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Handbook for Undergraduate Dance Majors
Department of Theatre & Dance
University of Colorado Boulder
2019 – 2020

Table of Contents

Purpose of the Handbook	4
Goals of the Dance Program	4
Entering and Remaining in the Program	4
Entering freshmen and transfer students	4
Remaining in the program	4
Beginning of Semester Meeting in 10am Major's Technique	5
Technique Classes	
Placement/Course Numbers	5
Auditions for Technique Classes	5
Other Technique Classes	5
Degree Requirements: What are the options?	6
Bachelor of Arts Degree Chart	7
Bachelor of Arts Degree	8-9
Bachelor of Fine Arts Chart	10
Bachelor of Fine Arts Degree	11-12
BFA Concert Information	12
BFA Paper Guidelines&Structure	13
Undergraduate Department Honors	14
Grading and Evaluation	
Theory Classes	15
Technique Classes	15
Written Work	15
Minimum Acceptable Grades	15
Academic Integrity	15
Outcomes Assessment	
Video Record of Student Progress	15
Written Forms of Assessment (exam, portfolio)	15
Coursework	15
Student/Faculty Evaluations	15-16
Dance Major Advising	
Dance Mentor	16
A&S Primary Advisor	16
Controlled Enrollment Courses	16
Transfer Credit, ACCESS and Waiving Courses	16
Time Out Program and Leaving the Dance Program	16
Dance Program Policies	
Personal Appearance	17
Class Attendance (theory, technique, performances)	17
Injuries	17
Independent Study	17
Dance Practicum	17
CU Campus Performance Policy	17
Requirements for use of Piano	17
Locker Policy	18
Scholarships and Awards	
Talent & Creativity Awards	18
Jamie K. Redmond Award	18
Katherine J. Lamont Scholarship	18

Anne & James DeCastro Scholarship	18
Noel & Terry Hefty Scholarship	18
Professionalism	18
Productions	
Schedule	19
Auditions	19
Rehearsal Space	19
Reserving Studio Space	19
Posted Weekly Calendars	19
Keys and Rehearsals	19
Building Access After Hours	19
Sign Up and Studio Rules	19-20
Use of Dance Sound Systems	20
Use of Props	20
FRESH	20
Open Space	20
Use of Video/Projections in a Concert	20
Requirement for Aerial Work in a Concert	20
Dance Class Showings	20
Production Requirements	20
Concert Budgets	21
Selection of Dances for ACDA	21
Performance Opportunities	22
Policy on Off-Campus Performance Commitments	22
Minor in Dance	23
Courses – Fall 2019 to Spring 2021	24
Faculty Biographies	25-28
Independent Study Guidelines	29
BFA Concert Timeline	30
BFA Concert Form	31
Undergraduate Reading List	32
Campus-wide Advising and Support Services	33-34

Purpose of the Handbook

This handbook is intended to serve you in your professional preparation at the University of Colorado Boulder. It is designed to give you an overview of the degree programs offered by the dance program and the specific purpose for which each degree was designed.

The handbook is provided as a source of information about the requirements and expectations of the Department. Please take time to read this information carefully. It should provide the answers to many of your questions and serve as a reference throughout your college career.

Since university, college, and dance degree requirements are subject to change, it is very important that you check with Primary Advisor, Jessica Baron before each registration period. Take note of drop/add deadlines, procedures, and final exam schedules. Be sure to keep documentation of all your transactions.

Goals of the Dance Program

We are a contemporary dance program - one that values and provides study in a range of styles and fusion of forms that influence and reflect the multifaceted nature of dance performance today. Our curriculum is designed to develop concrete skills in performance and choreography and to instill an appreciation of the role that dance plays in human culture around the world. The following areas of knowledge and experience are central to all the undergraduate degrees in dance:

- Physical accomplishment in a range of dance styles and within fusions of various forms, including Contemporary, Ballet, Jazz, Hip-Hop, Transnational Fusion, African Dance, Performance Improvisation, and other dance traditions from around the world.
- Experience with the process and underlying aesthetics of dance creation, composition, and collaboration.
- Basic familiarity with cultural, sociological, and aesthetic issues important to the contemporary realities of the field of dance, including a working knowledge of major world dance styles, works of dance literature, theoretical lenses, and the history of dance.
- Knowledge of the various means, such as stagecraft, costuming, lighting, make-up, production, and projections, through which a public presentation of dance is realized.
- Study and practical experience in dance pedagogy, identifying our purpose, goals and objectives as future educators.
- Basic knowledge of tactics for sustaining wellness, including various somatic approaches to dance training, injury prevention and rehabilitation from injury.
- Experiential study of the relationship between dance and music, including concrete practice of skills in playing and hearing music.
- Opportunities to explore the power of performance for effecting positive social change.

In addition, students completing a degree in dance are expected to acquire the ability and skills to:

- Actively participate in dance as an art form with particular attention to at least one of the following areas of dance: performance, choreography, dance production, scholarship, pedagogy or criticism.
- Understand and mobilize knowledge of appropriate use of the anatomy and physiology of the body in performance and teaching.
- Communicate effectively to an audience through at least one of the components of dance—performance, choreography, teaching or scholarship.
- Function constructively as a member of a dance community in the preparation of regularly scheduled public productions.

Entering and Remaining in the Program

Entering Freshmen and Transfer Students. All students interested in dance as a major and who meet the admission requirements of the University of Colorado are automatically accepted as dance majors. No auditions are required prior to admittance however, placement auditions are held each semester. Placement into the 10:00 a.m. major's technique class (DNCE 2021, 3041, 4061) is mandatory within the first two semesters for a student to progress in the dance curriculum in a timely fashion. (*See Technique Classes for more information*)

Remaining in the Program: Once a student has entered the program he/she must take the courses outlined in the degree plans for the BA or BFA and complete the Arts and Sciences (A&S) Gen Ed requirements.

Students must receive a C- (1.7) or better in all required courses for the course to count towards graduation.

In addition to the course requirements for dance, there are guidelines found in this handbook that must be followed for successful completion of the major. These guidelines describe procedures for advising and assessing outcomes, technique placement, performance and production work. If a student drops the dance major it is the student's responsibility to notify Primary Advisor Jessica Baron.

Beginning of Semester Meeting

Each semester, during the first week of 10am technique class there is a mandatory orientation meeting for all majors 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. All students interested in the dance major should plan on enrolling in the 10am major's technique class their first semester to ensure a spot in the audition and placement which are held during the first week of classes.

Technique Classes

Students must place into the 10 a.m. major's technique class within the first two semesters at CU to progress in the dance curriculum in a timely fashion. Please note, however, that students are not guaranteed a placement into the 10 a.m. major's technique class, as the level may not be appropriate.

Placement and Course Numbers

Students must be aware that only classes whose course number ends in "1" will count towards major technique requirements. Some technique course numbers can be repeated within the student's degree plan.

- ◆ **In each technique class certain concepts are addressed which are essential to strong and diversified dance training. Faculty meet to discuss which 10 a.m. technique class and level will best benefit each student at that time in their development.**
- ◆ **Even though a student may be a declared BA dance major, they may be placed in a non-major technique course if the faculty feels that their technical skills are not up to the standards of the required class. Only courses ending in "1" will count towards the required technique hours.**
- ◆ **The 10 a.m. major's technique class is a pre-requisite for some classes (DNCE 3033 and DNCE 3043), therefore if the students are not admitted within the first year, they should speak with one of the faculty about the advisability of continuing the dance major. The dance minor might be a more appropriate track to follow.**

Auditions for Technique Classes

Auditions for new students and placement for returning students will be held in the first week of both fall and spring semesters. If not accepted into the 10 a.m. major's technique class, faculty will encourage the student to re-audition the following semester, potentially affecting the student's ability to graduate in a timely manner.

Other Technique Classes for Majors

All dance majors are required to take courses in a variety of dance styles. Many technique classes are open to non-majors and fill quickly so students are advised to meet early with Jessica Baron, Theatre & Dance Primary Advisor to fit these courses into their degree plans. Majors who do not get into a class during registration are encouraged to put their names on the wait lists as these lists are programmed to move dance majors to the top of the list.

It should be noted that an audition is required for admittance into some of the intermediate and advanced technique classes.

Degree Requirements

What are the degree options?

There are two degrees offered in dance, a Bachelor of Arts (BA) and Bachelor of Fine Arts (BFA.) Admittance to the BFA plan is by faculty approval, either by pre-auditioning prior to entering your freshman year or by application in the fall semester of your freshman or sophomore year. Degree tracking sheets can be found on the department website or by contacting your advisor.

Bachelor of Arts

The BA is a broadly-based program of dance training and study. The BA can prepare students for further study at the graduate level in performance, choreography, dance history, criticism, production, dance therapy or dance administration. It can also provide well-rounded dance knowledge for those individuals interested in dance teaching and writing. A BA degree requires 51 credit hours in dance and theatre courses, and the completion of the A&S Core.

Technique requirements for the BA student are: 1) a minimum of three classes in the 10 a.m. Majors Technique sequence, **DNCE 2021, 3041 or 4061**; 2) one African class; and 3) a variety of technique styles. Students must earn a total of 14 credit hours in technique, only technique classes ending in "1" count towards the 14 credits.

Students must receive a C- (1.7) or better in all required dance and theatre classes and graduate with at least a 2.0 in all major classes. **BA students must take 75 hours outside of the dance program and 45 of the total 120 hours applied towards graduation must be at the 3000 and 4000 level.**

Bachelor of Fine Arts

The BFA is designed to meet the needs of highly talented and motivated students interested in preparing for a professional dance career in choreography or performance while in an academic setting. 77-78 credit hours in dance and theatre are required. Expectations in terms of performance and choreography are clearly defined in this handbook. BFA students must maintain a minimum GPA of 3.2 in required dance and theatre classes. Students who did not pre-audition into the BFA program and who wish to pursue the BFA should talk to their mentor by the end of their freshman year and submit the application to the faculty by the fall deadline during their sophomore year. Transfer students must be in the program at least one semester before applying.

The characteristics that the faculty looks for in BFA students are:

- Exceptional technical/expressive ability as demonstrated in class work and performance.
- Choreographic skill or potential as demonstrated through movement invention and appropriate clarity of structure.
- Willingness and drive necessary to pursue a professional career in dance.
- Musicality and rhythmic precision.
- Maturity, organization and positive attitude.

Technique requirements for the BFA student are: 1) a minimum of six classes in the 10 a.m. Majors Technique sequence, DNCE 2021, 3041 or 4061—one of which must be taken within the first two semesters in the program; 2) Alexander technique; 3) one African class and 4) a variety of technique styles. Students must earn a total of 25 credit hours in technique and only technique classes ending in "1" count towards the 25 credits.

All BFA students with a 3.5 GPA and a 3.75 GPA in dance courses are automatically eligible for Departmental Honors by fulfilling the requirements of the BFA (performance and paper) and following the Honors College guidelines.

BFA students must take 53 hours outside of the dance program and 45 of the total 120 hours applied towards graduation must be at the 3000 and 4000 level.

BA DEGREE CHART

Technique

DNCE 2021, 3041 or 4061 Major Technique - 6
 DNCE 2501 African Dance - 2
 Technique Electives - 6 credits ending in "1"

Production

DNCE 1012 Production - 2
 DNCE 3035 Practicum - 2
 1-2 credits of Run Crew (830) or
 1 credit Run Crew (830) and 1 credit Projects
 (831 or 832)
 THTR 1115 Costume Technologies - 3

Creative Process

DNCE 1013 Dance Improvisation - 2
 DNCE 3033 Choreographic Resources - 3
 or
 DNCE 3043 Choreographic Process - 3

Music

DNCE 3014 Inside the Groove - 2
 or
 DNCE 3024 SOUND Choices - 2

Somatic Awareness

DNCE 3005 Movement Aware/Injury Prevention - 3

Pedagogy

DNCE 4036 Teaching Practices - 3
 DNCE 4046 Teaching Practicum - 1

Dance & Cultural Studies

DNCE 1027 Dance In Culture - 3
 DNCE 4017 Dancing Histories - 3

Professional Orientation

DNCE 1908 First Year Seminar - 1
 THTR 3149 Professional Orientation - 2
 THTR 4029 Perf & Comm Engagement - 3
 THTR 4081 Senior Seminar - 3

Internship

DNCE 4939 Dance Internship - 1

TOTAL CREDITS: 51

Freshman

Fall Semester

DNCE 1012 Production
 DNCE 1908 First Year Seminar
 DNCE 2021, 3041 or 4061
 DNCE 1027 Dance In Culture

Spring Semester

DNCE 1013 Improvisation
 DNCE 2021, 3041 or 4061
 DNCE 3035 Run Crew/Projects

Sophomore

Fall Semester

DNCE 2021, 3041 or 4061
 DNCE 3033/3043 Choreo Res/Process
 THTR 1115 Costume Tech (conflicts w/ 10 am)
 THTR 4029 Perf & Comm Engage

Spring Semester

DNCE 2021, 3041 or 4061
 DNCE 3005 Movement Aware/Inj Prev
 DNCE 3033/3043 Choreo Res/Process
 THTR 1115 Costume Tech (conflicts w/ 10 am)
 THTR 4029 Perf & Comm Engage

Junior/Senior

DNCE 2021, 3041 or 4061
 DNCE 3014 Groove or DNCE 3024 SOUND
 DNCE 3035 Run Crew/Projects
 DNCE 4017 Dancing Histories
 DNCE 4036 Teaching Practices
 DNCE 4046 Teaching Practicum
 DNCE 4939 Internship
 THTR 3149 Prof Orientation (Junior year)

Senior

THTR 4081 Sen Seminar (last spring semester in program)

Notes

DNCE 2501 African Dance is offered every semester; students take as schedule allows

Additional Technique courses ending in "1" can be taken at any time in student's career

Bachelor of Arts Degree (BA)

This program provides a well-rounded education in dance technique as well as a comprehensive theoretical background. Students pursuing the BA will earn a total of 51 credit hours in required dance and theatre courses. Performance and choreographic experience is strongly encouraged. Students must receive a C- (1.7) or better in all required dance major courses and maintain and graduate with at least a 2.0 in all major classes.

The required courses are:

Technique (total of 14 credit hours)

DNCE 2021, 3041 or 4061 Major Technique – 6 crs.

DNCE 2501 African Dance – 2 crs.

Dance majors must take a variety of styles (3) plus one African course and 6 hours of any dance technique course ending in “1”.

Production

DNCE 1012 Production - 2 cr (fall freshman year)

DNCE 3035 Practicum – 2 cr (1-2 cr Run Crew or 1 cr Run Crew and 1 cr Projects)

THTR 1115 Costume Technologies – 3 cr

Creative Process

DNCE 1013 Improvisation - 2 crs. (spring freshman year)

DNCE 3033 Choreographic Resources – 3 cr

OR

DNCE 3043 Choreographic Process – 3 cr

Music

DNCE 3014 Inside the Groove - 2 cr

Or

DNCE 3024 SOUND Choices – 2 cr

Somatic Awareness

DNCE 3005 Movement Awareness/Injury Prevention - 3 cr (spring sophomore year)

Pedagogy

DNCE 4036 Methods of Teaching Dance - 3 cr

DNCE 4046 Teaching Practicum – 1 cr

Dance and Cultural Studies

DNCE 1027 Intro to Dance and Culture – 3 cr (fall freshman year, also counts as A&S Core)

DNCE 4017 Dancing Histories- 3 cr (also counts as A&S Core)

Professional Orientation

DNCE 1908 First Year Seminar – 1 cr (fall freshman year)

THTR 3149 Professional Orientation – 2 cr (junior year)

THTR 4029 Performance and Community Engagement – 3 cr

THTR 4081 Senior Seminar – 3 cr (last spring in program)

Internship*

DNCE 4939 Dance Internship – 1cr

*DNCE 4939 Dance Internship – 1cr: This course will be taken in one of the last three semesters of a student's curriculum; summer internships are acceptable. In consultation with a dance faculty member, the student determines a topic or area of interest and seeks an off-campus organization or person to assist in research and/or work on the topic. A contract must be completed and approved prior to any work commencing and you must register for the course in the semester that you are completing the work. It is the student's responsibility to enter this endeavor with a researched list of potential contacts for the appropriate off campus organization, individual, or project. The student should gain practical experience and additional knowledge that will help him/her seek employment or determine plans for further education after graduation. This internship, and subsequent five+ page paper on the relevance of the experience to both the student's education and the dance field at large, will be the culminating venture of the BA trajectory.

Use the steps below when planning your internship:

1. Find a project idea.
2. Find an organization that will sponsor you, not a paying gig. An internship is for you to shadow a person or organization, to learn and to work, not for pay but for feedback.
3. Find a faculty mentor.

4. Fill out the internship contract and get it approved by your faculty mentor.
5. Register for the internship DNCE 4939 under the appropriate section.
6. Have your community sponsor/supervisor complete two evaluations. First one, ½ way. Second, at completion.
7. Complete a five + paper (recommended 5+ pages) that includes outside research that supports your curiosities and research.
8. Hand in a first draft to your faculty mentor.
9. Discuss first draft with faculty mentor, write second draft.
10. Final meeting with your faculty mentor, internship approved and graded.

Use the chart in the addendum section to check your progress in the BA degree

BFA Degree Chart

Technique (total of 25 credit hours)

DNCE 2021, 3041 or 4061 Major Technique - 12
 DNCE 2501 African dance - 2 credits
 DNCE 3601 Alexander Technique - 2 credits
 Technique Electives - 9 credits of classes ending in "1"

Production

DNCE 1012 Production - 2 credits
 DNCE 3035 Practicum - 1 credit (830) Run Crew
 DNCE 4012 Concert Production - 1 credit
 DNCE 5052 Studio Concert - 3 credits
 THTR 1115 Costume Technologies - 3 credits

Creative Process

DNCE 1013 Dance Improvisation - 2 credits
 DNCE 3033 Choreographic Resources - 3 credits
 DNCE 3043 Choreographic Process - 3 credits
 DNCE 4053 Advanced Dance Composition - 3 credits
 THTR 1003 Acting I - 3 credits *or*
 DNCE 4023 Performance Improv - 2 credits *or*
 THTR 4073 Performing Voices of Women - 3 credits

Music

DNCE 3014 Inside the Groove - 2 credits
 DNCE 3024 SOUND Choices - 2 credits

Somatic Awareness

DNCE 3005 Movement Aware/Injury Prev - 3 credits

Pedagogy

DNCE 4036 Teaching Practices - 3 credits
 DNCE 4046 Teaching Practicum - 1 credit

Dance & Cultural Studies

DNCE 1027 Dance In Culture - 3 credits
 DNCE 4017 Dancing Histories - 3 credits
 DNCE 4037 Contemporary Concert Dance - 3 credits

Professional Orientation

DNCE 1908 First Year Seminar - 1 credit
 THTR 3149 Professional Orientation - 2 credits
 THTR 4029 Perf & Community Engagement - 3 credits
 THTR 4081 Senior Seminar - 3 credits

TOTAL Credits: 77 -78

Freshman

Fall Semester

DNCE 1012 Production
 DNCE 1908 First Year Seminar
 DNCE 2021, 3041 or 4061
 DNCE 1027 Dance In Culture

Spring Semester

DNCE 1013 Improvisation
 DNCE 2021, 3041 or 4061
 DNCE 3035 (830) Run Crew

Sophomore

Fall Semester

DNCE 2021, 3041 or 4061
 DNCE 3033/3043 Choreo Res/Process
 DNCE 3014 Inside the Groove (fall)
 THTR 4029 Perf & Comm Engagement

Spring Semester

DNCE 2021, 3041 or 4061
 DNCE 3005 Movement Aware/Inj Prev
 DNCE 3033/3043 Choreo Res/Process
 THTR 1115 Costume Tech (conflicts w/ 10a)

Junior/Senior

DNCE 2021, 3041 or 4061
 DNCE 3033/3043 Choreo Res/Process
 DNCE 3024 SOUND Choices (fall)
 DNCE 3601 Alexander Technique
 DNCE 4017 Dancing Histories
 DNCE 4036 Methods of Teaching
 DNCE 4037 Cont Concert Dance
 DNCE 4046 Teaching Practicum
 DNCE 4053 Adv Composition (fall)
 THTR 4029 D & Comm Engage
 THTR 3149 Prof Orientation (Junior year)
 THTR 1003 Acting or DNCE 4023 Perf Impr
or
 THTR 4073 Performing Voices

Senior

THTR 4081 Sen Seminar (last spring semester in program)

DNCE 5052 - enroll for the section under your first reader

Notes

DNCE 2501 African Dance is offered every semester; students take as schedule allows

Additional Technique courses ending in "1" can be taken at any time in student's career

Bachelor of Fine Arts Degree (BFA)

This program is designed to meet the needs of highly talented and motivated students interested in preparing for a professional dance career in performance and/or choreography while in an academic setting.

The characteristics that the faculty looks for in BFA students are:

- Exceptional technical/expressive ability as demonstrated in class work and performance.
- Choreographic skill or potential as demonstrated through movement invention and appropriate clarity of structure.
- Willingness and drive necessary to pursue a professional career in dance.
- Exceptional musicality and rhythmic precision.
- Maturity, organization and positive attitude.

In addition to specified coursework, the BFA student must meet the following requirements:

- BFA students must show original choreographic work each semester in Open Space, FRESH, or Dance Class Showings, beginning with fall of sophomore year.
- BFA students will present a concert in conjunction with other senior BFA's in the spring of their senior year.
- By December of their junior year the student must have formed a committee of two faculty members who will evaluate his/her concert. The student and First Reader (lead faculty member) of the committee will complete a BFA Concert Form that is given to the Director of Dance Production by **January 31** junior year. The Director of Dance Production will help you plan and oversee the production aspects of the show.
- BFA students must maintain a 3.2 in required dance and theatre courses. If you drop below the required GPA by the time of your concert proposal submission (January 31) you may be removed from the BFA and your concert proposal may no longer be considered.

Application for the BFA

Students who did not pre-audition into the BFA program and who wish to pursue the BFA can audition during the fall semester of their freshman or sophomore year. If you a sophomore auditioning for the BFA, you must be enrolled in or have taken DNCE 3033 or DNCE 3043 in order to be on track to graduate on time. Application guidelines for the BFA track will be posted each fall semester. The undergraduate director will notify students of faculty decisions regarding their audition. If a student is admitted to the program he/she should talk to Jessica Baron, Primary Advisor, to have their degree status officially changed from BA to BFA.

The required courses are:

Technique (total of 25 credit hours)

DNCE 2021, 3041 or 4061 Major Technique – 12 cr

DNCE 2501 African Dance – 2 cr

DNCE 3601 Alexander Technique – 2 cr

Dance majors must take a variety of styles (3) plus one African course and 9 hours of any dance technique course ending in “1.”

Production

DNCE 1012 Production - 2 cr (fall of freshman year)

DNCE 3035 Practicum – 1 cr section 830 Run Crew

DNCE 4012 Concert Production – 1 cr (spring junior year)

DNCE 5052 Studio Concert - 3 cr (semester of concert)

THTR 1115 Costume Tech – 3 cr

Creative Process

DNCE 1013 Improvisation - 2 cr (spring of freshman year)

DNCE 3033 Choreographic Resources - 3 cr

DNCE 3043 Choreographic Process - 3 cr

DNCE 4053 Advanced Dance Composition - 3 credits (fall senior year)

THTR 1005 Acting 1 – 3 cr or DNCE 4023 Performance Improv – 2 cr or THTR 4073 Performing Voices of Women – 3 cr

Music

DNCE 3014 Inside the Groove - 2 cr (fall sophomore year)

DNCE 3024 SOUND Choices - 2 cr (fall junior year)

Somatic Awareness

DNCE 3005 Movement Awareness/Injury Prevention - 3 cr (spring sophomore year)

Pedagogy

DNCE 4036 Methods of Teaching Dance – 3 cr

DNCE 4046 Teaching Practicum – 1 cr

Dance and Cultural Studies

DNCE 1027 Intro to Dance and Culture – 3 crs (fall freshman year) (also counts as A&S Core)

DNCE 4017 Dancing Histories – 3 cr (also counts as A&S Core)

DNCE 4037 Contemporary Concert Dance - 3 cr (also counts as A&S Core)

Professional Orientation

DNCE 1908 First Year Seminar – 1 cr

THTR 3149 Professional Orientation – 2 cr

THTR 4029 Performance & Community Engagement – 3 cr

THTR 4081 Senior Seminar – 3 cr

Use the chart in the addendum section to check your progress in the BFA degree

BFA Concert Information

All BFA students must present original creative work in the BFA concert and may perform solo work by another choreographer. BFA concerts are scheduled in spring semester. Exact concert dates are determined by the department's Season Planning Committee the year prior to the performance. One year prior to the concert, the student must complete a BFA Concert Form with his/her First Reader and the Director of Dance Production.

Committee. By January of their junior year, each BFA student must select a First Reader who will advise in the choreographic work and oversee the writing of the evaluative paper. The student should select a faculty member with whom he/she feels comfortable and who has expertise in the area of choreography and/or performance in which the student is interested. The student should also choose one other THDN faculty member (Second Reader) who will serve on the faculty committee. Faculty members from THDN or any other CU department are eligible to be on the committee. There is the option of having a Third Reader but note that this committee member (a) must be approved by your First Reader prior to inviting him/her to join the committee, (b) must see the concert and provide feedback, and (c) is not required to attend rehearsals or read the final paper.

Please inform Jesse Manno, well in advance, if you know a piano will be used in your show.

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

Consult with both the Director of Dance Production and his/her First Reader, in advance of submitting the BFA Concert Form, 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.

Requirements for Aerial Work in a Show

A student wishing to include aerial work as part of his/her 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.) The First Reader will determine if more classes or experience may also be required.
- 2) Consult with both the Director of Dance Production and his/her First Reader, in advance of submitting the BFA Concert Form, in order to be given approval and instruction on how best to proceed.
- 3) Demonstrate a satisfactory level of achievement in traditional choreographic skills.

Budget

Each BFA student producing a concert project will be given \$500 from the department's show support budget which he/she may use to purchase or rent costumes, scenic items, props or to pay a composer. Students may also use their own funds for these or other items, but any plans to do so must be approved by the Director of Dance Production. All items purchased with university funds remain the property of the university. (See Concert Budgets for more information)

Length and Venue

Students considering submitting a proposal for ATLAS to serve as an alternative venue for their BFA thesis concert must submit a proposal to the full faculty by early November of their junior year. *Faculty approval is required prior to submitting a proposal for ATLAS shows.*

There is a 10-minute minimum and 12-minute maximum time limit, enforced by faculty readers, for work shown by each BFA student. Students must choreograph a group work and may also choreograph a solo dance, dance for camera piece, or have work set on them by an outside artist, as long as all works fit within the 10-12 minute time limit. It is imperative that students show their pieces in progress to their First Readers and other faculty members. We strongly recommend at least two showings in the fall semester in addition to the showing 4 weeks prior to the concert.

BFA Paper

Guidelines

In addition to the performances, a paper that addresses choreographic intent, goals and processes, evaluation, contextualization, and performance documentation (flyers, press releases, programs, photos) must be presented to your First Reader, preferably in the same semester as the concert. The main body of the paper should be 5-7 typewritten pages. If applying for departmental Honors, see Honors requirements. The paper should address:

- The choreographic and creative processes.
- A self-evaluation of the work and what the impact might be on future work.
- Other works, artists, or research influences that contextualize your work.
- Specific production issues.
- Appropriate documentation (photos, flyers, programs).
- And include at least two outside sources that support your research, cited in attached bibliography. Sources can include the work of other artists and/or texts.

It is suggested that BFA's keep a journal during the entire process to aid in creating this paper. Investigation into the work of other artists/texts should be an integral aspect of your process as well, begun alongside the choreographic experience. A rough draft of the paper should be submitted, in a timely manner, to your First Reader for comments. This draft should not be assumed completed before submission to your advisor for revisions. The student must also schedule a final meeting of his/her committee (including the Third Reader, if applicable) to discuss both the concert and paper.

The paper should not be a mere ordering or description of facts or event. When there is descriptive material, chronologies, or lists of characters or events, it may be included in one of the appendages at the end of the thesis, before the endnotes and bibliography.

A minimum of three peer-reviewed sources are required, sources should reflect current research in the field. Additional materials are encouraged. References in the text to sources used should be clearly and accurately indicated. This is particularly important when using the interpretation of another scholar's work.

Notes and references may be either footnotes or endnotes but must be consistent throughout the paper. Footnotes or endnotes should be used when quoting a source, using other people's ideas, or citing statistical data.

Clarity, coherence, fluency, and grammatical accuracy are writing requirements for all BFA papers. Please proofread your paper carefully.

Structure

Table of Contents

Explanation of Methods: Describe what methods were used to create the work and why they were chosen. Cite historical references and/or contemporary artists when applicable.

Evaluation: What worked? Which elements were successful and why? Which were not and why? What could have been done to make the process more successful and/or to strengthen the final product? What are the implications of the process and completed project on your future work?

The evaluation will address all aspects of the project as applicable, such as scheduling, PR, production elements, audience members and demographics. If money was required to complete the project, a budget should be included with an evaluation of the proposed budget in relation to the actual costs of the project.

Conclusion: A brief statement that gives closure to the research: summarizing, restating, and synthesizing as appropriate, salient points.

Bibliography: Must be complete and in accordance with MLA or APA standards; in the case of books it must include author, title, year and place of publication, and name of publisher; and in the case of articles, the author, title of article, name of periodical, volume and issue number, date, and the inclusive pages. Information from the web and from DVDs must be thoroughly referenced. Interviews must be referenced by individual, date, location, and if the interview was recorded.

Please note: It is the student's responsibility to know and adhere to the deadlines during the process of creating and producing the BFA concert. You have been provided with a timeline at the end of this Handbook of what needs to be accomplished and the latest date by which it can be accomplished. Students should use this timeline to track their progress.

Undergraduate Departmental Honors

If your GPA meets the requirements we encourage you to apply, remember it's an "honor." As a BFA, your project plus a 10-12-page paper are enough to satisfy the Honors requirements. As a BA, a "project" will not result in a choreographic performance for the stage but may include community-based, outreach, or pedagogical investigations plus a 10 to 12-page paper. If only doing a written thesis, a 20 to 30-page paper is necessary to satisfy Honors. If you're thinking of graduating with Honors, deadlines are found at:

<http://www.colorado.edu/honors/graduation>

The student must apply to the Honors Program by the announced deadline and meet all deadlines, thereafter, provided by the Honors Council regarding submission of written work and scheduling of the oral defense.

- There are no courses required for Departmental Honors beyond those required for the BA or BFA programs. However, the following courses must be taken and cannot be waived: DNCE 4017 Dancing Histories, DNCE 4037 Contemporary Concert Dance and THTR 4081 Senior Seminar.
- The student must maintain a 3.5 GPA overall and a 3.75 in dance courses.
- The student will create a committee of at least three: the First Reader (of your BFA concert, if BFA), a second dance faculty member (i.e. Second Reader), and one instructor from outside the dance program. One of these three **must** be a representative from the Honors Council.
- The student will discuss the topic of the paper with his/her First Reader and, once it is approved, the student will prepare a 250-word abstract of the topic that will be investigated. The abstract must be submitted to the First Reader of the committee no later than midterm the semester prior to graduation. Once the First Reader has approved the abstract, the student will submit it to the Honors Council. The abstract must also be included in the final copy of the paper.
- The abstract will include:
 - Student's name and department;
 - The title of the paper, which cannot exceed 50 characters including spaces;
 - Brief description of the subject or problem to be researched or the practical work that will be created and presented;
 - A one-paragraph description of the reason for investigating the topic;
 - A preliminary bibliography;
 - Name and signature of the Dance faculty advisor for the Honors Thesis.
- The student will write a scholarly paper based on the approved abstract. Additional information and documentation may be included regarding your concert such as posters, reviews, notes, floor plans, etc. The student must submit drafts of the paper to the First Reader during the writing process and not wait until the entire paper is completed to give it to the First Reader.
- The paper has to reflect and include research that you did in preparation for your project/thesis, i.e. what other artists have similar processes and what has been written about them; what theories did you apply to your process and who espouses them, uses them, etc.; how do you locate your project/thesis in the greater scheme of work currently being created; and clarifying your choices with clear and unsentimental language. We suggest 10-12 pages of written material backed up with a bibliography of all books, articles, websites, etc. that you accessed during the project; a well-edited video, if applicable, of the project (which can include rehearsal footage if you feel it's illustrative) and any supportive material you find necessary to defend your project/thesis – photos, poetry, song lyrics, music scores, film, etc.

Dance Program Grading/Evaluation

Evaluation

Theory Classes: At the beginning of each semester faculty members will summarize the major areas of emphasis in the courses they are teaching. Expectations and requirements will be clarified at that time as well as the method of determining a grade for the course. If the student is unclear, he/she should check with the instructor to clarify expectations about the course.

Major Technique Classes: Students may keep informed of their progress through self-initiated consultations with their technique teachers. Students who earn consistently low grades should seek the advice of a dance faculty member as to whether they should continue in the major and to reassess their long-range goals. Students are graded both on their ability to meet the skill level standards expected of the class as well as their individual improvement. It should be noted that effort and attendance, while very important, are not sufficient for an "A" grade. Attendance is very important and *a student's grade will be lowered if there are too many absences*. Make sure you understand the absence policy for your classes.

Written Work: Written work in **all** classes will be graded not only on content but also for form, grammar, and spelling. This includes papers submitted for technique as well as theory courses.

Minimum Acceptable Grades

A student must receive a grade of C- or better in all required dance and theatre courses in order for them to count towards graduation. Should a student fail to do so, the course(s) in which the student received a D or F must be repeated and a grade of C- or better earned. BFA students must maintain a 3.2 GPA in required dance and theatre courses.

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 honor code, go to www.colorado.edu/policies/acadinteg.html

Outcomes Assessment

The dance program has devised the following method of tracking student's progress in the theoretical and practical aspects of dance.

Video Record of Student Progress

Students will be recorded, particularly in the 10a.m. major's technique class, for the purpose of documenting progress in technical skills. All recordings will be kept in the dance program at all times.

Video record of creative development.

- All dance studies and projects required in Choreographic Resources, Choreographic Process, and Advanced Composition should be recorded by the student.
- All student concerts, faculty dance concerts and informal choreography workshops are recorded.
- BFA students will record their final concert and these will be kept on file.

Written/Digital Forms of Assessment

- Students should prepare a written résumé. Further information will be given in Senior Seminar, THTR 4081.
- It is recommended that students produce a digital portfolio of their CU dance accomplishments. This may include taped work from classes, concert works, and choreographic and musical studies. A written portfolio may contain a current resume, photos, reviews, articles and programs for each CU production or non-university production. Over the course of the degree plan BFA students should gather and save materials that document their work here.
- Notebook/file (optional): Students can save all self-evaluations and dance critiques that they are required to write for technique classes and journals.

Coursework

THTR 4081 Senior Seminar - All dance majors are required to take this 3-credit class the last spring semester they are in attendance at CU. The resume and portfolio noted above will be discussed and assigned in this course or THTR 3149: Professional Orientation.

Student/Faculty Evaluations

A. Outcomes Assessment Review: A viewing of the Outcomes Assessment recordings will take place in Senior Seminar, THTR 4081. The student also has the option to view the recordings with his/her faculty mentor. If the student chooses the latter, he/she should schedule the appointment during his/her final semester, obtain video documentation, which is kept on file in the department and have it ready for the meeting. The faculty will submit a written document of the meeting that will be kept in the Outcomes Assessment file.

B. Exit Interview. In the weeks preceding commencement, the student will schedule an exit interview with the Director of Dance or the Chair of Theatre & Dance.

Dance Major Advising

Dance Mentor

When a student enters the dance program he/she will be assigned a dance mentor who will assist that student as long as he/she remains a dance major. The faculty is available to meet with students during office hours or by individual appointments.

A&S Primary Advisor

Entering first-year students are assigned a first-year advisor who will help them learn to navigate the CU-Boulder systems and access campus resources. By their sophomore year, students are assigned to their major advisor(s). Each A&S department has one or more advisors who will assist the students in selection of major and A&S Core courses, process official paperwork and complete the degree audit when the student graduates. Jessica Baron is the Theatre and Dance Primary Advisor and can be reached at jessica.baron@colorado.edu. It is important once you are reassigned to her that you make an appointment at least once a year to make sure you are completing the dance requirements and the A&S core curriculum in a timely manner. She has the official A&S folder that contains all core and graduation requirements, so it is imperative that you make an appointment early in the fall of your last year to complete the forms necessary for graduation. More information is available at the Academic Advising website, <http://advising.colorado.edu>

Controlled Enrollment Classes

Specific departmental permission is necessary to enroll in controlled enrollment classes, courses with 800 and 900 section numbers. This includes daily 10a.m. major's technique classes, intermediate and advanced ballet, Alexander technique, advanced jazz, repertory, Senior Seminar, production practicums, studio concert, senior project: internship and independent studies. Individual instructors will give you permission to add following an audition or other screening process.

Transfer Credits, ACCESS and Waiving Courses

Transfer: Dance credits may be transferred from accredited institutions of higher education. Transfer students should consult with Jessica Baron, Primary Advisor, upon entering the program to determine which courses will be accepted toward the major requirements. Documentation such as catalog course descriptions, syllabi, outlines and assignments will be used to evaluate appropriateness. Courses applied to major requirements must appear on the student's official CU record before they can be applied to major requirements. Transfer students pursuing the BA degree must take at least 4 credit hours of daily 10a.m. major's technique (2021, 3041 or 4061). Transfer students pursuing the BFA degree must take at least 6 credit hours daily 10a.m. major's technique (2021, 3041 or 4061).

ACCESS: Any dance courses taken through the Continuing Education ACCESS program on CU's campus will count as transfer credits. Credits taken in dance classes through the ACCESS program will count towards the major.

Waivers: Occasionally credits may be waived by study of no less than four weeks at a recognized dance festival, studio or summer school where the instruction is under the direction of a recognized professional dancer/teacher. A waiver should be requested in writing and arranged with a dance faculty *prior* to beginning those classes. If specific credits are waived the student is still responsible for taking the full dance credit hours for graduation.

Withdrawing from CU and leaving the Dance Program

Students wishing to withdraw from classes and leave CU for a semester or more should visit the Registrar website:

<http://registrar.colorado.edu/students/withdraw.html> Any planned time off from the Boulder campus should also be discussed with Primary Advisor, Jessica Baron and the Director of Dance. For details go to <http://www.colorado.edu/registrar/withdrawals/time-program>

If a student decides not to pursue the dance major, is changing a major or becoming an open option major, he/she should notify a his/her faculty mentor and visit the Academic Advising website to learn how to make a major change.

Dance Program Policies

Personal Appearance

- Students are expected to be appropriately dressed for classes.
- Students are not to chew gum in class or bring food or drink other than water into the studios.
- Dance majors are encouraged to maintain good health (good nutrition, sufficient sleep) to meet the demands of the discipline, especially in an academic environment. If you have questions or concerns about these issues please speak with the Director of Dance.
- Cell phone use should be limited to video recording with instructor's approval.

Class Attendance

Theory classes:

Students are expected to attend all classes. It is the student's responsibility to make up material that was missed when unavoidable absence occurs. Each instructor will clarify his/her own attendance policy at the beginning of each semester.

Technique classes:

The nature of technique class demands consistent attendance. Lateness, sporadic participation, and "sitting out" all detract from the quality of training. Attendance is considered a reflection of a student's working attitude and commitment to training. As such, it is one of the factors involved in determining the grade. Unavoidable absence may be excused at the discretion of the instructor.

Students not present when roll is called will be considered absent. It is the responsibility of the latecomer to inform the instructor of his/her presence at the close of the class. When a student feels well enough to attend class (temperature free and not contagious) but unable to participate he/she may receive partial credit for observing if he/she submits a written observation at the end of class. In cases of illness or injury the student should report to the instructor immediately upon his/her return to class to explain the absence. If the absence will be for an extended period contact the instructor by phone or email.

If a student misses class for an extended period of time it is his/her responsibility to talk to the teacher about the grade. It is possible to drop the course if the deadline for doing so has not yet passed.

Performance Commitments On or Off Campus

Occasionally a student will have to miss a class because of program performance commitments on and off campus. Students having to miss class for this reason must make arrangements with the appropriate instructors in dance and other disciplines prior to the absence.

Injuries

When an accident occurs and an injury results, the student's care is of utmost importance. The instructor will direct primary first aid, however the student may be directed to Wardenburg (the CU Health Center) if the instructor feels the injury warrants further attention. Please note that students may pay for CU insurance, which gives them access to Wardenburg. If a serious injury occurs, 911 will be called which will alert campus police and emergency medical personnel. There are ice packs in all dance studios.

Independent Study

Independent Study is available only to fill a specific academic need that cannot be met by the regular curriculum. No more than 6 credit hours of Independent Study can be taken in any semester. No more than 8 semester credit hours of Independent Study may be taken in a single department or program. No more than 16 credits of Independent Study may count towards the Bachelor's degree. Before registering for an Independent Study, 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. The student and the instructor should each keep a copy of the contract and one should be on file in the main Theatre and Dance office. Arrangement for credit must be made prior to beginning work. Retroactive credit generally cannot be awarded.

Dance Practicum

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

CU Campus Performance Policy

If you plan on performing in spaces not specifically designated to dance (i.e. Norlin Quad, Visual Arts Complex) you must obtain permission from the entity that proctors the space. For example, all activities occurring on the plaza of the Visual Arts Complex must be cleared by the proctor, CU police, as well as CU Grounds and Maintenance and UMC events and Catering in advance. This includes performances occurring as part of a regularly scheduled class.

Requirements for use of Piano

For any performance, film shoot, audition etc. that requires the use a piano, please inform Music Director, Jesse Manno, well in advance. Additional use has an impact on the timing of when they are scheduled for tuning.

Locker Policy

There are lockers located in the dance wing (Men's – 3rd floor, Women's – 2nd floor) for annual and day use by all dance students for the academic year. You provide your own lock and let the department administrative assistant know which locker you chose. You may also use the lockers on a daily basis without notification. All lockers will be cleaned and locks will be removed at the end of each academic year unless you notify the dance department that you plan on keeping your locker throughout the summer. Every effort will be made to notify students in a timely manner but please plan accordingly. Items remaining in the lockers will either be thrown away (food, personal items) or donated to Goodwill.

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.

Scholarships

Talent & Creativity Awards

The dance program offers scholarships that are awarded each semester. The dates for submitting applications will be posted and announced during the prior semester. The awards are made primarily to sophomores, juniors and seniors. The amounts will vary depending on the funds available and the number of qualified applicants. These scholarships are given to students who are involved in the dance program through performance, choreography, outreach, production, guest residencies or participation in Onstage or the CU Dance Connection (CUDC). There is no limit to the number of times a student may apply for and/or receive a Talent & Creativity Award. The awards usually range from \$250 to \$2500.

The Jamie Kellam Redmond Award

This award, supported by the family of the first BA dance major Jamie Kellam Redmond, is given to the undergraduate student considered the most outstanding for the year based on talent and creativity. Students do not apply for this award. In making the award the faculty considers juniors who have displayed a deep commitment to dance through achievement in teaching, choreography, performing and/or scholarship. The name of this student is engraved on a plaque displayed in the dance building. The amount varies from year to year.

Katherine J. Lamont Scholarship

Established by Ms. Lamont, this scholarship is awarded alternately to a dance major or a theatre major (undergrad or grad) each year. The award is given to a student who is at least a junior, has a 3.0 GPA, has completed at least 20 hours in dance credits and who has "demonstrated competence in establishing, increasing, or clarifying the relationship of dance to social values and humanistic concerns." Students do not apply for this award.

Anne and James DeCastro Scholarship. This award, supported by the DeCastros, will be given to undergraduate students based on talent and need. Award amounts will vary. Students do not apply for this award.

Noel and Terry Hefty of the Messing Family Charitable Foundation is designed to support recruitment and retention, this prestigious scholarship is awarded to a talented incoming freshman. This award is given in the amount of \$3,000 a year for four years, as long as the student remains a dance major at CU. This scholarship is based on merit and decided by the faculty at the BFA auditions or during the first week of class placements in the fall. A new scholarship designee will be selected every four years.

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 rehearsal. If you will be late or cannot make a rehearsal, you must notify the choreographer. Excessive absences may result in being dropped 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. No student can perform in more than three pieces a semester.
- Choreographers should present and adhere to detailed rehearsal and production schedules so that dancers' commitments are specified.
- All casts must commit to production schedules for performances as specified by the Director of Dance Production and Artistic Director.
- Mutual respect is expected during the rehearsal process. The choreographer should plan the rehearsal time efficiently and come prepared. Dancers are expected to cooperate and embrace the creative process of the choreographer.

Both dancers and choreographers who encounter intractable problems with rehearsal, production and performance behaviors should contact the Director of Dance.

Productions

Schedule

Annually our full season of performances might include BFA and MFA *Concerts*, *Open Space*, *Fresh* (informal choreographers showcase) and *The Current*. The theatre program also produces shows, including a musical, and auditions are open to all students.

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 in this institution 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 student 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, but notice of such a plan and the cast list must be given to the Director of Dance.
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 (except *The Current*) must be current dance majors and all performers must be enrolled in CU classes either with degree-seeking status or through the ACCESS program. If there is a compelling artistic reason to engage off-campus performers the choice must be approved by the faculty prior to casting the dance.

Rehearsal Space

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

Reserving Studio Space

Dance majors can reserve rehearsal times in studios 350, 325, 305 and Carlson Gym. Only BFA and MFA students can reserve 150. 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. After class and production needs are scheduled, faculty has first priority in scheduling the studios and BFA's and MFA's who are presenting their final concerts have second priority. Other dance students can request space once rehearsals are scheduled for faculty and concert students. NO student may have more than 12 hours signed out in one week.

Keys and Rehearsals

Studios 325 and 305 should be unlocked during the regular academic year. W350 and W150 are always locked. W350 has a key code that you will receive upon reservation and BFA students producing concerts will be issued their own key to W150. "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.

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.

Sign Up and 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, Carlson gym 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 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.

- 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 can reserve time on a weekly basis.

To browse available space and to book rehearsals, see the THDN website: <http://www.colorado.edu/theatredance/about-us/calendars>

Use of Dance Sound Systems for Rehearsal

Contact Musical Director, Jesse Manno, for information on how to access and use the studio sound systems.

Use of Props

Chairs or other furniture that is part of the normal studio-hallway furniture cannot be used as part of a set or as 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. They will make sure the item is safe for use on our dance studio floors and 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 prior approval from the Director of Dance Production.

FRESH

Fresh is often held the Friday and Saturday before the last week of classes in both fall and spring semesters. This is an opportunity for any major to show work. BFA and MFA students **must** show their work at this time if they have not shown work on any other showing or concert during that semester.

Open Space

The concert scheduled each year showcases the best of student creative work. CUDC will create an impartial panel to select the dances to be produced on the concert by adjudication. The date for this audition will be announced and posted. Each choreographer is strongly encouraged to have faculty members view their work while it is in progress before the showings.

Guidelines for participation:

- All choreographers auditioning work for *Open Space* must be dance majors or minors.
- All performers must be current CU students unless permission to cast off-campus dancers has been given by the Director of Dance.
- Incomplete work can be presented at auditions but will be evaluated based on what the adjudicator sees.

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

Consult with both the Director of Dance Production and his/her First Reader, in advance of submitting the BFA Concert Form, 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.

Requirements for Aerial Work

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 choreographic skills.

Dance Class Showings

Work will be shown the last day of class each semester from 10-11:30 in W150. This is primarily for technique classes to show what they have learned, comp classes to show final studies, and for the few individual works that were not shown on *FRESH* or *Open Space* Concerts.

Production Requirements

Students entering the dance major will take DNCE 1012 Dance Production during the first fall semester in the program. This class is concerned with basic production information. In addition, all students are required to take DNCE 3035-830 (Run Crew) for hands-on learning serving as part of a running crew for a theatre or dance performance. This can be scheduled either fall or spring of freshman or sophomore year. Performance in department dance productions must be scheduled around the running crew to which you commit.

Dance majors are required to take THTR 1115 Costume Technologies during their sophomore year. This course conflicts with the daily 10a.m. major's technique class, so during the semester that this class is taken, students should enroll in another 2-day per week technique class. BFA students will also take DNCE 4012 Concert Production the fall semester of their senior year.

Concert Budgets

Each student choreographer in a fully produced show (other than *Open Space*) is allotted up to \$500 from the department's production budget which he/she may spend for whatever needs he/she has; costumes and costume construction, sets, props, music CD's, composers, musicians. 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 processes for this, depending on who they are, their employment status with the University, and other considerations. You must discuss any plans with the department Business Manager before finalizing any agreement with any person.
- Special Tech/Design Needs. Sometimes it is possible for the department to cover certain re-usable items with other funds. Sometimes we own things of which you may not be aware. Be sure to check with 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 student's personal funds. This is allowed, but there are some restrictions. Details must be discussed with Director of Dance Production before any commitments are made, funds are spent, or work is undertaken.

Selection of Dances for the American College Dance Association

The CU dance program is a member of American College Dance Association (ACDA) and makes every effort to participate in 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; one of these must be choreographed by a student. 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.

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 next year's spring regional festival.

The dance faculty collectively makes the decision on which pieces will be sent. The decision is based on:

- Uniqueness/originality.
- Quality of choreography and performance.
- Preference is given to work already produced.
- Sending work to ACDA is often important for faculty who are seeking promotion or tenure and is often the main reason a faculty piece is chosen.

Performance Opportunities

Open Space - Student Concerts: These concerts are organized and presented by the students. The dances selected by an impartial panel are student choreographed and performed.

FRESH: A chance for majors and minors to show choreography with minimal technical support. This is not adjudicated and showcases are presented at the end of each semester.

(Un)W.R.A.P.: *Un-doing Writing, Research and Performance* is a week-long dance forum culminating in performances, panels and workshops.

The Current: Faculty and guest artists present innovative dance works that reflect the rich diversity of CU-Boulder's dance program. From transnational fusion to experimental dance theatre, to aerial dance, audiences will experience the depth and dimension of the program's offerings.

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.

Catapult: 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 & 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.

First Year Seminar (DNCE 1908): This course provides a guaranteed performance opportunity to new students. A work is choreographed on freshmen and sophomore students by an faculty for performance in *Fresh, Dance Class Showings* or *Open Space*.

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.

American College Dance Association: The CU dance program is a member of the American College Dance Association (ACDA) and makes every effort to participate in a regional festival each year. CU has been invited to perform eight dances at the biennial national festivals.

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 productions' 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.

Minor in Dance

The minor in dance is designed to provide the student with a broad overview of dance as an art form. Required core courses introduce students to basic elements of dance. The rest of the minor plan is created by the student in conjunction with Primary Advisor, Jessica Baron. If you have specific dance questions, please contact the Director of Dance.

The rules of the College of Arts and Sciences apply in designing each student's program. DNCE 1017: Culture, DNCE 1027: Introduction to Dance and Culture, DNCE 4017: Dancing Histories and DNCE 4037: Contemporary Concert Dance will apply towards the minor and the A&S Core Curriculum Literature and Arts requirement.

Minimum Total Hours: 20

Minimum Upper Division Hours: 9

Minimum grade in dance courses: C-

Minimum GPA for all dance courses: 2.0

Transfer hours: maximum of 9 total credit hours, maximum of 6 upper division hours

Core Lecture Courses: (6 credits)

Select two of the following 3 credit courses: DNCE 1017: Dance in Pop Culture & Media (fall and spring), DNCE 1027: Dance In Culture (fall), DNCE 4017: Dancing Histories (fall), DNCE 4037: Contemporary Concert Dance (spring), DNCE 4047: Hip-Hop Dance History (fall and spring)

Technique Courses: (at least 4 credits ending in 1 or 0, which could include DNCE 1013)

(* Section 801, controlled enrollment - audition or consent of instructor)

DNCE 1000, 3001 – All levels of non-major Contemporary Technique

DNCE 1013 Dance Improvisation

DNCE 1100, 1120, 2141, 3161*, 4181* All levels of ballet - 1 cr each

DNCE 1200, 1220, 3241, 4261* - All levels of jazz - 1 cr each

DNCE 1301, 3301* – all levels of Hip-Hop – 2 cr each

DNCE 1401 Transnational Fusion

DNCE 1411 Aerial Dance Technique

DNCE 1501 Tap

DNCE 1901, 2901, 3901 Dance Technique – topical courses, may require an audition – 1-3 cr

DNCE 2021* 3041*, 4061* - All levels of technique designed for majors, audition required - 2 cr each

DNCE 2501 African Dance - 2 cr

DNCE 2701 Contact Improvisation – 2 cr

DNCE 4701 Contact Improvisation 2 – 2 cr

DNCE 3601* Alexander Technique – 2 cr

Elective Courses (# depends on how many technique credits taken to equal 20 credits total)

Any course listed below may satisfy the requirements of the dance minor. Please note that some upper division courses may require prerequisites. All courses with an 801 section are controlled enrollment and require an audition or consent of the instructor. There is no way to give priority to minor students during registration but many waitlists are designed to move minors to the top.

Additional Courses:

(* Section 801, controlled enrollment - audition or consent of instructor. **Please Note:** Some of the courses below are restricted to dance majors and may require consent of instructor)

DNCE 1012 Dance Production – 2 cr

DNCE 1908 First Year Seminar – 1 cr.

DNCE 3005 Movement Awareness/Injury Prevention - 3 cr

DNCE 3014 Into the Groove- 2 cr

DNCE 3024 SOUND choices – 2 cr

DNCE 3033 Choreographic Resources - 3 cr

DNCE 3035 Production Practicums in Dance

DNCE 3043 Choreographic Process - 3 cr

DNCE 4023 Performance Improvisation - 2 cr

DNCE 4036 Methods of Teaching Dance - 3 cr

DNCE 4038*Repertory – 1-3 cr

DNCE 4939 Sr Project-Internship – 1-3 cr

DNCE 1849, 2849, 3849, 4849 Ind Study – 1-3 cr

DNCE 4909 Special Topics 1-3 cr

DNCE 4919 Dance Practicum – 1-3 crs

THTR 1003 Acting – 1 – 3 cr

THTR 3055 Lighting Design I - 3 cr

ARSC 4040 Special Topics

THTR 3075 Sound Design - 3 cr

THTR 4029 Perf & Community Engagement - 3 cr

THTR 4039 Musical Theatre Repertory - 3 cr

THTR 4073 Performing Voices of Women

THTR 4095 Projection Design

RLST 3838 Dancing, Religion and Culture

A Sample Course Offering

	<u>Fall 2019</u>	<u>Spring 2020</u>	<u>Fall 2020</u>	<u>Spring 2021</u>
TECH	Contemporary Ballet African Jazz Hip-Hop Transnational Fusion Alexander Technique	Contemporary Ballet African Jazz Hip-Hop Transnational Fusion	Contemporary Ballet African Jazz Alexander Tech Hip-Hop Transnational Fusion	Contemporary Ballet African Jazz Hip-Hop Transnational Fusion
PROD	Production Practicums	Practicums Studio Concert Concert Production	Production Practicums	Practicums Studio Concert Concert Production
CRTIVE PROC	Adv Comp	Improv Choreo Process	Adv Comp	Improv Choreo Process
MUSIC	Into the Groove		SOUND Choices	
MVT		Move/Injury Prevention		Move/Injury Prevention
PEDG	Teaching Practices	Teaching Practicum	Teaching Practices	Teaching Practicum
DNCE& CLTR	Dance In Culture Dancing Histories Dance In Pop Culture Hip-Hop Dance History	Dance In Pop Culture Hip-Hop Dance History	Dance In Culture Dancing Histories Dance In Pop Culture Hip-Hop Dance History	Cont Concert Dance Dance In Pop Culture Hip-Hop Dance History
PROF	First Yr Seminar Perf & Comm Engage Prof Orientation	Senior Seminar	First Yr Seminar Perf & Comm Engage Prof Orientation	Senior Seminar
PHIL	BA Sr Project	BA Sr Proj	BA Sr Proj	BA Sr. Proj

This plan is a sample of offerings and subject to change

Faculty

Iain Court, Instructor, Director of Dance Production

Professor 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 devised work "Our Our Town".

Nada Diachenko: MA in Choreography and Somatics, New York University; BS in Dance, University of Maryland; AmSAT Certified Alexander Teacher, Assistant Director of Alexander Technique Denver Teacher Training Course, CMA (Certified Muscular Therapist), Muscle Therapy Institute; Professor, Graduate Director of the Somatics Track, Director of CU Contemporary Dance Works, Chair of the Roser Visiting Artist Committee, CU faculty member since 1988.

Professor Diachenko has over 40 years of experience as a choreographer, dancer, teacher, and movement specialist. During her 20 years in NYC she was a soloist and master teacher with the Erick Hawkins Dance Company, Co-artistic director of the Greenhouse Dance Ensemble, and artistic director/choreographer of Nada Diachenko and Dancers and Nada Diachenko Solo Dance. She also taught at the Hawkins studio, New York University and conducted numerous residencies and workshops including North Carolina School of the Arts, The American Dance Festival, Princeton, University of Texas-Austin, James Madison University, Case Western, The Colorado Dance Festival and the Boulder Jazz Dance Festival, to name a few.

Recently she was invited to choreograph and teach the Alexander Technique in a two-week residency at the Instituto de Artes, Unicamp University, Sao Paulo, Brazil. After teaching and performing with the National Dance Co. of Costa Rica as part of the Promising Artists of the 21st Century Program in 2006, she was invited to teach Alexander and serve as a panelist at the Mundanza Festival for two-weeks in San José, Costa Rica in 2008. She was invited for a month residency to create a new collaborative piece for the international, interdisciplinary, collaborative CESTA Festival in Tabor, Czech Republic. She also taught in England, Denmark, Germany, and at the Duncan Centre in Prague.

Other recent projects include a collaboration with sculptor/ installation artist Antonette Rosato, *Journey Into Her World*; a collaboration with Nancy Spanier, *An Email Dance From France*; and a Somatic Approach to Dance Training Workshop with Bill Evans at the Harkness Dance Center in NYC in 2007. In January 2010 she was a master teacher and panelist for the Erick Hawkins Symposium sponsored by the Harkness Dance Center. Projects for 2011 include performing a solo created for Nada by Michelle Nance, guest teaching at U of Illinois Dance Department, and making her acting debut as Grand Duchess Olga Katrina in "You Can't Take It With You," part of theatre's major season as well as researching information for articles relating to the integration of somatic approaches to dance training and the complementary nature of the Alexander Technique and Prolotherapy injury recovery.

She actively pursues post-graduate studies in the Alexander Technique and will be studying at the Urbana Center for the Alexander Technique with Joan and Alex Murray, Spring 2011. Nada is excited that she and her collaborator, Maedee Dupres, will be starting their first teacher training class at ATDen (Alexander Technique Denver) Fall 2011. This is the only AmSAT approved Alexander teacher training course in the region. For more information go to www.ATDen.org.

Nada continues to choreograph for CU students, occasionally performs and conducts national and international workshops in the Alexander Technique (www.nadadiachenko.com).

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, 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.

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.

Jonathan Spencer: bio coming soon!

Erika Randall: MFA in Choreography, 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 as 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

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.

Helanius Wilkins MFA in Dance, George Washington University; BS in Dance, SUNY Brockport; Studied Film & Video Production, Rochester Institute of Technology; Assistant Professor, new CU faculty member 2016

Wilkins founded and artistically directed EDGEWORKS Dance Theater, Washington, DC's first all-male contemporary dance company of predominately African-American men, that existed for thirteen (13) years (2001 – 2014). To date, he has choreographed and directed over 60 works, which includes two critically-acclaimed musical productions for Washington, DC's Studio Theater – "Passing Strange" (2010) and "POP!" (2011). In addition to performing the works of nationally recognized choreographers including Robert Moses, Earl Mosley, Joy Kellman, and Kevin Wynn, he performed with Maida Withers' Dance Construction Company (DC), and as a guest with the Liz Lerman Dance Exchange (MD).

His honors include the 2008 Pola Nirenska Award for Contemporary Achievement in Dance, DC's highest honor given by the Washington Performing Arts Society; the 2002 and 2006 Millennium Stage Kennedy Center Local Dance Commissioning Project Award; and multiple Metro DC Dance Awards. In addition, he was a three times finalist for the D.C. Mayor's Arts Awards, and Bates Dance Festival, one of the premiere festivals in the United States, named him their 2002 Emerging Choreographer.

His choreography has been presented and performed at venues such as the Allen Theatre in historic Playhouse Square (Cleveland, OH), The Painted Bride Arts Center (Philadelphia, PA), Jacob's Pillow Dance Festival as part of Inside Out (Lee, MA), Thelma Hill Center for the Performing Arts (Brooklyn, NY), Dance Place (Washington, DC), The John F. Kennedy Center for the Performing Arts (Washington, DC), Links Hall (Chicago, IL), and The Dance Factory (Johannesburg, South Africa).

A trilogy in the making, his latest evening-length solo project titled "A Bon Coeur" is a progression of his critically-acclaimed, award-winning 2012 "CLOSE/R", moving from the self and expanding towards place and cultural identity. "A Bon Coeur" will premiere in 2018. Central to his current research and art-making practices is how senses guide knowledge-based production.

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 program 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 Faye Driscoll, Milicent 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 Reitz, Jane Comfort and Company, Remy Charlip, Liz Lerman and members of the Dance Exchange, Chuck Davis, Brenda Dixon-Gottschild, Mark Dendy, Douglas Nielsen, Nancy Cranbourne, Hannah Kahn, Meredith Monk, Doug Varone and Dancers, and Ann Carlson.

Independent Study Information Sheet/Department of Theatre and Dance

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 that is not covered in a regular course or is not covered 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. Faculty members are under no compulsion to accept independent study students but do so as their schedule permits.

Independent Forms can be found on the department website or in the main office.

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 instructor).
- Investigating a topic that 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 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

- An undergraduate student may take a maximum of 6 credit hours on independent study in one semester.
- An undergraduate student may apply a maximum of 8 credit hours in one department towards graduation.
- An undergraduate student may apply a maximum of 16 credit hours of independent study towards graduation.

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. 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. The instructor will provide the student with the correct course number and section number. It is the student's responsibility to formally enroll via ISIS and if it is not completed prior to the end of schedule adjustment the student will need to follow the College policies for requesting a late add from the Dean.

Time Guidelines for a BFA Concert

(see Director of Dance Production before finalizing BFA concert)

<u>Do this...</u>	<u>No LATER than this...</u>	<u>Your date</u>
Secure one faculty member to serve as your 1 st Reader; discuss aesthetic intentions or concepts	December 1st junior year	_____
Determine your concert semester via BFA Concert Form and submit to Director of Dance Production	January 31, junior year; determined by Production Coordinator	_____
Receive cast approval from 1 st Reader	April 30 junior year	_____
Show pieces in progress to 1 st Reader and other faculty members. We recommend at least two showings in the Fall semester	TBA	_____
Production Meetings	Ongoing	_____
Email show blurb to Director of Dance and 1 st Reader	early March, junior year	_____
Photo shoot	Scheduled in April, junior year	_____
Final showings for designers, 1 st reader, 2 faculty members	2-4 weeks prior to concert on a Friday	_____
Concert	Spring, senior year	_____
Submit first draft of paper to 1 st Reader	2 weeks after show	_____
Schedule concert and paper evaluation meeting with committee	2 weeks prior to end of semester	_____
Paper due to committee	1 week prior to meeting	_____
Defense with full committee	First week of April	_____
Paper submitted for departmental files	last day of spring classes	_____

Failure to adhere to this timeline may postpone your graduation.

BFA Concert Form

Student and First Reader fill out the top part of this form together

_____ would like to
(student name)

present his/her concert in the spring semester of _____.
(year)

First Reader

date

Student

date

**Student: Once the top is filled out, take this form to Director of Dance Production
by January 31 the year prior to your concert**

+ + + + + + +

He/she will be sharing a concert with (list students):

List Collaborators:

Suggested Undergraduate Reading List

Composition

Blom and Chapin, The Moment of Movement
A. Cooper Albright, Choreographing Difference: The Body and Identity in Contemporary Dance
Chapin, Intimate Act of Choreography
E. Denby, Looking at the Dance
D. Humphrey, Art of Making Dances
L. Horst, Modern Dance Forms
S. Langer, Problems of Art
J. Martin, The Modern Dance and Introduction to the Dance
S.J. Cohen, Seven Statements of Belief
C. Steinberg, Dance Anthology
M. Turner, New Dance: Approaches to Non-Literal Choreography
Chen and Strader, Modern Dance
L. Ellfeldt, A Primer for Choreographers
A. Hawkins, Creating Through Dance
M. Siegel, Watching the Dance Go By
M. Cunningham, Notes on Choreography
M. H'Doubler, Dance: A Creative Art Experience
R. Hughes, The Basic Elements of Dance Composition
P. Van Praagh, The Choreographic Art: Principle and Craft
E. Hayes, Dance Composition and Production
M. Wigman, The Language of Dance
J. Winterson, Art Objects: Essays on Ecstasy and Effrontery

History

W. Sorrell, Dance In Its Time, The Dance Through the Ages and The Dance Has Many Faces
A. Dills and A. Cooper Albright, Moving History/Dancing Culture
B. Dixon Gottschild, Digging the Africanist Presence in American Performance
B. Dixon Gottschild, The Black Dancing Body
R. Kraus, and S. Chapman, History of Dance in Art and Education
J. Mazo, Prime Movers
D. McDonagh, The Rise and Fall and Rise of Modern Dance
M. Siegel, The Shapes of Change and At the Vanishing Point
S. Banes, Terpsichore in Sneakers
C. Sachs, World History of the Dance
J. Cass, Dancing Through History
J. Anderson, Ballet and Modern Dance
D. Jowitt, Time and the Dancing Image

Movement Analysis

C. Dell, A Primer for Movement Description

Methods

M. D'Houbler, Dance: A Creative Art Experience
E. Ristad, A Soprano on Her Head
G. Fleming, Creative Rhythmic Movement
J. Joyce,
First Steps in Teaching Creative Dance to Children

Performance

M. Louis, Inside Dance

Technique/Injury Prevention

P. Hackney, Making Connections
J. Erkert, Harnessing the Wind
I. Dowd, Taking Root to Fly
M.E. Todd, The Thinking Body
L. Sweigard, Human Movement Potential
M. Gelb, Body Learning
F.M. Alexander, Use of the Self

Music

H. Miller, Introduction to Music

Horst and Russell, Modern Dance in Relation to Other Modern Art Forms

Cope, New Directions in Music

Production

Schlaich & DuPont, editors, Dance. The Art of Productions

MENTAL AND PHYSICAL HEALTH

College life can be stressful. The dance faculty and campus organizations are here to assist you in your personal as well as academic adjustment.

To check if campus is closed: 303/492-5500 (the message will state the nature of the closure such as weather; local TV and radio stations will also be notified.)

Wardenburg Student Health Center

All students enrolled in 1 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 – 303/492-2043

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. Use or possession of cocaine, heroin and LSD, among other drugs, is against the law and 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 Willard 302/492-5077.

Counseling for Personal Issues and Eating Disorders

Counseling and Career Services: A Multicultural Center, Willard 134, 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 303/492-8885

Wardenburg Student Health Center 492-5101

Suicide Prevention (24 hours) 447-1665

Rape Crisis Team (24 hours) 443-7300

Victim Assistance Program 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>

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>

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 Ombudsman Office at 492-5077.

NightRide/NightWalk

NightRide provides students with van transportation from UMC to homes and apartments throughout the city of Boulder. NightWalk provides students with escort service to and from locations on campus and various locations on "the Hill," using police-screened volunteer student escorts. Call 492-SAFE to arrange for an escort. You can call 492-3230 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

Disability Assistance and Tutoring

Students with learning disabilities can contact Disability Services, Willard 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://www.colorado.edu/sacs/disabilityservices>

Non-traditional Students Center

This office provides support for non-traditional students who are married, divorced, single parents and/or over 25 years old. Contact them at 492-1536.

Commission for Student Parents

For information or to join the Commission contact the Women's Resource Center at, 492-1929.

Child Care

Childcare is available to university students at the Family Housing Children's Center, 492-6185. Free referral service is available at 303/441-3554.