Theatre & Dance

2018 to 2019

Handbook for Graduate Dance

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Introduction

Welcome! 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 Program. 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. Great transformations in your learning will provide both exhilaration alongside moments of great tension. It is all an expected part of your graduate school experience. This document aims to provide the information you need to navigate these monumental shifts. We hope your decision to pursue an MFA in Dance is an indication that you are hungry to embark upon the challenges, rewards and maturation this experience will bring.

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 Program 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 discovery, reconsideration and analysis of your art-making methods.

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 overwhelm students with multi-tasking and juggling of priorities (see “Performance Opportunities” for off-campus procedures approval). We intend to support your primary effort of completing your graduate studies on a timely basis with as little debt as possible.

You are encouraged to think “out of the box” both in terms of course choices and creative and scholarly activities. A considerable number of the required credits consists of student selected courses and 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 courses 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. Taking courses out of sequence is discouraged because it can delay your completion of the program and interfere with the department’s ability to provide supportive funding. 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 Director of Graduate Studies and Graduate Assistant of the change.

During the third semester, MFA students begin to formalize plans for their-MFA project. By the end of the third semester each student will propose 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.

First Year Review

Although you will be assigned a primary advisor, all of the faculty are available to you throughout your tenure in the program. To benefit from the input of our entire team, you will receive an invitation at the end of your second semester to meet with a panel of faculty members who will provide counsel and undivided attention to your pathway and progress in the MFA.

This meeting is a mutual opportunity to determine whether the program is meeting your needs and if you are progressing satisfactorily towards the MFA. In preparation for these meetings, students are asked to prepare an Artistic Statement and a reflection of their first year’s work. Students will also be asked to discuss their intention for a secondary emphasis.

Secondary Emphases

Primary Emphasis. The primary core MFA curriculum focuses on the development of the individual artistic voice in performance, choreography, teaching, research and writing. The presentation of new creative work is bolstered, augmented and enriched by the study of theory, history and other artists.

Secondary Emphasis - MFA candidates are required to choose at least one secondary area of study designed to give variety and dimension to the student’s training. MFA candidates should aim to delineate their secondary emphasis between the end of the 2nd semester and the 3rd semester.

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*
- Cultural Studies
- Entrepreneurship
- History
- Non-concert Forms
- Performance Art
- Therapeutic Modalities
- Anthropology
- Dance Criticism
- Film/Video/Music
- Kinesiology
- Outreach/Community Engagement
- Site Specific work
- Women & Gender Studies
- Conflict & Peace Studies
- Differently Abled/Disability Studies
- Hip-Hop/Urban Dance
- Multi-media Forms
- Space Applications & Technologies
- Writing/poetry/literature

Somatics: Alexander Technique, Body Mind Centering, GYROTONICS/GYROKINESIS®, Pilates
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. See above list for examples.

**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
- Comparative Ethnic Studies Certificate – Department of Ethnic Studies
- Emergent Technologies and Media Arts Practices – Department of Critical Media Practices
- Critical Theory Certificate – Department of Germanic & Slavic Languages & Literatures
- Digital Humanities – Center for Research Data & Digital Scholarship

A complete list of available graduate certificates can be found on the Graduate School website: [https://www.colorado.edu/graduateschool/programs/graduate-certificates](https://www.colorado.edu/graduateschool/programs/graduate-certificates)

**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 Dance Emphases are sponsored by the department but require students to take some of the private lessons and training that occur at local specialty centers. Because of this extra-curricular study, the number of CU Boulder credit hours required for the MFA is reduced from 60 to 50 credit hours.

Requirements for students in the Somatic and Aerial Dance Emphases:

- The graduate dance core curriculum is required.
- Students who are working in the Aerial Dance 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 Program and the university.
• The topic of the MFA Project does not necessarily have to relate to the student’s Somatic or Aerial Dance Emphasis.
• Nada Diachenko is the advisor for students in the Somatic and Aerial Dance Emphases. She is the liaison between the Dance Program, 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 Dance Emphases must be completed no later than two weeks prior to graduation.

Somatic Studies Emphasis

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

The Somatic Emphasis is offered by the Dance Program 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 Dance, they must be approved and accepted by the training course Directors of those programs, as well as the Director of the Somatic/Aerial Dance Emphasis, Nada Diachenko.

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 & 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 Program 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 Julius 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 complementary and some people choose to pursue training in one of the methods, while some study both.
MFA students must complete the pre-training and Foundation courses in either GYROTONIC® or GYROKINESIS® to receive the 10 credit reduction that allows them to earn their MFA with 50 credits instead of 60. Students are expected to meet the general MFA requirements that all students in the Somatic Emphasis must follow. Specific courses, fees, and training schedules will be determined with Jen DePal, 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 DePal 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 Program in the Department of Theatre & 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 primary 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 Program 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.
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 Dance) require significant off-campus training at local centers with our associate partner programs. Because of this, students who choose these emphases will have their total credit hour requirement reduced. See the “Secondary Emphases” section above 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 for artistic production, 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 MFA in Dance 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 Program 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. Deficiencies and their reconciliation are tracked in your master file kept in the Graduate Assistant office. 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.

Deficiencies

We value diverse life experiences and educational backgrounds in the Dance Program. To accommodate this rich diversity we may need to request incoming students address deficiencies specific to their preparation to participate.
**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.

### 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 (2 credits taken 4 times)</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>Graduate Teaching Seminar</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE 5601</td>
<td>Alexander Technique</td>
<td>2 credits</td>
</tr>
<tr>
<td>THDN 6009</td>
<td>Research &amp; Teaching</td>
<td>2 credits</td>
</tr>
<tr>
<td>DNCE xxxx</td>
<td>Seminars in Dance†</td>
<td>6 credits (taken 2x with different instructors)</td>
</tr>
<tr>
<td>DNCE 6073</td>
<td>Choreography</td>
<td>6 credits (taken 2x with different instructors)</td>
</tr>
<tr>
<td>DNCE 6969</td>
<td>Graduate Project</td>
<td>4 credits</td>
</tr>
</tbody>
</table>

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45 credits

* These classes may be waived, based on the results of the Anatomy/History/Music/Production Survey and in conjunction with faculty.

† Seminars in Dance: the following three courses will fulfill the Seminars in Dance requirement:

- DNCE 6047 Dance Studies
- DNCE 6017 Cultural Collisions and Ethics in Dance and Movement Performance
- THTR 5010 Introduction to Performance Studies

**IMPORTANT:**

- 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.
- A maximum of 6 credit hours taken at CU Boulder at the 3000 or 4000 level will apply to your graduation, at the discretion of your dance advisor. You are welcome to take additional courses at this level, but please note they will not apply towards your degree.
NOTES:

- Minimum dance technique: 16 credit hours. Four semesters (8 credit hours) of Graduate Technique and Alexander Technique (2 credit hours) must be taken.
- Flexibility in designing your program is possible and should be carefully discussed and planned with your dance advisor.
- Non-dance electives/secondary emphasis: 6 minimum, 9 or more recommended in allied fields.
- Independent study is not required. The Graduate School restricts Independent study to 25% of total coursework, therefore a student may take up to 15 credits max of independent study, as approved by their advisor.
- Students wishing to emphasize research and writing in their professional portfolio have the option to do a 6 credit Graduate Project or a 4 to 6 credit scholarly Thesis (DNCE 6959).

Sequence and Level of Core Courses

- Research & Teaching should be taken in your first semester of graduate school as it acquaints you with research and teaching 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 : 2018-2019

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<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>Graduate Teaching Seminar</td>
<td>2</td>
</tr>
<tr>
<td>Research &amp; Teaching</td>
<td>2</td>
<td>Music and Dance Seminar</td>
<td>2</td>
</tr>
<tr>
<td>Alexander Technique</td>
<td>2</td>
<td></td>
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</table>

2nd Year : 2019-2020

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<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 - Cultural Collisions (1st time)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music and Dance Seminar</td>
<td>2</td>
</tr>
</tbody>
</table>

3rd Year : 2020-2021

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<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></td>
<td></td>
<td>Seminar - Dance Studies (2nd time)</td>
<td>3</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 2018 - Spring 2020**

This forecast of courses is offered to assist students in planning their course schedules. Students should watch closely for additional courses and adjustments to requirements as new faculty join the department.

<table>
<thead>
<tr>
<th></th>
<th>Fall 2018</th>
<th>Spring 2019</th>
<th>Fall 2019</th>
<th>Spring 2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>TECHNIQUE</td>
<td>Alexander</td>
<td>Aerial Dance</td>
<td>Alexander</td>
<td>African</td>
</tr>
<tr>
<td></td>
<td>African</td>
<td>Ballet</td>
<td>African</td>
<td>Ballet</td>
</tr>
<tr>
<td></td>
<td>Hip-Hop</td>
<td>Hip-Hop</td>
<td>Modern</td>
<td>Modern</td>
</tr>
<tr>
<td></td>
<td>Jazz</td>
<td>Modern</td>
<td>Somatic Application to Dance</td>
<td>Transnational Fusion</td>
</tr>
<tr>
<td></td>
<td>Modern</td>
<td>Transnational Fusion</td>
<td>Transnational Fusion</td>
<td></td>
</tr>
<tr>
<td>CREATIVE PROCESS</td>
<td>Adv Composition</td>
<td>Choreography</td>
<td>Adv Composition</td>
<td>Choreography</td>
</tr>
<tr>
<td></td>
<td>Design Conceptualization</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Concert Production</td>
<td>Concert Production</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lighting Design</td>
<td>Lighting Design</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Costume Design</td>
<td>Costume Construct</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC</td>
<td></td>
<td>Music and Dance</td>
<td></td>
<td>Music and Dance</td>
</tr>
<tr>
<td>PEDAGOGY</td>
<td></td>
<td>Teaching Seminar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DANCE &amp; CULTURE</td>
<td>Dancing Histories</td>
<td>Dancing Histories</td>
<td></td>
<td>Cultural Collisions</td>
</tr>
<tr>
<td></td>
<td>Dance Studies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERFORMANCE</td>
<td>Performance &amp; Community</td>
<td>Performance &amp; Community</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Intro to Performance Studies</td>
<td>Musical Theatre Rep</td>
<td>Musical Theatre Rep</td>
<td></td>
</tr>
<tr>
<td>RESEARCH</td>
<td>Research &amp; Teaching</td>
<td>Research &amp; Teaching</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fall 2018</td>
<td>Spring 2019</td>
<td>Fall 2019</td>
<td>Spring 2020</td>
</tr>
</tbody>
</table>

**Please note:** This plan is subject to change.
## Elective Courses

### Performance & Choreography Electives

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

### Pedagogy & Administration Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 6016</td>
<td>Graduate Teaching Lab</td>
<td>2</td>
</tr>
<tr>
<td>DNCE 6056</td>
<td>Professional Development</td>
<td>2</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. This is a sample of thousands of offerings at the CU Boulder campus.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTF 5600</td>
<td>Creative Digital Cinematography</td>
<td></td>
</tr>
<tr>
<td>ARTS 5607</td>
<td>Art and Social Change</td>
<td>IAWP 6200 Intermedia Collaboratory</td>
</tr>
<tr>
<td>ARTS 5104</td>
<td>Graduate Performance/Installation</td>
<td>MUSC 5802 Studies in 20th Century Music</td>
</tr>
<tr>
<td>ARTS 5246</td>
<td>Beginning Video Production</td>
<td>MUSC 4112 Ethnomusicology</td>
</tr>
<tr>
<td>CMDP 5370</td>
<td>Choreography, Cinematography</td>
<td>SOCY 3041 Self and Consciousness</td>
</tr>
<tr>
<td>EDUC 5105</td>
<td>Teaching for Understanding &amp; Equity</td>
<td>EDUC 5115 Issues in School Change &amp; Reform</td>
</tr>
<tr>
<td>RLST 5045</td>
<td>Ritual Art Dance Drama</td>
<td>THTR 4073 Performing Voices of Women</td>
</tr>
<tr>
<td>THTR 5039</td>
<td>Musical Theatre Repertory</td>
<td>THTR 5025 Costume Patterning/Construction</td>
</tr>
<tr>
<td>THTR 5213</td>
<td>Improv 1: Thinking on Your Feet</td>
<td>THTR 5175 Design Conceptualization</td>
</tr>
</tbody>
</table>

### 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. 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 Graduate Part-Time Instructors (GPTIs) 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 cannot be utilized as work towards independent study credit:

- Internships (i.e. serving as a volunteer assistant to a director of a local arts group
- 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
- Work completed off-campus, unless approved by the faculty advisor to be relevant to the student's research. Approval must be sought prior to beginning the work and the work must follow 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.

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 (available on the Graduate School Website: https://www.colorado.edu/graduateschool/sites/default/files/attached-files/graduate_school_rules_6.9.18.pdf). Credit will not be accepted for transfer until the student has been in residence on the Boulder campus for 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 received in foreign language courses taken to fulfill the language requirement are not used by the Graduate School in calculating grade point average.

Grades Below B

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

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

Writing Sample

Submit one or more writing sample. Examples include:

1. Scholarly Essays/Published Papers/Conference Presentations
   A scholarly essay is expected to contain at least 5 references to published literature in the field and to take work submitted for courses to a significant level of synthesis.

   Essays should include:
   - An internal textual analysis of the dance or topic
   - An awareness of the 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 (MLA format recommended)
   - Demonstration of a thorough understanding of the issues
   - Evidence of “new knowledge” created in the work

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

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

Work Samples/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.

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

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

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

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

Other

Include in your portfolio any additional materials that are relevant and representative of your artistic and academic growth over the past three years. Possible inclusion could be: performance scores, dances for camera, additional essays, photo studies, links to social media platforms, creative boards, media interviews, podcasts and reviews.
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 by the faculty. You will receive consultation 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 six credit version of the final project resembles more of a graduate research thesis. This version is recommended for students who crave emphasis in writing and research, may consider future enrollment in a PhD program, and 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.

Role of Committee Members

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 the Mandatory Showing of works in progress and attend rehearsals (or view recordings of 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 student should also consult the First Reader in the selection of their Second and Third Readers.
The **Second Reader**, the other dance faculty member on your committee, is not required to attend any rehearsals. They should attend the Mandatory Showing. The Second Reader may agree to attend a rehearsal or works in progress showing 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 is not required to attend the Mandatory Showing but is welcome to do so. The Third Reader will, read the project paper only in its final form, and will normally attend the defense. If the Third Reader is not able to attend the final project production, they should receive a digital recording to review along with the project paper. If you are using film in any part of your concert, it is advisable that your third reader 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 video conference call.

**Committee Selection Process**

After investigating good matches for your interests, your proposal for a reading committee will be reviewed by the Dance faculty for approval. In mid-October of the second year, each MFA student will submit to the Director of Dance Production the name of their preferred First Reader and a ranked list of two to three alternate First Readers. At the next Dance Program meeting the faculty will discuss and approve/assign First Readers to all second-year students. This information will be communicated to students shortly thereafter and at that point they should approach their approved First Reader. Faculty members will make every effort to accommodate your request, but previous commitments and the need to balance faculty workload may make your first choice unavailable. Therefore, it is advisable to have more than a single option in mind.

The Graduate Program Assistant will confirm that all of the members of your committee are on the authorized Graduate Faculty Roster. This approval process is completed before you commence work on your final MFA project.

The selection of an off-campus third reader requires approval of the Graduate School. A curriculum vita of the candidate and short justification for the choice are required. The Graduate Assistant will help you regarding the Graduate Faculty Roster and appointment of an off-campus member of your committee.

You should appraise your First Reader immediately of any changes in your plans. Any changes to the committee must be reported to the Graduate Assistant as well.

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 Graduate Studies for Dance and/or the Director of Dance.

**Project Proposal**

By November 15th of your third semester you must submit your final 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 early in the process of constructing the proposal regarding 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.

1. **Title**

2. **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.

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

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

5. **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.

6. **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.

1. **Title**

2. **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.
3. **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.

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

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

6. **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.

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

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**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.

**Charlotte York Irey Theatre**

If you choose to show your work in the Dance Program'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. It is your responsibility to ensure your cast is available for the showing.

**Non-Departmental Locations**

Students who choose off-site locations do so with the understanding that they will not receive the same levels of department technical support available to those who stage their concerts in the Irey Theatre.
• If you choose to show your work in a non-Dance Program 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 Program venue should be well articulated in your Project Proposal so that all faculty may approve.
• The Mandatory Showing for non-Irey Theatre productions must be arranged by the choreographer since it will not be scheduled in the departmental season planning.

Please Note: some deadlines in the MFA Program Deadlines section only apply to Irey shows.

Black Box Theatre

The Center for Media, Arts and Performance (CMAP) two-story, 2,700-square-foot Black Box Experimental Studio provides digital technology for interdisciplinary performances that combine traditional and experimental media of all types. In this state-of-the-art environment, students and faculty can seamlessly merge creative endeavors with the latest in digital technology. Proposals for the upcoming academic year are accepted by CMAP the year before.

https://www.colorado.edu/atlas/labscenters/center-media-arts-and-performance-cmap

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.
• Attempt to engage a Third Reader with expertise in video/projection.

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.
• Attempt to engage a Third Reader with expertise in Aerial Dance.
Auditions

Students are expected to hold auditions to cast their Concerts within their fourth semester. Please see Audition Policies in the “Production Information” section below.

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

Showings

You should work closely with your First Reader to define your intentions and the methods you’ll use to fulfill them. The First Reader will view rehearsals of the work on an ongoing basis, as agreed upon by the student and the First Reader. 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.

Mandatory Showing: there is a Mandatory Showing of your work(s) 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. The Mandatory Showing for non-Irey Theatre productions must be arranged by the choreographer since it will not be scheduled in the departmental season planning.

Concert Budget Information

Each MFA student is allotted a budget of $750 that they may spend for whatever extraneous needs they may 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 re-usable items with other funds. Sometimes we own things of which you may not be aware. Be sure to check with the Director of Dance Production before buying anything.
- All items for which you are reimbursed become the property of the university. In the case of built costumes, props, or scenery: If we paid for both materials and labor, it is classified as university property. If we paid for materials, and the labor was donated, it is classified as university property. If you paid for the material, and we paid for the labor, the university considers this your property. Any proprietary coding or programming funded by the university is classified as intellectual property of the university.
- Use of a student’s personal funds is allowed, but there are some restrictions. Details must be discussed with production management as a part of the normal production process. It is important this be completed before any commitments are made, funds are spent, or work is undertaken.

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 Dance Program policy, the project paper and concert may not be done in the same semester, unless approved by all faculty members. Our program permits students and First Readers to customize the project paper to align with the student's post-graduation aspirations. It should be noted that the MFA degree is indicative of specific academic benchmarks in creative work, research and writing. Therefore any adaptation of the following academic guidelines should reflect equitable levels of rigor and scholarly investigation.

The first chapter of the Project Paper is written and submitted to the First Reader in the fourth semester or summer term before fifth semester. This chapter is intended to be an overview of preliminary research and literature review supporting the final project topic. It is timed to provide beneficial perspective in your art-making before rehearsals and production are initiated. This assignment is included in your final project credit hour enrollment (DNCE 6969, for four or six credit hours).

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 final papers require several revisions before they are acceptable.

Faculty must turn around drafts within two weeks.

Please see the Appendix for a listing of conventional elements of the project paper, for both 4 and 6 credit formats.

Prior to your graduation, the approved project paper should be bound and filed in the dance office. A digital copy of your project presentation is kept on file in the video edit room. You are not required to electronically submit your project paper to the Graduate School. You may wish to archive a copy of your final project with the CU Libraries. Please contact the Director of Graduate Studies for Dance for instructions.

Oral Review

(for both 4 and 6 credit projects)

Conventionally thought of as a defense, the oral review is a meeting between you and your committee to discuss and give notes on your MFA Project. The oral review must occur during your last semester in the program, usually your sixth semester. Per Dance Program policy, the project paper and concert may not be done in the same semester, unless approved by all faculty members.
Oral Review Process

- At the beginning of your sixth semester, schedule your oral review with your committee and secure a location. Please remember to account for video projection and video conferencing needs.
- Once you have your review date and location, 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 review.
- Your oral review must be completed before the Graduate School’s deadline for the review. 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 review.
- You must submit your Candidacy Application to the Graduate Assistant one week prior to your oral review.
- On the day of your oral review your First Reader should retrieve the Graduate School approved Exam Report from your folder. Once you have passed your oral review, all of your committee members sign the form and the First Reader returns it to the Graduate Assistant.
- Following your oral review, confirm with the Graduate Assistant that the necessary form has been completed by your committee, returned to them 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 THDN 6009 Research & Teaching.

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 Program 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.
   1. What methods will you use to further investigate as you write your thesis?
   2. 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
   4. Take written and oral comprehensive exams
   5. If your secondary area of study is in the Somatic Emphasis, include the timeline for certification or completion of the intensive study.

Bibliography:

Annotated 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. An annotated bibliography includes a brief one paragraph overview summarizing the primary thesis of each of the books, journals, articles, etc.

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

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.

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

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

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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

Ensure you are enrolled in all required courses & connect w/advisor
Submit Professional MFA modified degree plan proposals to faculty
Check CU Portal for to-dos that might prevent spring registration
Meet with your advisor to discuss next semester’s course schedule

Second Semester

TA/GPTI Application for upcoming AY teaching positions
Meet with your advisor to discuss next semester’s course schedule
Prepare artistic statement, secondary emphasis & reflection on
creative work since matriculation for First Year Review
First Year Review Meeting with faculty
Identify area of secondary emphasis

Third Semester

Take Concert Production class
Meet with your advisor to discuss next semester’s course schedule
Submit “wish list” of 1st Readers to Director of Dance Production
Concert Proposal to 1st Reader (include intended concert location)
Revised/finalized Concert Proposal to Director of Dance Production
Season Planning Committee will assign concert date by:

Fourth Semester

Submit TA/GPTI Application for upcoming AY teaching positions
Publicize audition for MFA concert
Hold audition to cast MFA concert
Meet with your advisor to discuss next semester’s course schedule
Secure financial & logistical arrangements for 3rd Reader participation
PR Language & Photo Shoot for concert
Submit Chapter One of final project paper or thesis to First Reader
MFA Completion Fellowship: check eligibility and application procedure/deadlines

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Fifth Semester

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<tr>
<th>Task</th>
<th>Date</th>
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<tbody>
<tr>
<td>Mandatory Showing for readers and designers</td>
<td>4 weeks before concert</td>
</tr>
<tr>
<td>Concert</td>
<td>Date assigned in 3rd semester</td>
</tr>
<tr>
<td>Meet with your advisor to discuss next semester’s course schedule</td>
<td>October</td>
</tr>
<tr>
<td>Post Mortem: meet with 1st reader to evaluate concert &amp; establish paper deadlines</td>
<td>2 weeks after concert</td>
</tr>
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Sixth Semester

<table>
<thead>
<tr>
<th>Task</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apply online to graduate</td>
<td>See Graduate School deadline</td>
</tr>
<tr>
<td>Submit Candidacy Application</td>
<td>See Graduate School deadline</td>
</tr>
<tr>
<td>Schedule project paper defense (see Graduate School deadline)</td>
<td>Early in 6th semester</td>
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<tr>
<td>Notify Graduate Program Assistant of defense date &amp; committee</td>
<td>When confirmed</td>
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<td>1st draft of Project Paper to First Reader</td>
<td>Deadline set at Post Mortem</td>
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<tr>
<td>2nd draft of Project Paper to First Reader</td>
<td>Deadline set at Post Mortem</td>
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<td>● Faculty must turn around drafts within two weeks of receiving</td>
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<td>Project Paper final draft due</td>
<td>2 weeks before defense</td>
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<td>Submit Graduate Comprehensive Portfolio</td>
<td>April 1st</td>
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<tr>
<td>Project Paper Defense</td>
<td>See Graduate School deadline</td>
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<td>Incomplete grades completed</td>
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<tr>
<td>Aerial and Somatic Emphasis - all requirements completed</td>
<td>2 weeks prior to commencement</td>
</tr>
<tr>
<td>Bound copy of Project Paper filed in dance office</td>
<td>Last day of classes</td>
</tr>
</tbody>
</table>

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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. Significant and important information is distributed at this meeting and all teaching fellows are expected to attend as representatives of the faculty (unless they have an academic conflict). 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. 10 am Graduate Technique is designed to provide a breadth of opportunities and new experiences for our graduate students. We encourage you to stretch yourself and make choices that expand your comfort zone. Students in technique may be assigned additional meetings or projects beyond the requirements for undergraduates. Times and topics will be provided by the instructor.

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.

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. We encourage you to
follow the adage that it is better to be safe than sorry. Please read and review policies then ask any questions needed.

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. Although CU Boulder courses are conducted in English, we embrace the opportunity to celebrate creative work originating in other languages along with the unique perspectives other language structures provide in critical thinking.

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
Discrimination/Harassment -
http://www.colorado.edu/policies/discrimination-and-harassment-policy-and-procedures
Children in the Workplace -
http://www.colorado.edu/policies/guidelines-children-workplace-andor-classroom
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
IT Resources - http://www.colorado.edu/policies/acceptable-use-cu-boulders-it-resources
Smoking - http://www.colorado.edu/policies/no-smoking-policy
Sexual Misconduct - http://www.cu.edu/ope/aps/5014
Trademarks - http://www.colorado.edu/policies/student-guide-using-trademarks
Violence - http://www.colorado.edu/policies/campus-violence-policy

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.
http://www.colorado.edu/graduateschool/graduate-school-grievance-policy
If an undergraduate student files a grievance against you as an MFA teaching fellow, the department must investigate with due diligence. If you foresee or anticipate the development of an academic or professional conflict of any kind please consult the faculty immediately.

Production Information

Schedule

Every year, the Dance Program produces multiple concerts. In addition, there may be choreographer showcases each semester and informal showings or works. The full production schedule necessitates early planning and reliable management of department resources and personnel. Our aim is to support the full creativity of our students while balancing the many needs of a high-functioning department.

Dancers' Auditions

It is program 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 and Director of Graduate Studies.

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. Authorization for off-campus guests must be given by your advisor/department before an invitation is extended.

In order to create an atmosphere of respect and professionalism within our department the Dance Program 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 the Department Administrative Assistant, who 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 am and 10 pm 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. Please note that props cannot remain in the dance studios after rehearsal usage as they may interfere with the instruction needs of our very busy department. Please seek advice from our Director of Dance Production regarding prop storage.

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

A student wishing to include projections as Scenography or to present stand-alone video dance pieces as part of their choreography will need to consult with the Director of Dance Production in advance of beginning rehearsals in order to be given approval and instruction on how best to proceed. The student may also be asked to submit a finished video project that demonstrates their skills in film making techniques.

**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.

**Professional Decorum in Performance**

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

The department hosts an informal showing of works on the last day of class each semester. Studio W150 is reserved from 10-11:30 am for this community celebration. This is an open format event that provides an excellent opportunity for MFA students to show work if they have not done so during the semester. Please check the listserv emails for registration information to participate.

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 & 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

Community Engagement

CU Contemporary Dance Works (CUCDW)

CU Contemporary Dance Works company provides a week-long residency tour for Colorado communities underserved in the arts. CUCDW company members, MFA in Dance candidates chosen annually, share repertory for informal and formal performances or assemblies, movement workshops and teacher trainings in community centers, performance venues and K-12 settings in these communities. Company members are selected during fall semester and develop repertory and workshop curriculum throughout the school year. The tour runs in May, the week following spring semester graduation.

Retirement Communities

MFA in Dance candidates provide requested informal performances, presentations, participatory workshops for retirement communities in Boulder County.

Departmental Student Organizations

Performers Without Borders

https://www.colorado.edu/theatredance/about-us/outreach-community/performers-without-borders

Inside the GreenHouse

With Ecology and Evolutionary Biology & Environmental Studies & Cooperative Institute for Research in Environmental Sciences

https://www.colorado.edu/theatredance/about-us/outreach-community/inside-greenhouse

and https://www.colorado.edu/theatredance/inside-greenhouse/green-suits-your-city

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Departmental Courses

Performance and Community Engagement


Other Opportunities

MFA dance students are encouraged to investigate community engagement projects that support personal interests, incorporate academic research and promote collaborative community partnerships. The Theatre & Dance Department Community Engagement Coordinator can provide access to funding sources, community partner contacts and administrative assistance.

Other campus resources for Community engagement work are:

- The CU Office for Outreach and Engagement: https://outreach.colorado.edu/
- CU Engage: https://www.colorado.edu/cuengage/
- Office of Equity, Diversity and Community Engagement: https://www.colorado.edu/odece/

American College Dance Association

The Dance Program 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.

Performances Outside of the Department

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

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

1. For departmental regular season productions, the following activities are those that are considered to entail mandatory attendance: 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.

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

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

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

Graduate Student Appointments

General Information

The department has limited funding (which we are always working to improve) 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 annual submission of an application, emailed to students in November of the fall semester. Applications are due in January 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 uphold department and university policies, failure to maintain or complete the minimum required hours each semester, failure to maintain enrollment as a full-time student, inadequate class enrollment, or other changes to the departmental budget.

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 GPTIs is made 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.
- GPTIs 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.

**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](http://www.colorado.edu/gtp/certificates)

The GTP publishes and has available many resource materials: [http://www.colorado.edu/gtp](http://www.colorado.edu/gtp)

**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. All GPTIs receive an observation of their teaching and a consultation from the faculty for four semesters. Observations beyond the fourth semester can be requested, or may be deemed appropriate to monitor learning and progress of GPTIs.

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

**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?

TA/Instructor Letter of Agreement

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

Fellowships

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

MFA Completion Fellowship

Co-sponsored by the Graduate School and the Center for Humanities and the Arts, this fellowship is intended to provide outstanding MFA students with financial support to assist in the process of completing their thesis or final project. The fellowship consists of full support for one academic semester (either fall or spring of the following academic year), and includes a monthly stipend equal to that of the current 50% GPTI salary, tuition coverage, mandatory fees, and coverage under the Student Gold health insurance plan. Please note: students may not engage in other forms of paid employment during the time they receive a fellowship and fellows may not accept another fellowship or grant during the same
time period. The purpose of the fellowship is to allow recipients to devote their full attention to their academic progress. Application for this fellowship should be submitted in spring semester of the MFA student’s second year in the MFA program.

https://www.colorado.edu/graduateschool/awards#MFA_Completion_Fellowship

Loans/Financial Aid

The Office of Financial Aid can provide information and applications for Stafford Loans and other types of financial aid. Contact that office directly at 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 endowed by the Dance Program 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

The department has a budget to support student and faculty initiated projects that augment the THDN educational experience for a broad range of students.

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 the Grants Page on our website for the applications for these grants. Deadlines are detailed on the application forms: http://www.colorado.edu/theatredance/about-us/scholarships-and-grants

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

The overwhelm of information when returning academia, compounded with the change in life circumstances 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.

Important General Campus Information and News (including weather closures)

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

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

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

Center for Inclusion and Social Change

Based in the Center for Community, room N320, the Center for Inclusion and Social Change is a new office formed by the union of the Gender & Sexuality Center, the Women's Resource Center and the Cultural Unity & Engagement Center.

The Cultural Unity & Engagement Center (CUE) provides facilitated educational experiences, resources, and involvement opportunities to improve the campus climate for first generation, international, and students of color. See their excellent Resources page for lists of advocacy centers on campus, diversity resources and programs, graduate student resources, etc.: https://www.colorado.edu/cue/resources

The Gender and Sexuality Center (GSC) is here to help lesbian, gay, bisexual, trans, queer, intersex, asexual (LGBTQIA) and allied students, staff and faculty at the University of Colorado Boulder. The GSC provides:

- information dissemination and referral,
- a supportive community space,
- educational, cultural, and social programming, and
- advocacy and voice for the LGBTQIA community at the University of Colorado Boulder.

For additional information: https://www.colorado.edu/gsc/
The **Women’s Resource Center (WRC)** advances a socially just and inclusive campus climate that supports and advocates for women-identified students' success. Using gender equity as a framework, we provide educational and community building opportunities, resources and referrals, and a gathering space for women-identified students and their allies.

For additional information: [https://www.colorado.edu/wrc/](https://www.colorado.edu/wrc/)

## Child Care

CU Children’s Center provides high quality programs for children of families that are affiliated with the university. [https://childcare.colorado.edu/](https://childcare.colorado.edu/)

## Private Counseling for Personal Issues

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 disorientation. Counseling and group workshops provide students with the support they need to deal with body image problems. This is an area of great concern for the dance faculty and they strongly encourage dance majors to seek this confidential help to address any potentially destructive behavior.

- Eating Disorders: 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](mailto:glbtrc@colorado.edu)
- [http://www.colorado.edu/GLBTRC](http://www.colorado.edu/GLBTRC)

## 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.

## 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/cunighride

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/

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.

Health Services

The student health center on campus is: 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

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

Student Outreach & Retention Center for Equity

Upholding the university’s vision of an inclusive and equitable society, SORCE is committed to creating and sustaining a diverse student body through innovative student development programming.
**Underrepresented students, specifically according to representation here at CU, are defined as: low-income students, students of color, first-generational students, students with disabilities, LGBTQI students, student parents, and non-traditional students.**

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

**Student Recreation Center**

CU Boulder students enjoy membership to a recently renovated Recreation Center as part of their enrollment. The Center is not directly connected to the department but has many overlapping services. The Recreation Center 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.

**Substance Abuse**

Consumption of mind-altering substances whether recreational or prescribed is an important concern for physical participants in a dance program.

CU’s philosophy is to help students develop the skills and knowledge to minimize risk to themselves and others while also holding them accountable to community policies and laws. The following webpage contains links to university policies related to alcohol and other drugs:
https://www.colorado.edu/aod/policies

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

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

Wardenburg Student Health Center’s Substance Abuse Program offers counseling programs to students who wish to seek help. For complete information on substance abuse contact:

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

**Writing Support**

**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 wrtghelp@colorado.edu for more information or visit the Writing Center website: http://www.colorado.edu/pwr/writingcenter.html
Appendices
MFA Sample Advising Sheet

Initial Semester: ________________________________ Admitted Provisionally: ________________________________

Classes Waived

Deficiency ________________________________ Remedy ________________________________ Date Completed ________________________________

Coursework Suggestions

Secondary Emphasis

Notes

Committee

  First Reader: name 
  Second Reader: name 
  Third Reader: name 

This section updated by/date: name / date
Coursework

**Required Coursework** *(listed in roughly the order taken)*

<table>
<thead>
<tr>
<th>Semester</th>
<th>Instructor</th>
<th>Credits</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>DNCE 6009 Research Strategies</td>
<td></td>
<td>2</td>
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<tr>
<td>DNCE 5053 Advanced Composition</td>
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<td>3</td>
<td></td>
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<tr>
<td>DNCE 5017 Dancing Histories</td>
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<td></td>
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<tr>
<td>DNCE 5601 Alexander Technique</td>
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<tr>
<td>DNCE 6073 Choreography</td>
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<td></td>
</tr>
<tr>
<td>DNCE 6073 Choreography</td>
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<td>3</td>
<td>different instructor</td>
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<tr>
<td>DNCE 5064 Music &amp; Dance</td>
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<td>2</td>
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<tr>
<td>DNCE 5012 Concert Production</td>
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<td>1</td>
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<tr>
<td>DNCE 5056 Teaching Seminar</td>
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</table>

Two Seminars:

<table>
<thead>
<tr>
<th>course#</th>
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<th>credits</th>
<th>notes</th>
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</thead>
<tbody>
<tr>
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<td>semester</td>
<td>instructor</td>
<td>3</td>
<td>different instructor</td>
</tr>
</tbody>
</table>

==> Required Coursework Credits Completed: *credits*  As of semester: *semester*

**Graduate Technique ("10 am Technique")** *8 credits required*

<table>
<thead>
<tr>
<th>Dance Form</th>
<th>Semester</th>
<th>Instructor</th>
<th>Credits</th>
<th>Notes</th>
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<td>semester</td>
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<td>DNCE 5001</td>
<td>form</td>
<td>semester</td>
<td>instructor</td>
<td>2</td>
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</tbody>
</table>

==> Graduate Technique Credits Completed: *credits*  As of semester:
Coursework (continued)

**Additional Technique**  
6 credits required (5000 level or above)

<table>
<thead>
<tr>
<th>DNCE #</th>
<th>Dance Form</th>
<th>Semester</th>
<th>Instructor</th>
<th>Credits</th>
<th>Notes</th>
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<td>form</td>
<td>semester</td>
<td>instructor</td>
<td>credits</td>
<td>notes</td>
</tr>
</tbody>
</table>

==> Additional Technique Credits Completed: credits  
   As of semester: semester

**Electives**  
6 credits required (9 recommended)

Secondary Emphasis: type

<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>
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<td>title</td>
<td>semester</td>
<td>instructor</td>
<td>credits</td>
<td>notes</td>
</tr>
</tbody>
</table>

==> Elective Credits Completed: credits  
   As of semester: semester

**MFA Project Hours**  
minimum 4 credits, maximum 6

<table>
<thead>
<tr>
<th>DNCE 6969 Graduate Project</th>
<th>semester</th>
<th>instructor</th>
<th>credits</th>
<th>notes</th>
</tr>
</thead>
</table>

Total Credits Completed: credits  
As of semester: semester

*This section updated by/date*: name / date

2018-2019 MFA Handbook, 65
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 & 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 Letter of Agreement

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 Program hereby adopt the following rules and policies:

Choreographers agree to:

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

Performers agree to:

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

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

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

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

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

**University of Colorado Permissions**
I hereby grant to the University of Colorado the unrestricted, unlimited right and permission to use, reproduce, copyright, publish, and exhibit in any form any manner whatsoever any and all records of my participation, appearance, name, likeness, voice and other biographical material, whether written, digital, on videotape, audiotape, film, photographs, drawings, or any other medium or other means of reproduction.

**Signatures**

Choreographer  ___________________________  Date  ________________

Performer  ___________________________  Date  ________________

Director of Dance Production Initial  _____________  Date  ________________

Show Name  ___________________________
GPTI Evaluation and Feedback Form

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 Letter of Agreement

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

Guidelines for the TA:

- **Production Attendance** – If the course's students are required to see a production, and if that production will be pertinent to the grading, the TA must attend the production. See the Department Administrative Assistant for complimentary tickets.
- **Grading** – The TA is expected to complete 75% of all papers/projects, quizzes, and tests. The instructor should plan to grade the remainder both to alleviate the workload of the TA and also to maintain contact with the students’ grasp of content. Essays and exams should be returned to students not less than one week, and not more than two weeks after they are submitted. (It is up to the TA, not the instructor, if the TA would like to grade and return homework faster than within one week). TAs may be asked to alphabetize papers, exams, and quizzes, and to enter them into an electronic database.
- **Course Attendance** – The TA is responsible for daily class attendance.
- **Classroom Participation** – The TA may be asked to lead review sessions. If the TA desires to present a class lecture they should work with the instructor to choose a date and discuss lecture content.
- **Resource Acquisition** – The TA may be asked to make copies of reading material, to scan the material for online reading, and to secure videos from the library. The TA should plan ahead for the acquisition of all such materials so that they are ready each day (when applicable) for class.
- **Educational Feedback** – When applicable, both the instructor and the TA should aim to leave the students with the kind of feedback on their assignments that will improve the educational experience by allowing the students to not only understand why they lost points, but also to grasp how they can improve next time.
- **Office Hours and Student Communication** – The TA will hold one weekly, scheduled office hour to meet with students. While the TA should make an effort to respond to emails and requests for meetings with students, the TA will not be expected to meet unreasonable demands for excessive meetings, for answering emails late at night, or to conference with a student who does not try to schedule a meeting in a timely fashion.
- **Weekly Meetings** – The TA should be available for brief, weekly meetings with the instructor.
- **Proctor Final Exam** – The TA should plan to assist the instructor in proctoring the final exam.
- **Two Required Meetings** – Instructor and TA should meet twice during the semester to formally check in by discussing the class, their working relationship, and areas of success and improvement. Please use the worksheets at the end of the letter of agreement to record the outcomes of these meetings and give a copy to the Graduate Program Assistant after each meeting. The directors of either theatre and/or dance can be invited to attend the required meetings for additional support and resources.

Guidelines for the Instructor:

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

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

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

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

<table>
<thead>
<tr>
<th>Course/Section</th>
<th>Semester and Year</th>
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<tbody>
<tr>
<td>Assigned Duties:</td>
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Print Instructor Name  Instructor Signature  Date

Print Teaching Assistant Name  Student Signature  Date

For Office Use Only

Print Supervisor Name  Supervisor Signature  Date
GPTI/TA Check-In Sheet

Instructor: TA:

Required Meeting #1
To be completed and submitted the 5th week of the semester

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

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

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

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

Signatures:
Instructor: ________________________________ TA: ________________________________
GPTI/TA Check-In Sheet

Instructor: 

TA: 

Required Meeting #2
To be completed and submitted the week after fall/spring break

Semester/Year:

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

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

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

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

Signatures:
Instructor: ___________________________ TA: ___________________________
Conventional Project Paper Format - 4 credit
DNCE 6969, 4 Credit Project

The project paper can be a 15 – 25 page written evaluation and analysis of the creative work that you have done in MLA format. You are encouraged to begin discussing your paper with your First Reader the semester before your concert. Work done in the Seminars in Dance and in Research & Teaching 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:**
1. Title
2. Your name
3. Undergraduate degree, institution, year
4. “This Research Project is submitted to the Faculty of the Department of Theatre & Dance of the University of Colorado in partial fulfillment of the requirements for the degree of Master of Fine Arts”
5. Semester/year
6. List First Reader and committee members

**Chapter I:**

Statement of Artistic Intention/research questions analyzed through academic and relevant resources. This chapter will be submitted to your First Reader in the fourth semester or summer term before fifth semester.

1. Introduction: explanation of research questions and artistic inquiry (thesis statement)
2. Review and analysis of bibliographic materials in relationship to your research questions
3. Conclusion addressing the anticipated approach to and scope of the research to be investigated in the final project.

**Chapter II:** Statement of Artistic Intention/Process

1. Introduction
   a. Inspiration (literary, topical, conceptual, etc)
2. Analysis of aesthetic elements
   a. Form/structure
   b. Content or narrative
   c. Movement style (characteristic use of time, space and energy)
   d. Personal artistic style (e.g. genre of dance, performance art, etc.)
   e. Presentation format (e.g. proscenium, site-specific, cypher, etc.)
   f. The role and choice of specific non-movement elements such as costumes, lights, sets, props, sound, text, etc.
3. Analysis of creative evolution/process
   a. Discoveries, insights and challenges
b. Shifts in artistic intention
c. Shifts in practices and procedures

Chapter III: Evaluation and Conclusion

1. An analysis and synthesis of the original intentions in comparison to the final production’s results
2. Discussion of aspirations and inspirations for future work related to this research
3. An examination of how your work is contextualized in the history and landscape of other art-makers and scholars.

Chapter IV: Supporting Materials

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

Chapter IV: Bibliography

1. At least five academic/peer-reviewed sources
2. URL addresses (along with date of access) for all Internet-based source materials
3. MLA citation for interviews conducted by the researcher
Conventional Project Paper Format - 6 credit
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 & Teaching 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:

1. Title
2. Your name
3. Undergraduate degree, institution, year
4. "This Research Project is submitted to the Faculty of the Department of Theatre & Dance of the
University of Colorado in partial fulfillment of the requirements for the degree of Master of Fine
Arts"
5. Semester/year
6. List First Reader and committee members

Chapter I: Background Essay and Literary Review

This chapter will be submitted to your First Reader in the fourth semester or summer term before
fifth semester.

The student will explore some aspect of their 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 their research.

Statement of Artistic Intention/research questions analyzed through academic and relevant
resources (literary review).

1. Introduction: explanation of research questions and artistic inquiry (thesis statement)
2. Review and analysis of bibliographic materials in relationship to your research questions
3. Conclusion addressing the anticipated approach to and scope of the research to be
investigated in the final project.
Chapter II: Statement of Artistic Intention/Process

1. Introduction
   a. Inspiration (literary, topical, conceptual, etc)

2. Analysis of aesthetic elements
   a. Form/structure
   b. Content or narrative
   c. Movement style (characteristic use of time, space and energy)
   d. Personal artistic style (e.g. genre of dance, performance art, etc.)
   e. Presentation format (e.g. proscenium, site-specific, cypher, etc.)
   f. The role and choice of specific non-movement elements such as costumes, lights, sets, props, sound, text, etc.

3. Analysis of creative evolution/process
   a. Discoveries, insights and challenges
   b. Shifts in artistic intention
   c. Shifts in practices and procedures

Chapter III: Evaluation and Conclusion

1. An analysis and synthesis of the original intentions in comparison to the final production’s results

2. Discussion of aspirations and inspirations for future work related to this research

3. An examination of how your work is contextualized in the history and landscape of other art-makers and scholars.

Chapter IV: Supporting Materials

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

Chapter V: Complete Annotated Bibliography

1. At least six academic/peer-reviewed sources

2. URL addresses (along with date of access) for all Internet-based source materials

3. MLA citation for interviews conducted by the researcher

Chapter VI: Work Cited: At least twelve written sources presented in MLA format.