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INTRODUCTION

This handbook is intended to serve you in your professional preparation at the University of Colorado Boulder. It provides information about requirements and expectations of the Dance Division. The major steps that you will take toward the MFA degree following your acceptance into the program are explained in the following materials. The MFA in Dance is a 60-credit hour program designed to take 3 years (6 semesters) to complete. Students generally take 10 credit hours per semester, leaving sufficient time for extracurricular creative and research work.

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

Please note that the requirements for the MFA as outlined in this handbook are more inclusive than those found in the Graduate School Rules. 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.

Dance Division Mission Statement

We encourage the pursuit of one’s choreographic voice, embodied scholarship, and pedagogical refinement. Our program scaffolds entrepreneurial approaches to art-making based in rigor, curiosity, and versatility. Through our diverse, “choose-your-own adventure” style curriculum, we support the vital cultivation of self-awareness alongside a nuanced appreciation of one’s positionality within a global conversation.

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

Expectations

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

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

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

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. As educators you are considered members of the Theatre & Dance faculty and we look to you to model the highest standards for yourselves and your students.

**Advising**

The Director of Graduate Studies will assign an advisor to each new student in the program. This advisor will guide the student through the program, helping them to select courses each semester, plan their progress through the degree, and make sure they are meeting all degree requirements. The advisor will approve the secondary emphasis and any electives taken outside the department, consulting with the Director of Graduate Studies when necessary. The advisor is also available to the student (as are all faculty) to help them plan their coursework with regards to the professional and personal interests.

Students should meet with their advisors at least once each semester. The department requires students to meet with their advisor before registering for the next semester in order to review progress and discuss any changes to their plan of studies. October and March are the ideal months for this, since the upcoming course schedule is available and registration begins in November/April.

Though the dance faculty will advise you, it is your responsibility to carefully track your degree plan, since some dance courses are offered every other year. A schedule of the MFA Required Courses (Suggested Sequence) is available in this document. Please use it to ensure that you are on track for your degree. The Appendix also contains an Advising Worksheet to help you track your coursework.

Professor Nada Diachenko is the advisor for those students who choose to follow the Somatic or Aerial Dance Emphases.

A student may change advisors. The student needs to have the approval of the current and prospective faculty advisor, and must notify the Graduate Assistant of the change.

During the third semester, MFA students begin to formalize plans for their concert/MFA project. By the end of the third semester each student will choose a First and Second Reader to guide them in their MFA 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 “Project Information” section.
Emphases

**Primary Emphasis - Choreography/Performance/Aesthetics**

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

**Secondary Emphases**

MFA candidates are required to choose at least one secondary area of study designed to give variety and professional clout to the student’s training. The university setting is particularly well suited to broad educational goals, given the wide variety of subjects available for involvement. Possible secondary areas of extended study are:

- Aerial Dance
- Disability Studies
- Kinesiology
- Outreach/Community Engagement
- Women & Gender Studies
- Cultural Studies
- Film/Video/Music
- Multi-media Forms
- Performance Art
- Writing/poetry/literature
- Dance Criticism
- History
- Non-concert Forms
- Site Specific work
- Somatics - includes Alexander Technique, Body Mind Centering, GYROTONICS/GYROKINESIS®, Pilates
- see Secondary Emphases section on page 12 for more information

**Off-campus Training**

Independent studies and practicum courses are available to cover off-campus training and research (see Elective Courses section). These kinds of activities are encouraged, but are highly unlikely to shorten the 6-semester pattern for program completion.

Two of the available secondary emphases (Somatic and Aerial) require significant off-campus training at local centers. Because of this, students who choose these emphases will have their total credit hour requirement reduced. See the “Secondary Emphases” section below for more information.

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

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

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

Common Body of Knowledge and Skills for MFA Degree Candidates:

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

COURSEWORK

Credit Hour Requirements

The Graduate School requires a minimum of 30 credits at the 5000 or 6000 level for a Masters Degree. The 60-credit requirement for the dance MFA degree exceeds the Grad School requirement. You must take the graduate dance core curriculum plus 16 credits of dance technique at the 5000 or 6000 level (see Course Requirements section). The remaining credits may be taken in additional dance electives or independent studies at the 5000-6000 level or courses outside the dance division at the 4000-5000-6000 level. Students who have required courses waived due to life or professional experience are responsible for confirming with their advisor that they have taken the correct number of graduate level courses to graduate.

The only courses counted towards graduation, which means they are listed on the Application for Candidacy submitted the semester of graduation, are: 5000-6000 level courses in dance and 3000-4000-5000-6000 level courses outside the dance program.

1. Students who wish to count a 3000 level course outside the dance program towards graduation must first get approval from their advisor.
2. Only 6 hours at the 3000 or 4000 level can be listed on the Application for Candidacy.
3. Any CU course at the 1000 or 2000 level, and 3000 or 4000 level dance courses, may be taken with your advisor's approval but cannot be applied toward graduation.
4. Remedial or basic courses (e.g., basic writing skills) will not count towards graduation.
5. Lower level courses will be monitored and approved with your advisor.

Assessment Survey: Anatomy/History/Music/Production

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

The survey is also used to determine if strengths in certain areas warrant waiving specific core courses.

Required Coursework

Core courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 5001</td>
<td>Graduate Technique (&quot;10 am Technique&quot;)</td>
<td>8 credits</td>
</tr>
<tr>
<td>DNCE xxxx</td>
<td>Additional technique courses</td>
<td>6 credits</td>
</tr>
<tr>
<td>DNCE 5012</td>
<td>Concert Production*</td>
<td>1 credit</td>
</tr>
<tr>
<td>DNCE 5064</td>
<td>Music and Dance Seminar*</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 5017</td>
<td>Dancing Histories*</td>
<td>3 credits</td>
</tr>
<tr>
<td>DNCE 5053</td>
<td>Advanced Composition</td>
<td>3 credits</td>
</tr>
<tr>
<td>DNCE 5056</td>
<td>Teaching Seminar</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 5601</td>
<td>Alexander Technique</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 6009</td>
<td>Research Strategies</td>
<td>1 credit</td>
</tr>
<tr>
<td>DNCE xxxx</td>
<td>Seminar in Dance†</td>
<td>6 credits</td>
</tr>
<tr>
<td>DNCE 6073</td>
<td>Choreography</td>
<td>6 credits</td>
</tr>
<tr>
<td>DNCE 6969</td>
<td>Graduate Project</td>
<td>4 or 6 credits</td>
</tr>
<tr>
<td>OR DNCE 6959</td>
<td>Thesis</td>
<td>4 or 6 credits</td>
</tr>
</tbody>
</table>

* to be determined based by the results of the Anatomy/History/Music/Production Survey and in conjunction with faculty.

† the following courses will fulfill the Seminar in Dance requirement:

DNCE 6047 Seminar in Dance
THDN xxxx Performing Identities
DNCE xxxx Ethical Practices of Dance
THTR 5010 Introduction to Performance Studies

• Minimum dance technique: 16 credit hours. Four semesters (8 credit hours) of Graduate Technique
and Alexander Technique (2 credit hours) must be taken.

- Non-dance electives/secondary emphasis: 6 minimum, 9 or more recommended in allied fields at 3000 level or above.
- Independent study is not required but a student may take up to 15 credits max.
- Grades lower than B- cannot be applied toward the degree. A 3.0 GPA is needed to graduate.
- Courses taken pass/fail or no credit cannot be applied toward the degree.
- Flexibility in designing your program is possible and should be carefully discussed and planned with your dance advisor.

**Sequence and Level of Core Courses**

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

(Suggested sequence)

1st Year: 2017-2018

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall Semesters</td>
<td></td>
<td>Spring Semesters</td>
<td></td>
</tr>
<tr>
<td>Advanced Dance Composition</td>
<td>3</td>
<td>Choreography (1st time)</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Technique (“10 am Technique”)</td>
<td>2</td>
<td>Graduate Technique (“10 am Technique”)</td>
<td>2</td>
</tr>
<tr>
<td>Dancing Histories</td>
<td>3</td>
<td>Seminar in Dance (1st time)</td>
<td>3</td>
</tr>
<tr>
<td>Research Strategies &amp; Techniques</td>
<td>1</td>
<td>Alexander Technique</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music and Dance Seminar</td>
<td>2</td>
</tr>
</tbody>
</table>

2nd Year: 2018-2019

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall Semesters</td>
<td></td>
<td>Spring Semesters</td>
<td></td>
</tr>
<tr>
<td>Graduate Technique (“10 am Technique”)</td>
<td>2</td>
<td>Choreography (2nd time)</td>
<td>3</td>
</tr>
<tr>
<td>Concert Production</td>
<td>1</td>
<td>Graduate Technique (“10 am Technique”)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Seminar in Dance (2nd time)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music and Dance Seminar (if not taken 1st)</td>
<td>2</td>
</tr>
</tbody>
</table>

3rd Year: 2019-2020

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall Semesters</td>
<td></td>
<td>Spring Semesters</td>
<td></td>
</tr>
<tr>
<td>Graduate Project or Graduate Thesis</td>
<td>1-3</td>
<td>Graduate Project or Graduate Thesis</td>
<td>1-3</td>
</tr>
<tr>
<td>Graduate Teaching Seminar</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTE: Italicized courses are offered every other year. The semester in which they are offered may change so careful planning with your advisor is suggested.

Course Alternating Sequence: Fall 2017 - Spring 2019

This forecast of courses is offered to assist students in planning their course schedules.

<table>
<thead>
<tr>
<th>Fall 2017</th>
<th>Spring 2018</th>
<th>Fall 2018</th>
<th>Spring 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>TECHNIQUE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>African</td>
<td>Alexander</td>
<td>African</td>
<td>Aerial</td>
</tr>
<tr>
<td>Ballet</td>
<td>African</td>
<td>Ballet</td>
<td>African</td>
</tr>
<tr>
<td>Hip-Hop</td>
<td>Hip-Hop</td>
<td>Hip-Hop</td>
<td>Hip-Hop</td>
</tr>
<tr>
<td>Modern</td>
<td>Modern</td>
<td>Modern</td>
<td>Modern</td>
</tr>
<tr>
<td>Somatics</td>
<td>Somatics</td>
<td>Transnational Fusion</td>
<td>Transnational Fusion</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert Production</td>
<td>Projection Design</td>
<td>Concert Production</td>
<td></td>
</tr>
<tr>
<td>CREATIVE PROCESS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv Composition</td>
<td>Choreography</td>
<td>Adv Composition</td>
<td>Choreography</td>
</tr>
</tbody>
</table>
Please note: This plan is subject to change.

Elective Courses

Performance & Choreography Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS 5104</td>
<td>Performance Installation</td>
<td>3 credits</td>
</tr>
<tr>
<td>ARSC 5050</td>
<td>Interdisciplinary Performance</td>
<td>3 credits</td>
</tr>
<tr>
<td>DNCE 5023</td>
<td>Performance Improvisation</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 5038</td>
<td>Repertory</td>
<td>1-3 credits</td>
</tr>
<tr>
<td>DNCE 5261</td>
<td>Advanced Jazz (can be taken up to 4 times)</td>
<td>1 credit</td>
</tr>
<tr>
<td>DNCE 5701</td>
<td>Contact Improvisation 2</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 5701</td>
<td>Contact Improvisation</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 5901</td>
<td>Somatic Application to Dance</td>
<td>variable credit</td>
</tr>
<tr>
<td>DNCE 5919</td>
<td>Performance Media Tech</td>
<td>2 credits</td>
</tr>
<tr>
<td>THTR 5039</td>
<td>Musical Theatre Repertory</td>
<td>3 credits</td>
</tr>
<tr>
<td>THTR 5049</td>
<td>Projection Design</td>
<td>3 credits</td>
</tr>
</tbody>
</table>

Pedagogy & Administration Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 6016</td>
<td>Graduate Teaching Lab</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 6056</td>
<td>Professional Development</td>
<td>2 credits</td>
</tr>
</tbody>
</table>

NOTE: Some courses are offered every other year. The semester in which they are offered may change so careful planning with your advisor is suggested.

Recommended Non-Dance Electives

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 5319</td>
<td>European Art from 1830 to 1886</td>
</tr>
<tr>
<td>ARTS 4246</td>
<td>Beginning Video Production</td>
</tr>
<tr>
<td>ARTS 5087</td>
<td>Art and Social Change</td>
</tr>
<tr>
<td>FILM 4600</td>
<td>Creative Digital Cinematography</td>
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<tr>
<td>IAWP 6200</td>
<td>Intermedia Collaboratory</td>
</tr>
<tr>
<td>MUSC 4792</td>
<td>20th Century Music</td>
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Independent Study – DNCE 5849 & DNCE 6849

Independent Study is available only to fill a specific academic need that cannot be met by the regular curriculum. Before registering, a contract form must be completed by the student and supervising instructor which specifies the nature of the study, expected outcomes and the methods of presenting work for evaluation. Faculty members are under no compulsion to accept independent study students but do so as their schedule permits.

Purpose of 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 regular course or in sufficient depth. Students can request to work with a regular faculty member or, on approval of the Chair or Associate Chair, a guest artist, but no work can be supervised by GPTI's or staff members.

Semester Hours of Credit Allowed

For graduate students independent study courses cannot exceed 25 percent (15 credit hours) of the course work required by the department.

Independent Study Policies

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

- Internships (i.e. serving as a volunteer assistant to a director of a local arts group; Internships would be appropriate for this experience)
- Working in the capacity of an employee in this or another campus department (GPTI, TA, RA, assisting an instructor)
- Investigating a topic which is covered in a regularly offered course
- Work to fulfill Core Requirements (or College List for former students)
- Work completed off-campus, unless approved by the instructor prior to beginning the work and the work follows appropriate independent study procedures
- Volunteer work, unless it is a part of and essential to the investigation of the topic
- Work done in a business, unless it is a part of and essential to the investigation of the topic
- Extra work done for a regular course, unless it is approved by the instructor prior to beginning the work and following independent study procedures
- Work that has already been accomplished. Independent study credit may not be awarded retroactively.
Independent Study Contract

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

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

Independent study contracts are available in the Main Office and on the website. The contract must be completed and signed by both student and faculty and approved by the Director of Dance. Independent study must be arranged, the contract completed and all signatures gathered before the fourth week of the semester in which the work will be initiated. The signed and completed contract must be brought to the Graduate Assistant to enroll the student. Copies are kept by the student, faculty member, Main Office, and in the student’s folder.

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.

Secondary Emphases

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

There are two broad categories of secondary emphasis:

1. On-Campus Emphases
2. Off-Campus Emphases

On-Campus Emphases

Students may choose an emphasis that can be fulfilled by courses taken within the department and/or in other campus departments. We encourage students to search far and wide through CU's offerings to discover courses and areas of study that are particularly suited to their individual interests and career goals.

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. Examples include:
Certificates as Emphases

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
- Ethnic Studies Certificate – Department of Ethnic Studies
- TAM Certificate Technology Arts & Media – Alliance for Technology, Learning, & Society (ATLAS)
- Critical Theory Certificate – Department of Germanic & Slavic Languages & Literatures

Off-Campus Emphases

These secondary emphases are delineated areas of study that involve off campus private lessons taken at special training schools/centers and subject to their requirements. The Somatic and Aerial Emphases are sponsored by the department, but require students to take some of the private lessons and training that occur at local specialty centers.

Somatic Studies Emphasis

- Alexander Technique Intensive Study (ATIS)
- Body Mind Centering (BMC)
- Pilates Certification
- GYROTONIC® Certification
- GYROKINESIS® Certification

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

Before a student is eligible to pursue the Somatic Emphasis with an intensive study in Alexander Technique or Body Mind Centering, they must be approved by Nada Diachenko, Director of the Somatic Emphasis. 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.

Before a student is eligible to pursue certification in GYROTONIC®/GYROKINESIS®, Pilates, or Aerial, they must be approved and accepted by the training course Directors of those programs, as well as the Director of the Somatic/Aerial Emphasis, Nada Diachenko.

Requirements for students in the Somatic and Aerial Emphases

- The graduate dance core curriculum is required.
• Students who are working in the Aerial 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, kinesiology, psychology, or in other areas which best support the student’s goals.
• In order to successfully complete the MFA requirements and the certification or intensive study requirements, students may need to add an additional year of study. Careful scheduling is critical during advising sessions.
• All fees, schedules and regulations pertaining to the Frequent Flyers® studio, the Gyrotonics Bodhi Studio, the Pilates Center, and private lessons are completely independent of the Dance Division and the University.
• The topic of the MFA Project does not necessarily have to relate to the student’s Somatic or Aerial Emphasis.
• Nada Diachenko is the advisor for students in the Somatic Emphasis. She is the liaison between the Dance Division, the Frequent Flyers® studio, the Gyrotonics Bodhi Studio, the Pilates Center, and Erika Berland (BMC), and oversees the Alexander Technique Intensive Study program.
• All requirements for the Somatic and Aerial Emphases must be completed no later than two weeks prior to graduation.

**Alexander Technique Intensive Study (ATIS)**

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

The requirements include:

• Complete DNCE 5601 Alexander Technique for graduate students in the Department of Theatre and Dance (offered once a year).
• A minimum of 30 private lessons with Alexander teachers in the community. Students must work with at least two different teachers, document each lesson and receive an evaluation from their teachers. These lessons may be distributed throughout the 3 years of graduate study, but must be completed before graduation. All fees for private AT lessons are paid directly to the instructors and are completely independent of the Dance Division and the University.
• Attend 4-6 workshops. Workshops will be held each semester focusing on direct application of the Alexander Technique to dance. The workshops will be conducted by Nada Diachenko and guest teachers.
• A written annotated bibliography of 15 books and articles about the Alexander Technique. The readings and bibliography may be completed at any time, but no later than one semester prior to graduation.
• Individual project: Any project designed to help the student better understand and apply the technique is acceptable with approval from Nada Diachenko, Director of the Somatic Emphasis. Examples: study dance technique with a teacher who incorporates the Alexander Technique; application of AT to the practice of yoga, Pilates or any other movement or dance form; application of AT principles to teaching. The project must span a minimum of an entire semester.

Each student who completes the Alexander Technique intensive study will receive a statement of achievement from the dance program verifying the activities and number of hours completed.
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 Naropa 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 are both young and old who are healthy or recovering 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 energy and vitality and a general sense of calm and 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 complimentary 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 Nada Diachenko, Somatic Emphasis Director.

For specific information on the two training programs visit the website of the Gyrotonics Bodhi Studio gyrotonicbodhi.com and click on CU Boulder MFA Somatic Emphasis Training or call Jen DePalo at 347-693-4408.

Pilates Certification

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

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

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

Notes on the Aerial Dance Emphasis:

- The dance department hosts Frequent Flyers® each summer for an Aerial Dance Festival. Hours of study at the festival may count towards either option stated above.
- Nada Diachenko is the advisor for students in the Aerial Dance Emphasis. She is the liaison between the Dance Division and Frequent Flyers® and can be reached by calling 303-492-5038 or nada.diachenko@colorado.edu.
- For more detailed information please contact Frequent Flyers Education Director, April Skelton: april@frequentflyers.org or by calling 303-245-8272.

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.

If you plan to transfer hours from another university you will need to read the “Transfer Credits” section in the Graduate School Rules. Credit will not be accepted for transfer until the student has been in residence on the Boulder campus at least one semester and has established a 3.0 GPA or better. A "Request for Transfer Credit" form (available from the Graduate School’s website: http://www.colorado.edu/GraduateSchool/academics/index.html) needs to be completed and signed by the Graduate Studies Director. The request, along with an original transcript (or a certified 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 that includes:

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

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

Modified MFA Program for Professionals

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

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 maintain rigor, 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.

Grades and Quality of Work

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

**Grade Point Average**

A student is required to maintain at least a B (3.0) average in all work attempted while enrolled in the Graduate School, and a student must have at least a 3.0 overall average to receive a graduate degree.

**Grades Below B**

1. A student who receives a grade of C, D, or F in a course may repeat that course once, upon written recommendation by the department chair/program director and approval by the Dean of the Graduate School, provided the course has not been previously applied toward a degree. The grade received in a repeated course substitutes for the original grade and only the later grade is used in the Graduate School's manual calculation of the grade point average. However, all grades received appear on the student's transcript and are calculated in the official GPA.
2. Courses in which grades below B- are received are not accepted for master’s degree programs or for the removal of academic deficiencies.

3. Courses taken toward the fulfillment of requirements for graduate degrees may not be taken pass/fail.

4. Grades received in courses transferred from another institution and/or grades earned while a student was classified as a special student are not included in the calculation of grade point average.

5. Graduate students may not register for more than 15 credits during any one semester.

6. Students whose cumulative grade point average falls below 3.0 at any time during their graduate career may be placed on probation or dismissed from their program.

Probation and Suspension

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

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

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

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

GRADUATE COMPREHENSIVE PORTFOLIO

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

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

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

**Curriculum Vitae**

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

**Scholarly Essays**

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

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

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

   Essays should include:
   
   - an internal textual analysis of the dance or topic
   - an awareness of the topic’s or dance’s historical context
   - an understanding of contemporary literary and cultural theory

   Evaluation of the essays will be based on the following:
   
   - Clarity and rigor of the writing and thinking
   - Documentation of source material and contextualization
   - Demonstration of a thorough understanding of the issues
   - Evidence of “new knowledge” created in the work

**Reels**

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

1. **Performance Work**
   Create a DVD that chronicles your choreographic work created during your graduate studies. The DVD should include complete works of at least 4 pieces and a collection of 1 to 3 minute excerpts from 5 to 8 pieces. In addition, examples of your work as a performer may also be included. CU work MUST be included. Off-campus work is optional. Students may also submit online links to the choreographic work in place of a DVD, though they are encouraged to do both.

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

**Other**

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

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**MFA PROJECT (DNCE 6969)**

**General Information**

The culmination of graduate study is the MFA Project. The Graduate Project is based on creative work: a choreographic/creative project usually presented in a concert, followed by a paper and an oral defense of the project and paper. Creative work can take any number of forms from proscenium performance, to site specific or interdisciplinary work etc. In the second year of the degree program, a written proposal for the creative project must be presented and approved. You will receive considered advice from faculty, however, the responsibility of articulating your idea and completing the proposed work in a fashion acceptable to the faculty rests with you.

MFA students will enroll in the *Graduate Project* (DNCE 6969) their third year of the program. Credits may be divided between semesters or taken all in the final semester. DNCE 6969 can be taken for 4 credits or 6 credits.

The 4-credit plan requires a 15 – 25 page written document that focuses on the analysis of the choreography, the artistic aims, and a discussion of the choreographer's aesthetic. You must work with your project advisor to create a timetable for turning in working drafts of your paper. The evaluation for the 4-credit project is based on 70% choreography, 30% writing.

The 6-credit plan includes a 25 – 35 page extensive scholarly article whose topic is clearly linked to the artistic work being produced for performance. The 6-credit plan is a good option for those students who are interested in publishing in addition to choreographing. There is an annotated bibliography component to the 6-credit option. You must work with your project advisor to create a timetable for turning in working drafts of your paper and updates to your annotated bibliography. The evaluation for the 6-credit project is based on 60% choreography, 40% writing.
First Reader and Committee

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

Your committee will be headed by the First Reader who is the primary consultant on your concert and its resultant paper. The First Reader is expected to attend all works in progress showings and attend rehearsals as agreed upon by the student and the First Reader. The student must keep the First Reader informed of any changes to the artistic or production direction of their project.

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

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

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

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

You should apprise your First Reader immediately of any changes in your plans.

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

Project Proposal

By November 15th of your third semester you must submit your project proposal to the person you are asking to be your First Reader. The purpose of this proposal is to state your goals and methodology as clearly and specifically as possible. Please talk with the Director of Dance Production while writing the proposal if you have questions about the technical aspects of producing your choreographic work. If the person you choose is available and willing to serve as First Reader, they will work with you to refine your proposal, and will sign it once it's complete.
The signed proposal, including the Project Timeline, must be given to the Director of Dance Production by December 1 of your third semester. 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 concert, which will happen the following year. The Graduate Program Assistant should also receive a copy of the proposal to be kept in your advising file.

**Project Proposal for DNCE 6969, 4-Credit Project**

The following is an example of a structure for a 4-credit Project Proposal. Know that your Project Proposal can look different than this outline but must include these areas of research and personal interrogation.

**Title**

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

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

**Project Timeline:** Please state the following

1) the semester in which you will complete all course work
2) the semester you would like to present your concert
3) the semester you would like to submit the project paper
4) If your secondary area of study is in the Somatic Emphasis, include the timeline for certification or completion of the intensive study.

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

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

**Project Proposal for DNCE 6969, 6 Credit Project**

The following is an example of a structure for a 6-credit Project Proposal. Know that your Project Proposal can look different than this outline but must include these areas of research and personal interrogation.

**Title**

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

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

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

Project Timeline: Please state the following
1) the semester in which you will complete all course work
2) the semester you would like to present your concert
3) the semester you would like to submit the project paper
4) If your secondary area of study is in the Somatic Emphasis, include the timeline for certification or completion of the intensive study.

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

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

Concert Guidelines

The following is an overview of the requirements for the concert portion of your MFA Project. Your concert is a formal public presentation of choreography and/or performance of approximately 30-45 minutes in length. The emphasis is on presenting the highest quality work and there are many options to present it.

Location of Concert

One very important decision to consider with your First Reader is whether your concert will happen on-site in the Irey Theatre or off-site in another University or public venue.

If you choose to show your work in the Dance Department’s Irey Theatre, the following applies:

• You may need to share a concert with 1 to 3 other MFA students
• There is a mandatory showing of your work(s) 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. The Director of Dance Production will schedule the date for the mandatory showing. Ensure your cast is available for the showing.

Students who choose off-site locations do so with the understanding that they will not receive the same levels of department technical support that are available to those who stage their concerts in the Irey Theatre.

• If you choose to show your work in a non-Dance Department venue, it is your responsibility to cover all production issues, except publicity, which will be available to you through the department if you desire.
• It is also your responsibility to consult regularly with your committee members during the creation of all your work and we encourage you to do so.
• Your plans to present your MFA Project in a non-Dance Department venue should be well articulated in your Project Proposal so that all faculty may approve.
• Works in progress showings for non-Irey Theatre productions must be arranged by the choreographer since it will not be scheduled in the departmental season planning.
Please Note: some deadlines in the MFA Program Deadlines section only apply to Irey shows.

Production Requirements

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

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

- Consult with both the Director of Dance Production and your First Reader in advance of submitting your final concert proposal in order to be given approval and instruction on how best to proceed. You may also be asked to submit a finished video project that demonstrates your skills or those of your collaborators in film making techniques.
- Demonstrate a satisfactory level of achievement in traditional choreographic skills.
- When working multi-disciplinarily, establish your collaborative team early and adjust your budget to support your needs.

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 a satisfactory level of achievement in traditional choreographic skills.

Auditions

Students are expected to hold auditions to cast their Concerts. 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 Division has created the “Choreographers and Performers Contract” provided in the Appendix and on the website. This document sets expectations for participation and commitment from choreographers, performers, and technical staff. The Division encourages choreographers to require all performers (at a minimum) sign this contract once their show is cast.

Showings

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

In addition, there is a mandatory showing of your work(s) 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. The Director of Dance Production will schedule the date for the mandatory showing. It is your responsibility to ensure that your cast is available for the showing.

**Concert Budget Information**

Each MFA student is allotted a budget of $750 that they may spend for whatever needs they have for their MFA Project. Details on correct procedures for use of this money will be given at production meetings, but some general things to be aware of in advance are:

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

Students are encouraged to apply for department ACE or GRID grants if additional funds are needed.

**Project Paper**

The Project Paper is written the semester following the concert, typically in the last semester of the program. Per Division policy, the project paper and concert may not be done in the same semester, unless approved by all faculty members.

No later than 2 weeks following your concert you must schedule a “Post-Mortem” meeting with your First Reader to review and evaluate your concert. At this time, you and your First Reader will create the timeline to finish your project paper. This includes scheduling when your first, second and final drafts of the paper are due. The final draft of the paper is due to your committee at least two weeks prior to your defense date.

You are encouraged to provide your First Reader with the chapters as they are written rather than submitting the entire paper at once. This is important, as most papers require several revisions before they are acceptable.

Faculty must turn around drafts within two weeks.

Prior to your graduation, the approved project paper should be bound and filed in the dance office. A DVD of your project concert is kept on file in the video edit room. You do not have to electronically submit your project paper it to the Graduate School.
Project Paper Format for DNCE 6969, 4 Credit Project

The project paper is the 15 – 25 page written evaluation and analysis of the creative work that you have done. You are encouraged to begin discussing your paper with your First Reader the semester before your concert. Work done in Seminar in Dance and Research Strategies should help you prepare the writing and contextualization of your project.

The below is an example of the content expected in your paper, though structure may vary.

**Title**: Succinct, descriptive

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

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

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

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

**Chapter IV: Bibliography**. At least six written sources.
Project Paper Format for DNCE 6969, 6 Credit Project

The 25 – 35 page project paper is the written evaluation and analysis of the creative work that you have done and a presentation of the scholarly research that has accompanied the artistic work. You are encouraged to begin discussing your paper with your First Reader the semester before your concert. Work done in Seminar in Dance and Research Strategies should help you prepare the writing and contextualization of your project.

The below is an example of the content expected in your paper, though structure may vary.

Title: Succinct, descriptive.

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

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

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

Chapter III: Evaluation.
Discuss the following in relationship to your creative project:
A. How do you place your work in the current landscape of performance?
B. Which artists currently making work do you identify with and why?
C. What do you value aesthetically and can you identify the origin of these values?
D. What creative/artistic directions are you now interested in exploring?
E. Are you in touch with presenters/journals to get your work produced/published?
Chapter IV: Supporting Materials
The chapter should include photographs, slides, flyers, programs, press releases, reviews and any other materials relevant to the performance (notation, floor plans, musical scores).

Chapter V: Complete Annotated Bibliography

Chapter VI: Bibliography. At least twelve written sources

Oral Defense

(for both 4 and 6 credit projects)

The oral defense is a meeting between you and your committee to discuss and give notes on your MFA Project. The oral defense must occur during your last semester in the program. Per Dance Division policy, the project paper and concert may not be done in the same semester, unless approved by all faculty members.

Oral Defense Process

- During your fifth semester, schedule your oral defense with your committee.
- Once you have your defense date, provide the date and members’ names to the Graduate Assistant, noting which member is the First Reader. The Graduate Assistant will prepare the Exam Report and submit it to the Graduate School for approval of your committee. Once the committee is approved, the Graduate School will return the Exam Report, which is kept in your file until your oral defense.
- Your oral defense must be completed before the Graduate School’s deadline for the defense. See Graduation Deadlines in the Appendix for an example of deadlines. The year of your graduation, the Graduate Assistant will send out the Graduation Deadlines sheet with that year’s dates.
- You must submit your completed paper to your committee two weeks prior to your oral defense.
- You must submit your Candidacy Application to the Graduate Assistant one week prior to your oral defense.
- On the day of your oral defense your First Reader should retrieve the Graduate School approved Exam Report from your folder. Once you have passed your oral defense, all of your committee members sign the form and the First Reader returns it to the Graduate Assistant.
- Following your oral defense, confirm with the Graduate Assistant that the necessary form has been completed by your committee, returned to her/him and forwarded to the Graduate School. This form serves as the grade sheet for your project and must be submitted before you can graduate. Confirm that there is no other paperwork that you need to complete to graduate.
Evaluation of the MFA Project

Evaluation for DNCE 6969, 4 Credit Project

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

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

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

Evaluation for DNCE 6969, 6 Credit Project

The final project grade for the 6-credit Graduate Project is based on:

**Choreography (60%)**
Each member of your Faculty Committee will provide evaluation of the choreography, based on the following aspects of the work:
- Choreographic achievement - both within the stylistic parameters and aesthetic approach outlined in the Project Paper and according to faculty expectations and standards
- Depth and Innovation - in relation to the global professional dance community
- Performance - as a product of the student’s skills as rehearsal director and performer

**Writing (40%)**
- Clarity of thought as expressed through analytic, descriptive, and efficient writing
- Ability to synthesize theoretical and historical issues and richly contextualize personal choreographic research inside existing bodies of literature (see bibliography requirements for 6 credit project above).
- Demonstrated objective self-awareness and ability to articulate personal growth and challenges.

MFA THESIS (DNCE 6959)

On very rare occasions a student may choose to write a thesis paper instead of a project paper. This option requires a great deal of preliminary discussion with one’s First Reader and is more aligned with the work of a PhD than an MFA. This option must be approved by the First Reader and the Graduate Director. All University of Colorado requirements and deadlines for thesis approval, formatting and submission must be met.
DNCE 6959, 4 credit option
(see faculty advisor for 6-credit thesis requirement)

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

Your thesis must comply with all campus-wide specifications for theses and dissertations presented for graduate degrees at the Graduate School of the University of Colorado at Boulder. When you are completing your work make sure to refer to the “Masters Thesis and Doctoral Dissertation Specifications” document on the Graduate School's Graduation Requirements website (http://www.colorado.edu/graduateschool/academics/graduation-requirements). Also on this website are instructions for submitting your thesis electronically to the Graduate School so it may be kept on file in Norlin Library with all other CU theses. A bound copy must also be submitted to the department to be kept on file in the Dance Office.

Written Proposal for DNCE 6959, 4-Credit Thesis

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

A written proposal should be prepared and submitted to your First Reader by December 1 of your third semester. This is the document you present to the faculty members whom you request to serve as First Reader and committee members for your thesis. If you plan to present a concert or any activity in the dance facilities in conjunction with the written thesis, it is necessary to discuss your needs with your First Reader and the Director of Dance Production as part of the process of preparing your written proposal of the thesis. Per Dance Division policy, the concert and thesis may not be done in the same semester, unless approved by all faculty members. A copy will be kept in your advising file. The proposal should include:

Title

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

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

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

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

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

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

Area for Signatures: Leave room for approval signatures of your First Reader, committee members and the date.

**GRADUATION PROCESS**

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

**Deadlines**

The Graduate School publishes an online graduation handbook: [http://www.colorado.edu/GraduateSchool/academics/#graduation](http://www.colorado.edu/GraduateSchool/academics/#graduation)

MFA students should use the “Masters Students, Without Thesis” page. This page contains the “Graduation Deadlines” sheet which specifies when materials must be submitted to the Graduate School to guarantee graduation in the corresponding semester. If required materials are not submitted to the Graduate School by the deadlines listed, graduation will happen the following semester. **Please work closely with the Theatre & Dance Graduate Assistant to make sure that the department receives copies of all paperwork.**

MFA students are not required to electronically submit their 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: [http://www.colorado.edu/registrar/students/graduation/apply](http://www.colorado.edu/registrar/students/graduation/apply).

If you do not complete requirements for the graduation date you indicate on the online application, you must cancel your application and apply online to graduate for the next graduation date. To cancel your application, follow the instructions on page 2 of the following document: [http://www.colorado.edu/registrar/sites/default/files/attached-files/applyforgraduation_2015-08-28.pdf](http://www.colorado.edu/registrar/sites/default/files/attached-files/applyforgraduation_2015-08-28.pdf)
Candidacy Application

All MFA students must submit a Candidacy Application to the graduate school the semester they plan to graduate. The deadline for submission is posted on the Graduate School graduation Deadline Sheet. The form, "Candidacy Application for an Advanced Degree" must be completed and submitted with student and advisor signatures to the Graduate Assistant at least one week before the oral defense. The Candidacy Application form is available on the Graduate School's website: http://www.colorado.edu/GraduateSchool/academics/index.html

Project Defense Paperwork

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

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 the University.
MFA PROGRAM DEADLINES

First Semester

Submit Professional MA modified degree plan proposals to faculty 4 weeks into semester
Check CU Portal for to-dos that might prevent spring registration October
Meet with your advisor to discuss next semester’s course schedule October
TA/GPTI Application for upcoming AY teaching positions December 1

Second Semester

Meet with your advisor to discuss next semester’s course schedule March
Prepare artistic statement & work samples for First Year Review End of 2nd semester
First Year Review

Third Semester

Take Concert Production class Beginning of 3rd semester
Commit to area of secondary emphasis October
Meet with your advisor to discuss next semester’s course schedule November 1
Choose your First Reader November 15
Concert Proposal to 1st Reader November 1
Notify department if your concert will be in the Irey or off-site December 1
Submit TA/GPTI Application for upcoming AY teaching positions December 1
Approved Concert Proposal to Director of Dance Production December 1
Assigned concert date by Season Planning Committee December 15

Fourth Semester

Publicize audition for MFA concert 2-4 weeks before audition
Hold audition to cast MFA concert
Show concert choreography to 1st and 2nd readers See Iain for showing dates
Meet with your advisor to discuss next semester’s course schedule March
PR Language for concert due March
PR Photo Shoot for concert March (date TBD)
Fifth Semester

Concert
Meet with your advisor to discuss next semester’s course schedule
Final concert showing for committee & designers
Post Mortem: meet with 1st reader to evaluate concert & establish paper deadlines

Date assigned in 3rd semester

October
3 - 4 weeks prior to concert
2 weeks after concert

Sixth Semester

Apply online to graduate
Submit Candidacy Application
Schedule project paper defense
Notify Graduate Program Assistant of defense date & committee
1st draft of Project Paper to First Reader
2nd draft of Project Paper to First Reader
• Faculty must turnaround drafts within two weeks of receiving

Project Paper final draft due
Submit Graduate Comprehensive Portfolio
Project Paper Defense
Incomplete grades completed
Aerial and Somatic Emphasis - all requirements completed
Bound copy of Project Paper filed in dance office

See Graduate School deadline
See Graduate School deadline
Early in 5th semester
When confirmed
Deadline set at Post Mortem
Deadline set at Post Mortem

2 weeks before defense
April 1st
See Graduate School deadline
2 weeks prior to commencement
2 weeks prior to commencement
last day of classes
GENERAL ACADEMIC INFORMATION

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

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

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

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

Leave of Absence
If you wish to leave campus for a semester or more before finishing your degree program you should sign up for a Leave of Absence to assure you will be readmitted for the semester in which you intend to return. If you plan to use this program you should discuss it with your advisor before officially entering into the program with the Registrar at Regent Administrative Center. For information go to: http://www.colorado.edu/registrar/students/withdraw-cu/leave-of-absence.
First Year Review

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

Academic Integrity

A university's intellectual reputation depends on the maintenance of the highest standards of intellectual honesty. 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. Students who do not adhere to written guidelines regarding academic honesty, academic or research ethics, may be dealt with according to the policies for academic dishonesty, academic ethics, or research misconduct as published in the appropriate policy documents available in the Graduate School.

http://honorcode.colorado.edu/
http://www.colorado.edu/policies/academic-integrity-policy

English Proficiency

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

Professional Ethics

Students are expected to adhere to the highest codes of personal and professional ethics. Students found guilty of misconduct in any of these areas may have sanctions imposed, or may be dismissed from CU Boulder.

Alcohol - http://www.colorado.edu/policies/alcohol-service-campus
Computer Use - http://www.colorado.edu/policies/guidelines-computer-users
Email - http://www.colorado.edu/policies/student-e-mail-policy
Facilities, Use of - http://www.colorado.edu/policies/campus-use-university-facilities
Grievances

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

PRODUCTION INFORMATION

Schedule

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

Dancers' Auditions

It is a department policy that all choreographers should hold an open audition before casting a piece that will be produced by the department. Proper advance notice (flyers, announcements in class) is expected. 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 learn proper audition techniques. Though we cannot guarantee that every student will be cast in a dance every year, it is important for all of us to cultivate artistic generosity and openness toward our colleagues in the department.

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

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

4) Cast lists must be posted on the 3rd floor bulletin board following the audition process and must be copied to the Director of Dance.

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

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

In order to create an atmosphere of respect and professionalism within our department the Dance Division has created the "Choreographers and Performers Contract" provided in the Appendix and on the website. This document sets expectations for participation and commitment from choreographers, performers, and technical staff. The Division encourages choreographers to require all performers (at a minimum) sign this contract once their show is cast.

Rehearsal Space

Master Schedule: reserving space

The Department of Theatre & Dance uses an online scheduling tool called EMS for room reservations. Each student is required to set up an account with EMS and to reserve rooms for themselves. Instructions for account creation, viewing calendars and making reservations can be found on the department website: http://www.colorado.edu/theatredance/about-us/room-reservations

Students can reserve rehearsal times in studios W150, W305, W325, W350, and Carlson gymnasium. At the beginning of each semester students can request a specific day, time and studio to use each week for the duration of that semester. These requests are subject to the following restrictions:

- 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 more than 12 hours of rehearsal space in one week.

Priority in scheduling rehearsal time flows according to this chart:

- Faculty members
- BFA and MFA students producing their final concerts
- Other students can request master schedule times once rehearsals are scheduled for faculty and concert students.

All reservations are reviewed and approved by Department Administrative Assistant Kammie Slavin. Kammie can also help with reservation problems.
General Reservation Rules

- A student must sign up space under their name. Do not use another person’s name under any circumstance.
- The person signing up the space must be the Director of the rehearsal. Do not sign up space for other people under your name.
- Only dance majors and minors and students enrolled in a CU dance class during the current semester may sign up for rehearsal time. Rehearsal time must be used for dance class projects or dance program performances.
- A non-major may sign up for no more than 2 hours of rehearsal time per week.
- Non-majors/minors cannot sign up for time on the master schedule; time must be reserved on a weekly basis.

Keys and Rehearsals

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

Use of Dance Sound Systems and Video Equipment for Rehearsal

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

Building Access After Hours

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

Students who need access to the building after hours and on holidays may give a copy of their BuffOne card to the Department 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.

Studio Rules

These rules are enforced to preserve our studios. Floors can be ruined by fire, wetness or sticky food, dirt and grit.

- No eating or drinking (except water) in the dance studios.
- All dance activities requiring the use of shoes, including dedicated hip-hop and character shoes, must be performed in W305, W325 or W150. All footwear must be dedicated dancewear, not a dancer’s normal “street” shoes.
- W350 only allows ballet slippers or bare feet.
• No sets or props may be used or stored in the studios unless approval has been obtained prior to use.
• See the Dance Director of Dance Production if you have questions.

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

**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. No sets or props can be taken into the studios without the Director of Dance Production’s prior approval.

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

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

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

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

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

**Requirements for Aerial Work in a Show**

A student wishing to include aerial work as part of 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) Complete the rigging training course at Frequent Flyers® or when offered in the department.
Professionalism

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

- All dancers should arrive on time for rehearsal. If you will be late or cannot make a rehearsal, you must notify the choreographer. 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. The dancers are expected to cooperate and embrace the creative process of the choreographer. Unresolved problems during the rehearsal process should be brought to the attention of the Director of Dance.
- The Choreographers and Performers Contract must be signed by each person involved in any rehearsal process (see appendix). This document is there to ensure the highest standards of mutual respect and professionalism between choreographer and performer.

PERFORMANCE OPPORTUNITIES

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

Unless approved by the faculty, students may not be involved in more than three dances per semester.

On-Campus/CU Sponsored Performances

Student Concerts

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

Dance Class Showings

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

FRESH

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

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

MFA Creative Projects

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

BFA Concerts

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

Musical Theatre

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

Repertory Class

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

Off-Campus/CU Sponsored Performances

Outreach/CU Moving Company

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

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

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

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

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

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

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

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

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

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

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

FINANCIAL SUPPORT

Graduate Student Appointments

General Information

The department has limited funding for teaching assistants (TA), graduate assistants (GA), and graduate part-time instructors (GPTI). Appointments vary from 15-25% (based on a 40 hour work week, 6 – 10 hours/week) and can be either one semester or academic year appointments. Appointees receive a stipend and a partial waiver of tuition based on the percentage of their appointment. Tuition waivers consist of tuition credits, usually 3-5 credits per semester. Students are paid by direct deposit on the last working day of each month from September through May. In addition, appointments of 20% and above receive a stipend that covers approximately 90% of the cost of the University’s Gold Comprehensive Insurance Plan. The Graduate School publishes a salary spreadsheet schedule each year: http://www.colorado.edu/GraduateSchool/funding/admin.html

The main purpose of GPTI positions is to provide the highest teaching quality for the non-major dance classes. Graduate students are selected for these positions on the basis of an application and an audition. Only the most qualified teachers are selected. Graduate students seeking teaching experience may develop an independent study or internship in the community. Teaching Lab is another excellent opportunity to practice teaching at the university level.

Appointments for continuing students require submission of an application, mailed to students in the fall semester. Applications are due in December for appointments for the following year. Graduate students seeking an appointment must apply every year. Appointments are based on academic progress, experience and the needs of the department. Selection is by the faculty and applicants are notified by the end of the spring semester, pending confirmation of departmental budgets.

An appointment may be terminated at any time in the event that an appointee becomes ineligible through unsatisfactory progress, 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.

Time Limits for Financial Support

Our goal is to support graduate students in the MFA program through GPTI, TA and GA positions 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.

Types of Appointments

Graduate Assistants (GAs) serve in roles that assist the functioning of the Department’s production season. These positions, such as the Dance Events Coordinator and the Assistant Technical Director,
provide professional training while providing an essential service to the Department.

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

**Graduate Part-Time Instructors** (GPTIs) are appointments held by students with a master's degree or equivalent and 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.

**Eligibility**

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

Central considerations, in appointments and other forms of financial support, are the departmental budget, departmental needs.

In addition, the Dance faculty includes the following criteria:

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

In addition, the Graduate School mandates the following rules around graduate students on appointment:

1. In order to be eligible to hold a graduate appointment students must be enrolled full-time, as a regular degree-seeking graduate student. Full-time is defined as one of the following:
   a. Five hours of graduate coursework or eight hours of mixed graduate and undergraduate coursework prior to passing the comprehensive exam
   b. At least one doctoral dissertation hour prior to passing the comprehensive exam
   c. A minimum of 5 dissertation hours after passing the comprehensive exam.
2. Students on academic probation or who are provisionally enrolled are ineligible to receive appointments.
3. Students on appointment may not have a grade of “incomplete” in any course (with the exception of thesis or dissertation hours), and must maintain at least a B (3.0) grade point average.
4. All appointments are subject to the final approval of the Graduate School. An appointment may be terminated at any time in the event that an appointee becomes ineligible through unsatisfactory progress, failure to maintain or complete the minimum required hours each semester, failure to maintain enrollment as a full-time student.
5. A student admitted as a provisional degree student is not eligible to hold an appointment.
6. A student on academic probation is not eligible to hold an appointment.
7. A student may not be appointed for more than 50% during the academic year without petitioning the Dean of the Graduate School for approval. A student may be appointed for 100% during the summer and semester breaks.
8. As a benefit of holding a GA, GPTI, TA, or RA appointment, a student receives tuition remission based on the percentage of their appointment, regardless of residency status.
9. 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 maymester).
10. 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.
11. A status J1 or F1 international student must have appropriate authorization for any work and not be employed for more than 20 hours per week while classes are in session.
12. Concurrent (BA/MA) students are not eligible to hold a graduate student appointment until they are considered to be at graduate student status, as defined by the Graduate School.
13. Appointees are required to take Discrimination and Harassment Training.

**Supervision of TAs and GPTIs**

The GPTI Coordinator is the overall supervisor for all students on teaching appointment and will hold a meeting once a year to discuss course/syllabus expectations. For individual supervision, the GPTI Coordinator will assign each student teacher a faculty supervisor experienced in the type of course assigned, e.g. performance classes, large lecture classes.

The faculty supervisor should conduct at least one class observation each semester. Each student teacher is responsible for contacting their faculty supervisor to schedule an observation. The Student Instructor Evaluation and Feedback form is included in the Appendices of this document. A meeting should be scheduled post-evaluation to review the GPTI evaluation form and to discuss teaching performance and development with the faculty supervisor. After the review, the Student Instructor Evaluation and Feedback Form for each semester is given to the Graduate Assistant and becomes part of the student’s file.

**Criteria for Teaching Evaluation**

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

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

**TA/Instructor Contracts**

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

A part of the Graduate School, the Graduate Teacher Program (GTP) is designed to help Boulder campus graduate students perform effectively as graduate teaching assistants and graduate part-time instructors. Each year the department has a Lead Graduate Teacher who functions as our liaison with the GTP and plans department-specific workshops. The GTP offers teacher training activities including workshops (Fall Intensive, Spring Conference, Friday Forums, Summer Series, International Graduate Teacher Services) and individual consultations. It also offers a Certificate in College Teaching whereby students receive certification after completing all the requirements: http://www.colorado.edu/gtp/certificates. The GTP publishes and has available many resource materials. The website address is: http://www.colorado.edu/gtp.

Fellowships

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

Loans/Financial Aid

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

Work Study and Hourly Positions

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

Scholarships

Charlotte York Irey Scholarship

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

Gail Pokoik Scholarship

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

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

**Department Grants**

**Program Fee and Arts Fee Grants**

This is an account provided by THDN student program fees for the purpose of funding student and faculty initiated projects that augment the THDN educational experience for a broad range of students. Projects funded by Program Fees must benefit and enhance THTR & DNCE courses. These projects may include workshops/residencies by guest artists/teachers, facility improvements, classroom tools and aids, and instructional development. Program Fees are paid by students in a particular year and should therefore be used within the academic year in which they are collected (though the committee may earmark funds for future projects that are not feasible that year).

**ACE Performance Enhancement Fund**

An account provided by the Arts and Culture (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.

See [http://www.colorado.edu/theatredance/about-us/scholarships-and-grants](http://www.colorado.edu/theatredance/about-us/scholarships-and-grants) for the applications for these grants. Deadlines are detailed on the application forms.

**GRID – Graduate Research In Dance Awards**

This Fund will provide support for graduate students who are pursuing master of fine arts degrees in dance. The Fund will provide flexible resources for advancing strategic initiatives to support creative and scholarly research. Support from the Fund may include, but is not limited to, graduate student research, project-related expenses, professional development and/or scholarship support.

**CAMPUS RESOURCES**

Returning to college life can be stressful. The dance faculty and campus organizations are here to assist you in your personal as well as academic adjustment. Additional information can be found in Ralphie’s Guide provided to students each fall.
Wardenburg Student Health Center

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

These are selected contact numbers:

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

Counseling for Personal Issues and Eating Disorders

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

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

Substance Abuse

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

- Information on laws or legal advice: 303-492-6813
Conflict Resolution

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

Cultural Unity & Engagement Center

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

Student Academic Services Center including Tutoring and Writing Assistance

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

Graduate Writing Support (GWS)

The Writing Center, 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 defenses.

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. Please contact wrtgelp@colorado.edu for more information or visit the Writing Center website: http://www.colorado.edu/pwr/writingcenter.html

Discrimination & Harassment

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

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

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

Disability Assistance and Tutoring

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

Student Outreach & Retention Center for Equity

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

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

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

Child Care

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

Student Recreation Center

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

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

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

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

Initial Semester _______________ Admitted Provisionally:

Undergrad degree/school ____________________________________________

Results of History/Production/Music/Somatics Survey

____________________________________________________

____________________________________________________

____________________________________________________

Area of Weakness Work to be done Responsible Faculty

____________________________________________________

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Deficiency Remedy Date Completed

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Secondary Emphasis ____________________________________________

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Notes

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Updated by: ____________________________________________


## COURSEWORK

### Graduate Technique (“10 am Technique”)

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8 credits required

### Additional Technique

6 credits required (5000 level or above)

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### Additional Required Coursework (listed in roughly the order taken)

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<td>must be different instructor</td>
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### COURSEWORK (CONTINUED)

**Additional Required Coursework (continued)**

<table>
<thead>
<tr>
<th>Course #</th>
<th>Title</th>
<th>Semester</th>
<th>Instructor</th>
<th>Credits</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Seminar in Dance</td>
<td>__________________</td>
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<td>must be different instructor</td>
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<tr>
<td>DNCE 5012 Concert Production</td>
<td>__________</td>
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<tr>
<td>DNCE 5056 Teaching Seminar</td>
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<td>DNCE 6969 Graduate Project</td>
<td>__________</td>
<td>_____</td>
<td>__________</td>
<td>______</td>
<td>minimum 4 credits, max 6</td>
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<tr>
<td>DNCE 6969 Graduate Project</td>
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**Electives**

6 credits required (9 recommended)

**Secondary Emphasis**

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<tr>
<th>Course #</th>
<th>Title</th>
<th>Semester</th>
<th>Instructor</th>
<th>Credits</th>
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</table>

**Total Credits Earned**

As of Semester

57
PROJECT/PROJECT PAPER

Title ____________________________________________

Concert Dates ________________________________

First Reader ________________________________

Second Reader _______________________________

Outside Reader _______________________________  Department _____
   (if applicable)

GRADUATION

Applied for Graduation ________________________

Candidacy Application __________________________

Admitted to Candidacy _________________________

Scheduled Defense ____________________________  ⇝ Defense Date

Exam Report to Grad School _____________________  Approved _____

Exam Report to Grad School _____________________  Approved _____
Independent Study and Practicum Contract

Student Name ______________________________________  Student # ______________________
Email ______________________________________________ Phone _______________________
Course # __________  Section # _____________
Title ______________________________________________
Credit hours ______  Semester/year ____________________  Major ___________________

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

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

Topic or title:
Location (where the work will be done):
Expected goal(s) of the project:

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

Date for first meeting:
Meeting pattern during the semester (student and faculty member):
Completion date for entire project:
Criteria for evaluation and grading:

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

_______________________  __________________      ____________________________
student signature          date                      print faculty name
______________________________  ___________________
faculty signature          date                      Chair or Associate Chair

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

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

Choreographers agree to:

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

Performers agree to:

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

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

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

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

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

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**Signatures**

Choreographer ___________________________ Date ________________

Performer ___________________________ Date ________________

Director of Dance Production Initial ________________ Date ________________

Show Name ___________________________
Graduation Deadlines for AY 2017-2018

University of Colorado Boulder

Spring 2017

To be eligible to earn an advanced degree, students must fulfill appropriate requirements as established by their major department and the Graduate School, and have an approved Candidacy Application. Procedures and final deadlines required by the Graduate School are described below. Note: Please submit paperwork first to your department and allow time for review before Graduate School deadlines.

<table>
<thead>
<tr>
<th>MEET REQUIREMENTS BELOW</th>
<th>FOR THIS COMMENCEMENT DATE</th>
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</thead>
<tbody>
<tr>
<td><strong>Graduate School Deadlines</strong></td>
<td>Thursday</td>
</tr>
<tr>
<td></td>
<td>December 21, 2017*</td>
</tr>
<tr>
<td>Submit to the Graduate School a Candidacy Application for an Advanced Degree. Applications received after this date may not be processed in time for that semester’s commencement. Applications must have student and departmental approval when submitted.</td>
<td>October 2 (Mon)</td>
</tr>
<tr>
<td><strong>Apply online to graduate.</strong> To do this, logon to myCUinfo.colorado.edu. On the Student tab, select the Apply for Graduation link under “my academics” or “other academic services”. Must be done whether or not you plan to attend ceremony.</td>
<td>October 1 (Sun)</td>
</tr>
<tr>
<td>Last day for final exam/thesis defense if required. Graduate School must have written notification of final examination and thesis committee two weeks prior to exam. This information should be provided on the Master Examination Report.</td>
<td>November 22 (Wed)</td>
</tr>
<tr>
<td>Electronically submit thesis (if Plan I) to Graduate School. Thesis must be submitted and approved at <a href="http://www.etdadmin.com/colorado">http://www.etdadmin.com/colorado</a>, and a hard copy of the signature page with original signatures must be turned in to Graduate School office, by close of business hours, on this date. Students whose theses are received after this deadline must re-apply to graduate at the following commencement.</td>
<td>November 29 (Wed)</td>
</tr>
<tr>
<td>Have grade changes submitted for incomplete courses taken during previous semesters.</td>
<td>December 4 (Mon)</td>
</tr>
</tbody>
</table>
Student Instructor Evaluation and Feedback

Name of Instructor:

Class Title/Level: ____________________________ Semester and Year: ____________________________

Name of Evaluator: ____________________________ Date of Observation: ____________________________

Syllabus Evaluation:
- Clarity of Expectations?
- Overall tone of communication?
- Clarity of Objectives?
- Grammar and Format?
- Consistent with University and Department policies?
- Relevant announcements?

Structure and Sequence (How is the class Organized):
- Timing and pacing?
- Chapters of focus?
- Logical and useful sequencing?

Class Content:
- Movement principles discussed?
- Was the material appropriate for the level?

Teacher:
- Preparation and organization?
- Tone and clarity of corrections and suggestions?
- Use of Images?
- Use of Voice/Language?
- Rhythm and use of auditory field? Rapport with musicians?
- Demonstrations?
- Challenges?

Student Involvement:
- Respectful? Engaged?
- Classroom culture?
- Comprehension readable in the room?

Final Evaluation:
- Strengths?
- Challenges?
- Questions?
- Additional Thoughts?
Instructor/Teaching Assistant Contract

This contract 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 and 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 contract 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 box office 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 and/or to present at least one lecture, and may be asked to lead a recitation section.
- **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.
- **Exit Questionnaire** – The TA will fill out a brief questionnaire at the end of the semester to provide feedback on the working relationship with the instructor. This questionnaire will ultimately be reviewed by the advisor signing off on the contract, and by the Director of Graduate Studies.

Guidelines for the Instructor:

- **Syllabus** – The instructor should provide both the TA and the Graduate Program 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 Desire 2 Learn, 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. The TA should not be thrown into student situations without guidance by the instructor.

• **Exit Questionnaire** – The instructor will fill out a brief questionnaire at the end of the semester to provide feedback on the working relationship with the TA. This questionnaire will ultimately be reviewed by the advisor signing off on the contract, and by the Director of Graduate Studies.

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.

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 contract and submit it to the Graduate Program Assistant by the end of the second week of the semester.

Job performance for both parties affects future appointment privileges in the department.

Course _____________________________    Semester and Year _______________________

Assigned Duties:

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

Print Instructor Name ___________________________    Instructor Signature ________________    Date ________________

Print Student Name ___________________________    Student Signature ________________    Date ________________