 .......... 54
GPTI TEACHING EVALUATION .......................................................................................... 55
FACULTY ............................................................................................................................... 56
INTRODUCTION

This handbook is intended to serve you in your professional preparation at the University of Colorado Boulder. It provides information about requirements and expectations of the Dance Division. Please note that the requirements for the MFA as outlined in this handbook are more inclusive than those found in the Graduate School Bulletin. The major steps that you will take toward the MFA degree following your acceptance into the program are explained in the following materials.

The MFA program at CU is designed to accommodate a variety of students, ranging from the practicing professional to the recent BA/BFA graduate. The MFA will develop students’ creative, performance, and scholarly work and position them for teaching careers in higher education as well as a variety of other careers in the field of dance.

Goals:

• To encourage the clarification and individuation of each student's artistic voice.
• To prepare and empower students to fulfill their chosen career paths, both in their graduate studies and in the professional world.
• To investigate traditional and innovative approaches to movement invention, choreography, and performance.
• To deepen somatic awareness and increase fluency in dance technique, including ballet, improvisation, jazz, modern, and African dance.
• To actively engage in dance research, with particular attention to discovering relationships between scholarship and creative work.
• To examine pedagogical goals and strategies from aesthetic, cultural, and anatomical perspectives.
• To present choreography/creative work on a regular basis and perform in the creative work of faculty, peers, and guest artists working in a variety of aesthetic and technical styles.

The MFA in Dance is a 60 credit hour program designed to take 3 years (6 semesters) to complete. Students generally take 10 credit hours per semester, leaving sufficient time for extracurricular creative and research work.

All MFA students are expected to present choreographic work each semester, either as part of course-related events or in other departmentally produced events. It is expected that you will seek not only to refine your established artistic practices, but also assiduously “stretch” your artistic self into less familiar movement, choreographic, aesthetic and expressive modes. Evaluation of your artistic output will be based on articulateness, sophistication, theatrical and conceptual completeness and on the extent to which you have deeply sought change and discovery.

You are also urged to seek a variety of performance opportunities with fellow students, faculty and guest artists. Produced performances are presented multiple times each year, and informal showings occur regularly during the year. Extensive work with off-campus groups is often extremely difficult to schedule and tends to distract and confuse the work (see page 39 for off-campus procedures approval).

You are also encouraged to think “out of the box” both in terms of course choices and creative and scholarly activities. Fully half of the required credits are electives, allowing for a great deal of freedom and individualized study in addition to the core curriculum. It is critical that a student work closely with his/her advisor in selecting electives in the dance curriculum, courses outside of the department and creating independent studies and internships that will support the student's goals and secondary area of emphasis.
Primary Emphasis

Choreography/Performance/Aesthetics. The core MFA curriculum focuses on the development of the individual artistic voice in both performance and choreography. The presentation of new creative work is bolstered, augmented and enriched by study of theory.

Secondary Emphases

MFA candidates should delineate, no later than the 3rd semester of the program, at least one secondary area of study designed to give variety and professional clout to the student’s training. The university setting is particularly well suited to broad educational goals, given the wide variety of subjects available for involvement. Possible secondary areas of extended study are:

- Multi-media Forms
- Aerial Dance
- Cultural Studies
- Film/Video/Music
- Women & Gender Studies
- Kinesiology
- Performance Art
- Site Specific work
- History
- Alexander Technique
- Dance Criticism
- Non-concert Forms
- Somatics
- Writing/poetry/literature
- Body Mind Centering

We encourage students to search far and wide through CU’s offerings to discover courses and areas of study that are particularly suited to her/his individual interests and career goals.

The number of credit hours for the secondary emphasis is determined between the student and their faculty mentor. Some emphases have specific guidelines that must be followed (i.e. Somatics, Aerial Dance). Those emphases involving certificates must follow the requirements from the unit sponsoring the certificate (i.e. Women & Gender Studies).

Modified Degree Plan

Students interested in individualizing their degree plans may petition, with the guidance of their advisor, for waiver of specific core requirements (see page 8) or, in the case of students with extensive professional backgrounds in the areas of performance, choreography, administration, teaching or somatics, for significantly adjusted course requirements (see page 16 & 19). Such adjustment to the degree plan should be articulated as early as possible in the course of study.

ACCESS and Transfer Credits

For a degree in dance a maximum of 18 credit hours may be transferred in from another university and counted towards the MFA. Credit earned through the CU Continuing Education ACCESS program is considered transfer credit that can be applied towards your degree and will be included as part of the total 18 hours transferred. No request for transfer of credit is necessary for ACCESS credits.

If you plan to transfer hours from another university you will need to have that school send an official transcript to the Graduate Assistant of the Department of Theatre and Dance. Once the department signs the official validation forms, the transcript is then sent to the Graduate School and the credit is accepted or denied.
Off-campus Training

There are generally no graduate-level dance courses offered during summer sessions. Independent studies and practicum courses are available to cover other off-campus training and research. These kinds of activities are encouraged, but are highly unlikely to shorten the 6-semester pattern for program completion.

Common Body of Knowledge and Skills for MFA Graduates from the National Association of Schools of Dance

The Master of Fine Arts Degree in Dance serves many purposes. It indicates a high level of competence in performance or choreography. Holders are assumed to have a high level of background knowledge in the field of dance. The MFA is a terminal degree in academe, thus those possessing it are eligible for faculty appointments in many institutions. The NASD is concerned with the development of a common body of knowledge and skills for MFA graduates.

Introductory Statement:

The elements outlined below should be combined and synthesized in an individual exhibiting exceptional artistic skill and a well-developed personal aesthetic. The MFA graduate possesses an ability to articulate and defend, in both oral and written forms, the principles of this personal aesthetic in artistic, scholarly, and pedagogical work: and is able to use this point of view as a driving principle in a context of artistic contributions and in teaching in the content of the discipline.

Common Body of Knowledge and Skills for MFA Degree Candidates:

- Professional competence in performance, choreography, reconstruction, design, or other performance-oriented work as exemplified by a significant body of work.
- Considerable depth of knowledge and achievement in some aspect of performance-oriented work as related to the student’s goals and interests.
- A breadth of understanding in dance and related disciplines and the ability to think independently, to integrate, and to synthesize information within the dance discipline and across disciplines.
- Knowledge and understanding of the forces that have shaped dance throughout history and as an evolving contemporary art form, including representative works, individuals, styles, cultural contexts, events, movement theories, and dance science and somatics.
- Awareness of current issues and developments in the field and the potential to contribute to the expansion and evolution of the art, to advocate for the arts, and to explore and address new questions and issues on local, regional, national, and global levels.
- Sufficient writing and speaking skills to communicate clearly and effectively to the dance community, the public and in teaching situations.
- The ability to work collaboratively and productively within a diverse global community of artists and to acknowledge and respect diverse aesthetic viewpoints.
- Familiarity with current technologies utilized in the creation, documentation, preservation, and dissemination of work.
- Knowledge of general bibliographic resources in dance, including web-based resources, and the skills to access these resources.
Degree Requirements

Required Core Curriculum

Core courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>DNCE 5001</td>
<td>Graduate Technique</td>
<td>8 credits (2 credits taken 4 times)</td>
</tr>
<tr>
<td>DNCE 5012</td>
<td>Concert Production</td>
<td>1 credit</td>
</tr>
<tr>
<td>DNCE 5014</td>
<td>Rhythmic Skills*</td>
<td>2 credits (these courses fill the requirement for a graduate music course)</td>
</tr>
<tr>
<td>OR DNCE 5024</td>
<td>Musical Resources* (2 credits)</td>
<td></td>
</tr>
<tr>
<td>DNCE 5017</td>
<td>History and Philosophy*</td>
<td>3 credits</td>
</tr>
<tr>
<td>DNCE 5053</td>
<td>Advanced Composition</td>
<td>3 credits</td>
</tr>
<tr>
<td>DNCE 5048</td>
<td>Dance &amp; Community Engagement</td>
<td>1 credit</td>
</tr>
<tr>
<td>DNCE 5056</td>
<td>Teaching Seminar</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 5601</td>
<td>Alexander Technique*</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 6009</td>
<td>Research Strategies</td>
<td>1 credit</td>
</tr>
<tr>
<td>DNCE 6017</td>
<td>Readings in Dance</td>
<td>3 credits</td>
</tr>
<tr>
<td>DNCE 6047</td>
<td>Seminar in Dance</td>
<td>3 credits</td>
</tr>
<tr>
<td>DNCE 6073</td>
<td>Choreography</td>
<td>6 credits (taken twice with different instructors)</td>
</tr>
<tr>
<td>DNCE 6959</td>
<td>Thesis</td>
<td>4 or 6 credits</td>
</tr>
<tr>
<td>OR DNCE 6969</td>
<td>Graduate Project</td>
<td>4 or 6 credits</td>
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</tbody>
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* to be determined based by the results of the Anatomy/History/Music/Production Survey and in conjunction with faculty.

- Minimum dance technique, 14 credits. Four semesters of Graduate Technique must be taken.
- Non-dance electives/secondary emphasis: 6 minimum, 9 or more recommended in allied fields at 3000 level or above.
- Independent study is not required but a student may take up to 15 credits max.
- Grades lower than 2.0 cannot be applied towards graduation; a 3.0 GPA is needed to graduate.
- Successful completion of a thesis or project approved by the graduate dance faculty committee.
- Flexibility in designing your program is possible and should be carefully discussed and planned with your dance advisor.
- Students must successfully complete an oral exam and submit a cumulative portfolio of work completed during the graduate career (see page 14 for portfolio guidelines).

Sequence and Level of Courses

- Research Strategies should be taken in your first semester of graduate school as it acquaints you with resources available to you through the CU library.
- Seminar and Readings in Dance should also be taken early in your curriculum.
- Students must have completed Advanced Composition and both Choreography classes prior to the semester in which they present their concert.
- Concert Production should be taken the fall of your second year in preparation for your concert.
# MFA Three-Year Sequence of Required Classes

*(Suggested sequence)*

## 1st Year: 2015-2016

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Advanced Composition</td>
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<td>Choreography (1st time)</td>
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</tr>
<tr>
<td>10:00 Graduate Technique</td>
<td>2</td>
<td>10:00 Graduate Technique</td>
<td>2</td>
</tr>
<tr>
<td>History &amp; Philosophy</td>
<td>3</td>
<td>Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Alexander Technique</td>
<td>2</td>
<td>Music Resources</td>
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</tr>
<tr>
<td>Research Strategies</td>
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</tbody>
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## 2nd Year: 2016-2017

<table>
<thead>
<tr>
<th>Course</th>
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<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>Dance &amp; Community Engagement</td>
<td>1-4</td>
<td>Choreography (2nd time)</td>
<td>3</td>
</tr>
<tr>
<td>10:00 Graduate Technique</td>
<td>2</td>
<td>10:00 Graduate Technique</td>
<td>2</td>
</tr>
<tr>
<td>Teaching Seminar</td>
<td>2</td>
<td>Graduate Readings</td>
<td>3</td>
</tr>
<tr>
<td>Rhythmic Skills (if Music Resources not taken Sp’16)</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert Production</td>
<td>1</td>
<td></td>
<td></td>
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</table>

## 3rd Year: 2017-2018

<table>
<thead>
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<th>Course</th>
<th>Credits</th>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Project or Graduate Thesis</td>
<td>4-6</td>
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**NOTE:** Italicized courses are offered every other year. The semester in which they are offered may change so careful planning with your advisor is suggested.

# Elective Courses

## Performance & Choreography Electives

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>ARTS 5104 Performance Installation</td>
<td>3 credits</td>
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<tr>
<td>ARSC 5050 Interdisciplinary Performance</td>
<td>3 credits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DNCE 5023 Performance Improvisation</td>
<td>2 credits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DNCE 5038 Repertory</td>
<td>1-3 credits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DNCE 5261 Advanced Jazz (can be taken up to 4 times)</td>
<td>1 credit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DNCE 5701 Contact Improvisation 2</td>
<td>2 credits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DNCE 5701 Contact Improvisation</td>
<td>2 credits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DNCE 5901 Somatic Application to Dance</td>
<td>variable credit</td>
<td></td>
<td></td>
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<tr>
<td>DNCE 5919 Performance Media Tech</td>
<td>2 credits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THTR 5039 Musical Theatre Repertory</td>
<td>3 credits</td>
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## Pedagogy & Administration Electives

<table>
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<tbody>
<tr>
<td>DNCE 6016 Graduate Teaching Lab</td>
<td>2 credits</td>
<td></td>
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</tr>
<tr>
<td>DNCE 6056 Professional Development</td>
<td>2 credits</td>
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NOTE: Some courses are offered every other year. The semester in which they are offered may change so careful planning with your advisor is suggested.

Recommended Non-Dance Electives

Past graduate students have recommended the following courses as courses which support or enhance dance training and the dance curriculum.

ARTh 5319  European Art from 1830 to 1886  FILM 4600  Creative Digital Cinematography
Arts 4246  Beginning Video Production  IAWP 6200  Intermedia Collaboratory
Arts 5087  Art and Social Change  Musc 4792  20th Century Music
Arts 5104  Performance Installation  Musc 4112  Ethnomusicology
ArTf 5600  Creative Digital Cinematography  RLST 5838  Religion and Dance
ArTS 5246  Beginning Video Production  SOCy 3041  Self and Consciousness
CmDP 5350  Methods of Media Making  SOCy 4041  The Creative Self
CmDP 5360  Choreography for the Camera  ThTR 4041  Women and Theatre/20th Century
CmDP 5370  Choreography, Cinematography  ThTR 5049  Performing Voices of Women
CmDP 5390  Screendance Lab  ThTR 5049  Performance Justice & Development
Educ 5105  Teaching for Understanding  ThTR 5049  Costume Design
Educ 5115  Modern Trends in Teaching

Independent Study – DNCE 5849 & DNCE 6849

Independent Study is available only to fill a specific academic need that cannot be met by the regular curriculum. Up to 15 credit hours can be applied towards the MFA. Before registering, a contract form must be completed by the student and supervising instructor which specifies the nature of the study, expected outcomes and the methods of presenting work for evaluation. Copies are kept by the student, faculty member, T&D office, and in the student’s folder.

Purpose of Independent Study

Independent study in the Department of Theatre and Dance provides students with the opportunity to earn academic credit for work done outside the formal class structure on a topic not covered in a regular course or in sufficient depth. Students can request to work with a regular faculty member or, on approval of the Chair or Associate Chair, a guest artist, but no work can be supervised by GPTI's or staff members. Faculty members are under no compulsion to accept independent study students but do so as their schedule permits.

Theatre and Dance Independent Study Policies

The following activities are not acceptable as work towards independent study credit:

• Internships (ex. Serving as a volunteer assistant to a director of a local arts group; Internships would be appropriate for this experience)
• Working in the capacity of an employee in this or another campus department (GPTI, TA, RA, assisting an instructor)
• Investigating a topic which is covered in a regularly offered course
• Work to fulfill Core Requirements (or College List for former students)
• Work completed off-campus, unless approved by the instructor prior to beginning the work and the work follows appropriate independent study procedures
• Volunteer work, unless it is a part of and essential to the investigation of the topic
• Work done in a business, unless it is a part of and essential to the investigation of the topic
• Extra work done for a regular course, unless it is approved by the instructor prior to beginning the work and following independent study procedures
• Work that has already been accomplished

Description of the Contract

Each student who has received permission from a faculty member to enroll in an independent study must complete, with the assistance of that instructor, a contract detailing the specifics of the work. The contract includes:

• a title or thesis statement for the work
• the correct independent study course and section number
• the correct amount of credit hours to be awarded (25 hours of work must be completed for each hour of credit awarded)
• the methods used to investigate the topic
• the meeting pattern to assess progress
• the method of presenting work
• the criteria for evaluation and grading
• the date for completion and submission of the work

The completed form must be signed and dated by the student and the instructor. One copy is kept in the departmental office and the student and the instructor each keep a copy.

Semester Hours of Credit Allowed

For graduate students independent study courses cannot exceed 25 percent of the course work required by the department.

Eligibility

Independent Study in the Department of Theatre and Dance is limited to theatre and dance majors. Minors and other majors may request an independent study with a departmental faculty member and those requests will be reviewed on a case-by-case basis. There are no GPA, class standing or completion of specific course requirements to be eligible for independent study. Independent study credit may not be awarded retroactively. An instructor has the right to decline overseeing work for any student, major or non-major, depending on his/her workload for that semester.

Procedures

Independent study contracts are provided by the instructor once he/she agrees to oversee a student’s work. They are also available on the website. Independent study must be arranged and the contract completed and signed prior to the end of the schedule adjustment period for the semester in which the work will be initiated. Once both instructor and student sign the contract it should be brought to the Graduate Program Assistant to enroll the student.
Dance Practicum – DNCE 5919

Course numbers with this title are used to give a student credit for choreography, performance or to address special topics. Arrangement for credit for a performance or choreographic project must be made prior to the semester in which the work will be completed as the instructor must be involved in the entire process for evaluation purposes. Retroactive credit generally cannot be awarded.

Somatics Studies

The somatics emphasis is offered for those students who have a serious interest in somatic studies and their application to dance training, performance and dance medicine/injury prevention. Students can work towards certification at the Pilates Center in Boulder, train in the Alexander Technique Intensive Study (ATIS) program and Body Mind Centering study while simultaneously pursuing their MFA degree. Students may also combine Alexander and BMC for their intensive study. The certification program or intensive studies must be successfully completed before the MFA degree will be awarded.

Before a student is eligible to pursue the somatics emphasis, he/she must be officially accepted by The Pilates Center Teacher Training Program (located off-campus in Boulder) or have been approved by Nada Diachenko to follow the Alexander Technique Intensive Study program or Body Mind Centering program.

• Students who are working at the Pilates Center, in Alexander Technique or Body Mind Centering program concurrently with the MFA degree program will be required to complete 50 credit hours towards their degree instead of 60.
• The entire graduate dance core curriculum and dance technique credits are required—a total of 40 to 42 credits at the 5000 and 6000 level.
• Students have the choice of writing a research thesis or completing a project (4 or 6 credits) and the topic does not necessarily have to relate to Alexander, Body Mind Centering or Pilates training.
• Remaining credits may be taken in dance, kinesiology, psychology, or in other areas which best support the student's goals.
• In order to successfully complete the MFA requirements and the certification or intensive study requirements, students may need to add an additional year of study. Careful scheduling is critical during advising sessions.
• All fees, schedules and regulations pertaining to the Pilates Center certification and Body Mind Centering program are completely independent of the Dance Division and the University.
• Nada Diachenko is the advisor for students in the somatics concentration. She is the liaison between the Dance Division, the Pilates Center and Erika Berland, (BMS) and oversees the Alexander Technique Intensive Study program.

Alexander Technique Intensive Study (ATIS)

The purpose of this training program is to provide an in-depth theoretical and practical study of the Alexander Technique; to apply the technique directly to dance training, teaching, choreography, performance and dance medicine/wellness; and to provide a solid preparation for entering an Alexander Technique training program should the student wish to pursue teacher certification.

The requirements include:
• Complete DNCE 5601 Alexander Technique for graduate students in the Department of Theatre and Dance (offered once a year).
• A minimum of 30 private lessons with Alexander teachers in the community. Students must work with at least two different teachers, document each lesson and receive an evaluation from their teachers. These lessons may be distributed throughout the 3 years of graduate study, but must be completed before graduation. All fees for private AT lessons are paid directly to the instructors and are completely independent of the Dance Division and the University.

• Attend 6 workshops (approximately 4-5 hours each.) Two workshops will be held each semester focusing on direct application of the Alexander Technique to dance. The workshops will be conducted by Nada Diachenko and guest teachers.

• A written annotated bibliography of 15 books and articles about the Alexander Technique. The readings and bibliography may be completed at anytime, but no later than one semester prior to graduation.

• Individual project: Any project designed to help the student better understand and apply the technique is acceptable with approval from somatics advisor, Nada Diachenko. Examples: study dance technique with a teacher who incorporates the Alexander Technique; application of AT to the practice of yoga, Pilates or any other movement or dance form; application of AT principles to teaching. The project must span a minimum of an entire semester.

Body Mind Centering (BMC)

BMC developed by somatic pioneer, Bonnie Bainbridge Cohen, is an experiential study based on the embodiment and application of anatomical, physiological, psychophysical and developmental principles, utilizing movement, touch, voice and mind. Students choosing to focus their somatic studies in BMC will follow the same criteria established for all students in the somatic track. Assigned readings, individual lessons, projects and workshops will be designed by Erika Berland, Certified Practitioner of Body Mind Centering and Naropa faculty member.

All fees for private lessons and workshops are to be paid directly to the instructors and are completely independent of the Dance Division in the Department of Theatre and Dance and the University. The student will receive a statement of achievement from the dance program verifying the activities and number of hours completed.

Once you have elected to do either the thesis or project, follow the appropriate guidelines and schedules listed in this handbook under DNCE 6969 Graduate Project or DNCE 6959 Thesis.

Pilates Certification

Courses for Pilates certification are off-campus and separate from the degree requirements. Students must arrange their own certification program and they cannot be awarded CU credit for certification courses. The cost for certification is separate from CU tuition and is the responsibility of the student. All fees, schedules and regulations pertaining to the Pilates certification program are completely independent of the Dance Division in the Department of Theatre and Dance and the University. For information contact Nada Diachenko at 303-492-5038 or the Pilates Center at 303-494-3400.

Aerial Dance Track

Courses in the Aerial Dance Track are offered for those students who have a serious interest in aerial dance and it’s application to dance training, performance and/or teacher training. Students can work towards the completion of the Professional Training Program at Frequent Flyers® while simultaneously pursuing their MFA degree. The Professional Training Program must be successfully completed before the MFA degree will be awarded. Before a student is eligible to begin work in the aerial track, he/she must
be officially accepted by Frequent Flyers®' Professional Training Program (located off-campus in Boulder) and have been approved by faculty member Nada Diachenko to follow the Aerial Dance Track.

MFA students have two options in the Aerial Dance Track:

1. Performance Track (PT) – Applicants should have at least one year of focused training in an aerial apparatus. Students study at Frequent Flyers and complete written and choreographic projects, designed in collaboration with Valerie Morris, Frequent Flyers® Education Program Manager and Nada Diachenko.

2. Teacher Training Track (TT) – This option is designed for students who have significant aerial dance experience and would like to teach the specific Frequent Flyers® Method created by Frequent Flyers®' Founder, Nancy Smith.

Notes on the Aerial Dance Track:

- Students who are working at Frequent Flyers® concurrently with the MFA degree program are required to complete 50 credit hours towards their degree instead of 60. The other 10 credits are completed through Frequent Flyers® PT program.

- The graduate dance core curriculum and dance technique credits are required—a total of 30 to 34 credits at the 5000 and 6000 level.

- Students have the choice of writing a research thesis (4 or 6 credits) or completing a project (4 or 6 credits). The topic does not necessarily have to relate to Aerial dance.

- Remaining credits may be taken in dance, kinesiology, psychology or in other areas which best support the student's goals.

- The dance department hosts Frequent Flyers® each summer for an Aerial Dance Festival. Hours of study at the festival may count towards either option stated above.

- In order to successfully complete the MFA requirements and the certification, students may need to add an additional year of study. Careful scheduling is critical during advising sessions.

- All fees, schedules and regulations pertaining to the Aerial Dance Track are completely independent of the Dance Division in the Department of Theatre and Dance and the University.

Nada Diachenko is the advisor for students in the aerial concentration. She is the liaison between the Dance Division and Frequent Flyers® and can be reached by calling 303-492-5038 or nada.diachenko@colorado.edu.

**Graduate Comprehensive Portfolio**

As an MFA candidate you are required to submit a collection of your scholarly, pedagogical and creative work. The portfolio is intended to document and synthesize your reasoned personal philosophies, your choreography and your academic investigations. Please submit your portfolio to the Director of Graduate Studies in Dance by April 1 of your 3rd year. The comprehensive portfolio is outlined below:

**Personal Philosophy**

1. Statement of Teaching Philosophy
Write a one to two page essay that describes the beliefs and values that characterize and inform your teaching practice, regardless of the specific course you are teaching.

2. Artistic Statement
   Write a clear and concise (about one page) statement about your intentions, motivations, philosophy, and process as a dance artist.

Curriculum Vitae

Create a current CV that covers your education, teaching, performing, works in repertory, special honors and awards, publications, and whatever else is relevant.

Scholarly Essays

Each of the two scholarly essays is expected to contain at least 5 references to published literature in the field, and to take work submitted for courses to a significant level of synthesis.

1. Secondary Area of Expertise
   Write an essay tracing the history and development of the field of your secondary area of expertise. Include a discussion of current trends, problems, and questions in the field.

2. Analysis of Dance History, Dance Works, and/or Dance Topics
   Submit one research paper reflecting your best work as a writer. This essay will most likely come out of Graduate Seminar, History and Philosophy, and Graduate Readings and will have been through multiple drafts.

Essays should include:

- an internal textual analysis of the dance or topic
- an awareness of the topic's or dance's historical context
- an understanding of contemporary literary and cultural theory

Evaluation of the essays will be based on the following:

- Clarity and rigor of the writing and thinking
- Documentation of source material and contextualization
- Demonstration of a thorough understanding of the issues
- Evidence of "new knowledge" created in the work

Reels

1. Submit a two-minute video reel that provides an overview of your movement aesthetics, particularly from your MFA show. The video reel is intended to serve as a work sample for your post-graduation opportunities and should provide a sense of your choreographic movement either on yourself or an ensemble. This reel is something we are also excited to feature on our department website, so that your voice as an artist is represented in the fabric of our identity. For departmental website use, and for your general use beyond CU-Boulder, the reel will be legally classified as a "rebroadcasting" of material and should and not feature any content or music that is subject to copyright restrictions. The video reel should be submitted in digital/MP4 format so that it will be readable on any computer system, and compatible with any Internet viewing platform.
DVDs

1. Performance Work
   Create a DVD that chronicles your choreographic work created during your graduate studies. The DVD should include complete works of at least 4 pieces and a collection of 1 to 3 minute excerpts from 5 to 8 pieces. In addition, examples of your work as a performer may also be included. CU work MUST be included. Off-campus work is optional.

2. Teaching
   Create a DVD that documents your teaching style, ability, and experience. At least one entire class should be included. If possible include footage of all of the styles in which you teach.

Other

Include in your portfolio any additional materials that are relevant and representative of your artistic and academic growth over the past three years. Possible inclusion could be: performance scores, dances for camera, additional essays, and photo studies.

Modified MFA Program for Professionals

Those students entering our program with extensive professional backgrounds including teaching, choreography and/or performance may be able to devise a modified degree plan. For such students, an interview with the Director of Dance and the Dance Graduate Director during the application/audition process is highly recommended. The interview will help determine if there is a good match between the student's goals and our MFA program. The goal of the modified program for professionals is to provide flexibility in the pursuit of individual goals and the filling of specific educational gaps.

A proposal, developed with the guidance of the student’s advisor, that includes a detailed listing of course waivers and substitutions, must be submitted to the faculty no more than 4 weeks into the first semester of study. The proposal should include a life experience portfolio, documenting achievement equivalent to any courses to be waived (documentation in the form of letters of recommendation, programs, reviews, videos, and course syllabi should be provided). An essay must be submitted describing the nature and value of the student’s past experience and articulating what s/he hopes to accomplish in graduate school. A case should be made that his/her life experience is comparable to the content of the course(s) s/he wishes to waive. It is imperative that the student work very closely with his/her advisor to create the best course of study to round out the returning professional's educational experience and develop new areas of interest.

The graduate faculty will review the portfolio and approve or disapprove or request revisions to the proposal before the end of the semester. Waiving requirements does not imply a reduction of the total 60 credits required, but flexibility may be achieved by acquiring more credits for independent creative and research work and non-required courses.

If a student chooses, as part of a modified degree plan, a project rather than a written thesis as the culminating activity, his/her concert must be scheduled in a regular production slot and adhere to all rules and protocol of our production season. No exceptions will be made. All concerts will be performed in the Irey Theatre unless alternative proposals are approved by the faculty prior to spring semester of the 2nd year.
## Course Alternating Sequence from Fall 2015 to Spring 2017

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| Dance & Culture            | Dance & Community    | Dance & Community    |
|----------------------------|                      |                      |
|                            |                      |                      |

| Performance                | Research Strategies  | Research Strategies  |
|----------------------------|                      |                      |
|                            |                      |                      |

**Please note:** This plan is subject to change.

## General Academic Information

### Assessment Survey: Anatomy/History/Music/Production

Entering students will be sent a list of questions about their anatomy, dance history, music, and production experience, both academic and experiential. Students will be asked to provide written answers and send the survey to the Graduate Assistant prior to arriving on campus. After the answers have been reviewed, secondary deficiencies in these curricular areas will be determined. Procedures for making up any deficiencies will be decided through discussion with the appropriate instructor. Deficiencies are determined early in fall semester so remedial courses or independent studies can be added to the degree plan if necessary. It is possible that an entire course will not be recommended but rather an individual will be asked to work with a faculty member in a specific area. Any deficiencies will be noted in your folder.
that is kept on file in your academic advisor’s office. It will also be noted in your folder when the deficiency is removed. Courses taken to make up deficiencies may not be counted towards the degree.

**Beginning of Semester Meeting**

Each semester, during the first week of 10am technique class there is a mandatory orientation meeting for all who are enrolled. Students not enrolled in this are encouraged to come if they have the time free. Policies and procedures, as well as important dates, will be clarified at that time.

**10:00 Graduate Technique Auditions and Information**

Level placements for undergraduate dance majors will be held during the first week of each semester in order to place students in the appropriate level of technique. Graduate students are allowed to choose which level and form of technique they take each semester. Graduate students in technique may be assigned additional meetings or projects beyond the requirements for undergraduates. Times and topics will be provided by the instructor. MFA students take the 10:00 Graduate Technique class under the appropriate section of DNCE 5001.

**Your Academic Program and Enrollment**

Once you are admitted to the graduate program you will be assigned one graduate faculty member who will be your academic advisor. Though the dance faculty will advise you, it is your responsibility to carefully track your degree plan, since some dance courses are offered every other year. A schedule of the MFA Required Courses (Suggested Sequence) is available on page 8-9. Please use it to ensure that you are on track for your degree.

The Graduate School requires a minimum of 30 credits at the 5000 or 6000 level for a Masters Degree. The 60-credit requirement for the dance MFA degree exceeds the Grad School requirement. You must take the graduate dance core curriculum that is 27 to 33 credits plus 14 credits of dance technique at the 5000 or 6000 level. The remaining credits may be taken in additional dance electives or independent studies at the 5000-6000 level or courses outside the dance division at the 4000-5000-6000 level. Students who have required courses waived due to life experience are responsible for confirming with their advisor that they have taken the correct number of graduate level courses to graduate.

Students who wish to take a 3000 level course outside the dance program and have it count towards graduation must first get approval from their advisor. Remedial or basic courses (e.g., basic writing skills) will not count towards graduation. Only 6 hours at the 3000 or 4000 level can be listed on the Application for Candidacy.

Any CU course at the 1000 or 2000 level, and 3000 or 4000 level dance courses, may be taken with your advisor's approval but cannot be applied toward graduation. The only courses counted towards graduation, which means they are listed on the Application for Candidacy submitted the semester of graduation, are: 5000-6000 level courses in dance, 4000-5000-6000 level courses outside the dance program, and 3000 level courses outside the dance program. Lower level courses will be monitored and approved with your advisor.
Deficiencies

A primary deficiency occurs when a student has insufficient or no knowledge/experience in one or more areas in the MFA curriculum such as choreography, history, pedagogy, or music etc. The acceptance letter to the MFA program will include the courses that the student will need to take at the undergraduate level during their first year that cannot count toward the MFA degree. This will ensure better preparation for the deficient areas in the required MFA course work.

Secondary deficiencies may occur when a student’s experience or coursework was partial, took place in the past, or the faculty does not feel there is enough preparation for graduate work. The degree of remedial work may vary from student to student and it is determined from faculty evaluation of the survey and discussions with the student. Additional coursework and/or independent studies may be required and will be determined on a case-by-case basis.

Core Course Waivers

For any MFA student who wishes to have a core course waived (see page 8 for the core courses), he/she must present a written proposal to the faculty that includes:

1. The title of the course to be waived, credit hours and instructor (if known)
2. What course(s) the student would take in its place, the credit hours, and the instructor (if known)
3. A brief narrative as to why the student does not feel it is appropriate for him/her to take the core course. If the student has taken elsewhere what he/she believes to be a comparable course, documentation in the form of syllabus or course materials must be submitted. If the student has a medical condition that precludes taking a technique course, a physician's documentation or other specific description of the condition must be submitted.

This proposal should be developed under the guidance of the student's advisor, and then submitted to the faculty at large. The proposal will be discussed at the next opportune faculty meeting, and approval or disapproval will be granted or revision suggested.

Time-Off Program

If you wish to leave campus for a semester or more before finishing your degree program you should sign up for the Time-Off Program to assure you will be readmitted for the semester in which you intend to return. If you plan to use this program you should discuss it with your advisor before officially entering into the program with the Registrar at Regent Administrative Center. For information go to: http://www.colorado.edu/registrar/withdrawals/time-program.

First Year Review

You will have an evaluative meeting with the faculty at the end of your first year to determine whether the program is meeting your needs and if you are progressing satisfactorily towards the MFA. Students are asked to prepare an Artistic Statement and a DVD of their first year’s work in preparation for these meetings.
Academic Integrity

A university's intellectual reputation depends on the maintenance of the highest standards of intellectual honesty. Commitment to those standards is a responsibility of every student and every faculty member at the University of Colorado. Breaches of academic honesty include cheating, plagiarism, and the unauthorized possession of exams, papers, or other class materials that have not been formally released by the instructor. For additional information on Academic Integrity and the CU honor code go to http://www.colorado.edu/policies/academic-integrity-policy.

Grades and Quality of Work

(taken from the Graduate School Rules, pp. 14-16)

Grade Point Average

A student is required to maintain at least a B (3.0) average in all work attempted while enrolled in the Graduate School, and a student must have at least a 3.0 overall average to receive a graduate degree. Grades received in foreign language courses taken to fulfill the language requirement are not used by the Graduate School in calculating grade point average.

Grades Below B

1. A student who receives a grade of C, D, or F in a course may repeat that course once, upon written recommendation by the department chair/program director and approval by the Dean of the Graduate School, provided the course has not been previously applied toward a degree. The grade received in a repeated course substitutes for the original grade and only the later grade is used in the Graduate School's manual calculation of the grade point average. However, all grades received appear on the student's transcript and are calculated in the official GPA.
2. Courses in which grades below B- (2.7) are received are not accepted for doctoral programs.
3. Courses in which grades below C (2.0) are received are not accepted for master's degree programs or for the removal of academic deficiencies.
4. Courses taken toward the fulfillment of requirements for graduate degrees may not be taken pass/fail.
5. Grades received in courses transferred from another institution and/or grades earned while a student was classified as a special student are not included in the calculation of grade point average.
6. Graduate students may not register for more than 15 credits during any one semester.
7. Students whose cumulative grade point average falls below 3.0 at any time during their graduate career may be placed on probation or dismissed from their program.

Probation and Suspension

1. When a student's cumulative grade point average (GPA) falls below 3.00, he/she will be placed on academic probation. The student has two semesters in which to raise the cumulative GPA to 3.00 or above. If the student's cumulative GPA is at or below 2.5 a dean's administrative stop is placed on the student's record and the student may be withdrawn from course work for upcoming semesters. However, if there are extenuating circumstances, the department chair/program director may petition the Dean of the Graduate School showing compelling reasons for the
student to be granted a chance to continue. A provisionally admitted student whose GPA falls below 3.0 has a dean’s administrative stop placed on his/her record pending a review by the major department and the Graduate School. If there are extenuating circumstances, the department chair/program director may petition the Dean of the Graduate School showing compelling reasons for the student to be granted a chance to continue. Such petition must define the conditions of continuation and the conditions under which the student will be dismissed from the program.

2. If a student does not earn a 3.0 GPA in all courses taken in the first of two probationary semesters, a dean’s administrative stop is placed on the student’s record, and he/she may be subject to dismissal at the conclusion of that first semester. The final decision on dismissal is made by the Dean of the Graduate School based on departmental recommendation.

3. If, after the two-semester probationary period, the student’s cumulative GPA is still below 3.0, a dean’s administrative stop is placed on the student’s record and he/she may be subject to dismissal. However, if there are extenuating circumstances, the department chair/program director may petition the Dean of the Graduate School for an extension of the probationary time period. Such petition should include the conditions under which the student will be dismissed.

4. The dismissal decision is automatic unless a temporary extension is approved by the Dean of the Graduate School on recommendation from the department chair/program director. Should the student be dismissed from the program, a dean’s administrative stop is placed on the student’s record and the student is withdrawn from classes for any future semesters.

### English Proficiency

A student who is noticeably deficient in the written and/or oral use of the English language cannot obtain an advanced degree from CU-Boulder. Each program judges the qualifications of its students in the use of English. The department chair/program director is responsible for deciding whether a student is proficient in the use of English.

### Student Ethics

Students are expected to adhere to the highest codes of personal and professional ethics. Students who do not adhere to written guidelines regarding academic honesty, academic or research ethics, may be dealt with according to the policies for academic dishonesty, academic ethics, or research misconduct as published in the appropriate policy documents available in the Graduate School. Students found guilty of misconduct in any of these areas may have sanctions imposed, or may be dismissed from CU-Boulder.

### Grievances

The designation *academic grievance* covers those problems related to academic issues. Such issues are distinguished from academic ethics cases and disciplinary cases for which separate procedures exist. Included within academic grievance cases are faculty, departmental, college or Graduate School policies affecting individual student prerogatives, deviations from stated grading procedures (excluding individual grade challenges), unfair treatment and related issues. Policies and procedures governing the filing of an academic grievance are published in a separate policy document available in the Graduate School. Students who feel they have been treated unfairly or outside of normal departmental policies, may file a grievance with the Graduate School in accordance with published grievance procedures.
PROJECT AND THESIS

INFORMATION

General Information

The culmination of your graduate study will be either a choreographic/creative project accompanied by a paper or a scholarly thesis and as such should grow directly out of your research interests and training as they have developed during your tenure in the graduate program in dance at CU. This investigative assignment may be carried on through creative channels such as choreography and performance or through in-depth scholarly research. Creative work can take any number of forms from proscenium performance, to site specific or interdisciplinary work etc. You will receive considered advice from faculty, however, the responsibility of articulating your idea and completing the proposed work in a fashion acceptable to the faculty rests with you. Graduate students can choose to complete a Graduate Project (DNCE 6969, 4 or 6 credits for choreographic work and related writing) or a Thesis (DNCE 6959, 4 or 6 credits for scholarly research). Please make sure you refer to your work by the correct course title (project vs. thesis) to avoid confusion.

**Students who are interested in pursuing a written thesis must receive faculty approval and demonstrate exceptional choreographic ability that meets MFA standards.

First Reader and Committee

A committee of two dance faculty and one non-dance faculty or off-campus expert will be responsible for guiding and evaluating your project or thesis. You should carefully consider which faculty members to ask to serve on your committee, based on the specifics of your topic and the faculty members’ particular areas of expertise.

Your committee will be headed by the First Reader who is the primary consultant on either your project and its resultant paper or your scholarly thesis The First Reader is expected to attend all works in progress showings and attend rehearsals as agreed upon by the student and the First Reader.

The Second Reader, the other dance faculty member on your committee, is not required to attend more than one works in progress showing or any rehearsals unless they agree to attend a rehearsal by special arrangement. They will read the project paper or written thesis only upon its completion.

The non-dance (a theatre faculty member qualifies) or off-campus member is the Third Reader of your committee and should be selected in relation to your areas of interest. The Third Reader will normally see the written document only in its final form and, in the case of the project, attend the concert (if possible) and the defense. If you are using film in any part of your concert, your third reader MUST be a Film, Video or Fine Arts faculty member.

All readers are required to be present at the oral defense. However, if the Third Reader is unable to attend they may participate via Skype or conference call.

By November 15th of your third semester you must have submitted your proposal for a project or thesis to the person you are asking to be your First Reader. The purpose of this proposal is to
state your goals and methodology as clearly and specifically as possible. Please talk with the Director of Dance Production while writing the proposal if you have questions about the technical aspects of producing your choreographic work. If the person you choose is available and willing to serve as First Reader, he/she will work with you to refine your proposal, and will sign it once it’s complete. If you are presenting a concert, the signed proposal, including request for concert date, must be given to the Director of Dance Production, by December 1 of your third semester who will assign and confirm the date of your concert the following year.

Once your committee is formed, you must give the names to the Graduate Assistant who will confirm that all of the members of your committee are on the Graduate Faculty Roster. The selection of an off-campus third reader requires approval of the Graduate School. A curriculum vita of the candidate and justification for the choice are required. The Graduate Assistant can help you regarding the Graduate Faculty Roster and appointment of an off-campus member of your committee and will maintain the "paper trail" of your work. Any changes to the committee must be reported to the Graduate Assistant as well. You should apprise your First Reader immediately of any changes in your plans.

Faculty members will make every effort to accommodate your request, but previous commitments may force your first choice to decline. Therefore, it is advisable to have more than a single option in mind. Rarely, a change in committee members or roles is necessary after the beginning of the work period, primarily because of unforeseen issues of faculty workload or interpersonal dynamics. You may request a change of committee through discussion with the Director of Dance Graduate Studies, and/or the Director of Dance.

Guidelines for Concert

The following is an overview of the requirements for the concert portion of your Graduate Project.

1. A formal public presentation of choreography and/or performance of approximately 30-45 minutes in length. The emphasis is on presenting the highest quality work and there are many options to present it. If you choose to show your work in the Dance Department’s Irey Theatre, the following applies: you may need to share a concert with 1 to 3 other MFA students and there is a mandatory showing of your work(s) in progress, 4 weeks prior to your concert, for your committee, the lighting designer, and any costume advisor you are working with. If you choose to show your work in a non-Dance Department venue, it is your responsibility to cover all production issues, except PR, which will be available to you through the department if you desire. It is also your responsibility to consult regularly with your committee members during the creation of all your work and we encourage you to do so. See Concerts/Projects deadlines in this handbook. Please Note: some deadlines ONLY apply to Irey shows.

Works in progress showings for non-Irey Theatre productions must be arranged by the choreographer since it will not be scheduled in the departmental season planning.

Please note the requirements for use of video, projected imagery or dance for the camera in a show.

If you wish to include projections or to present stand-alone video dance pieces as part of your concert you will need to:

- Take the following courses: FILM 4600 Creative Digital Cinematography, ARSC 5040 Interdisciplinary Performance, and ARTS 4246 Beginning Video Production. See Michelle Ellsworth and Iain Court to get updated course requirements and/or new courses across the campus.
• Consult with both the Director of Dance Production and your First Reader in advance of submitting your final concert proposal in order to be given approval and instruction on how best to proceed. You may also be asked to submit a finished video project that demonstrates your skills in film making techniques.
• Demonstrate a satisfactory level of achievement in traditional choreographic skills.

If you wish to include Aerial Work as part of your concert you will need to:

• Take at least one semester-long beginning or intermediate class in aerial dance technique and choreography taught by Frequent Flyers, Inc. (or its equivalent). The First Reader will determine if more classes or experience may also be required.
• Consult with both the Director of Dance Production and your First Reader, in advance of submitting your final concert proposal, in order to be given approval and instruction on how best to proceed.
• Demonstrate a satisfactory level of achievement in traditional choreographic skills.

You should be working closely with your First Reader to define your intentions and the methods you'll use to fulfill them. The First Reader will view showings of the work on an ongoing basis. If you are using projections and/or video, the Director of Dance Production and/or your third reader (Film, Video or Fine Arts professor) should be involved in the process. At the end of your fourth semester you should schedule a showing with your First and Second readers to present the work in progress and/or provide documentation of what you are presenting in your concert. Additional showings may also be scheduled as needed.

2. A project paper is required for both the 4-credit and 6-credit project (see DNCE 6969 Graduate Project in this handbook). You should provide your First Reader with the chapters as they are complete and not wait until you feel the entire paper is finished. This is important, as most papers require several revisions before they are acceptable. It is not required that a project paper be on file in Norlin Library so you do not have to electronically submit it to the Graduate School.

Creation of a DVD version of the paper is an option but only after approval of the written version by your First Reader. Guidelines for the DVD version are available from your advisor.

3. The oral defense must be completed in accordance with the Graduate School’s deadlines (see page 52 of this handbook).

4. Prior to your graduation, the project paper, once approved by your committee, should be bound and filed in the dance office. A DVD of your project concert is kept on file in the video edit room.

**Deadlines for Committee Approval and Defense Process**

(for both 4 and 6 credit papers)

✓ You must schedule a meeting with your First Reader no later than 2 weeks following your concert for a post-mortem and to create the timeline to finish your project paper.
✓ During your fifth semester, schedule your oral defense with your committee and provide the date and members’ names to the Graduate Assistant, noting which member is the First Reader. If any committee member is not on the graduate roster at CU, he/she must provide a resume/vita that will be sent to the Graduate School for approval. Once the committee is approved by the Graduate School, the Graduate School will send a form which is kept in your file until your oral defense.
✓ You must submit your completed paper to your committee two weeks prior to your oral defense.
Your oral defense must be completed before the Graduate School’s deadline for final exam/theses defense (see page 52 for deadlines). Your First Reader should retrieve the Graduate School approved form from your folder. Once you have passed your oral defense, all of your committee members sign the form and the First Reader returns it to the Graduate Assistant.

Following your oral defense, confirm with the Graduate Assistant that the necessary form has been completed by your committee, returned to her/him and forwarded to the Graduate School. This form serves as the grade sheet for your project or thesis and must be submitted before you can graduate. Confirm that there is no other paperwork that you need to complete to graduate.

Concert Budget Information

(for both Project and Thesis)

Each student choreographer in a show is allotted a small budget from the department's show support that they may spend for whatever needs they have. Details on correct procedures for use of this money will be given at production meetings, but some general things to be aware of in advance are:

• Fees paid to people. There are many ways of handling this, depending on who they are and their employment status with the University. You must discuss any plans with the Director of Dance Production before finalizing any agreement with any person.
• Special Tech/Design Needs. Sometimes it is possible for the department to cover certain reusable items with other funds. Sometimes we own things of which you may not be aware. Be sure to check with the Director of Dance Production before buying anything.
• All items for which you are reimbursed become the property of the University. In the case of built costumes, props, or scenery: If we paid for both materials and labor, it’s ours. If we paid for materials, and the labor was donated, it is ours. If you paid for the material, and we paid for the labor, it’s yours, if you want it.
• Use of a student’s personal funds. This is allowed, but there are some restrictions. Details must be discussed with production management as a part of the normal production process, and before any commitments are made, funds are spent, or work is undertaken.

DNCE 6969 Graduate Project

The Graduate Project is based on creative work and accompanied by a written document. DNCE 6969 can be taken for 4 credits or 6 credits. The 4-credit plan requires a written document that focuses on the analysis of the choreography, the artistic aims, and a discussion of the choreographer's aesthetic. You must work with your project advisor to create a timetable for turning in working drafts of your paper.

The 6-credit plan includes an extensive scholarly article whose topic is clearly linked to the artistic work being produced for performance and is a good option for those students who are interested in publishing as well as choreographing. There is an annotated bibliography component to the 6-credit option. You must work with your project advisor to create a timetable for turning in working drafts of your paper and updates to your annotated bibliography.

Proposals to present your MFA Graduate Project in a non-Dance Department venue should be presented to the faculty in written form for approval.
DNCE 6969, 4 Credit Option

Written Proposal for DNCE 6969, 4 Credit Project

This section describes the proposal you provide to your First Reader by November 15th of your third semester in the program. If you plan to present a concert it is necessary to discuss concert requirements with the Director of Dance Production as part of the process of preparing your written proposal. Once approved by your First Reader, the proposal is given to the Director of Dance Production by December 1 of your 3rd semester. A copy should also be kept in your advising file.

The following is an example of a structure for an MFA Project Paper. Know that your Project Paper can look different than this outline but must include these areas of research and personal interrogation.

Title

Thesis Statement: What is the purpose of your project; what is the specific area or areas you will investigate? You should also describe the plans for your concert including the nature and number of works to be choreographed.

Justification: How will this project contribute to your personal artistic/educational growth and to the field in general?

Project Timeline: You must state the semester in which you will 1) complete all course work, 2) the semester you intend to present your concert, and 3) the semester you will submit the project paper. (After receiving approved and signed proposals from all second year MFA’s, the Director of Dance Production will assign the exact dates.) If your secondary area of study is in Somatics, include the timeline for certification or completion of the intensive study.

Bibliography: This should include the books and journals that you have read and/or intend to investigate on your topic. In addition to the written resources you should also include other sources such as video, film, and interviews.

Area for Signature: Leave room for the approval signature of your First Reader and the date.

Project Paper Format for DNCE 6969, 4 Credit Project

The project paper is the 15 – 25 page written evaluation and analysis of the creative work that you have done. You should begin writing Chapter One prior to your concert and submit the rough draft to your First Reader. Work done in Graduate Seminar and Research Strategies should help you prepare this chapter. You are encouraged to provide your First Reader with sections of your paper as they are written rather than submitting the entire paper at once.

Title: Succinct, descriptive

Title Page:

A. Title
B. Your name
C. Undergraduate degree, institution, year
D. "This Research Project is submitted to the Faculty of the Department of Theatre and Dance of the University of Colorado in partial fulfillment of the requirements for the degree of Master of Fine Arts"
E. Semester/year
F. List First Reader and committee members

Chapter I: Statement of Artistic Intention/Process
A. Introduction
B. For each creation discuss the following
   1. Inspiration (literary, topical, conceptual, etc)
   2. Creative evolution/process
   3. The role and choice of specific non-movement elements such as costumes, lights, sets, props, sound, text, etc.
   4. Aesthetic elements, to include:
      a) form/structure
      b) content
      c) movement style (characteristic use of time, space and energy)
      d) artistic style (e.g. classical modern, post modern, performance art, etc.)
C. Conclusion: a brief recap and synthesis of information in Chapter One.

Chapter II: Evaluation
Discuss the following in relationship to your creative project:
A. How do you place your work in the current landscape of performance?
B. Which artists currently making work do you identify with and why?
C. What do you value aesthetically and can you identify the origin of these values?
D. What creative/artistic directions are you now interested in exploring?
E. Are you in touch with presenters/journals to get your work produced/published?

Chapter III: Supporting Materials
This chapter should include photographs, slides, flyers, programs, press releases, reviews and any other materials relevant to the performance (notation, floor plans, musical scores.)

Chapter IV: Bibliography. At least six written sources.

Evaluation for DNCE 6969, 4 Credit Option

The final project grade for the 4-credit Graduate Project is based on:

Choreography (70%)
Each member of your Faculty Committee will provide evaluation of the choreography, based on the following aspects of the work:
- Choreographic achievement - both within the stylistic parameters and aesthetic approach outlined in the Project Paper and according to faculty expectations and standards
- Depth and Innovativeness - in relation to the global professional dance community
- Performance - as a product of the student’s skills as rehearsal director and performer

Writing (30%)
- Clarity of thought as expressed through analytic, descriptive, and efficient writing
- Synthesis of theoretical, historical and contextual issues within area of research
- Demonstrated objective self-awareness and ability to articulate personal growth and challenges.
DNCE 6969, 6 Credit Option

Written Proposal for DNCE 6969, 6 Credit Project

This section describes the proposal you provide to your First Reader by November 15th of your third semester in the program. If you plan to present a concert it is necessary to discuss concert requirements with the Director of Dance Production as part of the process of preparing your written proposal. Once approved by your First Reader, the proposal is given to the Director of Dance Production by December 1 of your 3rd semester, and a copy should also be kept in your advising file. This proposal should include:

Title

Project Statement: What is the purpose of your project; what is the specific area you will investigate? You should be able to create a single focused statement describing your project. (e.g., “This concert will explore, in various ways, our human desire for community, how community is built or destroyed and does performance authentically represent true community.”) For a 6-credit project that includes a concert, you should also describe the plans including the nature and number of works to be choreographed.

Research Methods: Describe the types of sources you have used to investigate your topic such as books, journals, videos, films, interviews, and any other sources. What methods will you use to further investigate as you produce your project? As part of your research you should list courses, especially those outside the department, which provide you with a wider breadth of knowledge on your topic.

Justification: How will this project contribute to your personal artistic/educational growth and to the field in general?

Project Timeline: You must state the semester in which you will 1) complete all course work, 2) the semester you intend to present your concert, and 3) the semester you will submit the project paper. (After receiving approved and signed proposals from all second year MFA’s, the Director of Dance Production will assign the exact dates.) If your secondary area of study is in Somatics, include the timeline for certification or completion of the intensive study.

Bibliography: This should include the books and journals that you have read and/or intend to investigate on your topic. In addition to the written resources you should also include other sources such as video, film, and interviews.

Area for Signature: Leave room for the approval signature of your First Reader and the date.

Project Paper Format for DNCE 6969, 6 Credit Project

The 25 – 35 page project paper is the written evaluation and analysis of the creative work that you have done and a presentation of the scholarly research that has accompanied the artistic work. You should begin writing Chapter One prior to your concert and submit the rough draft to your First Reader. Work done in Graduate Seminar and Research Strategies should help you prepare this chapter. You should provide your First Reader with sections of your paper as they are written and not write the entire paper before submitting it to your First Reader.

Title: Succinct, descriptive.

Title Page:
A. Title
Chapter I: Background Essay
The student will explore some aspect of his or her field that has served as a background to the performance. The essay is intended to create new knowledge in the field and to further illuminate the creative process and product of the concert. The topic is left up to the student to determine, provided it is a topic which lends itself to scholarly research and which informs the performance/presentation. The topic will be approved by the faculty via the proposal (see previous section). In writing this chapter, the student must make a connection between the ideas and issues discussed in the essay and the actual performance, illuminating the theoretical, contextual, and structural concerns of his or her research.

Chapter II: Statement of Artistic Intention
A. Introduction
B. For each creation discuss the following
   1. Inspiration (literary, topical, conceptual, etc)
   2. Creative evolution/process
   3. The role and choice of specific non-movement elements such as costumes, sets, props, sound, text, etc.
   4. Aesthetic elements to include:
      a) form/structure
      b) content
      c) movement style (characteristic use of time, space and energy)
      d) artistic style (e.g. classical modern, post modern, performance art, etc.)
   5. A brief recap and synthesis of information in Chapter Two

Chapter III: Evaluation
Discuss the following in relationship to your creative project:
A. How do you place your work in the current landscape of performance?
B. Which artists currently making work do you identify with and why?
C. What do you value aesthetically and can you identify the origin of these values?
D. What creative/artistic directions are you now interested in exploring?
E. Are you in touch with presenters/journals to get your work produced/published?

Chapter IV: Supporting Materials
The chapter should include photographs, slides, flyers, programs, press releases, reviews and any other materials relevant to the performance (notation, floor plans, musical scores).

Chapter V: Complete Annotated Bibliography

Chapter VI: Bibliography. At least twelve written sources

Evaluation for DNCE 6969, 6 Credit Project Option

The final project grade for the 6-credit Graduate Project is based on:
**Choreography (60%)**
Each member of your Faculty Committee will provide evaluation of the choreography, based on the following aspects of the work:

- Choreographic achievement - both within the stylistic parameters and aesthetic approach outlined in the Project Paper and according to faculty expectations and standards
- Depth and Innovativeness - in relation to the global professional dance community
- Performance - as a product of the student's skills as rehearsal director and performer

**Writing (40%)**

- Clarity of thought as expressed through analytic, descriptive, and efficient writing
- Ability to synthesize theoretical and historical issues and richly contextualize personal choreographic research inside existing bodies of literature (see bibliography requirements for 6 credit project above).
- Demonstrated objective self-awareness and ability to articulate personal growth and challenges.

**DNCE 6959 THESIS**

DNCE 6959, 4 credit option

(see faculty advisor for 6-credit thesis requirement)

The thesis involves scholarly research in a theoretical area of dance such as movement analysis, education, history, philosophy, choreography, etc. The intent of the thesis is to make a substantial contribution of new knowledge to your field. Researching the topic you are considering will aid in determining what previous studies have been done in the area and will provide a basic bibliography for the thesis. A proposal must be submitted following the guidelines listed below. The format for a thesis will be covered in DNCE 6009 Research Strategies and Techniques.

When you are completing your work make sure you have the current guidelines from the Graduate School on preparation of the document. There are standards that must be adhered to as the final document will be submitted electronically to the Graduate School and kept on file in Norlin Library with all other CU theses. A bound copy must also be submitted to the department to be kept on file in the Dance Office.

**Written Proposal for DNCE 6959, 4-Credit Thesis**

If you are interested in writing a thesis you must have a preliminary proposal by the end of your first year or sooner so the faculty can help guide the arc of both your creative and scholarly work. It is also important to determine that you have the appropriate writing skills and that there is a faculty member with the necessary background willing to oversee the thesis process.

A written proposal should be prepared and submitted to your First Reader by December 1 of your third semester. This is the document you present to the faculty members whom you request to serve as First Reader and committee members for your thesis. If you plan to present a concert or any activity in the dance facilities in conjunction with the written thesis, it is necessary to discuss your needs with your First Reader and the Director of Dance Production as part of the process of preparing your written proposal of the thesis. A copy of this will be kept in your advising file. The proposal should include:

**Title**
**Thesis Statement:** What is the purpose of your thesis? What is the specific area you will investigate? You should be able to create a single focused statement describing the objectives and goals of your work.

**Research Methods:** Describe the types of sources you have used to investigate your topic such as books, journals, videos, films, interviews, and any other sources. What methods will you use to further investigate as you write your thesis? As part of your research you should list courses, especially those outside the department, which provide you with a wider breadth of knowledge on your topic.

**Justification:** How will this thesis contribute to your personal artistic/educational growth and to the field in general?

**Planned Semester of Completion:** You must state the semester in which you will 1) complete all course work, 2) submit the completed thesis, 3) meet with your committee, and 4) take written and oral comps. If your secondary area of study is somatics, include the timeline for certification or completion of the intensive study.

**Bibliography:** This should include at least 12 books and journals that you have investigated on your topic. In addition you should also include other sources such as video, film, and interviews.

**Annotated Bibliography:** This should be a brief overview expressing the primary thesis of each of the books, journals, articles, etc read, one paragraph maximum.

**Area for Signatures:** Leave room for approval signatures of your First Reader, committee members and the date.
# MFA Program Deadlines

## Concert Deadlines

<table>
<thead>
<tr>
<th>Do this...</th>
<th>No later than...</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Project proposal to 1st Reader</td>
<td>Nov 15, 3rd semester</td>
</tr>
<tr>
<td>2) Approved proposal to Director of Dance Production to assign concert date</td>
<td>Dec 1, 3rd semester</td>
</tr>
<tr>
<td>3) Assigned concert date by Season Planning Committee</td>
<td>Dec 15, 3rd semester</td>
</tr>
<tr>
<td>4) Show choreography to 1st reader</td>
<td>While works are in progress</td>
</tr>
<tr>
<td>5) PR Language due</td>
<td>March 15, 4th semester</td>
</tr>
<tr>
<td>6) PR Photo Shoot</td>
<td>Late April (date TBD), 4th semester</td>
</tr>
<tr>
<td>7) Progress update to 1st reader (choreography, video, storyboard, etc.)</td>
<td>end of 4th semester</td>
</tr>
<tr>
<td>8) Final showings for committee &amp; designers</td>
<td>3 - 4 weeks prior to concert</td>
</tr>
<tr>
<td>9) Meet with 1st reader to Post Mortem concert &amp; establish paper deadlines</td>
<td>2 weeks after concert</td>
</tr>
</tbody>
</table>

## Project Paper Deadlines

<table>
<thead>
<tr>
<th>Do this...</th>
<th>No later than...</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Meet with 1st reader to establish deadlines for paper</td>
<td>2 weeks after concert</td>
</tr>
<tr>
<td>2) Two complete drafts reviewed by First Reader before the defense</td>
<td>deadlines set at Post Mortem</td>
</tr>
<tr>
<td>3) Final draft due</td>
<td>2 weeks before defense</td>
</tr>
<tr>
<td>4) Thesis Defense</td>
<td>due by 2nd Friday of April (check date)</td>
</tr>
</tbody>
</table>

Notes:
- Faculty must turnaround drafts within two weeks of receiving
- 2nd & 3rd readers must have two weeks to read project paper before the defense (work back from April 17 and set these dates)
ACADEMIC DEADLINES

Do this... | No later than...
---|---
1) First Year Review (prep artistic statement & DVD of 1st year) | End of 2nd semester
2) Delineate area of emphasis | 3rd semester
3) Schedule oral defense with Grad Assistant; provide required paperwork | during your 5th semester
4) Provide completed paper to committee | at least 2 weeks prior to your defense
5) Submit portfolio | April 1st, 6th semester
6) Thesis Defense | before 2nd Friday April 15th
7) Incomplete grades completed | about 2 weeks prior to commencement
8) Aerial and Somatic track all requirements completed | 2 weeks prior to commencement
9) Bound copy of project paper or thesis filed in dance office | last day of classes, 6th semester

PRODUCTION INFORMATION

Schedule

Every year, the Dance Department produces multiple concerts. In addition, there may be choreographer showcases each semester and informal showings or works.

Dancers' Auditions

It is a department policy that all choreographers should hold an open audition before casting a piece that will be produced by the department. Proper advance notice (flyers, announcements in class) is expected. Every attempt should be made to schedule auditions at times that have minimal conflicts with classes and to accommodate dancers who are unable to attend auditions because of class or work conflicts. Shared auditions are strongly encouraged. This policy is designed to ensure that performance opportunities are made available to as many dance majors as possible and that dancers and choreographers learn proper audition techniques. Though we cannot guarantee that every student will be cast in a dance every year, it is important for all of us to cultivate artistic generosity and openness toward our colleagues in the department.

The audition process should promote both professional behavior and educationally sound experience. These values are based on fairness, full-disclosure, and personal and artistic integrity. If there are any
questions about audition procedures, please contact the Director of Dance BEFORE making audition plans.

1) All dances produced by the department must be auditioned publicly.
2) If a dance is being co-choreographed by all of its performers, an audition is not necessary.
3) Choreographers are welcome to schedule and announce auditions at their convenience. The Department will work to schedule collective auditions when it is useful to choreographers planning to make work, but students are welcome to establish alternative dates.
4) Cast lists must be posted on the 3rd floor bulletin board following the audition process and must be copied to the Director of Dance.

Students should regularly check the bulletin board on the 3rd floor for announcement of other auditions throughout the year.

Choreographers for all departmentally produced performances must be current dance majors and all performers must be enrolled in CU classes either with degree-seeking status or through the ACCESS program, unless there is a compelling artistic reason to engage off-campus performers.

Rehearsal Space

The procedure for scheduling rehearsals in the studio spaces will be explained at the beginning of each semester and is posted on the website. Each student choreographer is requested to sign up initially for no more than 2 rehearsals per week on the master schedule for a total of 4 hours. During the semester when a BFA or MFA student is producing his/her concert, he/she may have 3 rehearsal slots in the studios for a total of 6 hours. Those students will receive priority (after faculty schedules) in requesting rehearsal times.

Master Schedule: reserving space

Students can reserve rehearsal times in studios W150, W305, W325, W350, and Carlson gymnasium. At the beginning of each semester students can request a specific day, time and studio to use each week for the duration of that semester. Faculty members have first priority in scheduling the studios and BFA’s and MFA’s who are presenting their final concerts have second priority. Other students can request master schedule times once rehearsals are scheduled for faculty and concert students.

Posted Weekly Schedules

A weekly studio schedule for W305 and W325 is posted on the 3rd floor bulletin board each Monday morning. Everyone on the master schedule will be printed on the weekly schedule. If a student does not need his/her time that week, it should be crossed out. If additional time is needed or a student is not on the master schedule, students can sign up any time that is not already reserved. NO student may have more than 12 hours signed out in one week.

Keys and Rehearsals

Studios W305 and W325 should be unlocked during the regular academic year. W350 and W150 are always locked. “Passing” of your key to other students will not be allowed. Students with keys shall not allow those without a key to use the studio and, most especially, you must not prop the door open for someone who does not have a key. Abuse of this policy will result in loss of space use privileges. When
you use the studios you are responsible for making sure all sound equipment is locked up and all doors are locked and closed tightly.

Use of Dance Sound Systems and Video Equipment for Rehearsal

All graduate students will be issued a key that gives them access to the sound systems in all 3 dance studios and Carlson Gym.

Building Access After Hours

The building is unlocked between 7 a.m. and 10 p.m. every day except holidays. If the dance wing doors are locked, go to the door at the end of the ramp in the back of the building. That door should always be open during the hours the building is unlocked.

Students who need access to the building after hours and on holidays may give a copy of their BuffOne card to the Department Receptionist and request to have swipe card access. The swipe card door opener is mounted on the wall to the left of the Theatre Loading Dock.

Studio Rules

***Note that there is to be no drinking or eating in the dance studios. All dance activities requiring the use of shoes, including dedicated hip-hop and character shoes, must be performed in W305, W325 or W150. All footwear must be dedicated dancewear, not a dancer’s normal “street” shoes. W350 only allows ballet slippers or bare feet. These rules are enforced to preserve our studios. Floors can be ruined by fire, wetness or sticky food, dirt and grit. All eating and drinking is to be done in the hallways. No sets or props may be used or stored in the studios unless approval has been obtained prior to use. See the Dance Director of Dance Production if you have questions.

The privilege to book studio space in the future will be revoked if you fail to adhere to our studio policies.

• A student must sign up space under his/her name. Do not use another person’s name under any circumstance.
• In order to reserve studio space, you will need to first determine which day/time and studio you’d like to reserve by viewing our studio calendars on our website. http://www.colorado.edu/theatredance/about-us/calendars. Then email thdnreservations@colorado.edu and request the day/time and studio. You will receive a confirmation within 24 hours if requesting space M – F. If space is requested on the weekend, you will receive a confirmation by the end of the business day on Monday.
• If a student must cancel a rehearsal, the student must email thdnreservations@colorado.edu to cross off his/her name from the schedule and free up the space for other students.
• The person signing up the space must be the Director of the rehearsal. Do not sign up space for other people under your name.
• Only dance majors and minors and students enrolled in a CU dance class during the current semester may sign up for rehearsal time. Rehearsal time must be used for dance class projects or dance program performances.
• A non-major may sign up for no more than 2 hours of rehearsal time per week.
• Non-majors/minors cannot sign up time on the master schedule; time must be reserved on a weekly basis.
Use of Props

Chairs or other furniture that are part of the normal studio-hallway furniture cannot be used as part of a set or props. Students wanting to use furniture or any props of a “hard” nature in rehearsals or a class assignment must talk to the Director of Dance Production prior to their use. He/she will make sure the item is safe for use on our dance studio floors. He/she can also make suggestions about how and where to find other items to better facilitate the student’s work. No sets or props can be taken into the studios without the Director of Dance Production’s prior approval.

Requirements for the Use of Video, Projected Imagery or Dance for the Camera in a Show

A student wishing to include projections as Scenography or to present stand alone video dance pieces as part of his/her choreography will need to:

1) Take the following three courses. First see Michelle Ellsworth and Iain Court to get updated course requirements and/or new courses across the campus.
   a. FILM 4600 Creative Digital Cinematography
   b. ARSC 4040 Interdisciplinary Performance
   c. ARTS 4246 Beginning Video Production

2) Consult with the Director of Dance Production in advance of beginning rehearsals in order to be given approval and instruction on how best to proceed. The student may also be asked to submit a finished video project that demonstrates his/her skills in film making techniques.

3) Demonstrate a satisfactory level of achievement in traditional choreographic skills.

Requirements for Aerial Work in a Show

A student wishing to include aerial work as part of his/her choreography for a CU concert will need to:

1) Take at least one semester-long beginning or intermediate class in aerial dance technique and choreography taught by Frequent Flyers, Inc. (or its equivalent)

2) Consult with the Director of Dance Production in advance of beginning rehearsals in order to be given approval and instruction on how best to proceed

3) Demonstrate a satisfactory level of achievement in traditional choreography

Professionalism

All students are expected to conduct themselves professionally in classes, rehearsals and during the performance process. Refer to individual instructors’ syllabi for attendance, lateness and injury policies.

• All dancers should arrive on time for rehearsals. If you will be late or cannot make a rehearsal, you must notify the choreographer. Too many absences may result in dropping you from the cast.

• Do not over commit. Make sure you can fulfill all rehearsal and performance dates before you accept a choreographer’s offer to dance in his/her piece.

• Mutual respect is expected during the rehearsal process. The choreographer should plan the rehearsal time efficiently and come prepared. The dancers are expected to cooperate and embrace the creative process of the choreographer. Unresolved problems during the rehearsal process should be brought to the attention of the Director of Dance.
• The Choreographers and Performers Contract must be signed by each person involved in any rehearsal process (see appendix). This document is there to ensure the highest standards of mutual respect and professionalism between choreographer and performer.

PERFORMANCE OPPORTUNITIES

Due to the increased number of performances on and off campus, the faculty may not be able to attend all shows.

On-Campus/CU Sponsored Performances

Student Concerts

These concerts are organized and presented by the students. The dances selected by an impartial panel are student choreographed and performed. There is also opportunity to present work in ATLAS on an application basis, or self-produced site-specific, interdisciplinary, dance for camera, fringe festival, etc.

Dance Class Showings

Work will be shown the last day of class each semester at 10-11:30 in W150. Again, MFA students must show their work on this last day of class showings if they haven’t already shown their work.

FRESH

A chance for all dancers to show choreography with minimal technical support. These are not adjudicated. FRESH is at the end of both fall and spring semesters. MFA students MUST show their work on one of these showcases if they haven’t presented something during the semester.

FRINGE FESTIVAL

CU Fringe Festival is a celebration of all art. For one weekend, CU Onstage, a student run organization, takes over the entire Theatre & Dance building on the CU campus. Besides original plays, music performances and films, there will also be installation art and happenings around campus.

MFA Creative Projects

Graduate students presenting a concert as part of their creative project often require additional performers to dance in their productions. This is an excellent opportunity to work on performance skills and for interaction between graduate and undergraduate students.
BFA Concerts

As part of the graduation requirements, BFA candidates must produce a program of their own choreography, in conjunction with other BFA candidates. BFA choreographers cast their dances with their fellow students.

Musical Theatre

The Department of Theatre and Dance presents a musical in which dance students may participate. The College of Music also presents musical comedy or opera for which dance majors may audition.

Repertory Class

This class offers an opportunity for students to learn faculty and guest artist work for performance in an informal or formal situation. Reconstructions are occasionally included in the course content.

Off-Campus/CU Sponsored Performances

Outreach/CU Moving Company

Our outreach program includes the CU Moving Company, our undergraduate touring company designed to introduce the art of dance to school students throughout the state. MFA’s contribute choreography as part of the 3rd semester choreography lab course DNCE 5048. Occasionally MFA students will tour with the company.

Graduate students also have the opportunity to tour in May and/or June with CU Contemporary Dance Works, a company of grad students who present their own and faculty choreography. The company provides week-long residencies in Colorado areas that are underserved in the arts, offering workshops, classes and performances. During these residencies, the company offers informal and formal performances as well as movement classes in a range of styles within local schools, community centers, and performance venues.

American College Dance Association

The Dance Division is a member of the American College Dance Association (ACDA) and sends dancers to a regional festival each spring. The festivals are held on member college campuses and are open to all of our majors. Festivals include: 3-4 days of classes taught by master teachers and faculty from member schools, informal performance of student work, and performances of works submitted by member schools for adjudication by professional dancer/choreographers, scholars and arts administrators. Each school can submit 2 dances for adjudication. The faculty selects the works that will be sent to ACDA to represent our dance program. The decision is made in the spring semester prior to the next year’s spring regional festival. This decision is based on the quality of both the choreography and performance. Preference is given to work already produced. Since the selections for each academic year are made in the spring semester prior, entering students are not eligible for consideration to ACDA. All performers must be CU degree-seeking students. If a student in a selected dance graduates in December, that student may still attend ACDA in spring.
CU has been honored with multiple invitations to perform our work at the semi-annual National Festivals sponsored by ACDA in Washington, DC.

Dance Division Policy Statement Concerning Participation in Performances Outside of the Department

In the interest of fairness to all those who may be affected by a student's desire to work outside the department, the following items outline the department's policy:

A. A student may from time to time wish to be involved in a performance or other activity that is being produced outside of the department and at dates and times that run concurrent with the department production calendar. We recognize this kind of opportunity is a potentially valuable experience, and will make every effort to support it. In order to avoid conflicts with departmental programs the following requirements are in place.

B. A student who has committed to either choreographing for or performing in a department production must not agree to any dates or times for rehearsals or performances outside of the department until the following process has been completed:

1. For departmental regular season productions the following activities are those that are considered to entail mandatory attendance: Run-Thru, Cue to Cue Rehearsal, Tech Run, Dress Rehearsals, Performances.
2. The student will submit to the Director of Dance Production a list of dates and times that clearly show all potential conflicts the activity may have with the Department's production calendar.
3. The Director of Dance Production will consult with the Director of Dance to ascertain if the student may be excused from Departmental commitments.
4. The student will then be advised as to the results of that consultation and may then commit to any and all dates not considered to be an undue conflict.

C. Likewise, a student wishing to participate in a departmental production who has already committed to dates and times for a non-departmental activity will be required to disclose that information in the same manner outlined in item B above.

D. After following the review procedure and having committed to participation in the non-departmental activity, it is possible that the student may be asked to add additional times to that production's schedule. Before committing to those additional times, the process stated in item B must be repeated.

E. Failure to abide by this policy may result in the student and/or his/her dance being removed from the production.
Financial Aid

Teaching Assistantships and Graduate Part-Time Teaching Instructorships (GPTI's)

General Information

The main purpose of GPTI positions is to provide the highest teaching quality for the non-major dance classes. Graduate students are selected for these positions on the basis of an application and an audition.

GPTI's are usually awarded on a yearly basis. Compensation is by monthly direct deposit from September through May and, depending on number of credits taught, a partial tuition waiver. Check with the Graduate Program Assistant for specific amounts as it changes from year to year. Non-GPTI graduate students seeking teaching experience may develop an independent study or internship in the community. Teaching Lab is another excellent opportunity to practice teaching at the university level.

Graduate School Guidelines for TAs and GPTIs

The following information is taken from the University of Colorado Graduate Rules:

• You must be enrolled as a full-time, degree seeking graduate student each semester, with no grade of “incomplete” in any course, and with at least a B (3.0) grade point average. You also must maintain satisfactory academic performance and progress toward your degree. A student on academic probation is not eligible to hold an appointment. “Adequate progress” is defined as follows:
  Completion of five hours of graduate level course work each semester or eight hours of mixed graduate and undergraduate course work; or
  Registration for any number of master's thesis hours; or
  Registration for master's candidacy.
• Master's students are expected to complete the master's degree within a four year period.
• Grades received in foreign language courses taken to fulfill the language requirement are not used by the Graduate School in calculating grade point average.
• Students must work at least 12 weeks in an academic year semester to receive tuition remission.
• Students must work a minimum of 5 weeks during the summer term to receive tuition remission (exception for students teaching during maymester). If a student does not work the minimum 12 weeks, the tuition remission will be removed and the student is responsible for the tuition and health insurance originally covered.
• A status J1 or F1 international student must have appropriate authorization for any work and not be employed for more than 20 hours per week while classes are in session (see http://www.colorado.edu/oie/international-student-and-scholar-services/forms-handouts for more information).
• You may not accept other University employment that would result in your being employed more than 50% time by the University unless you receive approval by the Associate Dean of the Graduate School in advance of the beginning date of your appointment. International students with student visas may not, under any circumstances, exceed 50% employment.
• If you are not a Colorado resident and are a qualified person, you must petition for Colorado in-state...
tuition classification within one year so that you are eligible for in-state tuition for your second year of graduate study (please visit the Registrar's In-State Tuition office website for more information: http://www.colorado.edu/registrar/state-tuition). Failure to do so may result in ineligibility to hold a monthly appointment at the University.
• You are required to attend discrimination and harassment training.
• For a training schedule, see: http://www.colorado.edu/institutionalequity/training-and-education
• For appointments of 20% or greater, the University will pay approximately 80-90% of your total premium for the Gold Comprehensive Plan. The exact amount is announced every summer. Additional information is available by calling the Wardenburg Student Health Insurance Office at 303-492-5107 or accessing the Golden Buffalo Student Health Insurance website at http://www.colorado.edu/studenthealthinsurance/.
• You are responsible for paying mandatory student fees and any applicable course fees.
• Tuition remission is provided for the purpose of supporting the scholarly pursuits of graduate students who work at least twelve weeks in an academic year semester and maintain satisfactory academic progress toward their degrees.
• Students selected for teaching appointments should have demonstrated high achievements and potential in their fields of graduate study and will render a high level of performance in teaching or other activities related to the appointment.
• Primary consideration must be given to the academic qualifications and relevant experience of the student to teach the course and the student's potential in their field of graduate study.
• Financial need may be considered as a factor in awarding appointments, however, it cannot be the primary basis for granting an appointment.
• For initial appointments selection is normally based on the evaluation of the applicant's academic credentials and the department's judgment of the applicant's potential for sustained achievement in the field of graduate study and for a high level of performance in teaching.
• For continuing appointments the same criteria are to be used with the addition of evaluation of performance in previous appointments.
• Teaching appointments are normally granted on a competitive basis, and the number of appointments is based on the level of departmental funding.
• A student admitted as a provisional degree student is not eligible to hold an appointment.
• Grades Below B
  a. A student who receives a grade of C, D, or F in a course may repeat that course once, upon written recommendation by the department chair/program director and approval by the Dean of the Graduate School, provided the course has not been previously applied toward a degree. The grade received in a repeated course substitutes for the original grade and only the later grade is used in the Graduate School’s manual calculation of the grade point average. However, all grades received appear on the student's transcript and are calculated in the official GPA.
  b. Courses in which grades below B- (2.7) are received are not accepted for doctoral programs.
  c. Courses in which grades below C (2.0) are received are not accepted for master’s degree programs or for the removal of academic deficiencies.
  d. Courses taken toward the fulfillment of requirements for graduate degrees may not be taken pass/fail.
  e. Grades received in courses transferred from another institution and/or grades earned while a student was classified as a special student are not included in the calculation of grade point average.
  f. Graduate students may not register for more than 15 credits during any one semester.
  g. Students whose cumulative grade point average falls below 3.0 at any time during their graduate career may be placed on probation or dismissed from their program.
• Probation and Suspension
When a student’s cumulative grade point average (GPA) falls below 3.00, he/she will be placed on academic probation. The student has two semesters in which to raise the cumulative GPA to 3.00 or above. If the student’s cumulative GPA is at or below 2.5 a dean’s administrative stop is placed on the student’s record and the student may be withdrawn from course work for upcoming semesters.
However, if there are extenuating circumstances, the department chair/program director may petition the Dean of the Graduate School showing compelling reasons for the student to be granted a chance to continue. A provisionally admitted student whose GPA falls below 3.0 has a dean’s administrative stop placed on his/her record pending a review by the major department and the Graduate School. If there are extenuating circumstances, the department chair/program director may petition the Dean of the Graduate School showing compelling reasons for the student to be granted a chance to continue. Such petition must define the conditions of continuation and the conditions under which the student will be dismissed from the program.

**Dance Faculty Guidelines**

In addition, the Dance faculty includes the following criteria:

- All applicants must have prior teaching experience.
- All applicants must teach an audition class and supply outside letters of recommendation.
- Students generally teach 1-2 credits each semester.
- Selection of GPTI’s is made on strength of past teaching performance and the audition class. GPTI positions are not intended to be teacher-training positions. Students not awarded GPTI positions who seek teaching experience may take appropriate coursework.
- GPTI’s will have an opportunity to discuss their teaching with a faculty mentor each semester. Poor performance will result in a position not being renewed for the following year or semester.

**Eligibility**

Both current students and students applying to the graduate program are eligible to apply. A minimum GPA of 3.0 is required of all applicants.

**Procedure for GPTI & TA Selection for Continuing Students**

**Announcement of GPTI Positions**

Each fall, the Graduate Program Assistant will send the GPTI/TA application to all graduate students. Every dance graduate student is required to reapply each year. Applicants who have not previously held a GPTI position will need to schedule a teaching audition with the GPTI/TA Coordinator who will also have information about the positions that are available for the upcoming year.

**Application Materials**

The GPA will email the GPTI & TA application to continuing students during the fall semester.

**Application Due Date**

All students interested in applying for GPTI positions must submit application materials by December 1 of the fall semester preceding the academic year during which they would like to teach. Students applying to the graduate dance program must submit GPTI application materials along with their application for admission.
Selection Process

On the basis of the application and letters of recommendation, the most qualified applicants will be invited to teach an audition class to be observed by selected members of the dance faculty. Teaching performance is evaluated on the basis of the criteria indicated below. In a rare case, a GPTI appointment may be made without a teaching audition on the basis of well-documented professional experience and an exceptional teaching portfolio. Selection of GPTI's is made on strength of past teaching performance and the audition class, not on the basis of providing experience to graduate students. Applicants will be notified in writing of the department's decision by mid-April. Decisions are made by the faculty.

Performance Evaluations of Current GPTIs

Current GPTI positions will have evaluations each semester by current dance faculty. The GPTI Coordinator will assign a faculty member to observe each GPTI. GPTIs should contact the faculty member to schedule an observation. A meeting should be scheduled post-evaluation to discuss your teaching performance and development with your assigned faculty member. The form used to evaluate GPTIs is included at the end of this document.

Criteria for Teaching Evaluation

Teaching performance is evaluated on the basis of the following criteria:

- **Class structure:** Is it cohesive, logical, and safely organized?
- **Class content:** Is the level appropriate, engaging, dynamically varied, and safe?
- **Presentation:** Are concepts articulated clearly and meaningfully? Is there clarity in the presentation of counts, rhythms, phrasing? Does the pace match the needs of the students? Is the presentation poised, engaging, and made without distracting mannerisms?
- **Rapport with students:** Is a feeling of mutual respect developed? Is feedback sensitively and meaningfully given? Are questions well handled? Is instructor able to adapt appropriately to the needs of the students?
- **Use of sound equipment and/or relationship to accompanist.**

Teaching Assistantships

Teaching assistantships are offered to students without extensive teaching experience as a way to develop skills and support faculty teaching. TAs will guide recitations and grade written work for a class, under the direction of an instructor.

Selection of TA’s is based on teaching experience, previous experience (including coursework) in history and the contemporary arts, the ability to guide recitations and grade written work. TA’s must attend all lectures.

Fellowships

To receive a fellowship a minimum of a 3.25 grade point is necessary for students entering the program and 3.5 for continuing students.
Loans

The University’s Office of Financial Aid can provide information and applications for Stafford Loans. Contact that office directly at the Regent Administrative Center, Room 175, 303-492-5091.

Work Study and Hourly Positions

Student Employment posts job announcements for on and off-campus employers, visible only to current CU students. For more information visit the Student Employment Website: http://www.colorado.edu/studentemployment/find-job

Scholarships

Charlotte York Irey Scholarship

The Charlotte York Irey Scholarship was established by the Dance Division to help support a graduate student in dance. It is named in honor of Charlotte Irey who founded the CU Dance program. The award is made annually, by faculty decision, to an MFA student who has shown commitment to the art of dance and substantial activity in the Department. Students do not apply for this award and the amount awarded may vary each year.

Gail Pokoik Scholarship

The Gail Pokoik Scholarship was endowed by former CU student Gail Pokoik. Continuing and incoming students are eligible for this award. Students do not apply for this award and the amount awarded may vary each year.

Lamont Scholarship

The Lamont Scholarship was established by the bequest of Katherine J. Lamont and is based on activity in department with demonstrated competence in establishing, increasing, or clarifying relationship of theatre and dance to social values and humanistic concerns. Dance awards this every other year.

MENTAL AND PHYSICAL HEALTH

Returning to college life can be stressful. The dance faculty and campus organizations are here to assist you in your personal as well as academic adjustment. Additional information can be found in Ralphie’s Guide provided to students each fall.
**To check if campus is closed**

University Communications will notify those who have signed up for emergency alerts of campus closures via the text messaging service. Individuals may sign up for this service at alerts.colorado.edu. In case of emergency, please go to www.colorado.edu for detailed information.

The University "hotline" service within the campus telecommunications system will provide a recorded message for callers who are unsure about whether the campus is closed. The CU-Boulder Emergency Information Line is 303-492-4636.

University Communications will advise radio stations KWAB (1490 AM), KBCO (97.3 FM), KVCU (1190 AM) or KOA (850 AM), and TV stations KCNC-TV 4, KMGH-TV 7, or KUSA-TV 9 to also provide this information. Please note that the news media are notified only in the event of a closure. Any special notifications concerning "essential services" will be handled by the respective Provost, Senior Vice Chancellor, and Vice Chancellors (or designees).

**Wardenburg Student Health Center**

All students enrolled in one credit hour or more will automatically be charged for insurance each semester unless a waiver is signed and submitted prior to the announced date for that semester. For information see www.colorado.edu/studenthealthinsurance. Wardenburg provides free assistance in the following areas: Peer education programs (rape and gender education, sexual health, student wellness), bipolar support group, diabetes support group, cold care clinic, smoking cessation program, HIV testing and counseling and health education programs.

These are selected contact numbers:

- Psychiatry Clinic – 303-492-5654 (stress management, anxiety, tensions, crisis intervention, group therapy)
- Rape and Gender Education – 303-492-4339
- HIV Testing – 303-492-2030 (free, confidential and anonymous)
- AIDS information – 303-492-4024
- Nutritional Counseling/Eating Disorders – 303-492-5654
- Free musculoskeletal injury screening clinic – 303-492-1722
- Sports medicine appointments – 303-492-6280

**Substance Abuse**

Students may drink alcohol if they are 21 years of age or older. Alcohol is allowed only in designated areas on campus. Colorado’s drunk driving laws are some of the most stringent in the nation. While use of marijuana has been legalized in the state of Colorado, use or possession of marijuana, cocaine, heroin and LSD, among other drugs is against university policy. Wardenburg Student Health Center's Substance Abuse Program offers counseling programs to students who wish to seek help. For complete information on substance abuse contact:

- Information on laws or legal advice: 303-492-6813
- Answers to health related questions/counseling, Wardenburg: 303-492-5654
- Counseling and Career Services, a Multicultural Center: 303-492-6766
- Tobacco cessation: 303-492-8885
Conflict Resolution

If you are unsure of University procedures for handling complaints, or if you have attempted to resolve conflicts within the University through the proper channels and still are having difficulty reaching a solution, contact the Ombuds Office in the Center for Community, Room N440, 303-492-5077.

Counseling for Personal Issues and Eating Disorders

Counseling and Psychological Services: Center for Community, Room S440, 303-492-6766, offers one-on-one advice, workshops, and ongoing programs for a variety of personal concerns. All contacts are confidential! Topics, among others, which are covered: assertiveness, minority and cultural support, parenting, substance abuse, grief and loss, rape. Along with Wardenburg, CCSMC can assist students with eating and body image problems. Counseling and group workshops provide students with the support they need to deal with body image problems. This is an area of great concern for the dance faculty and they strongly encourage dance majors to seek this confidential help to address any potentially destructive behavior.

Eating Disorders: 303-492-5654 or 303-492-5177
Wardenburg Student Health Center 303-492-5654
Suicide Prevention (24 hours) 303-440-2037
Victim Assistance Program 303-492-8855
Legal Services 492-6813 to schedule an appointment
Helpline/Crisis Intervention (free and confidential) 303-449-5555
Gay/Lesbian/Bisexual/Transgendered Office: 303-492-1377, glbtrc@colorado.edu
http://www.colorado.edu/GLBTRC

Cultural Unity & Engagement Center

The CUE provides facilitated educational experiences, resources, and involvement opportunities to improve the campus climate for first generation, international, and students of color. Center for Community, Room N320, 492-5668, http://www.colorado.edu/cue.

Student Academic Services Center including Tutoring and Writing Assistance

The center supports academic achievement through programs such as tutoring, collaborative study seminars and mathematics and writing instructions. 303-492-8761 or http://www.Colorado.edu/sasc

Discrimination & Harassment

If you want assistance in reviewing options for dealing with a harassment-related issue regarding the behavior of a student, faculty or staff member you can contact the Ombuds Office at 303-492-5077.
CU NightRide

CU NightRide is a student-operated program dedicated to meeting the safety needs of CU students, faculty, and staff by providing night-time transportation to support a safe academic and socially responsible environment both on campus and in the community. CU NightRide is free for CU students, faculty, and staff. Clients will be asked to provide a CU ID to use the program. Those who do not have their ID available will be given a ride at the discretion of the driver.

Call 303-492-SAFE to arrange for an escort. You can call 303-492-7233 to volunteer as an escort/driver for the program or to get more information. Please note there is a free phone in the lobby of the dance wing to call for assistance. [http://www.colorado.edu/umc/cunightride](http://www.colorado.edu/umc/cunightride)

Disability Assistance and Tutoring

Students with learning disabilities can contact Disability Services, Center for Community, Room N200, 303-492-8671. The staff diagnoses and supports students with unique learning needs in order to assist in successful completion of coursework. Student Academic Services, 492-8671, offers a variety of support services which can be customized to meet individual needs through one-on-one and group tutoring, workshops, test proctoring and referrals. Students who are hard of hearing should contact 303-492-4124. Students experiencing physical barriers can go to [http://disabilityservices.colorado.edu/](http://disabilityservices.colorado.edu/)

Student Outreach & Retention Center for Equity

Upholding the University's vision of an inclusive and equitable society, SORCE is committed to creating and sustaining a diverse student body through innovative student development programming.

**Underrepresented students, specifically according to representation here at CU, are defined as: low-income students, students of color, first-generational students, students with disabilities, LGBTQI students, student parents, and non-traditional students.

(303) 492-1371, UMC 227 F (Senior Dedication Lounge), 2nd Floor of the UMC
[http://www.colorado.edu/SORCE/aboutus.html](http://www.colorado.edu/SORCE/aboutus.html)

Child Care

Child care is available to university students are the Family Housing Children's Center, 303-492-6185. Free referral service is available at 303-441-3554. [https://childcare.colorado.edu/](https://childcare.colorado.edu/)

Student Recreation Center

The Rec Center includes a hockey rink, aerobics studio, handball/racquetball, squash and tennis courts, 2 gyms, indoor running track, dry-heat saunas, weight lifting room, fitness systems room, and swimming pool. Although students cannot reserve it, the aerobics room with wood floor, mirrors and barres is available for individual use when rec center classes are not being held.
APPENDICES
## MFA SAMPLE ADVISING SHEET

Name

Advisor

Initial Semester Secondary Emphasis

Undergrad degree/school

Date of Hist/Prod/Music Survey

Area of Weakness Work to be done Responsible Faculty Member

Admitted Provisionally: yes________ no_______

Deficiencies completed by

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Comments:

**Core Requirements:**

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Additional Technique = minimum 6 crs (5000 level)

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Theory

| DNCE 5017 History & Philosophy |       |       | 3 crs |
| DNCE 5056 Teaching Seminar     |       |       | 2 crs |
| DNCE 5014 or 5024 Grad Music Course |       |       | 2 crs |
| DNCE 6009 Research Strategies  |       |       | 1 cr. |
| DNCE 6017 Readings in Dance     |       |       | 3 crs.|
| DNCE 6047 Seminar in Dance      |       |       | 3 crs.|
| DNCE 5053 Adv Composition       |       |       | 3 crs.|
| DNCE 6073 Choreography          |       |       | 3 crs.|

49
DNCE 5048 Touring Ensemble  ________  _____  1-4 crs.
DNCE 5601 Alexander Technique  ________  _____  2 crs.
DNCE 6959 Graduate Project  OR  ________  _____  4-6 crs.
DNCE 6969 Thesis  ________  _____  4-6 crs.

**Dance Electives**

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**Non-Dance Electives** (6 credits minimum, 9 recommended)

| ________ | ________ | _____ | crs |
| ________ | ________ | _____ | crs |
| ________ | ________ | _____ | crs |
| ________ | ________ | _____ | crs |

**Independent Study** (maximum of 15 credits)

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<tr>
<th>No. and Title</th>
<th>Semester</th>
<th>Instructor</th>
<th>Crs.</th>
<th>Grade</th>
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<td>DNCE__________</td>
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**DNCE 6969 Project:** 4 credits  6 credits  DNCE 6959 Thesis (___ credits)

Title________________________________________________________________________

Written Proposal Submitted and approved: January 31, ___________

First Reader___________________________________________________________

Committee___________________________________________________________

Concert Date________________________________________________________

Oral Defense Date________________________________ Essay Portfolio submitted April 1, _____

Bound copy of paper/thesis submitted____________________ Video/DVD on file with PR _______

Date of Graduation___________________ CU Keys Returned__________________
Independent Study and Practicum Contract

Student Name ______________________________________  Student # _______________________

Email _____________________________________________  Phone __________________________

Course # __________  Section # ___________  Title ______________________________________

Credit hours _______  Semester/year ____________________  Major ___________________

List the name, phone and email address of any other people involved in this independent study on the other side of this sheet; students must have a copy of and follow the guidelines set by the university for research with human subjects if applicable.

This student is eligible for Independent Study/Practicum (max: 8 hrs undgr, 15 hrs grad): student initial ______

Topic or title:

Location (where the work will be done):

Expected goal(s) of the project:

Method of presentation of work for evaluation (paper, verbal presentation, video, etc) and documentation that will be provided (use other side if necessary):

Date for first meeting:

Meeting pattern during the semester (student and faculty member):

Completion date for entire project:

Criteria for evaluation and grading:

By signing this form I agree to the above statements and acknowledge that I have read and understand the Information Sheet for Independent Study in the Department of Theatre and Dance.

__________________________________________  __________________________  __________________________
student signature                              date                          print faculty name

__________________________________________  __________________________  Chair or Associate Chair
faculty signature                             date                          

STUDENT: Once this form is complete and ALL parties have signed off, take the form to the T&D Main Office where a staff member will enroll you.
Choreographers & Performers Contract

In order to be successful, the artistic process requires full participation and commitment from choreographers, performers, and technical staff. In order to help create an atmosphere of respect and professionalism within our department, the faculty and students of the dance division hereby adopt the following rules and policies:

**Choreographers agree to:**

- Provide a copy of this document to all cast members at the first rehearsal or audition.
- Provide performers with current phone and/or email information.
- Provide preliminary and final schedules of all rehearsal dates and times, including technical rehearsals and performance dates.
- Clearly state the individual choreographer’s policy regarding performer’s inability to attend scheduled rehearsals due to work or academic conflicts. Attendance at all tech and dress rehearsals is mandatory.
- Respect dancer’s inability to attend any additional rehearsals that may be scheduled throughout the process. Performers should make every effort to attend but will not be viewed as neglectful of responsibility if they are unable to do so.
- Begin and end rehearsals at the scheduled times and provide an adequate number of break times for water and restroom visits.
- Come to rehearsals prepared to teach material or to experiment with a number of ideas or exercises.
- Always treat dancers with respect.
- Always endeavor to facilitate healthy communications between themselves and members of their cast.
- Inform cast members of all costume fitting schedules and related activities.
- Maintain frequent contact with the Technical Staff and Designers regarding developments to the piece that require their participation or advice.

**Performers agree to:**

- Attend all scheduled rehearsals, including Saturday and Sunday afternoon cue to cue, and the week of tech and dress rehearsals. Absences from these activities for other commitments, including rehearsals of shows outside this department and those activities for which you undertake AFTER agreeing to a department production, will not be allowed. Such commitments must be disclosed at the time of auditioning or recruitment. Exceptions for this policy may be made at the discretion of the choreographer in consultation with the Director of Dance Production.
- Arrive on time for all rehearsals, techs, dress and calls for show.
- Contact the choreographer promptly in the event of an unexpected absence.
- Learn the choreography as quickly as possible, come to rehearsal prepared for additional material to be presented.
- Communicate positively with the choreographer and other cast members.
• Adhere to schedules laid out by the costume department for all measurements, fittings and related activities scheduled.
• Respect choreographer’s rules for eating, doing homework or interaction with cell phones, laptops, etc. that could distract others during the rehearsal.

Conflict Resolution
Conflicts should be addressed promptly. Each choreographer is encouraged to cast an understudy who is fully capable of stepping in last minute.

A performer will be dismissed if the above policies are not adhered to. To appeal, or if assistance by either the choreographer or performer is needed to resolve a conflict, please contact the MFA or BFA’s first reader, the Director of Dance Production or the Director of Dance.

Failure to Comply
The decision to remove a cast member will be at the discretion of the choreographer in consultation with their first reader, the Director of Dance Production or the Director of Dance.

Remember the failure to comply with stated policies may have future repercussions. For example, faculty will take a student’s conduct into consideration when scholarship opportunities, casting, and requests for letters of recommendations arise.

University of Colorado Permissions
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Signatures

Choreographer ___________________________ Date ______________

Performer ______________________________ Date ______________

Director of Dance Production Initial ______________ Date ______________

Show Name ______________________________
# Deadlines for Master’s Degree Candidates Expecting to Graduate During 2015-2016

Admission to the Graduate School does not constitute automatic eligibility for an advanced degree. Students must fulfill appropriate requirements as established by their major department and the Graduate School, and submit an Application for Admission to Candidacy. Procedures and final deadlines required by the Graduate School are described below. Note: Your department should receive these materials several weeks before the dates given below to allow for processing time.

<table>
<thead>
<tr>
<th><strong>DO THIS FOR THIS COMMENCEMENT DATE</strong></th>
<th><strong>Graduate School Deadlines</strong></th>
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<tr>
<td><strong>Graduate School Deadlines</strong></td>
<td><strong>Saturday</strong></td>
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<tr>
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<td><strong>December 19, 2015</strong></td>
</tr>
<tr>
<td><strong>Submit to the Graduate School a Candidacy Application for an Advanced Degree.</strong> Applications received after this date may not be processed in time for that semester’s commencement. Applications must have student and departmental approval when submitted.</td>
<td>October 1 (Thur)</td>
</tr>
<tr>
<td><strong>Apply online to graduate.</strong> To do this, logon to myCUinfo.colorado.edu. On the Student tab, select the Apply for Graduation link under Academic Resources. Must be done whether or not you plan to attend ceremony.</td>
<td>October 1 (Thur)</td>
</tr>
<tr>
<td><strong>Last day for final exam/thesis defense.</strong> Graduate School must have written notification of final examination and thesis committee two weeks prior to exam. This information should be provided on the Master Examination Report.</td>
<td>November 25 (Wed)</td>
</tr>
<tr>
<td><strong>Electronically submit thesis (if Plan I) to Graduate School.</strong> Thesis must be submitted and approved at <a href="http://www.etdadmin.com/colorado">http://www.etdadmin.com/colorado</a>, and a signature page with original signatures must be turned in to Graduate School office, by 5:00 p.m. on this date. Students whose theses are received after deadline must apply to graduate at the following commencement.</td>
<td>December 4 (Fri)</td>
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<tr>
<td><strong>Have grade changes submitted for incomplete courses taken during previous semesters.</strong></td>
<td>December 9 (Wed)</td>
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GPTI Teaching Evaluation

Student: ________________________________

Faculty observer: ________________________________

Class: __________________

Date: ________________

Class structure and content: (appropriateness of material, safety issues, etc)

Pace:

Student Feedback Methods:

Teacher/Student Rapport:

Effectiveness of technology:

Eye contact and vocal effectiveness:

Additional Comments:
**FACULTY**

**Jason Banks** Instructor, Lighting, Projection and Sound Design. MFA in Lighting Design from The Ohio State University; BFA in Lighting Design from the University of Florida. Jason has worked as a freelance designer for over twelve years. Jason’s design work has been seen by audiences in a variety of locations nationally including New York, San Diego, and Washington DC. His designs have also had international exposure having been exhibited at the 2007 Prague Quadrennial.

In addition to his teaching experience at West Virginia University, he has led master classes on the topic of digital media and projection design, and most recently worked as a designer/educator at the Interlochen Center for the Arts. Jason’s recent design experience includes Projection Design and Associate Lighting Design the Bel Cantanti Opera Company’s production of Eugene Onegin, Lighting Design for the Interlochen Center for the Arts productions of Children of Eden and Ken Ludwig’s recently published play “Midsummer/ Jersey”, and Lighting, Sound and Projection designs for the Gallery Players 63rd production season in Columbus, Ohio.

**Iain Court** Director of Dance Production. Iain Court comes to us from Cal Arts, where he was the Lighting Designer and Technical Director for their School of Dance.

Originally from Sydney, Australia, Iain Court has worked as a designer and production manager/stage manager as well as performer and director across all genres of performance and in theatres throughout Australia and touring Europe and North America. His principal interest is in Lighting Design and he has lit works in medieval churches, circus tents, on river banks and in haunted houses as well as many theatres. He has along association with Igneous Dance Company in Australia and has worked with a lot of interesting Aussie choreographers including Garry Stewart, Paul Mercurio, Elizabeth Dallman, Michael Waits, Ros Crisp, Graeme Watson and Helen Herbertson.

In the USA, Court has worked with Luna Negra, DaZain, Lisa Giobbi Movement Theatre, Keely Garefield Gerald Casel, Beth Corning, Milwaukee Ballet, Julianna May, Juliette Mapp and others as well as recreating lights for works by American masters including Mark Morris, Arnie Zane, Laura Dean, Garth Fagan, Alwyn Nikolais, and Martha Graham. He also has an interest in new media performance and has collaborated on installations and touring productions.

Professor Court has been involved in arts education for over 20 years, teaching at the Australian National Institute of Dramatic Arts, as chair of drama at Wesley Institute, developing the technicians’ training programs for the Sydney Opera House and consulting on National Standards for the Entertainment Industry in Australia. He was the production manager and lighting designer for the Department of Dance at University of Western Sydney for 11 years and at the University of Wisconsin Milwaukee from 2006 to 2012. He won the David Helfgot award for his contribution to Accessible Arts in Australia. Most recently he also performed with Theatre Gigante in the self devisedwork “Our Our Town”.

**Nada Diachenko** Professor / Director of Graduate Studies. MA in Choreography and Somatics, New York University; BS in Dance, University of Maryland; AmSAT Certified Alexander Teacher, www.nadadiachenko.com , Certified in Jessica Wolfs Art of Breathing, Faculty member of Alexander Technique Denver Teacher Training Course, CMA (Certified Muscular Therapist), Muscle Therapy Institute; CU Graduate Dance Director, Director of the Somatic and Aerial Dance Tracks, Director of CU Contemporary Dance Works, Chair of the Roser Visiting Artist Committee, Director of Dance from 1990 to 2002, Full Professor at CU, adjunct Assistant Professor at NYU 1977-1988.
Nada Diachenko’s 43-year career as a dancer, choreographer, educator, and somatic specialist, includes 20 years in NYC as a soloist and master teacher with the Erick Hawkins Dance Co. and faculty member of the Hawkins School, and co-artistic director/choreographer/performer with NYC based Greenhouse Dance Ensemble Co. She also directed Nada Diachenko and Dancers, and Nada Diachenko: Solo Dance...

She has conducted numerous teaching and choreographic residencies nationally and internationally including The Duncan Center in Prague, CZ, The American Dance Festival, Colorado Dance Festival, Boulder Jazz Festival, Dansen Hus in Denmark, NYU SOA, University of Illinois, North Carolina School of the Arts, Connecticut College, University of Texas at Austin, James Madison University, Case Western, Princeton and many other colleges in the USA. Highlights of more recent activities include the creation of “Women Speak,” guest artist at the Mundanza Festival in San Jose Costa Rica where she worked extensively with the National company of Costa Rica, choreographing and teaching at the Institute of the Arts at Campinas, Sao Palo, Brazil, participation in an interdisciplinary international collaboration for the CESTA Festival in the Czech Republic, teaching an performing in Costa Rica with the Emerging Artists of the 21st Century Program and a collaborative dance video project in France. She collaborated with sculptor/installation artist Antoinette Rosato on several projects and created choreography to Rosato’s “Journey Into Her World” in honor of her passing. In 2010. Nada was a master teacher and led a panel for the Erick Hawkins Symposium sponsored by the Harkness Center and had her acting debut in 2011 as the Grand Duchess Olga Katrina in “You Can’t Take It With You” for the Dept. of Theatre and Dance main season.

As an AmSAT certified Alexander Technique (AT) Teacher she is active in presenting at the Freedom to Move Conferences in NYC and annual conferences for the national American Society for the Alexander Technique. She also presented at the conference of the American Association for Orthopedic Medicine. Nada is a co-founder and current teacher for Alexander Technique Denver, a 3 year teacher certification training. She directs the somatic Track and the Wellness Program in the Dance Dept, teaches privately and conducts workshops on Alexander Technique, Injury Prevention, and application of AT to dance training.

Her research interests include the complementary nature of Prolotherapy and AT, somatic application to dance and movement education, and somatic exploration in the creative process.

Michelle Ellsworth: MFA in Dance, University of Colorado-Boulder; BA in History and Philosophy, New York University. Assistant Professor, CU faculty member since 2000.

Ellsworth is unique among the dance faculty for teaching Dance, Theatre, and Arts & Sciences Special Courses (interdisciplinary courses that combine dance, theatre, science, music and film).

Ellsworth is nationally known for her witty and innovative solo performance work. She has performed at venues such as the Jacob’s Pillow Dance Festival (Lee, MA), P.S. 122 (NYC), Dance Theater Workshop (NYC), Diverseworks (Houston, TX), The Sushi Gallery (San Diego, CA), The Telluride Experimental Film Festival (Telluride, CO), and the Solo Mio Festival (San Francisco, CA). Her cartoons and spreadsheets have appeared in the journal CHAIN.

Currently she is working on a new performable website that remixes Homer’s, The Iliad with the carbon cycle and ideas about how to prepare for the obsolescence of the Y chromosome.

Lorenzo (Rennie) Harris: Artist-in Residence, fall semesters, 2010-2015. Lorenzo (Rennie) Harris, Artistic Director and Choreographer, celebrates hip-hop culture on his own terms by using some of the
world’s most influential forms of movement, music, and storytelling to revolutionize contemporary concert dance. Born and raised in North Philadelphia, Harris has been teaching workshops and classes at universities around the country and is a powerful spokesperson for the significance of “street” origins in any dance style. The mark of Harris’ career began as a performer and choreographer through performing for crowds at clubs, parties and within his community with his first company, the Scanner Boys in the 1980s (a hip hop performance group of which Harris was a founding member). According to Harris, he didn’t become a part of the “legitimate” dance community until 1992, when he was invited to participate in the Susan Hess Choreographer’s Project.

In 1992 Harris founded Rennie Harris Puremovement (www.rhpm.org), a hip-hop dance company dedicated to preserving and disseminating hip-hop culture through workshops, classes, hip-hop history lecture demonstrations, long term residencies, mentoring programs and public performances. Harris founded his company based on the belief that hip hop is the most important original expression of a new generation. With its roots in the inner-city African-American and Latino communities, hip hop can be characterized as a contemporary indigenous form, one that expresses universal themes that extend beyond racial, religious, and economic boundaries, and one that (because of its pan-racial and transnational popularity) can help bridge these divisions.

Harris’ work encompasses the diverse and rich African-American traditions of the past, while simultaneously presenting the voice of a new generation through its ever-evolving interpretations of dance. Harris is committed to providing audiences with a sincere view of the essence and spirit of hip hop rather than the commercially exploited stereotypes portrayed by the media. As Harris develops as a choreographer, he continues to profoundly influence the field of contemporary dance. Harris shows us the integral connections between body movements through the philosophy inherent in the company’s name, “Puremovement of mind, body, and soul.” Since establishing the company 15 years ago, Rennie Harris has continually demonstrated his outstanding talent for utilizing his distinctive and compelling contributions to dance vocabulary based on his personal choreographic vision.

Connie Lane: BA in Theatre Arts at Beloit College, Member of Actors Equity Association. Connie is thrilled to be coming back to the front range and joining CU Boulder’s Theatre and Dance faculty in the fall 2011. We welcome her 30 years of professional production experience in the performing arts arena of theatre, dance, music and special events. Her AEA stage management credits include multiple seasons with the Arvada Center, the Kennedy Center Theatre for Young People in Washington, DC and Theatre Project Company in St. Louis. Recently she has dance experience in the bay area highlighted by PSM work with Margaret Jenkins Dance Company and the Smuin Ballet.

Connie has served as the Technical Coordinator of the Lory Student Center at Colorado State University, the Showcase Production Manager of the Western Arts Alliance’s annual booking conference, and spent five years as the Director of Dance Production of the Cherry Creek Arts Festival in Denver. Other festival work includes six years with the Smithsonian Institution’s Festival of American Folklife and stage management of regional music festivals including MichFest and Olivia Travel music events.

Jesse Manno: BA in Asian Studies, University of Colorado-Boulder, Dance Division Music Director, Instructor, faculty member since 2000; Head Accompanist since 1991, Associate Accompanist 1984-1990

Original scores commissioned for CU dance concerts include “Peristyle” with Onye Ozuzu in 2002 and pieces by Nada Diachenko, David Capps, Nancy Spanier, Mel Wong, Toby Hankin, and Aaron Smith. Manno has created over 50 original scores for dance, theatre, film and multimedia productions outside the University, many of them evening length works. Some recent commissioning artists/organizations include Gabriel Masson and the Bates Dance Festival, Nancy Spanier, Ballet Nouveau Colorado, David Taylor Dance Theatre and Lazer Vaudeville. His work has been supported by two N.E.A. Meet the Composer
grants, among others, and has been presented in Germany, Holland, the U.K., Hong Kong, Taiwan, Saudi Arabia, and all across the U.S.

Manno sings and plays instruments in the piano, guitar, woodwind and percussion families, incorporating a wide range of genres. His greatest loves are Balkan and Middle Eastern music, Romantic music, Minimalism, and recorded soundscapes combining – in one case – a California roller coaster with a beginning Bulgarian bagpipe class in the distance. Manno grew part way up in New York City, the son of a musician and a dancer, and later began accompanying and composing professionally for dance as a teenager in Fort Collins, CO.

**Gesel Mason**: Assistant Professor/Undergraduate Director, CU faculty member since 2013

Gesel Mason is a choreographer, performer, educator, and arts facilitator. She is Artistic Director for Gesel Mason Performance Projects and has been Assistant Professor at the University of Colorado Boulder since 2013. She was a company member of Liz Lerman Dance Exchange and Ralph Lemon/Cross Performance Projects. She has also performed with Ririe-Woodbury Dance Company, Repertory Dance Theatre of Utah, and under the direction of Chuck Davis, Jacek Łumiński (Silesian Dance Theatre), Murray Louis, and Victoria Marks.

Mason’s solo project, NO BOUNDARIES: Dancing the Visions of Contemporary Black Choreographers, has featured the work of Robert Battle, Rennie Harris, Donald McKayle, Bebe Miller, David Roussevé, Reggie Wilson, Andrea Woods, and Jawole Willa Jo Zollar. It received a National Dance Project Tour Only Grant in 2008/09 from New England Foundation for the Arts, two Metro DC Dance Awards in 2007, and was supported by the National Endowment for the Arts and National Performance Network. The Washington Post noted: “Gesel Mason's one-woman show was the sort of performance that in any other realm would enshrine her among a select few standouts…an ambitious, riveting and impressively executed program”. NO BOUNDARIES continues to grow and evolve as a living archive. She is currently researching digital mediums to preserve and extend its legacy.

Mason utilizes dance, theater, humor, and storytelling to bring visibility to voices unheard, situations neglected, or perspectives considered taboo. Her interests include the performances of identity, sexuality, and the ways we create otherness. Her current creative research collides the genres and cultures of postmodern dance and erotic dance in an embodied effort to find and hold on to what Audre Lorde calls “the yes within ourselves” and to “touch our most profoundly creative source [in a way that is] female and self-affirming in the face of a racist, patriarchal, and anti-erotic society”.

In 2007, Mason received the Millennium Stage Local Dance Commissioning Project from the John F. Kennedy Center for the Performing Arts. She was awarded University of Utah’s first Distinguished Alumna Award in Fine Arts and the Washington Performing Arts Society’s Pola Nirenska Award for Outstanding Achievement in Dance in 2009. In 2011, Mason was one of six choreographers selected by the Joyce Theater for a Rockefeller Residency Initiative.

She has been Visiting Artist University of Utah, Texas Women’s University, Columbia College, University of Maryland at College Park, University of Maryland at Baltimore County, and Virginia Commonwealth University. She has served as an adjudicator for several American College Dance Festivals.

Numerous venues and festivals have presented Mason’s choreography including Joyce SoHo; 651 Arts; Bates Dance Festival; Clarice Smith Performing Arts Center; University of Albany, SUNY Potsdam, South Dallas Cultural Center; Painted Bride; Dance Place; the International Contemporary Dance Conference and Performance Festival in Bytom, Poland; DanceAfrica; and the International Association of Blacks in Dance.
As an arts facilitator Mason is often sought for her ability to use the arts to engage community. She traveled to Serbia and Poland to lead performances and workshop with dancers and non-dancers of mixed abilities including wheelchair users and partially blind participants. She has designed arts programs for schools and non-profit organizations, and created movement workshops for diverse populations.

**Donna Mejia**: Assistant Professor, CU faculty member since 2012

Donna Mejia is a choreographer, lecturer, teacher, administrator, and performer specializing in contemporary dance, traditions of the Arab/African Diaspora, and new fusion traditions in world electronica. Donna is amongst a handful of artists authorized to instruct the Brazilian Silvestre Modern Dance Technique (an esoteric, codified system of contemporary dance technique).

Donna teaches, choreographs and performs an emerging genre of dance that dialogues Arab, African and nomadic traditions with American hip hop and electronica. Presently based in Massachusetts until May 2012, she lectures and teaches for colleges, private organizations and dance festivals internationally such as Jacob’s Pillow, and the Bates Dance Festival.

She taught at Colorado College for 10 years and was Director of the Colorado College International Summer Dance Festival for the last half of her term. For twelve years she served as managing director of the award-winning Harambee African Dance Ensemble of CU-Boulder. Donna was Guest Artist in Residence with the Smith College Dance Department for three years and received a full teaching fellowship for her MFA studies. In 2011, she received the Selma Jeanne Cohen Endowed Lecture In International Dance Scholarship Honor by the Fulbright Association.

Donna is the founder and director of The Sovereign Project: a nonprofit arts collective dedicated to a reverent connection to the body by addressing social repression, distortion, sedentary lifestyle and acts of violence.

**Erika Randall**: MFA in Choreography, The Ohio State University; BA in Dance, University of Washington, Associate Professor, CU faculty member since 2007.

Randall is a teacher, choreographer and filmmaker who has recently worked with Teena Marie Custer, Joy French, Sydney Skybetter, Sara Hook, David Parker and the Bang Group, Michelle Ellsworth, Gabriel Masson, Anna Sapozhnikov, Rebecca-Nettl-Fiol, Esteban Donoso, the Mark Morris Dance Group and Buglisi/Foreman Dance. She is also a founding member of the Seattle born company Cava-Parker Dance, whose new home is in Puebla, Mexico.

The Columbus Movement Movement (cm2), the organization Erika formed in 2004 to support contemporary dance in Columbus, OH, was named one of Dance Magazine’s “Top 25 to Watch” in 2007. Erika’s choreography has been seen in four countries and in 12 states over the last eight years.

Her dancefilms, “More” and “Self Defense,” created with primary film collaborator, Daniel Beahm, have screened at festivals such the Sans Souci Dance Cinema Festival, the Starz Denver Film Festival, the Florence GLBT Film Festival in Italy, and the Façade Film Festival in Plovdiv, Bulgaria.

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

Randall co-wrote, directed, produced and choreographed the feature dance film, *Leading Ladies*, which premiered at the Sonoma International Film Festival in 2010, and has played to sold-out audiences at over 65 festivals world-wide, including: New York’s NewFest, Los Angeles’ Outfest, San Francisco’s Frameline, the Palm Springs International Film Festival, the Starz Denver Film Festival, the Cannes Independent Film Festival, and won “Best Feature” at the Palm Beach Women’s Film Festival. Her
interest in dance, its relationship to popular culture, and its ability to impact change, is at the heart of all of her research and teaching. **Leading Ladies** is distributed by Wolfe Films and available on DVD.

**Nii Armah Sowah** is a Ghanaian born arts educator. He graduated from the University of Ghana’s School of Performing Arts in 1987 with a major in dance. After graduating from the African Center for the Training of Performing Artists in Bulawayo, Zimbabwe in 1991, he obtained a Master of Arts in Expressive Arts Therapies at Lesley University in Cambridge, Massachusetts in 1997.

Over the years, Nii Armah has worked professionally as a dancer, choreographer, singer, actor (television, film, and stage), public speaker, massage therapist, and expressive arts therapist. He was the principal dance instructor and choreographer at the School of Performing Arts, University of Ghana, between 1987 and 1994. During this time he toured extensively across Africa, Europe, Canada, and the U.S. He has conducted residencies and taught master classes at several institutions including University of California at Irvine, New England Conservatory of Music in Boston, MA, Metro State University in Denver, CO, Lesley College in Cambridge, MA, Market Theater Laboratory, Johannesburg, South Africa, TaSuBa, Tanzania, National Theaters of Ghana, Ethiopia and Kenya.

Nii Armah passionately believes that dance is a human right, and therefore facilitates experiences that make dancing accessible for everyone – emotionally, physically and spiritually. His commissions have included keynote presentations and workshop facilitation for conferences and retreats. His clientele includes colleges, dance companies, K-12 schools, civic groups, and organizations across the U.S., Canada, Africa, Europe, and the Caribbean. Nii Armah’s research interests include African centered dance pedagogy, cross-cultural education, intra-African arts exchanges, and dance for personal and community development. One of his most recent projects included producing and directing the short documentary film, “Watoto,” which highlights many positive aspects of the lives of African children in traditional societies.

Nii Armah was the recipient of the 2008 “Excellence in Teaching Award” at the University of Colorado at Boulder, where he teaches courses in African Dance and Introduction to Dance and Culture.

**Emeriti**

**Robin Haig:** Instructor Emeritus, CU faculty member 1990-2006

**Toby Hankin:** Professor Emeritus, CU faculty member 1981-2011.

**Charlotte Irey:** (BS, MA) Professor Emeritus, developed the Dance Major and was the director the Dance Division until her retirement in May 1988.

**Bob Shannon:** Senior Instructor Emeritus, CU faculty member since 1991.

**Nancy Spanier:** (BA, MA) Professor Emeritus, CU faculty member 1969-2003

**Letitia Williams:** (BS, MS) Senior Instructor Emeritus, CU faculty member 1976-2000

**Recent guest artists** include Helanius Wilkins, Millicent Johnnie, Ananya Chatterjea, Paige Cunningham, Teena Marie Custer, Johnnie Hobbs, Raja Feather Kelly, John Scott, Chris Aiken & Angie Hauser, Ryan Platt, Trajal Harrell, Andre Lepecki, Sydney Skybetter, Onye Ozuzu, Kathleen Hermesdorf & Albert Mathias, Gesel Mason, Uri Shafir, Deborah Jowitt, Heidi Henderson, Art Bridgman/Myrna Packer, Rennie Harris, Susan Marshall, Kevin Wynn, Shelley Senter, Melissa McCorkle, Bebe Miller, Claire Porter, Gabriel Masson, Joe Goode, Sean Curran, David Dorfman, Alan Sener, C.K. Ganyo, Sara de Luis, Dana