



2020-2021 UNDERGRADUATE DANCE HANDBOOK



Theatre & Dance

UNIVERSITY OF COLORADO **BOULDER**

[Department Website](#)

[Department Chair](#)

[Associate Chair/Director of Dance](#)

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LAND ACKNOWLEDGEMENT

The Department of Theatre & Dance acknowledges that the University sits upon land within the territories of the Ute, Cheyenne, and Arapaho peoples and are grateful to have the opportunity to be here. Further, we acknowledge the 48 contemporary tribal nations that are historically tied to lands that make up Colorado. We recognize and pay our respects to these Indigenous Peoples as traditional stewards of this land and the enduring relationship that exists between Indigenous Peoples and their traditional territories. We pay our respects to the ancestors, elders, relations past, present and emerging.

STATEMENT ON DIVERSITY, EQUITY & INCLUSION

We welcome all who come into this house to join in dialogue that will effect change in our communities and fields of study. We share an urgency for transformation to not only reflect a more humane and accurate truth of human experience but also to create work environments that nourish us at all levels.

We stand with our students, faculty, and staff as active agents against racism and all of the insidious ways that it has marred our disciplines, our campus, our department, our interpersonal relationships, and our own personal thinking and actioning. We welcome partnership, collaboration, and dialogue to transform the trajectories of our fields and celebrate Change, Growth, and “Radical Re-Imagining.” In the spirit of John Lewis’ “Good Trouble” we say: yes please!

Like you, many of us love this work and have re-arranged our entire lives for it. It is important that we create learning and working environments that feel healthy and celebrate the many vantage points and voices within the human experience.

PURPOSE OF THE HANDBOOK

This handbook will serve you in your professional preparation at the University of Colorado Boulder. It contains:

- Information about the Department
- Expectations of the Department
- The specific purpose of each degree
- Policies and procedures

Please take time to read this document carefully. It will provide the answers to many of your questions and serve as reference throughout your college career.

Note on Class Registration

University, college, and dance degree requirements are subject to change. Check with your advisor before each registration period. Take note of drop/add deadlines, procedures, and final exam schedules. Be sure to keep documentation of all your transactions.

THE DANCE PROGRAM

The University of Colorado Boulder offers a well-established, nationally recognized [dance program](#) that encourages the pursuit of one’s artistic voice, embodied scholarship, and pedagogical exploration. 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 concert dance and dance inside culture.

Our curriculum is designed to use dance and the body to challenge assumptions about practices, values, technology, sustainability and personal and global positionality. Our program scaffolds entrepreneurial approaches to artmaking based in personal initiative, curiosity, and versatility.

We support the vital cultivation of self-awareness alongside a nuanced appreciation of one's positionality within the global conversation. Somatic studies serve as the integrative tissue in our highly diverse and forward-thinking program.

Learning Outcomes

Read learning outcomes for all undergraduate degrees in dance in the [CU Catalog](#).

DEGREES

There are two degrees offered:

1. Bachelor of Arts (BA)
2. Bachelor of Fine Arts (BFA)

BACHELOR OF ARTS (BA)

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.

- Students must receive a C- (1.7) or better in all required dance and theatre classes
- Students must graduate with a minimum 2.0 GPA in all major classes

BACHELOR OF FINE ARTS (BFA)

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. Expectations in terms of performance and choreography are clearly defined later in this handbook.

- BFA students must maintain a minimum 3.2 GPA in required dance and theatre classes

CHARACTERISTICS OF A BFA STUDENT

Whether in class, in the cypher, in the community and on the stage, our BFA students are:

- Deep thinkers and expressive movers
- Curious, imaginative, and innovative creators
- Passionate and self-driven leaders
- Mature, committed, and courageous learners
- Change-makers

ENTERING AND REMAINING IN THE PROGRAM

All students interested in the BA degree 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.

For general admission to CU Boulder, please visit either the [First-Year Admissions page](#) or the [Transfer Students page](#) for information.

BFA ADMISSION FOR INCOMING & TRANSFER STUDENTS

- High school students are recommended to audition at [High School Dance Day](#) while simultaneously applying to CU Boulder
- Transfer students must attend the in-person audition on High School Dance Day in the fall or submit a BFA in Dance Application in the spring
- High School Dance Day is typically held in October or November and pre-registration is required
- All incoming students and transfers must submit the [BFA in Dance Application for Incoming Students](#)

BFA ADMISSION FOR CURRENT CU STUDENTS

- **Fall semester:** submit the [BFA in Dance Application for Current Students](#) and participate in [High School Dance Day](#)
- **Spring semester:** submit the [BFA in Dance Application for Current Students](#) by February 1st

The [Undergraduate Director of Dance](#) will notify students of faculty decisions regarding their audition/application. If a student is admitted to the program, they should talk to their primary advisor to have their degree status officially changed.

Graduating in Four Years

Auditioning students must be enrolled in or already completed [DNCE 3033](#) or [DNCE 3043](#) by their sophomore year to be on track to graduate in four years.

REMAINING IN THE PROGRAM

Once a student has entered the program, they must take the courses outlined in the degree plans for the BA or BFA and complete the Arts and Sciences General Education requirements.

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 or minor. These guidelines describe procedures for advising and assessing outcomes, technique placement, performance and production work.

BEGINNING OF SEMESTER MEETING

During the first week classes each semester, during the 10am technique class time, there is a mandatory orientation meeting for all students who are auditioning (DNCE 2021, 3041, 4061). All students interested in the dance major should plan on enrolling in the 10am technique class their first semester to ensure a spot in the program.

Students not auditioning for 10am are still encouraged to attend. Updated policies and procedures, as well as important dates will be clarified at that time.

10:00AM TECHNIQUE CLASS

Placement into the 10am 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.

- Students are not guaranteed a placement into the 10am major technique class, as the level may not be appropriate
- Faculty meet to discuss which 10am technique class and level will best benefit each student at that time in their development
- If not accepted into the 10am class, faculty will encourage the student to re-audition the following semester
 - This may affect graduation dates

OTHER DANCE TECHNIQUE CLASSES

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 their advisor early 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 waitlist
 - lists are programmed to move dance majors to the top
- Auditions are required for enrollment in some of the intermediate and advanced technique classes
- Auditions for new students and placement for returning students will be held in the first week of both fall and spring semesters for all departmentally controlled dance courses

AUDITIONS & PLACEMENT

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.
- 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
- The 10am technique class is a pre-requisite for some classes 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

BACHELOR OF ARTS DEGREE (BA) REQUIREMENTS

View the [degree requirements](#) or [example plan of study](#) in the online CU Catalog.

Note on requirements: Degree requirements of Arts & Sciences Gen Ed requirements are subject to change.

REQUIRED COURSES & CREDITS

Required Lower-Division Courses		
DNCE 1012	Dance Production	2
DNCE 1013	Dance Improvisation	2
DNCE 1027	Dance in Cultural Perception and Expression	3
DNCE 1908	First Year Dance Seminar	1
DNCE 2501	African Dance	2
Required Major Technique Courses		
Take 6 credit hours from the following courses: ¹		6
DNCE 2021	Major Technique	
DNCE 3041	Major Technique	
DNCE 4061	Major Technique	
Upper-Division Music Course		
Choose one of the following courses:		2
DNCE 3014	Inside the Groove: Developing Rhythmic Skills	
DNCE 3024	SOUND Choices: Enhancing the Music/Dance Relationship	

Upper-Division Creative Process Course		
Choose one of the following courses:		3
DNCE 3033	Choreographic Resources	
DNCE 3043	Choreographic Process	
Required Production Practicum Courses		
Take 2 credit hours of production practicum, including 1 credit of Run Crew.		2
DNCE 3035	Production Practicum	
Required Upper-Division Courses		
DNCE 3005	Movement Awareness and Injury Prevention for the Dancer	3
DNCE 4017	Dancing Histories: Sex, Gender and Race in U.S. Concert Dance	3
or DNCE 4037	Contemporary Concert Dance: Shifting Perspectives in Performance	
or DNCE 4047	Hip-Hop Dance History	
DNCE 4036	Dance Teaching Practices: Inclusive Approaches to Instruction	3
DNCE 4046	Teaching Practicum	1
DNCE 4939	Dance Internship	1
THTR 3149	Professional Orientation: Exploring Professional Potentials for THTR & DNCE Majors	2
THTR 4029	Performance and Community Engagement	3
THTR 4081	Senior Seminar	3
Electives in Dance Technique		
Take 6 credit hours of DNCE courses with course numbers that end in 1.		6
Required Theatre Production Course		
Choose one of the following courses:		3
THTR 1105	Stage Technologies	
THTR 1115	Costume Technologies	
THTR 2105	Introduction to Performance Design	

THTR 3005	Costume Design 1	
THTR 3015	Scene Design 1	
THTR 3045	Stage Management	
THTR 3055	Stage Lighting Design 1	
THTR 3075	Sound Design	
THTR 4035	Scene Painting	
THTR 4055	Stage Lighting Design 2	
THTR 4095	Special Topics in Theatre Design and Technology (Some sections including Tailoring or Product Design)	
THTR 4105	Theatre Make-Up Design	
THTR 4175	Conceptualization	
THTR 5025	Costume Patterning and Construction	
Total Credit Hours		51

¹ Students are placed at the appropriate level based on audition. Students without sufficient training will be asked to take nonmajor technique classes to make up the deficiency. These classes will not count toward the major requirement.

DNCE 4939: INTERNSHIP

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.

Paperwork 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.

Steps to plan 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 packet](#), get it approved by your faculty mentor, and [send to admins for enrollment](#)
5. Have your community sponsor/supervisor complete two evaluations. First one, ½ way. Second, at completion
6. Complete a five + paper which includes outside research that supports your curiosities and research
7. Hand in a first draft to your faculty mentor
8. Discuss first draft with faculty mentor and write second draft
9. Hold a final meeting with your faculty mentor to have your internship approved and graded

PLAN OF STUDY

Recommended Four-Year Plan of Study

Through the required coursework for the major, students will fulfill all 12 credits of the Arts & Humanities area of the Gen Ed Distribution Requirement.

Year One		
FALL SEMESTER		CREDIT HOURS
DNCE 1012	Dance Production	2
DNCE 1027	Dance in Cultural Perception and Expression	3
DNCE 1908	First Year Dance Seminar	1
DNCE 2021	Major Technique	2
Gen. Ed. Distribution course (example: Natural Science and Lab)		4
Gen. Ed. Skills course (example: Lower-division Written Communication)		3
Credit Hours		15
SPRING SEMESTER		
DNCE 1013	Dance Improvisation	2
DNCE 3035	Production Practicum	1
DNCE 3041	Major Technique	2
Gen. Ed. Skills course (example: QRMS)		3
Gen. Ed. Distribution course (example: Natural Sciences)		3
Elective/MAPS		3
Credit Hours		14

Year Two		
FALL SEMESTER		
DNCE 2501	African Dance	2
THTR 1115	Costume Technologies	3
THTR 4029	Performance and Community Engagement	3
Gen. Ed. Distribution/Diversity course (example: Social Sciences/US Perspective)		3
Elective/MAPS		3
Credit Hours		14
SPRING SEMESTER		
DNCE 3005	Movement Awareness and Injury Prevention for the Dancer	3
DNCE 3035	Production Practicum	1
Additional DNCE Technique		2
Gen. Ed. Distribution course (example: Natural Sciences)		3
Elective		3
Elective		3
Credit Hours		15
Year Three		
FALL SEMESTER		
DNCE 3014 or DNCE 3024	Inside the Groove: Developing Rhythmic Skills or SOUND Choices: Enhancing the Music/Dance Relationship	2
DNCE 4036	Dance Teaching Practices: Inclusive Approaches to Instruction	3
THTR 3149	Professional Orientation: Exploring Professional Potentials for THTR & DNCE Majors	2
Additional DNCE Technique		1
Gen. Ed. Distribution/Diversity course (example: Social Sciences/Global Perspective)		3
Gen. Ed. Skills course (example: Upper-division Written Communication)		3
Elective		3
Credit Hours		17

SPRING SEMESTER		
DNCE 3033 or DNCE 3043	Choreographic Resources or Choreographic Process	3
DNCE 4046	Teaching Practicum	1
DNCE 4061	Major Technique	2
Gen. Ed. Distribution course (example: Social Sciences)		3
Elective/MAPS		3
Elective/MAPS		3
Credit Hours		15
Year Four		
FALL SEMESTER		
DNCE 4017	Dancing Histories: Sex, Gender and Race in U.S. Concert Dance	3
DNCE 4939	Dance Internship	1
Additional DNCE Technique		2
Gen. Ed. Distribution course (example: Natural Sciences)		3
Upper-division Elective		3
Upper-division Elective		3
Credit Hours		15
SPRING SEMESTER		
THTR 4081	Senior Seminar	3
Additional DNCE Technique		1
Gen. Ed. Distribution course (example: Social Sciences)		3
Elective or Upper-division Elective (if needed)		3
Upper-division Elective		3
Elective		3
Credit Hours		16
Total Credit Hours		121

BACHELOR OF FINE ARTS DEGREE (BFA) REQUIREMENTS

View the [degree requirements](#) or [example plan of study](#) in the online CU Catalog.

Note on requirements: Degree requirements of Arts & Sciences Gen Ed requirements are subject to change.

REQUIRED COURSES & CREDITS

DNCE 1012	Dance Production	2
DNCE 1013	Dance Improvisation	2
DNCE 1027	Dance in Cultural Perception and Expression	3
DNCE 1908	First Year Dance Seminar	1
DNCE 2501	African Dance	2
DNCE 3005	Movement Awareness and Injury Prevention for the Dancer	3
DNCE 3014	Inside the Groove: Developing Rhythmic Skills	2
DNCE 3024	SOUND Choices: Enhancing the Music/Dance Relationship	2
DNCE 3033	Choreographic Resources	3
DNCE 3035	Production Practicum	1
DNCE 3043	Choreographic Process	3
DNCE 3601	Alexander Technique for Actors and Dancers	2
DNCE 4012	Concert Production	1
DNCE 4036	Dance Teaching Practices: Inclusive Approaches to Instruction	3
DNCE 4046	Teaching Practicum	1
DNCE 4017	Dancing Histories: Sex, Gender and Race in U.S. Concert Dance	3
DNCE 4037 or DNCE 4047	Contemporary Concert Dance: Shifting Perspectives in Performance Hip-Hop Dance History	3
DNCE 4053	Advanced Dance Composition	3
DNCE 5052	Studio Concert	3
THTR 3149	Professional Orientation: Exploring Professional Potentials for THTR & DNCE Majors	2
THTR 4029	Performance and Community Engagement	3
THTR 4081	Senior Seminar	3

Electives		
Take 12 credit hours of one of the following: ¹		12
DNCE 2021	Major Technique	
DNCE 3041	Major Technique	
DNCE 4061	Major Technique	
Select one of the following:		2-3
THTR 1003	Acting 1	
DNCE 4023	Performance Improvisation Techniques	
THTR 4073	Performing Voices of Women	
Take 9 credit hours of electives in dance technique with course numbers that end in 1.		9
Select one of the following THTR Production courses:		3
THTR 1105	Stage Technologies	
THTR 1115	Costume Technologies	
THTR 2105	Introduction to Performance Design	
THTR 3005	Costume Design 1	
THTR 3015	Scene Design 1	
THTR 3045	Stage Management	
THTR 3055	Stage Lighting Design 1	
THTR 3075	Sound Design	
THTR 4035	Scene Painting	
THTR 4055	Stage Lighting Design 2	
THTR 4105	Theatre Make-Up Design	
THTR 4175	Conceptualization	
THTR 5025	Costume Patterning and Construction	
Some sections of the following including Tailoring or Projection Design:		
THTR 4095	Special Topics in Theatre Design and Technology	
Total Credit Hours		77-78

¹ Students are placed at the appropriate level based on audition. Students without sufficient training will be asked to take nonmajor technique classes to make up the deficiency. These classes will not count toward the major requirement.

PLAN OF STUDY

Year One		
FALL SEMESTER		CREDIT HOURS
DNCE 1012	Dance Production	2
DNCE 1027	Dance in Cultural Perception and Expression	3
DNCE 1908	First Year Dance Seminar	1
DNCE 2021	Major Technique	2
Gen. Ed. Distribution course (example: Natural Sciences with Lab)		4
Gen. Ed. Skills course (example: Lower-division Written Communication)		3
Credit Hours		15
SPRING SEMESTER		
DNCE 1013	Dance Improvisation	2
DNCE 3041	Major Technique	2
DNCE 3035	Production Practicum	1
Additional technique as needed		2
Gen. Ed. Skills course (example: QRMS)		3-5
Gen. Ed. Distribution course (example: Natural Science)		3
Elective/MAPS		3
Credit Hours		16-18
Year Two		
FALL SEMESTER		
DNCE 2501	African Dance	2
DNCE 3014	Inside the Groove: Developing Rhythmic Skills	2
THTR 1115	Costume Technologies	3
THTR 4029	Performance and Community Engagement	3
Gen. Ed. Distribution/Diversity course (example: Social Sciences/Global Perspective)		3
Gen. Ed. Distribution course (example: Natural Science)		3
Credit Hours		16

SPRING SEMESTER		
DNCE 3005	Movement Awareness and Injury Prevention for the Dancer	3
DNCE 3041 or DNCE 4061	Major Technique or Major Technique	2
DNCE 3033	Choreographic Resources	3
DNCE 3024	SOUND Choices: Enhancing the Music/Dance Relationship	2
Additional technique as needed		2
Gen. Ed. Distribution course (example: Natural Sciences)		3
Credit Hours		15
Year Three		
FALL SEMESTER		
DNCE 3041 or DNCE 4061	Major Technique or Major Technique	2
DNCE 3601	Alexander Technique for Actors and Dancers	2
DNCE 4036	Dance Teaching Practices: Inclusive Approaches to Instruction	3
THTR 3149	Professional Orientation: Exploring Professional Potentials for THTR & DNCE Majors	2
Gen. Ed. Distribution/Diversity course (example: Social Sciences/US Perspective)		3
Gen. Ed. Skills course (example: Upper-division Written Communication)		3
Credit Hours		15
SPRING SEMESTER		
DNCE 3041 or DNCE 4061	Major Technique or Major Technique	2
DNCE 3043	Choreographic Process	3
DNCE 4012	Concert Production	1
DNCE 4046	Teaching Practicum	1
THTR 1003 or DNCE 4023 or THTR 4073	Acting 1 or Performance Improvisation Techniques or Performing Voices of Women	2-3
Additional technique as needed		3
Gen. Ed. Distribution course (example: Social Sciences)		3
Credit Hours		15-16

Year Four		
FALL SEMESTER		
DNCE 3041 or DNCE 4061	Major Technique or Major Technique	2
DNCE 4017	Dancing Histories: Sex, Gender and Race in U.S. Concert Dance	3
DNCE 4053	Advanced Dance Composition	3
Gen. Ed. Distribution course (example: Social Sciences)		3
Elective		3
Credit Hours		14
SPRING SEMESTER		
DNCE 4037 or DNCE 4047	Contemporary Concert Dance: Shifting Perspectives in Performance or Hip-Hop Dance History	3
DNCE 5052	Studio Concert	3
THTR 4081	Senior Seminar	3
Additional technique as needed		2
Elective/MAPS		3
Credit Hours		14
Total Credit Hours		120-123

ADDITIONAL REQUIRMENTS

- Show original choreographic work each semester in Open Space, FRESH, or Dance Class Showings, beginning with fall of sophomore year
- Present a concert in conjunction with other senior BFAs 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 their 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 plan and oversee the production aspects of the show
- Maintain a 3.2 in required dance and theatre courses
- If a student drops below the required GPA by the time of their concert proposal submission (January 31) they will be removed from the BFA and their concert proposal will no longer be considered

BFA CONCERT

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

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 they feel 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 this committee member
 - Must be approved by your First Reader prior to inviting him/her to join the committee
 - Must see the concert and provide feedback
 - Is not required to attend rehearsals or read the final paper

PIANO & INSTRUMENTS

Please inform [Music Director, Jesse Manno](#), well in advance if you know a piano or other instruments will be used in your show.

USE OF VIDEO, PROJECTED IMAGERY, OR DANCE FOR THE CAMERA IN A SHOW

Consult with both the Director of Dance Production and your First Reader in advance of submitting the BFA Concert Form to receive approval and instruction on how best to proceed.

You may also be asked to submit a finished video project that demonstrates your skills in film making techniques.

REQUIREMENTS FOR AERIAL WORK IN A SHOW

A student wishing to include aerial work as part of their 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)
 - a. The First Reader will determine if more classes or experience may also be required
- 2) Consult with both the Director of Dance Production and your First Reader in advance of submitting the BFA Concert Form receive 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 they 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

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 BFAs 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 their 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

1. **Table of Contents**
2. **Explanation of Methods:** Describe what methods were used to create the work and why they were chosen.
 - a. Cite historical references and/or contemporary artists when applicable.
3. **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?
 - a. 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.
4. **Conclusion:** A brief statement that gives closure to the research: summarizing, restating, and synthesizing as appropriate, salient points.
5. **Bibliography:** Must be complete and in accordance with MLA or APA standards; 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.

Deadlines

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.

UNDERGRADUATE DEPARTMENTAL HONORS

If your GPA meets the requirements, we encourage you to apply. 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.

Honors dates, deadlines, forms, and final submission requirements can be found on the [Honor's website](#).

DANCE MAJOR ADVISING

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

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 Arts & Sciences

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 & Dance Primary Advisor.

- Once you are reassigned to her, 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 on the [Buff Portal Advising site](#)

CONTROLLED ENROLLMENT COURSES

Specific departmental permission is necessary to enroll in controlled enrollment classes, courses with 800 and 900 section numbers. This includes 10am technique classes, intermediate and advanced ballet, Alexander technique, advanced jazz, repertory, Senior Seminar, production practicums, studio concert, senior project: internship, and independent studies. [Read over enrollment instructions here.](#)

INDEPENDENT STUDY

Independent study 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.

- 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
- To enroll a 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
 - [Get a copy of the form and step-by-step instructions](#)
- Arrangement for credit must be made prior to beginning work; retroactive credit generally cannot be given

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 FORM

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 form detailing the specifics of the work. The completed form must be signed and dated by all parties listed to be valid.

ELIGIBILITY

Independent Study in the Department of Theatre & 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 their workload for that semester.

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.

TRANSFER CREDITS, ACCESS, AND WAIVING CREDITS

Transfer

Dance credits may be transferred from accredited institutions of higher education.

- Transfer students should consult with Jessica Baron 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 10am technique (2021, 3041 or 4061)
- Transfer students pursuing the BFA degree must take at least 6 credit hours of 10am 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 AND LEAVING THE DANCE PROGRAM

Students wishing to withdraw from classes and leave CU for a semester or more should [visit the Registrar withdrawal page](#). A planned [leave of absence](#) from the Boulder campus should also be discussed with your Primary Advisor and the Director of Dance.

If a student leaves the dance program it is the student's responsibility to notify their academic advisor.

DANCE PROGRAM EVALUATION

Theory Classes

At the beginning of each semester faculty members will summarize the 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, they 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. [Find more information on Academic Integrity and the honor code.](#)

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 10am technique classes, 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
- 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 in the program. The résumé and portfolio noted above will be discussed and assigned in this course.

Student/Faculty Evaluations

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 their faculty mentor. If the student chooses the latter, they should schedule the appointment during their 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.

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 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 their attendance policies 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.

If a student misses class for an extended period of time it is their 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.

ZOOM TIPS & ETIQUETTE

General Notes

- You can upload a profile picture and change your name
- You can add preferred pronouns after your name
- You can select Speaker View or Gallery view in the upper righthand corner of the screen
- If you have a poor internet connection, try turning off your video to decrease bandwidth used or try restarting Zoom and rejoining the meeting
- Limit distractions
- Increase focus on the meeting by turning off notifications, closing or minimizing running apps, and muting your phone
- Avoid multi-tasking
 - You'll retain the discussion better if you refrain from replying to emails or text messages during the meeting and wait to work on other tasks until after the meeting ends

Microphone

- To help keep background noise to a minimum, make sure you mute your microphone when you are not speaking
- You can press and hold the space bar to unmute if speaking briefly
- Be mindful of background noise
- When your microphone is not muted, avoid activities that could create additional noise, such as shuffling papers, unless that's what the moment/class/instructor requires

Camera/Video

- If you choose to use a web camera, be sure it is in a stable position and focused at eye level, if possible
 - Doing so helps create a more direct sense of engagement with other participants
- Note when it's appropriate to have your camera on or off
- If possible and reasonable, please have your camera on in class
- Virtual backgrounds can be beneficial for limiting background distractions
- Backgrounds should be neutral and classroom/meeting appropriate

Participation

- Raise your hand

- You can raise your hand digitally by selecting the raise hand function
- At the bottom of your screen select “participants”
- On the righthand side of the screen a participant list will appear
- Hover your mouse over our name and select raise hand
- You can also lower your hand here or the host may do it for you
- Comments: Keep in mind the host may pull the chat record and private messages are included in that record
- The chat can be a good place to ask questions or add support
- Ask permission before you screenshot or record a lecture

PERFORMANCE COMMITMENTS

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 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 CU's Medical Services. If a serious injury occurs, 911 will be called which will alert campus police and emergency medical personnel. There are ice packs and basic first aid supplies in all dance studios.

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.

LOCKERS

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. Please provide your own lock if needed.

All locks will be removed at the end of each academic year and lockers cleaned out. 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.

SCHOLARSHIPS & FINANCIAL INFORMATION

The dance program provides students with several scholarship opportunities. Some awards are given to applicants who audition at our annual [High School Dance Day](#) while others are awarded by the dance faculty at the end of each academic year in the spring. Visit our [dance scholarships page](#) for specifics and our [financial information page](#) to learn about more types of aid.

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 their 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 problems with rehearsal, production and performance behaviors should contact the Director of Dance.

PRODUCTIONS

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

Dance majors can reserve rehearsal times in studios W350, W325, W305, Carlson Dance Studio (restrictions on this space during the pandemic), Imig S126, and Imig S317. 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 BFAs and MFAs 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.**

- 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

EMS RESERVATIONS

CU Boulder uses an online reservation system called Event Management Software, or EMS. Instructions for signing up as a user and requesting bookings are on our [Room Reservations page](#).

ACCESS

Keys

W350, W325, W305, and Carlson Dance Studio should always be locked. Upon confirmation of your reservation you'll be emailed the code for the key lockbox mounted to a wall near the studio door. Lock the door and return the key to the lockbox after each rehearsal.

W150 is always locked, and BFA students producing concerts will be issued their own key to W150 upon request to thdnreservations@colorado.edu.

"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.

Buff OneCard Access

Imig S126 and S317 may be accessed by Buff OneCard only. Be sure to complete the [Buff OneCard Access Form](#) to add Imig clearances. If you don't, you will be unable to enter the studio. Near the door to each room will be a wall-mounted device that looks like a keypad. Simply tap your card to the device and the door will unlock.

After Hours Access

The building is unlocked between 7am and 10pm daily except holidays. Complete the [Buff OneCard Access Form](#) to request after hours clearances.

Revocation of Reservation Privileges

Abuse of any room reservation policies 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.

STUDIO RULES

- No drinking (besides bottled water) 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, W150, or S126
- **All footwear must be dedicated dancewear, not a dancer's normal "street" shoes**
- W350 and S317 ballet slippers or bare feet only

These rules are enforced to preserve our studios. Floors can be ruined by wetness or sticky food, dirt, and grit. No sets or props may be used or stored in the studios unless approval has been obtained prior to use. The privilege to book studio space in the future will be revoked if you fail to adhere to our studio policies.

Sound Systems

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. Props may be available from our storage at Gateway discuss this with the Director of Dance Production and Production Coordinator to arrange access. **No sets or props can be taken into the studios without prior approval from the Director of Dance Production.**

CONCERTS

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

CLASS SHOWINGS

Work will be shown the last day of class each semester during the 10am technique time slot. 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 in *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 3035-801/802 (Run Crew) for hands-on learning serving as part of a running crew for a theatre or dance performance. This is easier if scheduled earlier in your degree progression. Performance in department dance productions must be scheduled around the running crew to which you commit.

Dance majors are required to take a THTR technology or design course (Lighting Design, Costume Technologies, Sound Design, Projection Design etc.). This course may conflict with the daily 10am 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 be required to attend a production meeting/workshop in the Spring semester of their junior year to begin preparing for their work in Catapult.

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 they may spend for whatever needs they have; 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

**subject to change*

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 dancers/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 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

MORE PERFORMANCE OPPORTUNITIES

Besides the annual *FRESH* and *Open Space* concerts, there are many other performance opportunities in the dance program.

[un] WRAP (Writing, Research and Performance): 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 musicals 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 OFF-CAMPUS PERFORMANCES

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 their dance being removed from the production.

MINOR IN DANCE

The minor in dance provides students with a broad overview of the field through a curriculum that centers on:

- Embodiment and improvisation
- Performance and creative innovation
- Activism and community
- Production, theory, and critical thinking

It provides students with a vital cultivation of self-awareness alongside a nuanced appreciation for one's positionality within a global conversation.

ACADEMIC REQUIREMENTS

Required courses introduce students to basic elements of dance while the remaining plan is created by the student in conjunction with their primary advisor.

- Minimum of 20 total credit hours (9 must be upper division)
- Minimum grade of C- in each dance class
- Minimum of a 2.00 GPA for all dance classes
- Transfer students may apply a maximum of 9 transfer hours (maximum of 6 upper division)

See the [CU Catalog](#) for a full list of required courses and elective options. Declare a minor through [Buff Portal Advising](#).

FACULTY

[View a full list of current faculty on our website.](#)

GUEST ARTISTS AND SCHOLARS

[View a list of guest artists and scholars on our website.](#)

RESOURCES

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

[View department resources, forms, information on listservs, and more here.](#)

[View a complete list of all CU Boulder campus resources here.](#)

HEALTH & WELLNESS

Medical Services

Primary health care resource for CU Boulder students. Includes a pharmacy, public health clinic, primary care, sexual and reproductive health, physical therapy and integrative care, and more.

Counseling & Psychiatric Services (CAPS)

Offers confidential mental health and psychiatric services to eligible students for a variety of concerns such as academics, anxiety, body image, depression, relationships, substance use and more.

Student Support and Case Management

Primary resource for managing student issues, providing intervention, and crisis prevention.

INCLUSIVITY, ACCESSIBILITY, AND COMMUNITY

Center for Inclusion & Social Change

Support for exploration of all identities to create a welcoming and inclusive space that supports academic and personal growth.

Accessible Technology

Improve the accessibility of the digital campus environment and increase opportunities for participation in the digital life of the university for individuals with disabilities.

Office of Victim Assistance

Free and confidential information, consultation, support, advocacy and short-term counseling services to CU students, faculty, and staff who have experienced a traumatic, disturbing or life disruptive event

Ombuds Office

Surface, voice, discuss and clarify university-related concerns.

Disability Services

Disability Services is dedicated to providing students with disabilities an equal opportunity to participate in university programs, courses and activities through reasonable accommodations and services. Our office is here to support students, staff and faculty with accommodation requests, implementation, guidance and general information.

International Student and Scholars Services

Seeks to support international students and scholars in pursuing their educational, research, and/or professional objectives at the university through comprehensive advising; engagement and programming; and advocacy efforts.

Office of Student Conduct and Conflict Resolution

Information and support regarding student conduct, restorative justice, the honor code, and conflict resolution.

Office of Institutional Equity and Compliance

Case resolution, education, assessment, support services, and ADA accommodations.

CU Collegiate Recovery Center

Recovery or support for alcohol or drug use or other addictive behaviors.

CU NIGHTRIDE

CU NightRide

Looking for a safe ride on campus or within Boulder city limits? Give CU NightRide a try! We're a student-operated program that provides FREE night-time transportation for CU students, faculty and staff.

- Studying late at Norlin and missed the last bus? Use CU NightRide!
- Headed for a night out with friends on The Hill? Use CU NightRide!
- It's dark and cold and you don't want to walk back to your res hall? Use CU NightRide!

BFA CONCERT FORM

Student and first reader fill out the top part of this form together.

_____ would like to present their concert in the spring semester of _____.
student name year

_____ date
First Reader Name

Student: Once the top is filled out, take this form to Director of Dance Production by January 31 the year prior to your concert. After the first production meeting the Director of Dance Production will meet with you to discuss your ideas and production needs.

The student will be sharing a concert with (list other BFA students):

List Collaborators: