

University of Colorado Boulder
Department of Theatre & Dance

2025-2026

MFA in Dance

Graduate Student Handbook

Director of Graduate Studies in Dance

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Introduction and Overview

Welcome! This handbook provides information about the requirements and expectations of the Dance MFA Program. As an MFA Dance student, you are participating in an educational program under the auspices of the [Graduate School](#) of the University of Colorado Boulder, and the [Department of Theatre & Dance](#) in the College of Arts and Sciences. You are officially admitted into the Graduate School, and your dean is the [Dean of the Graduate School](#).

The Graduate School has delineated policies and procedures regarding graduate studies, including certain minimum requirements and qualifications. All graduate students are expected to be familiar with the [Graduate School Rules](#), which are published on the Graduate School website under the Current Students/Policies section.

The CU Boulder MFA program is designed to accommodate people at various phases of artistry, from the practicing professional to the recent BA/BFA graduate. This is a 60-credit hour program which usually takes 3 years (6 semesters) to complete. Students generally take 10 credit hours per semester. These credit hours include a secondary emphasis identified and designed by each

MFA candidate. The MFA is considered a terminal degree in dance, and positions students to be practicing artists and for teaching careers in higher education, future PhD study, and/or a variety of other careers in the evolving fields of dance.

Central to our department's mission is seeing dance in relationship with other disciplines and the larger world. Dance & _____, is central to our forthcoming undergraduate curriculum and our MFA program. Through our diverse and flexible curriculum and a commitment to social justice, and-ing, and experimentation, our program simultaneously supports individual artists and the cultivation of community.

Values

We believe dancing is essential to the survival and evolution of our species. We value diverse approaches to, and reasons for dance making. Liberatory work, (including antiracism, decoloniality, experimentation, queering, and convivial research), is central to our approach to dancemaking, pedagogy, and department culture. We believe that by making art, unpacking lineages, checking assumptions, and being in conversation with current geopolitical realities, dance can help unlock unexpected, healthy, and just futures. We refuse to separate: 1) mind and body; 2) dance and other disciplines; 3) us from one another. We centralize moving bodies as sites of knowledge production, transformation, ancestral knowledge, and sustainability.

Goals Include:

- To encourage the clarification and uniqueness of one's choreographic voice, embodied scholarship, pedagogical excellence, and awareness of one's positionality.
- To prepare and support grad students in empowering themselves to fulfill their chosen path, both in their graduate studies and in the professional world.
- To investigate traditional and contemporary approaches to movement invention, choreography, community exchange, collaboration, and performance.
- To deepen somatic awareness and increase fluency in a variety of dance techniques.
- To engage in and expand the definition of dance research, with particular attention to practice-based research and the generative relationship between scholarship and creative work.
- To foster inclusive pedagogical strategies including aesthetic, cultural, personal, and anatomical perspectives.
- To build a community of maker-thinkers committed to clear communication, collective support, and convivial research.
- To present choreography and creative work on a regular basis and perform in the creative work of faculty, peers, and guest artists.

Mission

To collectively create a relevant dance program which perpetually evolves in response to our communities and planet.

Program Overview

MFA Degree Summary

- Total Credit Hours (including secondary area of interest)
 - 60 credits total - with 18 elective credits available to support your specific interests.
 - 50 credits (reduced campus course requirements are applied for secondary emphasis/certificates that happen off campus)
- First Year Review
- Showing creative work every semester on campus
- MFA Comprehensive Project
 - Comprehensive Review -- Field Review and Annotated Bibliography
 - Creative Work
 - Project paper
 - Defense/Oral Review
- Secondary Area of Emphasis
- Professional Portfolio (teaching statement, artist statement, diversity statement, work samples)
- Degree Audit

Average Semester Course Load

To meet the 60-credit hour requirement in six semesters, students should plan to take an average of 10 credit hours each semester.

ESTABLISH COLORADO RESIDENCY --ASAP

Your funding, teaching, and ability to stay in the MFA (beyond the first year) depends on you establishing residency immediately upon getting to Colorado and starting at CU. If you do not establish residency you will not receive a tuition waiver and will have to pay out-of- state tuition (35,000 a year). The department cannot fix/fund or help if you fail to establish residency. [Establish residency](#)

General Program Progression/ MFA Program Dates

Year 1

Exploring new information and resources, building research, analysis and writing skills for graduate-level study, digging into choreographic tactics, and collaborations, showing artistic work, communicating frequently with your graduate advisor, drafting your artistic statement, and identifying a secondary area of emphasis. Meeting with the faculty for the first-year review.

Semester 1 (Fall):	Semester 2 (Spring):
<i>Advising & Mentorship:</i> <ul style="list-style-type: none">- Meet with your advisor- Attend grad/faculty meetings through the semester- Teaching observation by assigned faculty member <i>Program:</i> <ul style="list-style-type: none">- Establish residency ASAP <i>Creative Work:</i> <ul style="list-style-type: none">- Present work at FRESH	<i>Advising & Mentorship:</i> <ul style="list-style-type: none">- Meet with your advisor- Attend grad/faculty meetings through the semester- Schedule first year review with Director of Graduate Studies in Dance- Send faculty artist statement, diversity statement, and proposed secondary emphasis (due one week before your first-year review).- Teaching observation by assigned faculty member. <i>Program:</i> <ul style="list-style-type: none">- Apply for residency ASAP- Fill out the GPTI preference form (due March 1)

<ul style="list-style-type: none"> - Present work at Open Space - Present work at REVEL - Participate in Last Day of Class Showings - Apply for B2 Creative Residency. <p><i>Funding:</i></p> <ul style="list-style-type: none"> - Apply for Graduate Research in Dance fund (Grid) as needed (due on Halloween) - Check deadlines for graduate student grants and funding opportunities. 	<ul style="list-style-type: none"> - Identify Secondary Emphasis (to be discussed in first year review) - Self-Nominate for GPTI Teaching Excellence Award (call will go out from GPC via email). <p><i>Creative Work (options):</i></p> <ul style="list-style-type: none"> - Present work at FRESH - Present work at Open Space - Participate in Last Day of Class Showings - Participate in Roser Artist Residency - Participate in The Current (depending on casting) <p><i>Funding:</i></p> <ul style="list-style-type: none"> - Apply for the CHA Summer Fellowship - Check deadlines for graduate student grants and funding opportunities.
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Year 2

Increased learning outside of the department for secondary area of emphasis, stronger emphasis on multiple modes of physical practice and somatic learning, exploring collaboration and showing artistic work, learning concert production practices, communicating frequently with your graduate advisor, formulating your readership team, proposing your final project to the faculty and production team, auditioning and casting of final project performance team, and comprehensive review.

<p>Semester 3 (Fall):</p> <p><i>Advising/Mentorship</i></p> <ul style="list-style-type: none"> - Meet with your advisor - Attend grad/faculty meetings through the semester - Teaching observation by assigned faculty member - Confirm your first and second readers and send to GPC/Director of Dance Production <p><i>Program:</i></p> <ul style="list-style-type: none"> - Register for 1 credit of DNCE 6969 - Develop Project Proposal; due by first week of December with signatures by first reader and Director of Dance Production <p><i>Creative Work (options):</i></p> <ul style="list-style-type: none"> - Present work at FRESH - Present work at Open Space 	<p>Semester 4 (Spring):</p> <p><i>Advising/Mentorship</i></p> <ul style="list-style-type: none"> - Meet with your advisor - Attend grad/faculty meetings through the semester - Teaching observation by assigned faculty member <p><i>Program:</i></p> <ul style="list-style-type: none"> - Register for one credit of DNCE 6969 to prepare for comprehensive review. - Schedule Comprehensive Review with first reader, second reader, and Director of Dance Production - Fill out the GPTI preference form (due March 1) - Self-Nominate for GPTI Teaching Excellence Award (call will go out from GPC via email). <p><i>Creative Work (options):</i></p> <ul style="list-style-type: none"> - Present work at FRESH - Present work at Open Space
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<ul style="list-style-type: none"> - Present work at REVEL - Participate in Last Day of Class Showings - Apply for B2 Creative Residency. <p><i>Funding:</i></p> <ul style="list-style-type: none"> - Apply for the MFA Completion Fellowship - Apply for Graduate Research in Dance fund (Grid) as needed (due on Halloween) - Apply for the Beverly Sears grant as-needed . - Apply for MFA Excellence in Creative Research Microgrant as-needed. - Apply for the MFA completion fellowship. - Check deadlines for graduate student grants and funding opportunities. - Check deadlines for departmental grants. - Apply for Roser or Mini Roser as needed. 	<ul style="list-style-type: none"> - Participate in Last Day of Class Showings - Participate in Roser Artist Residency - Participate in The Current (depending on casting) <p><i>Funding:</i></p> <ul style="list-style-type: none"> - Apply for the JEDI completion fellowship (if applicable). - Apply for MFA completion fellowship - Apply for the CHA Summer Fellowship - Check deadlines for graduate student grants and funding opportunities. - Check deadlines for departmental grants. - Apply for Mini Roser as needed.
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Year 3: Completing secondary area of emphasis, creation and presentation of MFA Comprehensive Project, completion of written final project paper in Spring, oral review with team of readers, completion of professional portfolio, graduation paperwork submitted.

<p>Semester 5 (Fall):</p> <p><i>Advising/Mentorship:</i></p> <ul style="list-style-type: none"> - Meet with your advisor - Attend grad/faculty meetings through the semester - Teaching observation by assigned faculty member - Select and solidify your third reader. <p><i>Program:</i></p> <ul style="list-style-type: none"> - Register for 4 credits of DNCE 6969 for production Creative Work. - Schedule your Mandatory Showing of Creative Work in consultation with Director of Dance Production (4 weeks before concert) <p><i>Creative Work:</i></p> <ul style="list-style-type: none"> - Produce MFA Creative Work - Present work at REVEL <p><i>Funding</i></p> <ul style="list-style-type: none"> - Apply for Graduate Research in Dance fund (Grid) as needed (due on Halloween) - Apply for the Beverly Sears grant as-needed (check website for deadline) 	<p>Semester 6 (Spring):</p> <p><i>Advising/Mentorship:</i></p> <ul style="list-style-type: none"> - Meet with your advisor - Attend grad/faculty meetings through the semester - Teaching observation by assigned faculty member <p><i>Program:</i></p> <ul style="list-style-type: none"> - Familiarize yourself with graduation deadlines - Register for 2 credits of DNCE 6969 to write reflection paper (final paper due 2 weeks before oral defense) - Schedule your Oral Defense and send the date to the GPC - Submit your professional portfolio to Dance Director of Graduate Study by May 1 - Apply to Graduate - Apply for Candidacy - Self-Nominate for GPTI Teaching Excellence Award (call will go out from GPC via email) <p><i>Creative Work:</i></p> <ul style="list-style-type: none"> - Present work at FRESH - Present work at Open Space - Participate in Last Day of Class Showings - Participate in Roser Artist Residency - Participate the Current (depending on casting)
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<ul style="list-style-type: none"> - Apply for MFA Excellence in Creative Research Microgrant as-needed - Check deadlines for graduate student grants and funding opportunities - Check deadlines for departmental grants - Apply for Roser or Mini Roser as-needed 	Funding: <ul style="list-style-type: none"> - Check deadlines for graduate student grants and funding opportunities - Check deadlines for departmental grants - Apply for Mini Roser as needed
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Advising

Academic Advisor

The summer before matriculation, each MFA student is assigned a faculty academic advisor by the Director of Graduate Studies in Dance. The purpose of the academic advisor is to help with coursework selection, coursework completion, and general academic journey. The advisor will approve the secondary emphasis, class substitutions, and any electives taken outside the department, consulting with the Director of Graduate Studies and full faculty when necessary. Both the academic advisor and all of the faculty are available to help support professional post-graduation plans. The students consult with the Graduate Program Coordinator and this handbook to make sure they are meeting all degree requirements.

The department requires students to initiate meetings with their academic advisor every semester. This should be done before registering for the next semester in order to review progress and discuss any changes to their plan of studies. Though the dance faculty and the graduate program coordinator will advise you, it is your responsibility to carefully track your degree plan. Every effort is made to select an academic advisor based on compatibility and research interests. However, as MFA student gains familiarity with the Dance faculty, they may find another Dance Faculty member more suited to advise their coursework interests. MFA students may change academic advisors by following this process: 1) Communicate clearly with your current advisor and prospective new advisor about your desire to switch. 2) Notify the Director of Graduate Studies in Dance and the Graduate Program Coordinator of the change.

Advisor vs. First Reader

During the third semester, MFA students begin to formalize plans for their MFA Comprehensive Project. By the end of the third semester, each student will propose a First and Second Reader to guide them in their MFA Comprehensive Project. The First Reader may be the same as the advisor, or, based on their interests, it may be a different member of the faculty. The roles of the First and Second Readers are explained in more detail in the “MFA Comprehensive Project” section.

Graduate Program Coordinator

Our department Graduate Program Coordinator aims to support you with knowledge of both departmental and university-wide policies, requirements, exceptions and solutions. Please use them as a resource for any logistical, procedural, financial or administrative questions that may arise after checking handbook policies.

Beginning of Semester Meeting

At the beginning of each semester, we have a mandatory meeting for all students enrolled in the MFA program. Policies and procedures as well as relevant dates and information will be clarified at this time.

Recurring Grad Meetings with Faculty

About once a month throughout the semester, Graduate Students and Faculty have a mandatory meeting. This is a chance to ask questions, make suggestions, anticipate problems, invent new protocols, and share resources and ideas.

Degree Audit

A degree audit report is a tool that helps students track degree requirements to complete their degree on time. The audit outlines what courses are needed for the degree and applies college-defined course rules. To run a degree audit, please visit the [Check Your Degree Progress](#) web page provided by the Office of the Registrar. Students are encouraged to run a degree audit in preparation for a meeting with their advisor or the Graduate Program Coordinator about coursework each semester.

GPTI and TA Advising and Support

Once a semester a faculty member will observe your teaching and give feedback. You will be assigned a faculty member, but it is your responsibility to schedule their visit. Faculty take notes on your teaching that go into your file and support future letters of support. All faculty are available to support teaching questions as they arise. The Lead Graduate Part-Time Instructor (GPTI) and [Center for Teaching and Learning](#) (CTL) are also helpful resources to support your teaching. More information on teaching [here](#).

Dance Department Best Practices

We are all working within a complex university system. The department does the best we can to center the needs of students within this system.

The department is dedicated to transparency and open communication. If questions and concerns arise, please communicate them. Effective and prompt communication with your collaborators, support staff, faculty advisors and mentors is essential. Check your colorado.edu email often and respond quickly.

Please, alert us when you foresee or experience compromise or disruption to your person so that we can connect you with the supportive resources our campus provides. We aspire to support you toward optimal expression of your creativity and capacities. Please lean into our community for strength.

Graduate and undergraduate programs at CU Boulder may be adapted to support our community's management of unexpected occurrences, and in purposeful considerations of any social/political incidents. As a student in our program, any disruptions to operations will prioritize your safety, and the successful completion of your education.

Coursework

Courses and Credits

The Graduate School requires a minimum of 30 credits at the 5000 or 6000 level for a Masters Degree. The 50 or 60-credit requirement for the MFA in Dance degree exceeds the Graduate School requirement for two reasons:

- This approach acknowledges the importance of physical practice along with theoretical exploration and formally recognizes the necessity of both types of work in students' degree requirements.
- The MFA is considered a "terminal degree" in the field of choreography and teaching. Our program is designed to meet academic standards commensurate with our [Academic Review and Planning Advisory Committee](#) certification and national licensing.

Choose Your Own Adventure

- With 40 credit hours of core coursework, that leaves 20 credit hours for electives and secondary emphasis.
- The 18 elective credits may be used in a variety of ways that support the MFA Candidate's research. Choices may include but are not limited to: additional creative practice, movement, and seminars both inside and outside the Dance Program.
- Flexibility in designing your program is possible and should be carefully discussed and planned with your advisor.
- Your secondary emphasis will be crafted using elective credit hours.

Core Coursework

REQUIRED

DNCE 5001	Graduate Technique* ("10 am Technique")	6 credits (2 credits taken 3X)
DNCE 5012	Concert Production (Revel Concert)	2 credit (1 credit taken 2X)
DNCE 5053.	Advanced Dance Composition	3 credits (can be taken 2X)
DNCE 5909.	Special Topics—Somatic Practice	2 credits (soon to be 3 credits)
DNCE 5056 or 6056 Graduate Teaching Seminar or Professional Development		3 credits
THDN 6009	Research & Teaching	2 credits (soon to be 3)
DNCE 6073	Choreography	6 credits (3 credits take 2X)
DNCE 6047.	Dance Studies	3 credits
*DNCE xxxx	Graduate Seminars	3 credits
DNCE 6969	Graduate Project	8 credits (1 credit in Fall of second year for project proposal, 1 credit in Spring of second year for Comprehensive Review, 4 credits in fall of third year for Creative Work, 2 credits in spring of third year for project paper or reflection paper)

*The following courses will fulfill the Seminars in Dance requirement:

THTR 6011 Performance Studies

3 credits

Graduate seminars in different departments will qualify for this credit. Talk to DNCE Grad Director and your advisor to have proposed grad seminar outside THDN count towards this requirement.

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38 credits

* These classes may occasionally be taken for partial credit at the discretion of the faculty.

For more information on course descriptions, please see the [Catalog](#).

‡Graduate Seminars in Dance: Special Topic courses may be taught by Dance faculty.

Electives

With 38 credit hours of core coursework, that leaves 22 credit hours for electives (including independent studies). Your secondary emphasis will be crafted using elective credit hours. [More information on Secondary Emphasis here](#). All graduate level DNCE classes count toward electives.

Graduate Technique

MFA students take the Graduate Technique class (a.k.a. Major Technique) under the appropriate section of DNCE 5001 and are allowed to choose which level and form of technique they take each semester. The collaborative spirit in our department between graduates and undergraduates is one of our most valuable attributes. Graduates attend the first week of class with undergrads for their placement audition.

Degree Requirements that Must be Taken in Sequence

- Some classes are offered intermittently, so it is important to take DNCE classes when offered.
- Students must have completed Advanced Composition and both Choreography classes prior to the semester in which they present their concert.
- Seminars in Dance should be taken early in your curriculum.

Grad School Rules on pass/fail, course level, course load, GPA and incompletes

- Courses taken pass/fail or no credit cannot be applied toward a graduate level degree.
- At CU Boulder, graduate courses can be identified by a course number labeled 5000 or above. A maximum of 6 credit hours taken at CU Boulder at the 3000 or 4000 undergraduate level will apply to your degree, at the discretion of your advisor. You are welcome to take additional courses at or below this level, but please note they will not apply towards your degree.
- Graduate students may not register for more than 15 credits during any one semester. Overloads are granted on a case-by-case basis and involve a petition to the graduate school.
- Grades lower than B- cannot be applied toward the degree.
- To hold a GPTI or TA position you must maintain a 3.0 GPA, be making satisfactory progress towards your degree

- To hold a GPTI or TA position you must have no unresolved incompletes
- A student who receives a grade of C, D, or F in a course may repeat that course once, upon written recommendation by the department chair/graduate program director and approval by the Dean of the Graduate School.
- A student is required to maintain at least a B (3.0) average in all work attempted while enrolled in the Graduate School.
- A 3.0 GPA is needed to graduate.
- If a student's cumulative grade point average (GPA) falls below 3.0, they will be placed on academic probation. Probation procedures are detailed in the *Graduate School Rules*.

Independent Study

Independent study in the Department of Theatre & Dance provides students with the opportunity to earn academic credit for work done outside the formal class structure on a topic not covered in a scheduled course or in sufficient depth. Students request to work with a regular faculty member. With additional paperwork and the approval of the Chair or Associate Chair and Graduate School, a guest artist or staff member (with a terminal degree) can supervise an independent study. We offer two levels of Independent Study courses: DNCE 5849 and DNCE 6849.

Independent Study Form

- To register for an independent study course, discuss, plan, and get approval of chosen faculty member, then enroll in the course using the [Enrollment](#) page of the Theatre & Dance website.
- Fill out the [Independent Study Form](#).

Please note: Faculty members are under no obligation to accept independent studies but do so as their schedule permits.

Crucial Policies and Customary Independent Study Limitations

- Independent study courses cannot exceed 25 percent of total coursework: 15 credit hours for the 60-credit hour MFA, 12 credit hours for the 50-credit hour MFA.
- Students may not take more than 6 credit hours of independent study each semester.
- Students may only register for two independent study courses per semester, one of each independent study course number (DNCE 5849 & DNCE 6849).

The following activities cannot be counted as work towards independent study credit, unless circumstances warrant an exception. Approval must be sought prior to beginning the work, and the work must follow appropriate independent study procedures.

- Internships (i.e. serving as a volunteer assistant to the director of a local arts group)
- Working in the capacity of an employee in this or another campus department (GPTI, TA, RA, GA assisting an instructor)
- Investigating a topic which is covered in a regularly offered course
- Unpaid work completed off-campus, unless approved by the advisor to be relevant to the student's research
- 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 — Independent study credit may not be awarded retroactively.

Off-campus Training

Under unique circumstances, and with approval, independent studies and practicum courses may be used to cover off-campus training and research. Students wishing to pursue off-campus training and research must propose a written plan to their advisor, operate under the collaborative supervision of a Dance faculty member, and complete an Independent Study and Graduate Practicum Form -- available on the [Enrollment](#) page of the Theatre & Dance website.

The Somatic and Aerial Dance Secondary Emphases can require significant off-campus training at local centers and with community partners. Students who choose these emphases will have their total credit hour requirement for the MFA degree reduced and are not required to sign up for independent study to pursue this coursework.

Dance Practicum – DNCE 5919

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

First Year Review

Although you will be assigned a primary advisor, all of the faculty are available to you throughout your time in the program. At the end of your second semester, you will meet with DNCE faculty members and collectively we will discuss your pathway and progress in the MFA. This meeting is a mutual opportunity to determine whether the program is meeting your needs and if you are progressing satisfactorily towards the MFA.

First year review:

- 45 minutes long, 15 min presentation by the student followed by 30 min feedback/discussion about course work, creative work, post-graduation interests, and teaching.
- One week before the first-year review meeting, please send to all faculty:
 - o Artist statement
 - o Diversity statement
 - o Proposed secondary emphasis

Secondary Emphases

The primary core MFA curriculum focuses on the development of the individual artistic voice in performance, choreography, teaching, and research. In addition to this primary focus, MFA candidates are required to choose at least one secondary area of study designed to give variety and dimension to their training.

MFA candidates identify and delineate their secondary emphasis at their First Year Review at the end of their second semester.

The secondary emphasis is generally fulfilled by taking between 3-4 classes, an average of 9-15 credit hours, or by earning an established [graduate certificate](#).

The number of credit hours for the on-campus secondary emphasis, as well as the courses taken, is determined between the student and their faculty mentor.

Students may choose an emphasis that can be fulfilled by courses taken within the department and/or in other campus departments. We have established professional partnerships with area professionals, and you may benefit from their expertise in furthering your interest in a specific area. Please know we must abide by Graduate School regulations in authorizing and approving non-CU instruction in our program. We encourage students to search

through CU's offerings to discover courses and areas of study that are suited to their individual interests and career goals.

For a form to help organize your Secondary Emphasis, see [this section](#).

Established Certificate Programs

Students may choose to complete a graduate certificate offered by another department as their secondary emphasis. The most common certificates earned by MFA students are:

[Women & Gender Studies Certificate](#) – Women & Gender Studies Program

[Comparative Ethnic Studies Certificate](#) – Department of Ethnic Studies

[Emergent Technologies and Media Arts Practices](#) – Department of Critical Media Practices

[Critical Theory Certificate](#) – Department of Germanic & Slavic Languages & Literatures

[Digital Humanities](#) - Center for Research Data & Digital Scholarship

[Hip-hop Studies Certificate](#) - Department of Theatre & Dance

[Arts Administration](#) - College of Music

A complete list of available graduate certificates can be found on the Graduate School website: [Certificate Programs | Graduate School](#)

Custom Built Secondary Emphasis

Our department is very open to creative thinking and innovative research. You may craft a Secondary Emphasis using any classes which tangibly support your specific research interests. You have up to 18 credit hours for these classes but need at least 12 credit hours to make Secondary Emphases. Please discuss your Custom Secondary Emphasis plan with your academic advisor. You will not be awarded an official certificate for Custom Secondary Emphasis. Below are possible custom build Secondary Emphasis.

Art Activism, Anthropology, Arts Administration, Dance History, Collaboration, Conflict & Peace Studies, Dance History, Disability Studies, Entrepreneurship, Ethnic Studies, Film/Video/Cinema Studies, Food, Music, Dance History, Kindness, Kinesiology, Emergent Technology, Large Language Models, Music for Dance, Non-Concert Forms, Outreach/Community Engagement, Performance Art, Performance Studies, Robotics, Site Specific work, Space Applications & Technologies, Therapeutic Modalities, Wearable Technology, Writing/Poetry/Literature, and (INSERT YOUR IDEA HERE).

Off-Campus Learning: The Somatic and Aerial Dance Emphases

Select secondary emphases are authorized for off-campus private lessons taken at special training schools/centers and subject to their requirements. The Somatic Emphasis and the Aerial Dance Emphasis are approved by the department but require students to work off campus and/or outside of the standard university structure.

Because of this, the number of CU Boulder credit hours required for the MFA is reduced from 60 to 50 credit hours. This credit reduction acknowledges that a portion of your educational expenses will be paid directly to authorized, community practitioners. Here are some important policies for you to know if authorized to include non-CU learning in your MFA degree (examples: Somatic Emphasis, Aerial Dance Emphasis):

- The graduate dance core curriculum is required for you to graduate, so please keep [these classes](#) in your planning efforts.

- Students who are working in the Aerial Dance Emphasis or Somatic Emphasis concurrently with the MFA degree program will be required to complete 50 credit hours towards their degree instead of 60. The 10-credit reduction typically comes from electives and from technique credits.
- Remaining credits may be taken in dance or in other areas which best support the student's goals.
- All fees, schedules and regulations pertaining to the Frequent Flyers® studio, and private lessons are completely independent of the Dance Program and the University.
- The topic of the MFA Comprehensive Project does not necessarily have to relate to the student's Somatic Emphasis or Aerial Dance Emphasis.
- All requirements for the Somatic and Aerial Dance Emphases must be completed no later than two weeks prior to graduation. For this reason, early embarkation is encouraged for these areas of emphasis.

Somatic Emphasis

The somatic emphasis is justice oriented. It is intended for students with a strong devotion to intersectional practice-based somatic research. Designed as a connective tissue within the MFA, the somatic emphasis fosters accountable embodied aliveness and awareness through dancing, dance making, performance, critical discourse, collaboration, wellness, and activism.

We support students in accumulating broad experiential knowledge through diverse somatic approaches. The somatic emphasis consists of an individualized course of study -- worth 12 credits. Faculty member Anya Cloud is the advisor for students in the Somatic Emphasis. The specific course of study will be developed by each student in collaboration with Anya from the following:

- Graduate level DNCE courses in somatics.
- One approved course in anatomy, physiology or kinesiology.
- Peer-to-peer somatic lab practice.
- Cumulative somatic research documentation/project and bibliography.
- Intensive off-campus somatic training.*
- One approved course outside of the department from the following areas: Ethnic Studies, Women and Gender Studies, LGBTQ Studies, Disability Studies, Native American and Indigenous Studies, Peace and Conflict Studies, Environmental Justice and Eco-Social Justice, or a related and relevant course approved by faculty.

Students must declare a somatic emphasis through a meeting with Anya by the end of spring semester of the 1st year. All Somatic Emphasis requirements must be successfully completed before the MFA degree will be awarded.

*Students can [apply for CU Boulder grant funding](#) to pursue off-campus somatic training.

Assistant Professor Anya Cloud is the advisor for students in the Somatic Emphases. Assistant Professor Cloud oversees the instruction of Somatics courses and is the liaison between the Dance Program and our community partners.

- [The Crown Wellness Institute of CU Boulder](#)
- [the Frequent Flyers® Aerial movement studio](#)
- [Gyrotonic Bodhi®](#)
- [the Pilates Center](#)
- [Body Mind Centering advanced master instructor Erika Berland](#)

CU Boulder is intensely interested in how we can use a somatic, embodied approach to knowledge, and how decolonizing our minds and bodies will deepen collective efforts towards social justice, equity, diversity, inclusiveness, survival, and communing. How we inhabit our bodies, and see the bodies of others, impacts our identities, our communities, and the structures we participate in. We acknowledge the historically Eurocentric programs of somatic study, methodologies, and certification dominating the field at this time. To broaden and complicate this history, our somatic program aims for a collaborative re-imagining of the roles our physical bodies can have in the face of shifting human demographics, the COVID-19 pandemic, emerging realities and potential futures... far beyond the application to dance training, performance, injury-prevention, and choreography.

Our department supports students who wish to pursue a deep dive into a specific system of somatic study, and we equally celebrate students who utilize their studies to accumulate broad, experiential knowledge of many approaches. We strongly assert that certified systems are not the only traditions to hold valuable somatic knowledge, and our program will continue to support innovative research into somatic science traditions of any origin.

Alongside the Dance MFA, students can work towards certification in GYROTONIC®/GYROKINESIS® or Pilates. The certification program or intensive studies must be successfully completed before the MFA degree will be awarded. The ATIS and BMC intensive studies do not involve a certification, but they do provide an in-depth theoretical and practical study. They also provide a solid foundation for the possibility of entering an Alexander Teacher Training program (a 3-year program) or a Body Mind Centering training (a 4-year training program) elsewhere.

We have community partners in Body Mind Centering, GYROTONIC® and GYROKINESIS®, and Pilates. If you are interested in pursuing an in-depth training or certification with a CU partner as part of your Somatic Emphasis, you must be in conversation with Anya and make an individualized plan together for the course of study.

PARTNERS

Body Mind Centering (BMC)

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

Each student who completes the BMC intensive study will receive a statement of achievement from the Dance Program verifying the activities and number of hours completed.

GYROTONIC® and GYROKINESIS®

The GYROTONIC EXPANSION SYSTEM® is a holistic approach to movement developed by Juliu Horvath that is designed to meet the needs of people of all ages and abilities. GYROTONIC® students of all ages find this system useful to build joint capacity, balance muscular strength with joint capacity, and recover from illness or injury. . It is also a very effective system for enhancing the training of dancers. Some of the benefits of the GYROTONIC EXPANSION SYSTEM® and GYROKINESIS® exercises include increased strength and flexibility, renewed range of motion and improved well-being.

There are two in-depth teacher-training programs available for MFA students in the Somatic Emphasis who are interested in teaching GYROTONIC® and GYROKINESIS® methods.

The GYROTONIC® Level I Teacher Training Program is available for those interested in becoming a GYROTONIC® Trainer.

The GYROKINESIS® Level I Teacher Training Program is available for those interested in becoming a GYROKINESIS® Trainer.

After successfully completing one of the level I teacher training programs, trainers continue to develop their teaching skills by taking specialized courses in the method(s) they are qualified to teach. The GYROTONIC® and GYROKINESIS® methods are complementary, and some people choose to pursue training in one of the methods, while some study both.

MFA students must complete the pre-training and Foundation courses in either GYROTONIC® or GYROKINESIS® to receive the 10-credit reduction that allows them to earn their MFA with 50 credits instead of 60. Students are

expected to meet the general MFA requirements that all students in the Somatic Emphasis must follow. Specific courses, fees, and training schedules will be determined with Jen DePalo, Director of the teacher training programs in coordination with Anya Cloud, Somatic Emphasis Director.

For specific information on the two training programs visit the website of the [Gyrotonics Bodhi Studio](#) and click on **Services > CU Partnership** or call Jen DePalo at 347-693-4408.

Pilates Certification

The Pilates method is a system of movement and therapeutic exercise developed over a span of 60 years by German born athlete and physical therapy pioneer, Joseph H. Pilates. Utilizing the specialized equipment he designed, the method works by toning muscles as well as balancing muscular force at the joint level. It stimulates circulation through facilitating muscular flexibility, joint range of motion and proper musculoskeletal alignment. In addition, it promotes new neuromuscular patterns, heightened body awareness, and more precise coordination. All these things combine to help prevent future re-injury and reduce – even in some cases alleviate – chronic pain altogether.

Courses for Pilates certification are off-campus and separate from the degree requirements. Students must arrange their own certification program, and they cannot be awarded CU credit for certification courses. The cost for certification is separate from CU tuition and is the responsibility of the student. All fees, schedules and regulations pertaining to the Pilates certification program are completely independent of the Dance Program in the Department of Theatre & Dance and the university. For information contact Anya Cloud or the [Pilates Center](#) at 303-494-3400.

Aerial Dance Emphasis

Courses in the Aerial Dance Emphasis are offered for those students who have a primary interest in aerial dance and its application to dance training, performance and/or teacher training. Students work towards the completion of the Professional Training Program at [Frequent Flyers® Aerial Dance](#) (located off-campus in Boulder) while simultaneously pursuing their MFA degree. The Professional Training Program must be successfully completed before the MFA degree will be awarded. Before a student is eligible to begin work in the Aerial Dance Emphasis, they must be officially accepted by Frequent Flyers® Professional Training Program and be approved by faculty member Donna Mejia to follow the Aerial Dance Emphasis.

MFA students have two options in the Aerial Dance Emphasis:

1. Performance Track (PT) – Applicants should have at least one year of focused training in an aerial apparatus. Students study at Frequent Flyers® and complete written and choreographic projects, designed in collaboration with April Skelton, Frequent Flyers® Education Program Manager .
2. Teacher Training Track (TT) – This option is designed for students who have significant aerial dance experience and would like to teach the specific Frequent Flyers® Method created by Frequent Flyers®' Founder, Nancy Smith.

For more detailed information please contact Frequent Flyers Education Director, Alysha Perrin: alysa@frequentflyers.org or by calling 303-245-8272.

Special Circumstances

Transferring Credits

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

Students who would like to transfer credits should read Section 3: Transfer Credits in the current version of the [Graduate School Rules](#) (available on the Graduate School Website) to learn the requirements.

A [Request for Transfer of Credit](#) form (available from the Graduate School website) needs to be completed and signed by the Graduate Studies Director. The request, along with a transcript (preferably a copy from the department or records office) and a transcript key must be received in the Graduate School no later than the beginning of the semester of graduation.

Core Course Waivers

An MFA student who wishes to have a core course waived must present a written proposal to the faculty. This proposal should be developed under the guidance of the student's advisor and then submitted to the faculty at large. The proposal will be discussed at the next opportune faculty meeting, so early notification is beneficial. The waiver proposal should include:

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

Modified MFA Program for Professionals

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

The number of required credits (minimum 30) and semesters will be determined based on the individual's professional and life experience. To maximize flexibility and build optimal learning, the graduate faculty advisor and the student will collaborate to create the best course of study to round out the returning professional's educational experience and develop new areas of research and creative work.

Graduate Part Time Teaching Instructors (GPTI), Teaching Assistants (TA), Graduate Assistants (GA) and Research Assistant (RA)

The department has funding for teaching assistants (TA), graduate assistants (GA), research assistants (RA) and graduate part-time instructors (GPTI). The percentage of these appointments vary, but do not exceed 50% (or 20 hours of work per week). The Graduate School publishes [salary spreadsheet schedules](#) each year. These assignments are awarded and evaluated for one semester at a time. Although we cannot guarantee "full" funding, we have taken the initiative to reduce cohort sizes which allows us to consistently provide appointments that cover tuition, medical insurance, and salary.

The availability of appointments is driven by the department's enrollment and curricular needs. We do our best to offer our students a variety of teaching and professional experiences, but we cannot always guarantee your first choice.

Appointments come with the following compensation:

- A salary paid by direct deposit on the last working day of each month from August through May.

- Tuition waivers (only for main campus classes) are provided based on the percentage of the appointments (up to 12 per semester for 45% appointments). Tuition waivers appear as credits on the student bill.
- In addition, appointments of 20% and above receive a stipend that covers approximately 90% of the cost of the universities [CU Gold Student Health Insurance Plan \(SHIP\)](#).
- Up to date information can be found on the [Graduate Student Funding Administration page](#).

Absence Policy

Graduate Part-Time Instructors (GPTIs), Teaching Assistants (TAs), and Graduate Assistants (GAs) who plan to be away from campus for more than one week must obtain approval from the full faculty.

Requests for informal leave must be submitted at least three weeks prior to the start of the semester and may not exceed two weeks in duration. All requests should include a comprehensive plan detailing how responsibilities will be managed during the absence, including coverage for GA duties, TA-ships, GPTI-led courses, and any enrolled classes.

Each request will be reviewed on a case-by-case basis, and approval is not guaranteed.

If an outside guest instructor (i.e., anyone who is not a current CU faculty member or GPTI) is proposed to cover a class, they must receive prior approval from the Director of Dance and sign the Departmental Guest Waiver.

An appointment may be terminated at any time in the event that an appointee becomes ineligible through unsatisfactory progress, failure to uphold department and university policies, failure to maintain or complete the minimum required hours each semester, failure to maintain enrollment as a full-time student, inadequate class enrollment, or other changes to the departmental budget.

GPTI Preference Form

Appointment for continuing students require annual submission of a survey of interest, emailed to students in December and due back before the start of the Spring semester. Appointments are based on academic progress, experience, and the needs of the department. The intent of the survey is to add student preference to the department's analysis of instructional needs. Central considerations, in appointments and other forms of financial support, are the departmental budget and departmental needs. The Graduate Team does their best to accommodate preferences, but are not always able. Notification of appointments depends on many moving parts within and outside of our department. Students are notified by the end of the spring semester for the Fall, and by October the Spring, pending confirmation of departmental budgets. We notify students of their confirmed assignments as early as possible. On occasion, it is possible for MFA candidates to teach a special topics class that reflects their research and unique training. Due to logistics, these classes must be proposed a year in advance of proposed teaching semester. These classes require the grad student to do additional work to recruit students into the class to insure the class fills.

[GPTI Preference Form](#)

Types of Appointments

Graduate Assistants (GAs) serve in roles that assist the functioning of the department's production season. These roles provide professional training while providing an essential service to the department.

GA positions include (varies based on availability): Dance Events Coordinator, Assistant Director of Dance Production, Video Archivist, and Communications.

Research Assistants (RAs) assist a faculty member or department on a substantial research or production project. The department prioritizes instructional needs of the department as a first priority before identifying research appointments.

Teaching Assistants (TAs) serve as class assistants under the guidance of a particular instructor who assists and encourages the TA to develop excellence in teaching. TAs are not placed in overall charge of courses. Selection of TAs is based on teaching experience, previous experience (including coursework) in history and the contemporary arts, the ability to guide recitations and grade written work. TAs must attend all lectures.

TA positions include (varies based on availability): DNCE 1017 Dance & Popular Culture, DNCE 1027 Dance in Culture, DNCE 2501 African Dance, DNCE 4047/5047 Hip-hop History

Graduate Part-Time Instructors (GPTIs) are given full responsibility for an undergraduate class. As the Instructor of Record, responsibilities include preparing a course syllabus, instructing the class, holding office hours, determining grades, etc. The main purpose of Graduate Part-Time Instructors (GPTI) positions is to provide the highest teaching quality for the non-major dance classes. Graduate students are selected for these positions on the basis of an application and an audition. Only the most qualified teachers are selected. Students who wish to be a GPTI for a lecture class must first serve as teaching assistant for the class, and during that time must give an audition lecture.

GPTI positions include (varies based on availability): DNCE 1000 Beg Contemporary Dance, DNCE 1017 Dance & Pop Culture, DNCE 1027 Dance in Culture, DNCE 1100 Beginning Ballet, DNCE 1120 Beginning Ballet w/Experience, DNCE 1200 Beginning Jazz, DNCE 1301 Beginning Hip-Hop, DNCE 3001 Intermediate/Advanced Contemporary

Eligibility for Appointments

This section details some of the key requirements for eligibility to hold a graduate appointment and for maintaining that eligibility. All updated eligibility requirements and rules can be found in the [Graduate School's appointment manual](#).

In order to be eligible to hold a graduate appointment, students must:

- Complete all required university trainings (i.e. Discrimination and Harassment Training)
- Be enrolled full-time, as a regular degree-seeking graduate student. Full-time is defined as one of the following:
 - Five hours of graduate coursework (federal aid financial programs have a different requirement of 6 hours) or
 - Eight hours of mixed graduate and undergraduate coursework
- Finish any "incompletes" before the start of each semester (with the exception of project hours)
- Maintain a minimum B (3.0) grade point average
- Maintain satisfactory evaluations (FCQs for teaching positions, supervisor evaluation for other positions). Poor performance which is not addressed, learned from, and changed corrected will result in loss of the appointment.
- For Instructional Positions:
 - All applicants must supply outside letters of recommendation and complete a satisfactory audition to instruct at the college level
 - Selection of GPTIs is based on the strength of past teaching performance and the audition. GPTI positions are not intended to be teacher-training positions. All applicants must have prior teaching experience to instruct dance at the college level.
 - GPTIs must coordinate a class observation with a faculty member for the first four semesters and meet to discuss their evaluation with that mentor
 - Maintain satisfactory student evaluations for all classes taught (FCQs - Faculty Course Questionnaires)

Outside of the Theatre & Dance Department Appointments

MFA Candidates have had success getting TA positions in Women and Gender Studies, Ethnic Studies, Jewish Studies, and Environmental Studies. Please consider looking for these opportunities.

Working with Accompanists

In cases where accompanists are assigned to technique courses, instructors are expected to engage the accompanist for **a minimum of 85% of the course**. This collaboration is an essential component of our instructional model and contributes to the creation of dynamic, inclusive, and meaningful learning environments.

There are many ways to collaborate with an accompanist, and instructors are encouraged to develop partnerships that reflect the distinct qualities of the dance form or style being taught. Faculty members are available to offer support and mentorship in designing these collaborations. Whether you are teaching Hip-hop, House, Contemporary, Ballet, Somatics, Dance and Pop Culture or another form, experienced faculty can provide examples, strategies, and ideas—including integrating pre-recorded sound or introducing students to composers, musicians, or sound artists.

The Dance Program at CU Boulder is guided by a mission that prioritizes inclusivity and creative collaboration. We strive to create a learning environment where graduate instructors and students can grow—not only within their areas of comfort or expertise, but also through new challenges and possibilities. Our approach encourages curiosity, adaptability, and mutual support.

Accompanists are not only contracted staff but are also **essential and valued members of our community**. Their contributions help shape the rhythm, energy, and atmosphere of our classes, and we are committed to working *with* them—not just alongside them—as part of our shared responsibility to provide exceptional dance education.

Relevant Rules

- A student may not be appointed for more than 20 hours per week (50%) during the academic year without petitioning the Dean of the Graduate School for approval.
- Students must work at least 12 weeks in an academic year semester and a minimum of 5 weeks during the summer term to receive tuition remission (exception for students teaching during May Mester).
- Status J1 or F1 international students must have appropriate authorization for any work and not be employed for more than 20 hours per week (50%) while classes are in session.
- A student admitted as a provisional degree student is not eligible to hold an appointment.
- A student on academic probation is not eligible to hold an appointment.
- A student may be appointed for 40 hours per week (100%) during the summer and semester breaks.
- Students are not required to be registered in the summer to hold an appointment; however, if they are registered, they are entitled to tuition remission.
- For a comprehensive review of rules, consult the [Graduate Student Appointment Manual](#).

Center for Teaching & Learning

The [Center for Teaching & Learning](#) (CTL) supports CU's community of educators through teaching consultations, seminars, reading groups, and additional services.

Some of their offerings for graduate students include:

[Teaching Certificates](#) — The Center for Teaching & Learning currently offers two certificates and one credential in college teaching and future faculty development for graduate students on the CU Boulder campus.

[Lead Graduate Student Fellowship](#) — through the Lead Graduate Student Fellowship, CTL supports discipline-specific teacher training activities. During the training, Lead graduate students from related disciplines form small working teams which meet and work together throughout the year. The teams provide an interdisciplinary context

to Teaching Assistant (TA) training activities throughout the year and promote the sharing of useful and interesting ideas between departments.

The current Lead Graduate Students for the Dance Program is Harveen Gill

Supervision of TAs and GPTIs

The Department Chair signs the appointment contract and is the Supervisor listed in the payroll system for all students on appointment. However, each graduate student will report directly to a faculty member, depending on the appointment:

GPTIs and TAs:

The GPTI Coordinator (currently the Director of Graduate Studies and Undergraduate Director) are the direct supervisors for all students with teaching appointments and will hold a meeting once a year to discuss course/syllabus expectations.

Graduate and Research Appointments:

Students in these appointments will report to the faculty member responsible for their position.

Evaluation of TAs and GPTIs

Faculty Course Questionnaires (FCQs)

Students in each course complete [Faculty Course Questionnaires](#) (FCQs) at the end of each semester to provide feedback on the instructor and course. We monitor these feedback results for what patterns of consistency they can provide and also acknowledge the ongoing debate of how this system may not capture all relevant information about instructional delivery.

Faculty Observations

All GPTIs receive an observation of their teaching and a consultation from the faculty for four semesters. Observations beyond the fourth semester are optional but can be requested. Additional observations of GPTI's may be deemed appropriate to monitor learning and progress of GPTIs.

The GPTI Coordinator will issue faculty mentor assignments each semester via email. Please note that observations may be conducted by any faculty member and may not be someone from your dance modality or specialty. Each GPTI is responsible for contacting their assigned faculty member each semester to schedule an observation.

A meeting should be scheduled post-evaluation to review the GPTI evaluation form and to discuss teaching performance and development with the faculty observer. After the review and discussion, the GPTI will write up 1 to 2 paragraph synopsis of the conversation and submit it to the Graduate Program Assistant.

TA/Instructor Letter of Agreement

Each semester professors, instructors and GPTIs who have a TA or Grader assigned to their course(s) are required to complete and sign a [letter of agreement](#) that outlines standards for the TA/Instructor working relationship as established by the Department of Theatre & Dance. This letter of agreement is filed with the Graduate Program Assistant and is due by the end of the second week of classes each semester.

K-12 Certification

Additional certifications may be needed if you wish to teach in K-12 educational programs, or with special populations. In Colorado, the department of Education requires a written test for certification. Please communicate with us about your interests in specialized credentials so we can connect you to partner resources and customize your time with us towards those interests.

MFA Comprehensive Project

Introduction

The culmination of graduate study is an MFA Comprehensive Project. Central to this project is the creation of dance-based Creative Work that includes a publicly accessible component (live performance, gallery, interdisciplinary, or multi-media) and is approximately 20-45 minutes in length depending on the work and production realities. The creative work is central to the MFA comprehensive project and is supported by the following components:

- 1) Committee Selection
- 2) Project Proposal
- 3) Performance Date Assignment and Venue
- 4) Comprehensive Review
- 5) Mandatory Showing of Creative Work
- 6) Production and Budget for Creative Work
- 7) Project Paper/Reflection Paper
- 8) Defense (of the creative work and paper)

The following pages outline the details of these 8 components

[For Deadlines See Grid](#)

Nature of Creative Work

Possible adjectives to describe your creative work for your MFA Comprehensive Project might include: rigorous, historically engaged, new knowledge, geopolitically relevant, disruptive, tied to ancestors, liberatory, formalist, decolonizing, and (insert your idea here). Working methodologies, but not necessarily content, should include social and climate justice.

We support a wide and unconventional range of fulfillment options for your final creative work. Our primary goal is to ensure a rigor of investigation that meets national degree standards and provides you useful work samples for your post-graduation needs.

Credits

The final Creative Work takes place in the fall semester of the 3rd year. MFA students enroll in the Graduate Project (DNCE 6969). DNCE 6969 is customarily taken for 8 credits.

Credits are distributed customarily over four semesters;

- I. DNCE 6969 1 credit in Fall of second year for Project Proposal
- II. DNCE 6969 1 credits in Spring of second year for Comprehensive Review
- III. DNCE 6969 4 credits in fall of third year for Creative Work
- IV. DNCE 6969 2 credits in spring of third year for Project Paper or Reflection Paper

Committee Selection Process

- In the Spring of your first year and Fall of your second year investigate good matches for a possible First Reader and committee members based on research interests and mythologies.
- Your First and Second Readers should be members of the THDN faculty. First Readers must be Tenure-Track faculty in Dance.
- If the people you choose are available and willing to serve as First and Second readers, they will work with you to refine your proposal and will sign it once it's complete.
- First and second readers should be solidified at least two weeks before your comprehensive review.

- Your third Reader is selected by fall of third year. Your third reader comes from outside the department, often from another department on campus. Your third reader may also come from off-campus. The selection of an off-campus third reader requires approval of the Graduate School. A curriculum vitae of the candidate and a short explanation for the choice are required.
- As your committee is confirmed, submit the committee to the Graduate Program Coordinator. The GPC will confirm that all of the members of your committee are cleared/authorized with the Graduate School.
- On occasion the Dance Faculty will need to reconfigure the committee (faculty members will make every effort to accommodate your request, but previous commitments and the need to balance faculty workload may make your first choice unavailable). Therefore, it is advisable to have more than a single option in mind. Any changes to your committee should be in discussion with your First Reader or the Director of Graduate Studies for Dance. The Graduate Program Coordinator should be notified immediately.

Role of First Reader and Committee Members

Your committee is headed by the **First Reader** who is the primary consultant on your Creative Work, Comprehensive Review, and final Project Paper. Invite your First Reader to attend **at least** two of your work-in-progress rehearsals (or view recordings of rehearsals) as agreed upon by the student and the First Reader. They will attend the Mandatory Showing of Creative Work. Keep the First Reader informed of any changes to the artistic or production direction of their project.

The **Second Reader**, the other THDN faculty member on your committee, is not required to attend any rehearsals. They should attend the Mandatory Showing of Creative Work. The Second Reader may agree to attend a rehearsal or works in progress showing by special arrangement. They are not obliged to read the project paper until its completion and will participate in the Comprehensive Review and Defense of Creative Work and Paper.

The **Third Reader** of your committee should be selected to support your specific research interest. The Third Reader is not required to attend the Mandatory Showing but is welcome to do so. The Third Reader will read the project paper only in its final form and will participate in the oral defense. If the Third Reader is not able to attend the final project production, they should receive a digital recording to review along with the project paper. Off-campus third readers require approval of the Graduate School. A curriculum vitae of the candidate and a short explanation for the choice are required.

All readers are required to participate in the Defense of Creative Work and Paper. Members may participate via video conference call.

Project Proposal

- By November of your second year, confirm your committee and submit it to the GPC, Director of Dance Production, and Graduate Director.
- After confirming your committee, register for 1 credit of DNCE 6969 (with your first reader) to write your project proposal. As you write, consult the Director of Dance Production to avoid surprises and confirm the reality of what is possible in our spaces.
- By the first week of December, submit your Project Proposal, pre-approved by your first reader, to the Director of Dance Production and to the Graduate Director for final approval and signatures.
- The signed proposal must be given to the Director of Dance Production and The Graduate Program Coordinator to be kept in your advising file.

The purpose of this proposal is to state your goals and methodology as clearly and specifically as possible. Early in the process of proposal construction, please talk with the Director of Dance Production regarding the technical aspects of producing your choreographic work.

Project Proposal Should include the following content:

- Title
- Short Description (100 words)
- Project Description (approx. 3 to 5 pages)
- Research Method and Influences (250 words)

- Justification (reasoning and goals); How will this project contribute to your personal artistic/educational growth and to the field and community in general?
- Production ideas: costumes, cast, sets, music, projections, installations, audience configuration etc.
- Anticipated Location of your performance
- Production timeline: auditions, rehearsals, work with collaborators
- Bibliography: This should include the books and journals that you have read and/or intend to investigate on your topic. In addition to the written resources, you should also include other sources such as video, film, and interviews.
- Provide a short bio focused on your creative practice.
- Area for First Reader Signature and the date.

Here is an example of a successful proposal.

[Brittney's proposal](#)

Performance Date Assignment, Location Selection, and Budget

Performance DATE ASSIGNMENT

After receiving approved and signed proposals from all second year MFA's, the Director of Dance Production will assign and confirm the date of your final project presentation, which will happen the following year.

- The performance dates for the MFA choreographic/creative work taking place in the University Theatre Building in the CU presents season, will be decided in the spring of your second year and considerations include: the department's production calendar, other community safety, needs of colleagues and the design team, and other departmental realities.

Venues

Charlotte York Irey Theatre

- The Irey is the default for MFA Creative Work (our primary performance space on campus),
- The Irey will allow the department to best and most fully support your creative work. Showing your work in the Irey will give you will have the full attention of the Director of Dance and an entire crew. It will liberate you to focus more on your creative work and less on logistics (program, ticketing, promotion, House manager, lighting designer, costume support, and more).
- The Irey can be configured in a shockingly large number of ways to accommodate most artistic visions
- Your work will be part of the CU Presents Season
- The Director of Dance and Director of Dance Production will make final decisions about show dates and who else is on the bill. You may share a concert with 1 to 2 other MFA students who will present their final projects as well or as part of the grad showcase.
- If you show work in the Irey you are helping build ticket revenue that will support students in the year following you.
- The costume shop can shop, build, or buy costume items needed for thesis shows which are held in the Irey. For costuming support, you will consult with the costume shop supervisor for design timelines and deadlines. Any costuming expenses come out of your thesis production budget (\$750). You also have access to wardrobe support during the run of your show for notes, laundry, and other crew-based support that is needed.

Non-Departmental Locations

- For work outside the CU presents season, dates and locations should be confirmed with Director of Dance Production, Director of Dance, and your first reader in the Spring of your second year.

- If you choose to show your work outside of the Department, you are responsible for all production logistics including venue rental, publicity, ticketing, promotion, stage management, and lighting design.
- If you choose not to show your MFA Comprehensive Project in the Irey, you will be asked/expected/invited to show an excerpt of your work as part of the Grad Showcase in your third year to help support programmatic, fiscal, and staffing realities in the Dance Season.
- The Dance production team will be available for consultations and support whenever possible, but it is not guaranteed in outside venues.
- Your plans to present your MFA Comprehensive Project in a non-Dance Program venue should be well articulated in your Project Proposal so that all faculty may approve.
- It is also your responsibility to consult regularly with your committee members during the creation of all your work and to ensure that they can attend your proposed date and venue.
- Even if you produce your work is seen outside the department, you remain a representative of the CU Boulder Dance Program in your dealings with organizations and venues outside of our purview. Your professional conduct and communication is essential.
- The Mandatory Showing for non-Irey Theatre productions must be arranged by the choreographer since it will not be scheduled in the departmental season planning.
- You will still receive \$750 in departmental funding to support your creative work and production.

B2 Center for Media, Arts and Performance

Located in the [Center for Media, Arts and Performance \(CMAP\) | ATLAS Institute](#) the [B2 Center for Media, Art & Performance](#) embraces convivial and interdisciplinary experimentation that co-mingles art, technology, media, science, performance, radical creativity and [insert your practice here]. Applications for residency and performance are [posted here](#).

Site Specific Venues

In the past, MFA candidates have made work in a variety of site-specific locations

Online Venues

The department supports online presentation of work, when appropriate or required. Please consider legal restrictions of using copyrighted material or music outside of our campus buildings for what is considered a “secondary broadcast.” CU maintains copyright and royalty agreements with publishing houses for in-house usage and cannot assist you with legal protection or fees for use of copyrighted material on digital platforms.

Pre-Thesis Review

- Pre-Thesis Review takes place before the end of the spring semester of the second year.
- At the pre thesis review, graduate students present their ideas for the upcoming performance of their creative work in the IREY.
- No later than a week prior to the pre-thesis review, MFA students will submit their updated written thesis abstract and bibliography to their committee as well as the Director of Dance Production.
- Student’s presentation at the review (between 20 and 30 minutes) should include a walk-through of their abstract as well as videos of relevant choreography (work in progress, improvisational scores, rehearsal footage) and other visual artifacts to help articulate their project’s methods, goals, content, motivations, influences, research questions, concerns, and (insert your idea here). Information about design elements should also be shared around, lighting, set, props, costumes, seating, collaborators, projection, and (insert your idea here).
- The pre-thesis review is one hour and should be scheduled by the graduate students. All readers should be invited as well as the Director of Dance Production.
- Be prepared to demonstrate your understanding of the theoretical frameworks that you’re situating yourself in and articulate your working methodologies.

One week before oral presentation submit to your committee:

- Updated project proposal
- The field review is conducted for the purpose of situating your work in a broader context. Your field review is documented in the form of an annotated bibliography and should include at least 6 written sources, 6 artist sources (visual artist, poems, films), and 8 dance sources (at least four should be of dance artist working today). Each citation should be followed by a paragraph describing each sources' relevance to your creative work.

You are welcome to invite other MFA candidates to your comprehensive review

[Purdue OWL Guidelines on annotated bib.](#)

Creative Work

In the Fall of your third year, you will present your culminating Creative Work. You will register for 4 credits of DNCE 6969 for the purpose of producing this work.

Mandatory Showing of Creative Work

- There is a Mandatory Showing of Creative Work in progress for your committee, the lighting designer, and any costume advisor you are working with.
- The mandatory showing must take place 4 weeks prior to your concert.
- Work should be near completion at the Mandatory Showing.
- The Director of Dance Production will schedule the date for the Mandatory Showing.
- It is your responsibility to ensure your cast is available for the show.
- It is your responsibility to ensure that your cast and collaborators are available for the showing.
- The Mandatory Showing for non-Irey Theatre productions must be arranged by the choreographer since it will not be scheduled in the departmental season planning.

Production and Budget for Creative Work

In the Fall of your third year, you will produce your Register for 4 credits of DNCE 6969 in the Fall of your third year for Creative Work

Creation Funds

You will receive \$750 to support the Creative Work for your MFA Comprehensive Project. This can be used to pay for props, costumes, videographer, composers' other collaborators. Some general things to be aware of in advance are:

- Fees paid to people: There are many ways of handling this, depending on who they are and their employment status with the university. Please consult [this page](#) which details payment procedures for our department as well as the Graduate Program Coordinator or Business Manager for help with this process. These payments go through multiple steps in the University system, therefore allowing significant lead time in getting payments to people.
- It cannot be used to pay current students.
- 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 the Director of Dance Production before buying anything.
- All items for which you are reimbursed become the property of the university. In the case of built costumes, props, or scenery: If we paid for both materials and labor, it is classified as university property. If we paid for materials, and the labor was donated, it is classified as university property. If you paid for the material, and we paid for the labor, the university considers this your property. Any proprietary coding or programming funded by the university is classified as intellectual property of the university.

- Use of a student's personal funds is allowed, but there are some restrictions. Details must be discussed with production management as a part of the normal production process. It is important this be completed before any commitments are made, funds are spent, or work is undertaken.

Departmental Grants

Students are encouraged to apply for department ACE or GRID grants if additional funds are needed. ACE funds can only be applied for if you are part of the CU Presents Season.

Link to Departmental Productions Guidelines: [Performing and Production](#)

Auditions

Students who plan to hold auditions to cast their Creative Final Projects are expected to do so within their fourth semester. This permits collaborators to plan for your production as they pre-register for their 5th semester. Any collaborators from outside the CU Boulder community should be cleared by your First Reader. Please see Audition Policies in the "Production Information" section below.

In order to create an atmosphere of respect and professionalism within our department, the Dance Program has created the [Choreographers and Performers Agreement](#). This document sets expectations for participation and commitment from choreographers, performers, and technical staff. The program encourages choreographers to require all performers (at a minimum) to sign this agreement once their show is cast.

Video and Projections

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

- Consult with both the Director of Dance Production and your First Reader in advance of submitting your final concert proposal in order to be given approval and instruction on how best to proceed.
- Invite the Director of Dance Production to view a rehearsal so they understand your intention and logistical need for including video projection in your work

Aerial

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

- Take at least one semester-long beginning or intermediate class in aerial dance technique and choreography taught by Frequent Flyers®, Inc. (or its equivalent). The First Reader will determine if more classes or experience may also be required.
- Complete the rigging training course at Frequent Flyers® or when offered in the department.
- Consult with both the Director of Dance Production and your First Reader in advance of submitting your final concert proposal in order to be given approval and instruction on how best to proceed.
- Demonstrate solid choreographic skills without Aerial Dance.
- Attempt to engage a Third Reader with expertise in Aerial Dance.

Project Paper

You will register for 2 credits of DNCE 6969 in spring of your third year for your project paper.

Paper style, format, and reality is flexible and will be decided by artist and their first reader. Paper length is 15 to 20 pages and additional pages for bibliography and supplemental materials. The paper will include a thoughtful, critical analysis of the process and project. Some possible inclusions could be:

- Evolving research questions
- Learnings acquired
- Potential avenues of continuation

- Discussion of non-language-based influences
- Emergence of new theory or mythology
- (Insert your idea here)

Ask your first reader for examples of past successful papers.

Defense and Oral Review of the creative work and paper

Conventionally thought of as a defense, the oral review is a meeting between you and your committee to discuss and give notes on your MFA Comprehensive Project. The oral review occurs during your last semester in the program, usually your sixth semester. Your defense must be completed by the graduate [school deadline](#). Typically April 18th for Spring graduation, August 1st for Summer graduation, and December 6th for Fall graduation. For current deadlines, please consult the [Graduate School's website](#).

Process

- At the beginning of your sixth semester, you will schedule your oral review with your committee and secure a location.
- Please remember to account for video projection and video conferencing needs. The university customarily does not provide travel funding or reimbursement to secure committee members outside of our campus community.
- Your oral review must be completed before the [Graduate School's deadline](#) for the review.
- Once you have your review date and location, provide the date and members' names to the Graduate Program Assistant, noting which member is the First Reader. The Graduate Program Coordinator prepares the Exam Report and submits it to the Graduate School for approval of your committee.
- You must submit your completed paper to your committee two weeks prior to your oral review.
- Once you have passed your oral review, the Graduate Program Assistant collects your committee members' signatures on the Exam Report via DocuSign and submits the Exam Report to the Graduate School as proof of degree completion.
- Following your oral review, the Graduate Program Coordinator submits the online Final Grade Report to your First Reader. This process serves to convey the grade for your project to the Office of the Registrar.

Evaluation for DNCE 6969, 8 Credit MFA Comprehensive Project

The Graduate School differentiates between a thesis and a final project. You will receive one final grade at the end of your oral defense for all 8-credit hours of the Graduate Project. The final grade is based on:

Choreography (70%)

Each member of your Faculty Committee will provide evaluation of the choreography, based on the following aspects of the work:

- Choreographic achievement - both within the stylistic parameters and aesthetic approach outlined in the Project Paper and according to faculty expectations and standards
- Depth and Innovation - in relation to the global professional dance community
- Performance - in relationship to the student's skills as a facilitator and performer
- Professional conduct and handling of all logistics and communication with committee, design personnel, administrative personnel and student cast members.

Writing (15%)

- Clarity of thought as expressed through analytic, descriptive, and efficient writing
- Synthesis of theoretical, historical, and contextual issues within area of research
- Demonstrated objective self-awareness and ability to articulate personal growth and challenges.

Comprehensive Review (15%)

- The annotated bibliography is comprehensive, appropriately structured, and demonstrates a broad knowledge of the field as it relates to your specific research.
- Proposal is updated incorporating any feedback or notes given in the development process.
- There is successful triangulation between your field review and project proposal.

Professional Portfolio

As an MFA candidate please submit a collection of your scholarly, pedagogical and creative work to your Dance Department Advisor. The portfolio is intended to document and synthesize your work samples, personal philosophies, your choreography and your academic investigations.

The content for the Portfolio will be created in other classes, especially Professional Development. Please submit your portfolio to the Director of Graduate Studies in Dance by May 1 of your 3rd year. A list of suggested portfolio contents is outlined below:

Personal Philosophy

1. Statement of Teaching Philosophy

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

2. Artistic Statement

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

3. Diversity Statement

Curriculum Vitae

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

Writing Samples

Submit one or more samples of your research/analysis writing. Examples include:

1. Scholarly Essays/Published Papers/Conference Presentations

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

Essays should include:

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

Optional Essay: Profile of Secondary Area of Expertise

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

Work Samples/Reels

A professional portfolio should include the following types of work samples:

1. Full Length Performance Work

Create a digital archive that chronicles the choreographic work created during your graduate studies. The archive should include complete works of at least 4 pieces. CU work MUST be included. Off-campus work is optional.

2. Performance Excerpts and Highlights

A collection of 1-to-3-minute excerpts from 5 to 8 pieces. Highlighted samples of your participation as a performer in the choreography of others may also be included.

The Excerpt Reel is something we are also excited to feature on our department website, so that your voice as an artist is represented in the alumni fabric of our identity. For departmental website use, and for your general use beyond CU Boulder, the reel will be legally classified as a “rebroadcasting” of material and should not feature any content or music that is subject to copyright restrictions.

3. Teaching

Provide well-lit, clear audio recordings of your teaching style, ability and experience. At least one entire class should be included. If possible, include footage of all of the styles you are proficient in instructing.

Other

Include in your portfolio any additional materials that are relevant and representative of your artistic and academic growth over the past three years. Possible inclusion could be performance scores, dances for camera, additional essays, photo studies, links to social media platforms, creative boards, media interviews, podcasts and reviews.

Exceptions

If this portfolio form or content is unsupportive to a student’s goal, the faculty is open to students proposing alternatives. Discuss this possibility with your advisor.

Financial Support

Time Limits for Financial Support

Our goal is to support graduate students in the MFA program through GPTI, TA, RA, and GA appointments for three years (six semesters). If a student chooses to extend their graduate work to four or more years support cannot be guaranteed and should not be expected.

Fellowships

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

MFA Completion Fellowship

Co-sponsored by the Graduate School and the Center for Humanities and the Arts, The [MFA Completion Fellowship](#) provides outstanding MFA students with financial support to assist in the process of completing their thesis or final project. The purpose of the fellowship is to allow recipients to devote their full attention to their academic progress.

The fellowship consists of full support for one academic semester (either fall or spring of the following academic year) and includes a monthly stipend equal to that of the current 50% GPTI salary, tuition coverage, mandatory fees, and coverage under the Student Gold health insurance plan.

Please note students may not engage in other forms of paid employment during the time they receive a fellowship, and fellows may not accept another fellowship or grant during the same time period. Application for this fellowship should be submitted in the fall semester of the MFA student’s third year in the MFA program.

JEDI Completion Fellowship

The Center for Humanities & the Arts offers the opportunity for master's- and doctorate-level graduate students working in the humanities and arts whose scholarly profile fits within CHA's Justice, Equity, Diversity, and Inclusion (JEDI) mission.

The fellowship will cover tuition:

- Tuition (up to 18 credits per semester for master's candidates and up to 5 credits per semester for doctoral candidates)
- Mandatory student fees, student health insurance, and a stipend equal to that of a 50% Graduate Part-Time Instructor.
- Recipients may not hold another appointment such as a teaching or research appointment during the fellowship period but may hold a 0% appointment such as a grader or reader.

The Selection Committee will base their selection on the following:

- The quality of the creative work/project;
- The quality of the candidate's CV (exhibits, performances, productions, publications, awards, conference presentations, etc.);
- The probability of completion within the period of the fellowship (the greater the probability, the better chance of receiving a fellowship);
- Other teaching-free fellowships that the candidate has already enjoyed (the fewer the better).

For application process and current deadlines, please visit the [JEDI Completion Fellowship page](#).

Loans/Financial Aid

The [Office of Financial Aid](#) can provide information and applications for Stafford Loans and other types of financial aid. Contact that office directly at Regent Administrative Center, Room 175, 303-492-5091.

Work Study and Hourly Positions

Student Employment posts job announcements for on and off-campus employers, visible only to current CU students. For more information visit the [Student Employment Website](#).

Department Awards

Charlotte York Irely Scholarship

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

Gail Pokoik Scholarship

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

ONYE OZUZU Endowed Scholarship

The [Onye Ozuzu](#) endowed scholarship is designed to provide support for graduate scholarship awards for students in the Master of Fine Arts in Dance program at the University of Colorado Boulder. Continuing and incoming students are eligible for this award and are selected by the faculty. Students do not apply for this award and the amount awarded varies.

Campus Awards

A full list of awards and grants can be found [here](#).

GPTI Teaching Recognition Awards

For over 30 years the Graduate School has awarded Graduate Part-Time Instructor Teaching Awards. These awards are hosted in the fall and spring, and award recipients will receive a \$500 scholarship on their bursar account during the respective semester in which they are nominated. After a department-wide self-nomination process, the department will select the top nominations to send to the Graduate School.

You will receive an email from the GPC soliciting self-nominations for the GPTI Teaching Recognition Award. To be considered, students are invited to submit the materials below. After reviewing applications, the full dance faculty will nominate one student from Dance a year and write the supporting nomination letter.

Required Nominating Materials:

Please include the following as one PDF document:

- (1.) A statement of teaching philosophy written by the nominee (200–300-word limit)
- (2.) A current copy of the nominee's course syllabus
- (3.) Faculty and student evaluations (FCQs) of the nominee's teaching abilities (these must be the official FCQ documents, we will not accept re-created documents of selective commentary, etc.)
- (4.) A letter of nomination from the department written by someone familiar with the student's teaching experience (one-page maximum)

Graduate Excellence Awards

The Graduate and Professional Student Government (GPSG) awards Teaching Excellence Awards (TEA), Collegiality and Scholarship Excellence Awards (CSEA), and Diversity, Equity and Inclusion Excellence Awards each academic year during the spring semester. Each award comes with a monetary prize of \$400 paid to recipients through a scholarship applied to their student accounts. Awardees will also be highlighted on GPSG media.

These awards are intended to recognize broad definitions of teaching, scholarship, and DEI work since we know that not all students have the same opportunities. Many of our applicants are TAs, GPTIs or RAs or involved in organized DEI groups on campus but any student is welcome to apply!

Questions about the GPSG Excellence Awards can be directed to applications.gpsg@colorado.edu. Visit the [GPSG website](#) for more information.

Mini-Roser grant

The Roser Visiting Artist Endowment was established to enrich the lives and education of students on the Boulder campus at the University of Colorado in music, theatre and dance, fine arts, and film studies, by funding visiting professional artists who have demonstrated a record of excellence and commitment to working with students. This enrichment and interaction will be fostered by the Artists' collaboration in the creative process with students and faculty.

The grants provide in-person and virtual guest lectureships, workshops, performances, directorships, exhibitions, as well as other art-related programs which benefit students, faculty, and the community as a whole.

Proposals will be awarded to support artistically excellent visitors who will have a broad impact on the students. Roser Visiting Artist Endowment grants will not support fundraising activities, deficit reduction, or receptions. Marketing or publicity expenses will be considered at this time.

[Application details can be found here.](#)

Department Grants

See the [Program Support Fund & ACE Grants](#) on our website for the applications for these grants. Deadlines are detailed on the application forms.

Program Support Fund

The Program Support Fund is designed to:

- Bring in guest artists and scholars for theatre and dance courses
- Host workshops and program-related events
- Support projects
- Purchase classroom supplies

ACE Performance Enhancement Fund

The ACE Performance Enhancement Fund is "an account provided by the Arts and Cultural Enrichment (ACE) portion of student fees for the purpose of funding guest artists (musicians, composers, fight choreographers, dialect coaches, designers, painters, puppeteers, milliners, etc.) who will work directly with students involved in a THDN production."

GRID – Graduate Research In Dance Awards

The Graduate Research in Dance Fund (GRID) was created by Louise Chawla, Nada Diachenko and Michelle Ellsworth. Thanks to alumni support (and Erika's awesome fundraising skills) it is now an endowment!

GRID funds are intended to support creative and scholarly research for projects. This includes but is not limited to: travel to conferences or research locations, project-related expenses, etc.

Starting with the 2020-2021 academic year, we expect the GRID to generate enough funds to support two application calls each academic year, with grant amounts up to \$1,000 each cycle.

GRID funding requests are due annually on **October 31 (Halloween)**. To apply, email the Graduate Program Assistant with the following:

- A one-paragraph description of your proposal
- A detailed budget

Requests should not exceed **\$750**. Please note that partial funding may be awarded if the total amount of requests exceeds the available funds.

Performing and Production

Showing Work

All MFA students are expected to present choreographic work each semester, either as part of course-related events or in other departmentally produced events. It is expected that you will seek not only to deepen your established artistic practices, but also assiduously expand your artistic self into less familiar movement, choreographic, aesthetic and expressive modes. Evaluation of your artistic output will be based on articulateness, sophistication, theatrical and conceptual completeness and on the extent to which you have deeply sought discovery, reconsideration and analysis of your art-making methods. We hope this encourages you to savor the rhythm of creative cycles in your life, and enduringly keeps you inspired to discover your own artmaking from new vantage points.

Performance

You are urged to seek a variety of performance opportunities with fellow students, faculty and guest artists. Produced performances are presented multiple times each year, and informal shows occur regularly during the year. Extensive work with off-campus groups is often extremely difficult to schedule and tends to distract and overwhelm students with multi-tasking and juggling of priorities (see “Performance Opportunities” for off-campus procedures approval). We intend to support your primary effort of completing your graduate studies on a timely basis with as little debt as possible.

Schedule

Every year, the Dance Program produces multiple concerts on their main season with CU Presents (CU campus office responsible for ticketing/marketing.) There are also less formal choreographer showcases and non-major showings for showing work. The full production schedule necessitates early planning, team communication and reliable management of department resources and personnel. Our aim is to support the full creativity of our students while balancing the many needs of the department.

Professional Decorum in Performance

All students are expected to conduct themselves professionally in classes, rehearsals and during the performance process.

- All dancers should arrive on time for rehearsal. If you will be late or cannot make a rehearsal, you must notify the choreographer. Too many absences may result in dropping you from the cast.
- Do not over commit. Make sure you can fulfill all rehearsal and performance dates before you accept a choreographer’s offer to dance in their piece.
- Mutual respect is expected during the rehearsal process. The choreographer should plan the rehearsal time efficiently and come prepared for collaborative exchange and consideration of dancer’s needs. The dancers are expected, within reason, to embrace the creative process offered by the choreographer, or open conversations to seek adjustments to the creative process. Unresolved problems during the rehearsal process should be brought to the attention of the Director for Graduate Studies.
- The Dance Program encourages each person involved in any rehearsal process to review and sign the [Choreographers and Performers Agreement](#). This document intends to ensure the highest standards of mutual respect and professionalism between choreographer and performer.

Dancers' Auditions

We encourage an audition process as a way to gain practice and experience in facilitating equitable approaches to creating casts for artmaking. You may give notice about your auditions via the list-serve, announcements, flyers, announcements in class). Choreographers should post flyers in the halls and send emails to the department email listservs between 2-4 weeks in advance, with reminders the week before auditions. 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 practice the building of community with their audition techniques. Though we cannot guarantee that every student will be cast in a dance every year, it is important for all of us to cultivate artistic generosity and openness toward our colleagues in the department.

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

- 1) All dances produced by the department must be auditioned publicly. Private invitations to cast members may be regarded as unfair, non-inclusive and antithetical to giving all community members a chance to develop and excel in their studies.

- 2) If a dance is being co-choreographed by all of its performers, an audition is not necessary. Please ensure that full attribution is given to all collaborators.
- 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 and Director of Graduate Studies.

You should regularly check the bulletin board on the 3rd floor for announcements which may not be shared through the department listservs.

Choreographers for all departmentally produced performances must be enrolled in CU classes either with degree-seeking status or through the ACCESS program, unless there is a compelling artistic reason to engage off-campus performers. Authorization for off-campus collaborators must be given by your First Reader/department before an invitation is extended.

Rehearsal Space

Schedule: reserving space

The Department of Theatre & Dance uses an online scheduling tool called [Event Management System \(EMS\)](#) for room reservations. Each student sets up an account with EMS and reserves rooms for themselves. Instructions for account creation, viewing calendars and making reservations can be found on the [Room Reservations](#) page of the department website page. You should visit the program manager and/or the office administrative assistant to gain swipe access through your Buffone card.

Room usage for rehearsals must follow current personal and departmental safety guidelines issued by CU Boulder and not interfere with university academic and programmatic scheduling needs. Students can reserve rehearsal times in studios W150, W305, W325, W350, Imig Music Building (S317 and S126). The [Room Reservations](#) page contains information about each studio space available for reservation.

- MFA student choreographers may sign up initially for no more than 2 rehearsals per week on the master schedule for a total of 4 hours.
- During the semester when an MFA student is producing their concert, they may have 3 rehearsal slots in the studios for a total of 6 hours.
- NO student may sign out for more than 12 hours of rehearsal space in one week.

Priority in scheduling rehearsal time prioritizes the most imminent productions of the departmental calendar in order of the listing below:

- Faculty members
- BFA and MFA students producing their final concerts. We honor the next scheduled concert taking priority over subsequent productions.
- Other students can request master schedule times once rehearsals are scheduled for faculty and concert students.

All reservations are reviewed and approved by the Department Administrative Assistant, who can also help with reservation problems.

General Reservation Rules

- A student must reserve space under their name. Do not use another person's name under any circumstance, as it would be a violation of security and honor code policy.
- The person reserving the space must be the Director of the rehearsal. Do not reserve space for other people under your name.

- Only MFA Dance students, dance majors and minors and students enrolled in a CU dance class during the current semester may sign up for rehearsal time. Rehearsal time must be used for dance class projects or Dance Program performances.
- A non-major may sign up for no more than 2 hours of rehearsal time per week.
- Non-majors/minors cannot sign up for time on the master schedule; time must be reserved on a weekly basis.

Keys and Rehearsals

Most rooms and buildings on campus are restricted--requiring security identification clearance. "Passing" your key or Buff One Card to other students is not 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 rooms are cleaned and returned to their original configuration, sound equipment is locked up and all doors are locked and closed tightly.

Use of Dance Sound Systems and Video Equipment for Rehearsal

All graduate students are issued a key to the dance studios. That key also gives them access to the sound systems in all 3 dance studios. This key is returned promptly before graduation or may result in large fines levied against the individual.

Building Access After Hours

The building is unlocked between 7 am and 10 pm every day except holidays.

Students who need access to the building after hours and on holidays may give a copy of their Buff One Card to the Department Administrative Assistant and request swipe card access. The swipe card door opener is mounted on the wall to the left of the Theatre Loading Dock and on the Norlin Quad entrance closest to the Irey Theatre on the north side of the building.

Studio Rules

These rules are enforced to preserve our studios. Floors differ in each space and can be ruined by unauthorized footwear, fire, wetness or sticky food, dirt and grit.

- No eating or drinking (except water) in the dance studios. **No water or food on the pianos.**
- All dance activities requiring the use of shoes, including dedicated hip-hop and character shoes, must be performed in W305, W325 or W150, Imig S317 or S126. **All footwears must be dedicated dancewear, not a dancer's normal "street" shoes.**
- W350 only allows ballet slippers or bare feet. W350 is used for ballet, and we strive to maintain the cleanliness and integrity of this floor for all dance classes that utilize this space
- No sets or props may be used or stored in the studios unless approval has been obtained prior to use.
- See the 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.

Use of Props

Chairs or other furniture that are part of the normal studio hallway furniture cannot be used as part of a set or props. Students wanting to use furniture or any props of a "hard" nature in rehearsals or a class assignment must talk to the Director of Dance Production *prior* to their use. They will make sure the item is safe for use on our dance studio floors. They can also make suggestions about how and where to find other items to better facilitate the student's work. Furniture that is heavy and can cause damage to floors or bodies, breakable or potentially hazardous items (glassware, lamps, etc.), and food or liquid products need to have Director of Dance Production's prior approval before entering the space. Please note that props cannot remain in the dance studios after rehearsal usage as they may interfere with the instruction needs of our very busy department. Please seek advice from our Director of Dance Production regarding prop storage.

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

A student wishing to include projections as Scenography or to present stand-alone video dance pieces as part of their choreography will need to 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.

Requirements for Aerial Work in a Show

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

- 1) Take at least one semester-long beginning or intermediate class in aerial dance technique and choreography taught by Frequent Flyers®, Inc. (or its equivalent)
- 2) Consult with the Director of Dance Production in advance of beginning rehearsals in order to be given approval and instruction on how best to proceed
- 3) Demonstrate a satisfactory level of achievement in traditional choreography
- 4) Consult with Director of Dance Production on rigging needs.

Performance Opportunities

On-Campus/CU Sponsored Performances

REVEL - Grad Choreography Showcase

There is a grad director and assistant director each year for the Grad Choreography Showcase. The assistant director becomes the director the following year. The show usually happens in the fall. Grads are encouraged to cast undergrads. Independent study credit or Dance Rep credit is available. This concert can be part of CU presents or independent -- based on production and financial realities. If needed an MFA show might take half of the Grad Showcase. Aluma could be considered to contribute to the showcase.

Open Space

This concert is organized and presented by the undergraduate CUDC students every spring. The dances are selected by an impartial panel of students. Grad students are often asked to help curate. Graduate students often show work.

Outside Venues

There is also the opportunity to present work in [ATLAS](#) on an application basis, or self-produced site-specific, interdisciplinary, dance for camera, fringe festival, etc. Please monitor the listserv emails for information to participate.

Last Day of Class Showings

The department hosts an informal showing of works on the last day of classes each semester. Studio W150 is reserved from 10:10-11:40 am for this community celebration. This is an open format event that provides an excellent opportunity for MFA students to show work if they have not done so during the semester. Please check the listserv emails for registration information to participate.

Non-Major Showings

An opportunity to show work to those within our community who are not dance majors. Non-major shows are held on Monday or Tuesday evenings during the last week of classes.

FRESH

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

MFA Creative Projects

Graduate students presenting a performance as part of their MFA Comprehensive 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. MFA students hold auditions in the spring semester.

BFA Performances

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. Please monitor the listserv emails for information to participate.

Musical Theatre

The Department of Theatre & Dance presents a musical in which dance students may participate. MFA students may also receive credit for choreographing the departmental musical. Students interested in this opportunity should review the season schedule when it is released and contact the Production Coordinator, and the Associate Chair for Theatre, [Cecilia Pang](#).

The [College of Music](#) also presents musical comedy or opera for which dance majors may audition.

Repertory Class

DNCE 5038, Dance Repertory offers an opportunity for students to learn faculty and guest artist work for performance in informal or formal situations. Reconstructions are occasionally included in the course content.

Off-Campus/CU Sponsored Performances

American College Dance Association

The Dance Program is a member of the American College Dance Association (ACDA) and sends dancers to a regional conference each spring. The conferences are held on member college campuses and are open to all of our graduate students and majors. Conferences include: 3-4 days of classes taught by master teachers and faculty from member schools, paper presentations, informal performance of student work, and performances of works submitted by member schools for adjudication by professional dancer/choreographers, scholars and arts administrators. Each school can submit 2 dances for adjudication. The faculty selects the works that will be sent to ACDA to represent our Dance Program. The decision is made in the spring semester prior to next year's spring regional conference. This decision is based on the quality of both the choreography and performance. Preference is given to work already produced. Since the selections for each academic year are made in the spring semester prior, entering students are not eligible for consideration to ACDA. All performers must be CU degree-seeking students. Students who graduate in December may still attend ACDA in spring.

CU has been honored with multiple invitations to perform our work at the semi-annual National Festivals sponsored by ACDA in Washington, DC.

Performances Outside of the Department

There are many visually astonishing locations in Colorado for performances, but please know some may require a public permit from local authorities. The number of performances on and off campus may fluctuate in response to how community and campus operations safety guidelines change. The faculty may not be able to attend all performances shows hosted off-campus.

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 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.

- A. 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: Change to Showing; Tech Rehearsals; Dress Rehearsals; and Performances.
2. The choreographer 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.

B. 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.

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

D. Failure to abide by this policy may result in the student and/or their dance being removed from the production. Alternately, students may be restricted from auditioning/participating in productions in a subsequent semester.

Community Engagement

The Department of Theatre & Dance is committed to socially engaged practices and programs that strengthen both our social fabric and us. We believe theatre and dance are powerful tools, ones that allow us to reimagine, reclaim, resist, remake and simply celebrate our aliveness together.

Please visit the [Community Engagement](#) page on the department website for information about the department initiatives listed below, and others.

Retirement, Community and Educational Communities

MFA in Dance candidates provide requested informal performances, presentations, participatory workshops for Boulder County educators, service partners to impacted citizens, afterschool programs, and special events.

Performers Without Borders

[Performers Without Borders \(PWB\)](#) is a student group housed in the Department of Theatre & Dance that is open to all CU students interested in using performance to illuminate social issues and ignite positive social change.

Inside the Greenhouse

[Inside The Greenhouse](#) is an interdisciplinary collaborative effort that works to deepen our understanding of how issues associated with climate change can be communicated. Projects have been created through interactive theatre, film, fine art, performance art, television programming, and appraising, all working towards finding effective methods for multimodal climate communication.

CU Playback Ensemble & Critical Conversations Project

[Playback Theatre](#) is a non-scripted, interactive theatre form in which audience members share true stories or experiences from their lives and see them "played back" by an ensemble of actors in ways that encourage insight across chasms of difference.

[CU's Playback Ensemble](#), made up of faculty, staff, graduate and undergraduate students from several different departments, performs for a wide array of campus and community events. The Ensemble also runs the [Critical Conversations Project](#), which uses Playback Theatre to facilitate conversations in areas of rural Colorado that are experiencing rapid and destabilizing change (social, economic or environmental).

Additional Community Engagement Opportunities On Campus

MFA dance students are encouraged to investigate community engagement projects that support personal interests, incorporate academic research and promote collaborative community partnerships.

Other campus resources for Community engagement work are:

- [Community Outreach and Engagement Programs](#)
- [CU Engage](#)
- [Office of Diversity, Equity & Community Engagement](#)
- [Crown Wellness Institute](#)
- CU Boulder Engineering Outreach - a variety of outreach opportunities
- [CU Boulder School of Education](#)
- [CU Boulder Dining and Housing Services](#)
-

Graduation Process

Please contact the THDN Graduate Program Coordinator at the beginning of the semester you plan to graduate from to review paperwork and procedures.

Crucial Policies You Should Know

- **Deadlines are non-negotiable unless you possess documentation of extraordinary circumstances that warrant consideration of an exception to be approved by the Graduate School. If you miss them, you will not graduate that semester.**
- **You are responsible for securing the date and location of your oral review with your committee members. Please do this at the beginning of your last semester.**

Deadlines

All MFA students planning to graduate should review the Graduate School website [Graduation Requirements | Graduate School](#).

MFA students should use the [Masters Students, Without Thesis](#) page. This page contains the [Graduation Deadlines](#), updated for each semester. If required materials are not submitted to the Graduate School by the deadlines listed, graduation will not happen that semester. **Please work closely with the Theatre & Dance Graduate Program Coordinator to make sure that the department receives copies of all paperwork.**

MFA students are not required to electronically submit their MFA Project Paper, so the deadline for electronic submission may be disregarded.

Online Graduation Application

Students must apply online to graduate. This notifies the Graduate School and your department that you intend to graduate, and it provides necessary information to the Commencement Office for ordering and shipping diplomas. You must apply to graduate online whether or not you plan to attend the campus and/or department commencement ceremony.

To apply online to graduate, follow the instructions on the Office of the Registrar's website [Graduation & Commencement | Office of the Registrar](#).

If you do not complete requirements for the indicated semester, you must cancel your application and apply online to graduate for the next semester. To cancel your application, follow the instructions on page 2 of the following document: [Getting Ready to Graduate?](#)

Candidacy Application

All MFA students must submit the Candidacy Application for an Advanced Degree form to the Graduate School the semester they plan to graduate. This form lists all of the courses you have taken to meet the requirements for the MFA Degree and must be approved by your advisor and the Director of Graduate Studies.

- The deadline for submission is posted on the [graduation deadlines website](#) (usually the 5th - 6th week of the semester).
- The form must be completed and submitted with all signatures to the Graduate Program Coordinator at least one week before it is due to the Graduate School.
- The Candidacy Application for an Advanced Degree form is available on the Graduate School's website: [Academic Forms | Graduate School](#)

Oral Review Paperwork

The Graduate School must have written notification of the oral review date and committee two weeks prior to the oral review. This is done when the Graduate Program Coordinator submits the Exam Report to the Graduate School. The student is responsible for notifying the Graduate Program Coordinator of the oral review date and for confirming the committee at least one month prior to the oral review.

Keys, Library Fines, Bills

The department and university request that all building keys be returned before the end of the semester you graduate. In addition, library fines, parking fines and tuition bills must be paid in order to graduate from university.

Commencement

CU Boulder's campus-wide commencement occurs the week after final exams in the Spring semester. There is not a Summer or Fall commencement ceremony. Updated information about the campus-wide ceremony can be found [at this link](#). To celebrate the graduations in our house, the Department of Theatre & Dance holds a special commencement ceremony annually in the spring. Our department's ceremony is typically held in the University Theatre at 2:30 on the day of the University's ceremony. Please check in with our [commencement page](#) for updated information on the THDN ceremony.

Campus Resources

Important General Campus Information and News (including weather closures)

University Communications will notify those who have signed up for [CU Boulder Alerts](#) of campus closures via the text messaging service. As a representative of the faculty, you are required to sign up for this service at [alerts.colorado.edu](#). In case of emergency, please go to [www.colorado.edu](#) for detailed information.

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

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

Center for Inclusion and Social Change

The goal of the [Center for Inclusion and Social Change](#) (CISC) is to support all students in the exploration of all of their identities and to create a welcoming and inclusive space on campus that supports academic and personal growth. CISC provides community-building programs, numerous educational opportunities, and a space for students to become informed global citizens by engaging and interacting with individuals from different cultures.

Based in the Center for Community, room N320, CISC was formed in 2018 by the Cultural Unity and Engagement Center, the Women's Resource Center and the Gender and Sexuality Center to offer strengthened services, greater advocacy and innovative programs to support students in exploring multiple intersecting aspects of their identity. Visit the [Events](#), [Trainings & Workshops](#) pages to learn more about how to get involved.

Center for Teaching and Learning

The [Center for Teaching & Learning](#) (CTL) supports CU's community of educators through teaching consultations, seminars, reading groups, and additional services.

Some of their offerings for graduate students include:

[Teaching Certificates](#) — The Center for Teaching & Learning currently offers two certificates and one credential in college teaching and future faculty development for graduate students on the CU Boulder campus.

[Lead Graduate Student Fellowship](#) — through the Lead Graduate Student Fellowship, CTL supports discipline-specific teacher training activities. During the training, Lead graduate students from related disciplines form small working teams which meet and work together throughout the year. The teams provide an interdisciplinary context to Teaching Assistant (TA) training activities throughout the year and promote the sharing of useful and interesting ideas between departments.

The Center for Contemplative Resources (<https://www.colorado.edu/center/contemplativeresource/>)

The current Lead Graduate Students for the Dance Program is Harveen Gill

Child Care

[CU Children's Center](#) provides high quality programs for children of families that are affiliated with the university.

The Contemplative Resource Center

[The Contemplative Resource Center \(CRC\)](#) seeks to integrate secular contemplative practices into how we at the University of Colorado work, teach, learn and live.

Covid-19 Updates and Resources Page

[CU Boulder COVID-19 Updates & Resources](#)

Counseling: Personal and Private

[Counseling and Psychiatric Services](#) (CAPS) in the Center for Community 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 Student Health Service, CAPS can assist students with eating and body image disorientation. 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](#)

[Suicide Prevention](#) (24 hours) 303-492-2277

Conflict Resolution

CU Publishes a general guide to [Student Appeals, Complaints & Grievances: A Brief Guide](#)

It is an express Boulder campus policy that all students at all times have the right to lodge a complaint or grievance which they deem important without fear of retaliation of any sort or any other adverse consequence as a result of doing so.

The recommended general strategy is to first contact the specific individuals or units most directly connected with the issue at hand unless there are good reasons for not doing so such as a desire to maintain anonymity (see section 1 below). The [Campus Directory](#) generally provides contact information for all the campus units, departments, Dean's offices, etc. from which an individual can usually determine where to go to make a complaint or lodge a grievance. All of the main campus entities also have contact information via web pages.

If, for whatever reason, a student does not want to personally or directly contact an instructor or staff member to discuss a complaint or grievance, the student should begin with the next highest level of responsibility, which would commonly be the department chair (or unit director). The student can request an appointment to meet with the chair or director and/or send a written description of the issue or problem and request that their identity be kept confidential. That request will be honored unless there are overriding reasons to do otherwise. For example, if a student alleges sexual or protected-class harassment or discrimination by a faculty member to a department chair, the chair *must* forward that information, to include the identity of the complainant, to the campus [Office of Institutional Equity and Compliance](#).

A student may also utilize the ['Don't Ignore It'](#) website to learn more about options for reporting concerns or seeking support.

Alternatively, or in addition, students also have the option of getting counsel and advice from the campus Ombuds office (303-492-5077), Center for Community, Rm. N440. The Ombuds office can often suggest strategies and mechanisms for addressing whatever problem or issue at hand. They are a mediating service primarily, and they do not have authority or responsibility for mandating changes or corrections. The website at www.colorado.edu/ombuds constitutes a rich source of helpful suggestions.

As a graduate student, there is a system build to serve your unique needs through the Graduate School's Grievance Policy and form:

[Graduate School Grievance Process and Procedures](#)

CU Night Ride

[CU NightRide | University Memorial Center](#)

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

Call 303-492-SAFE to arrange for an escort. You can call 303-492-7233 to volunteer as an escort/driver for the program or to get more information. Please note there is a free phone in the lobby of the dance wing to call for assistance.

Disability Services

[Disability Services](#) provides a wide variety of [accommodations](#) and offers a variety of support services which can be customized to meet individual needs. In addition to academic accommodations, Disability Services provides students with resources to help students thrive at CU Boulder.

Discrimination & Harassment

The [Office of Institutional Equity and Compliance \(OIEC\)](#) implements and enforces three university policies for students, staff, faculty, volunteers, and affiliates:

- Discrimination and Harassment
- Sexual Misconduct, Intimate Partner Violence and Stalking
- Conflict of Interest in Cases of Amorous Relationships

The university is committed to preventing and eliminating discrimination and harassment based on race, color, national origin, pregnancy, sex, age, disability, creed, religion, sexual orientation, gender identity, gender expression, veteran (military service) status, political affiliation, or political philosophy.

The Office of Institutional Equity and Compliance (OIEC) employs a comprehensive and integrated approach for case resolution, education, assessment, support services, and ADA accommodations to create and foster a safe, inclusive, and accessible campus environment for all members of the CU community. OIEC offers a variety of support measures to ensure a safe and nondiscriminatory environment and to reduce disruptions to daily life.

Food Pantry (Buff Pantry)

The [Buff Pantry](#) is the on-campus food pantry at the University of Colorado Boulder and is open to all CU Boulder students.

Students are welcome to visit the Buff Pantry one time per week and will receive approximately 20 pounds of food per visit. The Buff Pantry provides shelf stable products, fresh produce, and personal care items at no cost to students. Food and personal care item selection will vary based on availability, donations, and time of year. We look forward to serving you!

The Buff Pantry is located on the first floor of the University Memorial Center (UMC) 139, next to Jamba Juice.

How do I visit the Buff Pantry?

1. Complete the [Buff Pantry Client Intake Form](#) to tell us a little bit about yourself. This form must be completed one time per term (fall, spring, and summer).
2. Sign up for an appointment(s) to visit the Buff Pantry.
 1. If all appointments are full in a specific week and you would like to visit the Buff Pantry, you are welcome to stop by the Buff Pantry on Thursdays during our walk-up hours. Appointments are not required on Thursdays.
3. On the date(s) selected, stop by the Buff Pantry any time during our hours of operation to pick up your items.
 1. Bring your Buff OneCard.
 2. Bring several reusable bags, if possible.
4. When you arrive, a Buff Pantry volunteer will welcome you and provide a list of food and personal care items available. The volunteer will pack your reusable bags based on your individual preferences.
 1. Be prepared to wait for a few minutes as we serve other clients.

Health Services

[Medical Services](#) (formerly Wardenburg Health Services) is the primary health care resource for CU Boulder students. Through comprehensive care and education, Medical Services strive to give students the skills and knowledge they need to develop healthy life-long habits.

All students enrolled in one credit hour or more will automatically be charged for insurance each semester unless a waiver is signed and submitted prior to the announced date for that semester.

Medical Services 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, health education and many other programs.

The Dance Program funds a Wellness Program for the benefit of all department students. The [Wellness Program](#) includes analysis and physical therapy, and nutritional advice.

Legal Services

[CU Boulder Student Legal Services](#) is a small law office dedicated exclusively to serving the legal needs of CU Boulder students.

Sponsored by the CU Boulder Student Government and funded in large part by student activity fees, they provide accessible professional legal assistance to eligible students for a fraction of the cost of a private attorney.

SLS has [several attorneys on staff](#) who can help students make sense of their legal situations, explain their options and help them prevent their legal issues from spiraling out of control. We'll even tell students when we think they don't need lawyers!

Communications with SLS are confidential as required by attorney/client privilege.

Services are by [appointment only](#).

Office of Diversity, Equity & Community Engagement

ODECE's role is to lead the effort of putting CU Boulder's values into practice. Leading by example, ODECE partners with other departments and units across campus to create **inclusive and equitable opportunities and experiences for all students, faculty and staff** and strives to make anti-racism, diversity, equity and inclusion cornerstones of all educational experiences and environments on campus. ODECE's goal is to continuously transform the climate and culture of the CU Boulder community by fostering educational and personal success for all.

Visit the [What We Do | Office of Diversity, Equity & Community Engagement](#) page for more information on programming and services. Here are some examples:

- [CU LEAD Alliance](#) a unique set of academic learning communities whose students, faculty and staff are united to promote inclusive excellence
- [Center for Inclusion and Social Change](#)
- [Diversity & Inclusion Summit](#)
- [Community Partnerships](#)
- [Inclusive Communities of Practice](#) ICoP provides opportunities where faculty, staff and students can talk openly about addressing issues of inequity and racism, and work on developing inclusive practices for everyday lived experiences on campus, in the classroom, research environments, and in the workplace.

Ombuds Office

If you are unsure of university procedures for handling issues, 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](#) for confidential consultation services.

Professional Development

Professional development is a vital element of graduate education. In coordination with partners across campus, the Graduate School helps graduate students cultivate the skills you need to succeed—whether you are planning a career in public service, government, the private sector, or academia.

Please check the [Professional Development | Graduate School](#) website frequently for a variety of seminars, workshops and resources.

Student Recreation Center

CU Boulder students enjoy membership to a recently renovated [Recreation Center](#) as part of their enrollment. The Center is not directly connected to the department but has many overlapping services. The Recreation Center is currently operating under modified conditions, and not all services may be offered. The Recreation Center includes a hockey rink, aerobics studios, handball/racquetball, squash and tennis courts, 2 gyms, indoor running track, dry-heat saunas, weightlifting room, fitness systems room, and swimming pool. The studios are reserved for official functions and cannot be reserved by students.

Student Support & Case Management

[Student Support and Case Management \(SSCM\)](#) provides support to students throughout their college career and helps them achieve their academic and personal goals. SSCM does not solve a student's problems for them, but helps identify issues and appropriate resources and works collaboratively with the student to develop an action plan.

Substance Abuse

Consumption of mind-altering substances whether recreational or prescribed is an important concern for physical participants in a dance program. CU's philosophy is to help students develop the skills and knowledge to minimize risk to themselves and others while also holding them accountable to community policies and laws.

The following webpage contains links to university policies related to alcohol and other drugs: [Policies | Alcohol and Other Drugs Information](#)

The following page contains campus resources: [Resources | Alcohol and Other Drugs Information](#)

Students may drink alcohol if they are 21 years of age or older. Alcohol is allowed only in designated areas on campus, and violation of these rules can result in a student's expulsion along with sanctions impacting our department. Colorado's drunk driving laws are some of the most stringent in the nation.

While use of marijuana has been legalized in the state of Colorado, use or possession of marijuana, cocaine, heroin and LSD, among other controlled substances is against university policy.

Office of Victim Assistance (OVA)

[OVA](#) strives to mitigate the impact of traumatic experiences by decreasing barriers and empowering victims/survivors in making informed decisions by providing free and confidential trauma informed services.

OVA provides free and confidential information, consultation, support, advocacy and short-term counseling services to University of Colorado Boulder students, graduate students, faculty and staff who have experienced a traumatic, disturbing or life disruptive event. OVA is not the office that investigates or adjudicates cases.

Writing Support

Student Academic Success Center

The [Student Academic Success Center](#) (SASC) a.k.a. "sassy" is a multi-cultural academic learning community, serving low income and first-generation college students with academic skills development, math and writing courses,

supplementary instruction in gateway courses, tutoring, pre-collegiate opportunities and graduate research opportunities.

The Writing Center

The [The Writing Center | Program for Writing & Rhetoric](#), with generous assistance from the Graduate School, offers specialized support for graduate students working on lengthy manuscripts such as dissertations, theses, and publications. Graduate writing specialists have training and experience assisting graduate writers from across disciplines. Extended consultant preparation time and regularly scheduled meetings permit GWS to help graduate writers improve cogency, organization, analysis, and style, as well as manage project timelines and prepare for oral reviews.

The capacity of the GWS program is limited and requires an intake interview to ensure the project and writer's needs match program objectives and resource availability.

The Graduate School

The Graduate School offers a wide spectrum of resources to assist graduate students through the research and writing aspects of their master's or doctorate degree.

[Grad+ seminars](#) help students set goals and maintain good writing habits, while fostering relationships with peers across disciplines.

The [Grad+ Writing Support](#) page contains additional information about write-ins, publication bootcamp and writing retreats.

[Graduate and Family Housing](#) offers affordable housing options on a first come, first served basis.

Miscellaneous University and Graduate School Policies and Procedures

Full-Time Status and Minimum Residency Requirements

For purposes of deciding full-time registration status, a student must meet one of the following criteria:

- at least five credit hours of work in courses numbered 5000 or above
- or eight credit hours of mixed undergraduate/graduate
- or at least one doctoral dissertation credit prior to passing the comprehensive exam
- or a minimum of five dissertation hours after passing the comprehensive exam

One semester of credit toward the minimum registration requirements may be earned for full-time registration during the fall and spring semesters or two summer semesters.

The minimum registration requirement for doctoral students is full-time registration for six semesters of graduate degree credit beyond the attainment of an acceptable bachelor's degree. Two semesters of minimum registration credit may be allowed for a master's degree from another accredited institution. At least four semesters of minimum registration credit, two of which must be consecutive in one academic year, must be earned for work completed at CU-Boulder.

Academic Ethics

The Graduate School has jurisdiction over all graduate students in all matters involving unethical behavior in any and all courses and any and all work related to graduate study. The maintenance of the highest standard of intellectual honesty is the concern of every student and faculty member in the Graduate School. The faculty is committed to imposing appropriate sanctions for breaches of academic honesty. Cheating, plagiarism (i.e. failure to indicate

quoted materials or document ideas from a source, false documentation), illegitimate possession and disposition of papers and examinations, alteration, forgery or falsification of official records and similar acts, or the attempt to engage in such acts are grounds for suspension or expulsion from the university.

[Honor Code | Student Conduct & Conflict Resolution](#)

[Office of Research Integrity \(Compliance\) | Research & Innovation Office](#)

Professional Ethics

You are expected to maintain professional standards of behavior in all areas: interactions with colleagues, faculty, staff and the students you are privileged to teach. Students are expected to adhere to the highest codes of personal and professional ethics. Below are several Policies that show the breadth of these expectations.

[Code of Conduct](#)

The Code of Conduct states the university's commitment to upholding the highest ethical, professional, and legal standards. As described below, University of Colorado [employees](#) must be cognizant of and comply with the relevant policies, standards, laws, and regulations that guide their work.

[Alcohol & Drugs Guidelines | Human Resources](#)

[Discrimination & Harassment Policy | Campus Policies](#)

[No Smoking Policy | Campus Policies](#)

[Sexual Misconduct, Intimate Partner Violence, and Stalking](#)

[Student Guide for Using the Trademarks | Campus Policies](#)

[Campus Violence Policy | Campus Policies](#)

Children and Animals

[Child Protection Policy | Campus Policies](#)

[Guidelines for Children in the Workplace &/or Classroom](#)

[Service Animals | Disability Services](#)

Use of University Resources

[Guidelines for Computer Users | Campus Policies](#)

[Student E-mail Policy | Campus Policies](#)

[Campus Use of University Facilities | Campus Policies](#)

[Acceptable Use of CU Boulder's IT Resources | Campus Policies](#)

Petitions

If a student feels they have an unusual circumstance and an exception to a Graduate School rule, regulation, or policy may be applicable, a petition can be submitted to the Assistant Dean of the Graduate School. All petitions must be written and have the advisor's endorsement. After review by the Assistant Dean the student and department will receive a written response.

Sexual Harassment Policy

It is the policy of the University of Colorado Boulder to maintain the university 26 community as a place of work, study and residence free of sexual harassment or exploitation of students, faculty, staff and administrators. Sexual harassment is prohibited on campus or in university programs. Campus resources for assistance concerning sexual harassment issues include the Ombuds Office, the Office of Victim Assistance, Counseling and Career Services, Wardenburg Student Health Center, the Office of Affirmative Action and Services, the Graduate Program Assistant and the Department Chair.

[Sexual Misconduct, Intimate Partner Abuse & Stalking | Office of Institutional Equity and Compliance](#)

Registration Stops

Authorized university personnel (usually in the Registrar's, Bursars, Admissions or Graduate School offices) can place a "stop" on a student that prevents them from registering, returning to school, or obtaining an official transcript. A stop can only be removed by the department/person who placed it. Students should get in the habit of checking the portal for stops in the month before they expect to register for the upcoming semester.

Time Limits for Completion of Degree

Master's degree students have four years (six years for students pursuing an ME) from the semester in which they are admitted and begin coursework to complete all degree requirements. The phrase "all degree requirements" includes the filing of the thesis with the Graduate School if Plan I is followed. Students who fail to complete the degree in this four-year period may be dismissed from their program with the concurrence of the major advisor and/or appropriate departmental personnel. To continue, the student must file a [petition for an extension of the time limit](#) with the dean of the Graduate School. Such petitions must be endorsed by the student's major advisor and/or other appropriate departmental personnel and may be granted for up to one year.

Students who have not completed the degree within their time limit, and who have received approval for an extension, must have any coursework completed more than five years prior to the completion of the degree requirements evaluated by their department for relevance and applicability. At the discretion of the department the student may be required to validate these courses as part of the completion of their degree requirements.

Students who need to leave CU Boulder for a period of time may apply for a graduate leave of absence for up to one year. Taking a leave of absence does not extend the student's time limit but may be used as a reason to request an extension.

Students whose registration at CU Boulder is interrupted by military service may apply to the dean of the Graduate School for an extension.

Taking Time Off

Leave of Absence Program

The Leave of Absence Program provides for leave from the university for a semester or a full academic year. The student is guaranteed a place in the Graduate School and the 27 MA program provided all deadlines and rules are observed, and enrollment levels have been met. To participate, the student must currently be admitted as a regular student, be in good academic standing (a 3.0 cumulative GPA) and have the Graduate School Dean's approval. The program does not extend the four-year time limit for completing the degree. The department encourages the use of the Leave of Absence program but cannot promise that funding will be extended. All graduate students are eligible to apply except doctoral students who have passed their comprehensive exams, as the continuous registration requirement does not allow this. Exception: doctoral students who apply for parental leave are permitted and encouraged to use the Leave of Absence Program.

Parental Leave

It is the practice of the University of Colorado Boulder (CU-Boulder) to support to the greatest extent possible, and in a manner consistent with the effective and efficient operation of CU-Boulder, graduate students with a need for pregnancy, childbirth, adoption, and parental leave. Students should review the [Graduate Student Pregnancy & Parenting-related Policy | Graduate School](#). This policy covers graduate students in their status as students, and as

university employees. The Department of Theatre & Dance wishes to support students to the full extent possible. Please note:

- Students on GPTI appointments are expected to minimize absence from class.
- Students who take absences from teaching are expected to arrange for and compensate substitutes.
- The department encourages the use of the Leave of Absence program but cannot promise that funding will be extended.

Readmission

Students who do not register during a given fall or spring semester and fail to sign up for the formal Leave of Absence Program, or who take a leave of absence that exceeds the permitted two semesters, must fill out a [Readmission Application](#) from the Graduate School in order to return to the program. Readmission is not automatic.

Withdrawal from the University

Students who want to withdraw from school permanently should do so formally through the Office of the Registrar.

[Withdraw from the Semester | Office of the Registrar](#)

Verification of Enrollment & Degree

Students can request [verification of enrollment](#) through the MyCU info portal. The Verification of Enrollment is official and does not require a signature or seal from the university. It contains the dates of the term, student status and anticipated graduation date, and is specific to each student. It may be submitted to loan, insurance or other requesting companies, and to the military as proof of enrollment. A degree verification is not a diploma; it lists the student's degree on the Office of the Registrar letterhead and bears the registrar's seal and signature. Verifications of degree can be ordered by current and former students or third parties by emailing a request to registrar@colorado.edu with the student's name, date of birth and the mailing or email address to which the verification should be sent. Degree verifications requests are processed in the order in which they are received and take two to three business days to process.

APPENDIX OF FORMS

Instructor/Teaching Assistant Letter of Agreement

This letter of agreement outlines standards for the lecturer/faculty/GPTI (hereby referred to as *instructor*) and teaching assistant (TA) working relationship as established by the Department of Theatre & Dance at the University of Colorado Boulder. By signing below, and as approved by the assigned department supervisor for the course, both individuals agree to abide by the expectations established in this letter of agreement in order to ensure a mutually positive working relationship and a high quality educational experience for the course's students.

Guidelines for the TA:

- **Production Attendance** - If the course's students are required to see a production, and if that production will be pertinent to the grading, the TA must attend the production. See the Department Administrative Assistant for complimentary tickets.
- **Grading** – The TA is expected to complete 75% of all papers/projects, quizzes, and tests. The instructor should plan to grade the remainder both to alleviate the workload of the TA and also to maintain contact with the students' grasp of content. Essays and exams should be returned to students not less than one week, and not more than two weeks after they are submitted. (It is up to the TA, not the instructor, if the TA would like to grade and return homework faster than within one week). TAs may be asked to alphabetize papers, exams, and quizzes, and to enter them into an electronic database.
- **Course Attendance** – The TA is responsible for daily class attendance.
- **Classroom Participation** – The TA may be asked to lead review sessions. If the TA desires to present a class lecture they should work with the instructor to choose a date and discuss lecture content.
- **Resource Acquisition** – The TA may be asked to make copies of reading material, to scan the material for online reading, and to secure videos from the library. The TA should plan ahead for the acquisition of all such materials so that they are ready each day (when applicable) for class.
- **Educational Feedback** – When applicable, both the instructor and the TA should aim to leave the students with the kind of feedback on their assignments that will improve the educational experience by allowing the students to not only understand why they lost points, but also to grasp how they can improve next time.

- **Office Hours and Student Communication** – The TA will hold one weekly, scheduled office hour to meet with students. While the TA should make an effort to respond to emails and requests for meetings with students, the TA will not be expected to meet unreasonable demands for excessive meetings, for answering emails late at night, or to conference with a student who does not try to schedule a meeting in a timely fashion.
- **Weekly Meetings** – The TA should be available for brief, weekly meetings with the instructor.
- **Proctor Final Exam** – The TA should plan to assist the instructor in proctoring the final exam.
- **Two Required Meetings** – Instructor and TA should meet twice during the semester to formally check in by discussing the class, their working relationship, and areas of success and improvement. Please use the worksheets at the end of the letter of agreement to record the outcomes of these meetings and give a copy to the Graduate Program Assistant after each meeting. The directors of either theatre and/or dance can be invited to attend the required meetings for additional support and resources.

Guidelines for the Instructor:

- **Syllabus** – The instructor should provide both the TA and the Department Administrative Assistant with a syllabus by the end of the first week of the semester.
- **Rubrics** – The instructor should always provide clear rubrics and grading keys. In order to ensure consistent grading practices, the department encourages the instructor and TA to grade several papers together before grading separately.
- **Grading** – The instructor is ultimately responsible for the final grades and should manage the course grading and the TA's function as an educator within that course with that responsibility in mind. Instructors may ask their TAs to enter grades on Canvas, but they must confirm the grades before the grades are released to the student. Essays and exams should be returned to students not less than one week, and not more than two weeks after they are submitted.
- **Weekly Meetings** – The instructor will hold brief, weekly meetings with the TA.
- **Mentorship** – The instructor has the unique opportunity to serve as a mentor to the TA. The instructor should therefore assist the TA in developing their own tools as an educator, including grading, developing lectures and course material, and – as applicable – meeting with students. In unfamiliar situations, a TA can reach out to their instructor for guidance.
- **Two Required Meetings** – Instructor and TA should meet twice during the semester to formally check-in by discussing the class, their working relationship, and areas of success and improvement. Please use the worksheets at the end of the letter of agreement to record the outcomes of these meetings and give a copy to the Graduate Program Assistant after each meeting. The directors of either theatre and/or dance can be invited to attend the required meetings for additional support and resources.

The instructor should tailor the duties of the TA to the needs of their course. The department expects that the TA should be able to commit to all of the aforementioned duties, and that while the instructor is not required to assign *all* of them, the instructor may also require *no more* beyond this list without the approval of the assigned supervisor. (In such unusual cases, please attach an addendum of explanation to this form, signed by all parties.) In some cases, the department may assign a TA additional duties either within or beyond the course, based upon individual appointments.

Instructors should know that a TA contract is a 15% appointment, and each TA is contracted for 6 hours a week of work per class. The workload is not always equally distributed over the semester, and some weeks are heavier and other lighter. Please keep in touch about the hours the TA is spending on the class workload. There are two exceptions: TA contracts for DNCE 4017 and DNCE 4037 are for 20% and 8 hours of work per week.

Once the instructor has filled in the duties required for the TA for their individual course below – in accordance with the department expectations outlined above – the instructor, TA, and supervisor should sign this letter of agreement and submit it to the Graduate Program Assistant **by the end of the second week of the semester**.

Course/Section _____ Semester and Year _____

Assigned Duties:

Print Instructor Name

Instructor Signature

Date

Print Teaching Assistant Name

Student Signature

Date

For Office Use Only

Print Supervisor Name

Supervisor Signature

Date

GPTI/TA Check-In Sheet

Instructor: _____ TA: _____

Required Meeting #1

To be completed and submitted the 5th week of the semester

Semester/Year :

Please know that the intent of this meeting is to focus the TA/Instructor relationship on mutual support and on learning and growing as educators.

Questions to complete:

Both: From your perspective, how is class going? What is going well? What challenges have come up? How is your workload? Is it within the contracted hourly amount? If no, what strategies can be employed to address this issue?

Instructor: What is one area where your TA is doing really well? Where is one area for the TA to focus on improving for the rest of the semester?

TA: How is your instructor supporting you as a TA and how could they do more/differently to help you do your best? Are students responding well to the instructor's materials: syllabus & rubrics? GPTI/TA only: Does the TA see opportunities for the class or for the students that the GPTI might benefit from?

Signatures:

Instructor: _____

TA: _____

GPTI/TA Check-In Sheet

Instructor: _____ TA: _____

Required Meeting #2

To be completed and submitted the week after fall/spring break

Semester/Year : _____

Please know that the intent of this meeting is to focus the TA/Instructor relationship on mutual support and on learning and growing as educators.

Questions to complete:

Both: Have you addressed the challenges that you identified at Required Meeting #1? Has it made a difference? How can you fine tune it? Are there additional challenges that you need to address at this point? Please check in again about your workload. Is it within the contracted hourly amount? If no, what strategies can be employed to address this issue?

Instructor: What is another area where your TA is doing really well? Is there another area for the TA to focus on improving for the rest of the semester?

TA: How is your instructor supporting you? Has your instructor acted on the opportunities discussed in the first meeting?

Signatures:

Instructor: _____

TA: _____