



College of Liberal Arts and Sciences

Division of Performing Arts
Department of Dance

University of Iowa
28 W. Jefferson Street
Iowa City, Iowa 52242-1000
319-335-2228

uiowa.edu

UNDERGRADUATE HANDBOOK FOR DANCE MAJORS – 2023-24

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I. CURRICULUM AND DANCE PROGRAM INFORMATION

DEPARTMENT PHILOSOPHY

The University of Iowa Department of Dance promotes artistic excellence within the framework of a liberal arts education. Both the Bachelor of Arts and Bachelor of Fine Arts programs are designed to provide a comprehensive dance education that integrates rigorous technical practice, creative research in choreography, performance and production, and theoretical and historical inquiry. As in-depth dance study converges with other academic disciplines, students acquire the knowledge and skills to flourish as participants in diverse dance fields. The department imparts the values and knowledge necessary to make dance and intelligent moving lifelong practices. Students develop as young artists, creative thinkers, and problem solvers who may further the arts in society in diverse, urgent, and transformational ways.

LEARNING OUTCOMES

Students will:

- achieve proficiency in contemporary concert dance movement practices while developing stylistic versatility, expressive range, and efficient body mechanics;
- learn to think critically about the historical, cultural, and social contexts of dance as an art form and cultural practice while developing strong writing skills and effective oral expression;
- master formal compositional elements and improvisational techniques toward the creation of original choreographic work, and learn to articulate and render their creative intentions with clarity, with opportunities to present these works in public performances;
- acquire performance skills, such as interpretation, expressivity, physical agility, and refinement, by participating in auditions, rehearsals, and studio and public performances;
- acquire knowledge of anatomical and kinesiological principles and injury prevention for effective dance training and career longevity; and
- attain an understanding of digital arts tools currently practiced in contemporary dance.

DEGREES AWARDED

BFA

The Bachelor of Fine Arts degree program provides students with a conservatory-like studio experience that is enriched by studies in the liberal arts and sciences. Students train daily in Western classical and concert movement practices and are afforded ample opportunities to perform in faculty and student creative research and to produce their own choreographic works in the department's concert season. A pre-professional degree, the B.F.A. in dance establishes a strong foundation for creative and intellectual development, and cultivates multiple approaches to dance, career, and citizenship. Studies in movement practices, performance, and choreography are complemented by courses in improvisation, dance history and theory, multicultural movement practices, global dance studies, digital performing arts, kinesiology, pedagogy, and community engagement.

BA

Integrating studies in dance and the liberal arts, the Bachelor of Arts degree program establishes foundations for creative and intellectual development, and cultivates multiple approaches to dance, career, and citizenship. Students take daily technique classes in Western classical and concert dance movement practices, complemented by courses in improvisation, choreography, dance history and theory, multicultural movement practices, global dance studies, digital performing arts, kinesiology, pedagogy, and

community engagement.

MINOR

The undergraduate minor in dance requires a minimum of 15 s.h. in University of Iowa Department of Dance courses. Students must maintain a cumulative g.p.a. of 3.00 in all courses for the minor and in all UI courses for the minor. Course work in the minor may not be taken pass/nonpass.

For more specific information regarding the differences between the programs and the requirements of each program, please refer to the Department of Dance website (<http://dance.uiowa.edu>) and the University of Iowa General Catalog (<https://catalog.registrar.uiowa.edu/liberal-arts-sciences/dance>).

FOUR-YEAR GRADUATION PLAN

The Four-Year Graduation Plan is an agreement between the University of Iowa and the student. The student agrees to meet minimum checkpoints and in exchange, the college guarantees the student graduation within four years. The college will provide remedies for students under this plan if their graduation would be delayed due to the unavailability of a course. More information on the Four-Year Graduation Plan is available here: <https://newstudents.uiowa.edu/graduate-four-years>.

DEPARTMENTAL ADVISORY POLICY

First-year dance majors (BA and BFA) are advised by an advisor from the Academic Advising Center in C210 Pomerantz Center. First-year BFA in Dance students also have a Dance faculty member advisor. Academic Advisors are experts on University of Iowa requirements and will facilitate understanding and scheduling of classes that fulfill General Education Requirements. Upon completion of 30 semester hours at the University, BA and BFA students will be assigned to Dance Academic Advisor Dr. Mei-Mey Segura for primary advising and a Dance faculty member for secondary advising. Dr. Segura will assist students in meeting all university requirements, while the Dance faculty member will recommend classes within the Dance Department and advise on career goals. In the 2023-24 academic year, Professor George de la Peña, Associate Professor of Instruction Kristin Marrs, Professor Armando Duarte, and Assistant Professor Melinda Myers will advise BFA students. Associate Professor Eloy Barragán, Professor Armando Duarte, Associate Professor of Instruction, and Assistant Professor Stephanie Miracle will advise BA students. First-year dance majors with special concerns are encouraged to approach dance faculty members with questions about the Department of Dance.

TECHNIQUE PLACEMENT AND PROMOTION

INITIAL TECHNIQUE PLACEMENT

Initial registration for dance majors and minors in ballet and contemporary movement courses is based on a student's initial placement audition, typically conducted during their application to the program. If, upon entry to the UI, there is evidence that the initial placement should be adjusted, faculty, in conversation with the student, could revisit the placement decision during the first week of classes and recommend a change.

All students will be informed of their initial placement via email as part of their acceptance letter to the degree program.

TECHNIQUE PROMOTIONS

Students must complete a *minimum of 2 semesters* at each level before they can be promoted. In rare instances a student may be promoted after one semester after a level audit (see section below) or due to a course cancellation.

PROMOTION FROM INTERMEDIATE TO MAJORS LEVEL I AND MAJORS LEVEL I TO LEVEL II

Students must complete two semesters of Majors Intermediate Ballet (DANC:2030), Majors Intermediate Contemporary Movement Practices (DANC:2040), Major Ballet I (DANC:3030), or Major Contemporary Movement Practices I (DANC:3040). with a **B** or higher in at least one of two semesters to move up to the next level (Intermediate to Level I, Level I to Level II). An exception could be made for students who participate in a level audit.

PROMOTION FROM MAJORS II TO III

Students must take two semesters of Major Ballet II (DANC:3530) or Major Contemporary Movement Practices II (DANC:3540) with a grade of **B+** or higher in at least one of the two semesters to move up to Major Ballet III (DANC:4030) or Major Contemporary Movement Practices III (DANC:4040). An exception could be made for students who participate in a level audit.

PROMOTION TO MAJOR CONTEMPORARY MOVEMENT PRACTICES IV

Students who have completed two semesters of Major Ballet III (DANC:4030) or Major Contemporary Movement Practices III (DANC:4040) with an **A**- or higher are invited to register for Major Contemporary Movement Practices IV (DANC:4540). Eligible students will be notified by the Administrative Specialist via email of their permission to register after spring semester grades have been posted.

LEVEL AUDIT

A faculty member or student may initiate a level audit by first discussing their desire for a level change, and then emailing all of the faculty teaching that technique (ballet or contemporary) during that semester. These faculty members will discuss the student, and if they decide a promotion is possible, they will ask the student to attend a Hawkeye Dance Day for assessment, cc-ing the Administrative Specialist on the email to the student. The Administrative Specialist will assist the student in arranging their Hawkeye Dance Day assessment. If a student is unable to attend a Hawkeye Dance Day, the Administrative Specialist and faculty involved will arrange another time for the student to take a class for assessment.

SOPHOMORE CONFERENCES

The Department of Dance holds Sophomore Conferences every March. Each sophomore has the opportunity for an individual conference with members of the Dance Faculty. During this time individual progress, dance technique, goals, and aspirations will be discussed.

The Department of Dance encourages all sophomores to participate in this unique opportunity to receive individual feedback from Dance Faculty.

EXCESS HOURS

Students who wish to enroll in more than 18 hours per semester must request permission from the CLAS Undergraduate Programs office, 120 Schaeffer Hall, clas-undergrad@uiowa.edu. Information on the procedure and policies for requesting excess hours may be found here: <https://clas.uiowa.edu/students/students-academic-policies/registration-policies#excess-hours>.

The department strongly advises students to stay under 21 hours per semester including performance and rehearsal lab course registrations and encourages students not to overload their schedules striving for sustainable effort and practice.

It is strongly recommended that First-Year Students participate in a **maximum of 3 dances per semester** for the Fall & Spring.

It is strongly recommended that Sophomores, Juniors & Seniors participate in a **maximum of 4 dances per semester** for the Fall & Spring.

HONORS PROGRAM IN DANCE

HONORS IN DANCE AT IOWA

Dance majors who maintain a Dance Department GPA of at least 3.5 and University GPA of at least 3.33 are encouraged to pursue Honors in Dance. Students in either the BFA or BA program are eligible. It is not necessary for students pursuing Honors in Dance to be in the [University Honors Program](#), although Honors in Dance does satisfy the experiential learning component ("learning by doing") of the University Honors Program.

Students who graduate with honors in their majors receive special recognition during commencement, and both their transcript and diploma show honors designations.

Graduation with Honors in Dance requires:

- 1) The successful completion of 8-10 s.h. of either University Honors courses or Honors Contract Courses in Dance Department classes. Contract courses are normally upper-level courses numbered DANC:3000 or higher, or approved graduate courses numbered DANC:5000 or higher. Honors contract courses are regular courses with extra-curricular activities that substantially increase the breadth, depth, or complexity of learning. To contract a regular class into an honors class, the student must:
 - a. Arrange details with the instructor early in the semester,
 - b. Submit a signed contract to the University Honors Program by the deadline
 - c. Complete the project as arranged
 - d. Receive a course grade of B or better.

If the student does not meet these conditions, the enrollment simply earns the usual credit and grade.

- 2) The successful completion of an honors project for which credit is given in DANC:4999. Honors projects are arranged in consultation with and approved by a faculty supervisor and the Department's Honors Advisor Kristin Marrs. Projects may include performance, choreographic, and scholarly research, and a written thesis. None of the projects may duplicate projects assigned in other courses, although B.F.A. students may enhance their capstone project, for example, with additional research and a written honors thesis. Honors students must present their research at the department's Honors Symposium in their final semester.

Appropriate forms must be filled out to complete a course contract, submit an honors thesis, and apply for graduation with honors. These are available on the College of Liberal Arts and Sciences [Honors in the Major](#) website.

If you are interested in pursuing Honors in Dance, please contact [Kristin Marrs](#).

II. DEPARTMENTAL ATTENDANCE & PARTICIPATION POLICY

STUDENT PARTICIPATION REQUIREMENT

AY 2023-24

In order to achieve a passing grade, D- or better, in all Department of Dance courses, a student must participate in 85% of the class sessions during the semester. Students who do not satisfy this attendance requirement will receive a grade of F for the course.

The following is the number of classes per semester that students must attend in order to pass, based on the number of class meeting times per week:

Twice a week	25 classes (<u>5 absences a semester allowed</u>)
Three times a week	38 classes (<u>7 absences a semester allowed</u>)
Four times a week	51 classes (<u>9 absences a semester allowed</u>)
Five times a week	63 classes (<u>12 absences a semester allowed</u>)

Grading Consideration for total number of Absences:

This policy accounts for all absences, no matter the reason. Absences will affect the final grade in the following manner:

Twice a week:

0-2 absences will have no effect of final letter grade
3 absences will reduce final letter grade by 1/3
4 absences will reduce final letter grade by 2/3
5 absences will reduce final grade by one whole letter
6 absences will result in a grade of F

Example (if at A)

A
A-
B+
B
F

Three days a week:

0-3 absences will have no effect of final letter grade
4-5 absences will reduce final letter grade by 1/3
6 absences will reduce final letter grade by 2/3
7 absences will reduce final grade by one whole letter
8 absences will result in a grade of F

Example (if at A)

A
A-
B+
B
F

Four days a week:

0-4 absences will have no effect of final letter grade
5-6 absences will reduce final letter grade by 1/3
7 absences will reduce final letter grade by 2/3
8 absences will reduce final grade by one whole letter
9 absences will result in a grade of F

Example (if at A)

A
A-
B+
B
F

Five days a week:

0-5 absences will have no effect of final letter grade
6-8 absences will reduce final letter grade by 1/3
9-11 absences will reduce final letter grade by 2/3
12 absences will reduce final grade by one whole letter
13 absences will result in a grade of F

Example (if at A)

A
A-
B+
B
F

UI DEPARTMENT OF DANCE CONCERT ATTENDANCE REQUIREMENT

All students registered for **Dance Technique** classes (Majors and Non-Majors levels) at the UI Department of Dance are required to attend the minimum number of concerts indicated in your course syllabi. This number varies depending on the number of concerts being produced each semester. Please consult your course syllabi for the current requirements.

Concert attendance will fulfill a requirement that contributes to 10% of a student's grade for the class.

1. More information for fulfilling this requirement may be required by the class instructor and may include post-performance discussions, papers, etc.
2. Students may not count more than one performance of the same concert among their required two concerts. For example, if you attend two performances of Dance Gala, that counts as one concert.

Dance concerts are listed on the Arts Iowa [Calendar](#). Events that count toward attendance will have the tag "*Dance Concert Attendance*". This means that students can search for the keywords "dance concert attendance" to find any dance concert that counts toward this requirement.

Satisfying the Department of Dance Concert Attendance Requirement:

1. All students must swipe their Iowa One Card (UI ID card) **twice** during each performance.
 - a. Swipe once upon arrival and then again at the conclusion of the performance.
 1. The system only registers attendance for students enrolled in a DANC course.
 2. If a student scans their ID card and the screen displays a red X, they can either manually type in their University ID NUMBER, or they should notify an usher who will keep a list of "unscannable" University ID Numbers.
2. Instructors will use attendance records provided at the end of the semester to determine if students have satisfied the concert attendance requirement.

What if I'm performing in the concert?

1. During one or both of the Dress Rehearsals, sit in the house and watch as many of the works as you can from the front.
2. Send a link to the virtual playbill to your instructor, showing your name and the work in which you performed.

What if I am performing a run crew job in a concert?

On one of the performance nights when you are working, please scan your ID at the attendance kiosk before and after the performance to receive attendance credit.

What if I am registered for more than one class that requires concert attendance? Do I need to see two concerts for EACH class I'm taking?

1. No. Only the minimum number of concerts assigned for the semester are required.
2. Remember: the specifics of completing the requirement (i.e., papers, discussions, etc.) may be different for each class.
3. Note: submitting identical papers for two different classes is considered plagiarism.

III. FACILITIES AND STUDIO POLICIES

FACILITIES

Halsey Hall houses six dance studios, a lecture/discussion classroom, a costume shop, a small computer lab, a body lab for sports medicine consultations, and an audio lab for sound production. In addition, Space Place Theatre in North Hall is the Department of Dance's own Production Theater.

The Department forbids street shoes and black soled jazz shoes in the studios, as they could damage

the floors. No smoking, eating, or drinking (other than water) is allowed in the studios, and dancers are asked to close windows and turn off lights, fans, and audio/visual equipment before leaving the studio. Dancers may not leave bags or personal belongings in the hall, as this is a security risk and also violates fire code regulations. Renting a locker in the student lounge is highly recommended. More information on renting lockers is available in the General Information section of this handbook. Shelves are provided in the studios and hallways for storing shoes and belongings during class.

FITNESS EAST

Halsey Hall is home to Fitness East, a University of Iowa fitness facility. Fitness East includes a variety of workout equipment including treadmills, EFX machines, rowing machines and stationary bikes. In addition, free weights and cross-training equipment are provided. All students may enter with their University ID card.

STUDIO RESERVATION POLICY

The studio reservation policy is available on the Department of Dance Website:
<https://dance.uiowa.edu/resources/studio-scheduling>.

ALL HH STUDIO & SPACE PLACE REQUESTS are made at: [Dance Studio Request Form](#).

IV. UNIVERSITY DANCE ORGANIZATIONS

UI DANCE COMPANY

UI Dance Company offers students advanced experiences in dance and dance theater repertory company performance, production, management, and public engagement. The audition for company members for the upcoming academic year occurs at the end of the spring semester in the previous academic year. Those performers cast in the company rehearse and perform multiple works by faculty, invited graduate students, or professional guest artists. During fall semester, students are involved in the collaborative process of developing new works, either choreographically and/or in terms of community and social engagement. There is also the possibility for graduate and undergraduate student roles (major and non- major) in lighting and costume design, music/sound composition, digital media, videography, stage management, marketing, company management, or other areas. Spring semester consists of final rehearsals, an on-campus premiere concert, and performing and teaching in community outreach activities throughout Iowa and the region.

UNDERGRADUATE DANCE ORGANIZATION

The Undergraduate Dance Organization (UDO) is a student organization that encourages open communication between students and faculty members as well as others in the University Community. UDO sponsors many department events and is the Department of Dance's representative undergraduate organization in the Student Activities Senate. UDO Officers are elected from each class at the end of each academic year for a one-year term the following academic year. Leaders of UDO meet regularly with the Department Chair.

V. FINANCIAL AID INFORMATION

UNIVERSITY FINANCIAL AID

Please visit the University of Iowa's [Office of Student Financial Aid](#) website.

DEPARTMENT OF DANCE SCHOLARSHIPS

There are several Department of Dance Scholarships available every year for dance majors. Applicants must have a g.p.a. of 3.5 or higher in departmental courses and UI g.p.a. of 3.33 or higher. Students are evaluated on performance excellence, work ethic, attitude, and creativity expressed through choreography, performance, or writing. Applications are available during the Spring Semester and are usually due in early April.

STUDENT EMPLOYMENT

Students seeking employment are encouraged to do so through UI Youth Ballet and Community Dance School, the University's community outreach dance program. Please email DNC-CommunityDance@uiowa.edu with inquiries regarding available positions. Area dance studios also provide potential employment for many dance majors.

Those seeking non-dance jobs are encouraged to consider on-campus jobs, as these employers tend to be understanding when scheduling around classes and rehearsals and are more likely to work with you on a week-to-week basis. The student employment database, [Handshake@Ulowa](#), is available through the University of Iowa website and lists all available on-campus work-study and part-time jobs.

VI. PERFORMANCE AND PRODUCTION POLICIES

DANCE PRODUCTION GUIDELINES

Dance production guidelines are available on the [Virtual Dance Website](#).

CONSTRUCTION SITE SHOWINGS

The Department of Dance sponsors a Construction Site each semester. Construction Sites are informal choreography showings that afford choreographers and dancers valuable feedback on their creative work and performance. Sign-up sheets will be distributed via the department listservs one week before the Construction Site. Choreographers may sign up to show one work, which must be less than twelve minutes long. If there are available spaces the day before the showing, choreographers may sign up to show a second work, provided that the length of the combined works is no longer than sixteen minutes.

Construction Sites are activities sponsored by the Department to foster the creative growth of our dancers and choreographers. Construction Site Showings are instrumental in preparing new work for adjudication and performance. Choreographers and dancers are strongly encouraged to show works in-progress at these events, as the feedback given may be useful in the formation of the completed dance. Dancers and choreographers who commit to a Construction Site showing should be on time and prepared with music cued and dancers warmed up and present. Please take advantage of this opportunity and respect those who organize the Construction Site by being mindful of these policies.

AUDITION INFORMATION

Auditions for choreographers making new works will be posted on the [Dance Callboard](#) and announced via the department listservs at least one week before the auditions occur. Undergraduates, graduates, and faculty hold auditions during these times for works to be performed in the current or following semester. Please refer to the [Department of Dance Audition, Casting, and Rehearsal Guidelines](#), the [Dance Performance Syllabus](#), and the [Dance Research Lab Syllabus](#) for more information. Cast lists

are distributed via the department listservs and posted on the Dance Callboard. The Callboard is also a great resource for information on the season's productions, important production deadlines, and production staff members.

ADJUDICATION POLICY

Adjudication is the procedure by which dance works are selected for production in Department of Dance Concerts. The panel of adjudicators for each concert consists of a rotating combination of three faculty members.

Adjudications are held in Halsey Hall or at Space Place Theater in North Hall, which is the site of most Department of Dance productions. Adjudications are held for the Graduate/Undergraduate Concert in the fall semester and the Undergraduate Event in the spring semester. Undergraduate choreographers are welcome to present any completed dance for adjudication. All dances adjudicated for the concerts listed above are limited to 12 minutes in length. No more than two dances per choreographer will be chosen for any one concert.

Adjudications are generally held one to three weeks prior to the concert and the list of dances selected for the concert is announced via the department listservs and posted on the [Dance Callboard](#). The week prior to the concert, technical information about spacing and lighting rehearsals is distributed via email.

Most concerts consist of eight to ten dance works selected by adjudication. Dances submitted for adjudication must be completed works and should be presented to the Adjudication Committee as such. Costumes and makeup, if integral to the piece, should be worn at the adjudication. All dancers must be present, and choreographers are responsible for providing the recorded music (if applicable), as well as any necessary props.

Adjudication, while strongly encouraged, is not required for beginning choreography students. Advanced choreography students (Choreography III and IV) are encouraged to adjudicate dances, as well as those enrolled in Independent Choreography Projects (DANC:4991).

TECH WEEK INFORMATION

Dancers and choreographers whose work is selected for Department of Dance Concerts are required to participate in all technical rehearsals. Tech Week includes the Lighting Tech (in which the Lighting Designer works with the choreographer and dancers to light the piece), the Spacing Rehearsal (in which dancers have the opportunity to practice on the venue stage), the Tech Run (in which the entire show is run including lights and sound to ensure smooth technical communication) and the Dress Rehearsal. Dancers and choreographers must be at all required tech rehearsals—failure to do so may result in the removal of the work from the concert.

It is important for dancers and choreographers to plan ahead for Tech Week. If your piece is chosen for the concert, be prepared to spend at least two or three evenings prior to opening night at Space Place Theater. Dancers and choreographers should be mindful that Tech Week rehearsals are as important for the Production Crew as they are for the dancers and choreographers.

Deadlines and instructions for submission of program information are posted on the [Virtual Dance](#) website. Choreographers are also responsible for setting up meetings with the lighting designer prior to Tech Week. A schedule will be sent out at least one week before tech week listing the lighting tech time for each work, which will include the design team, choreographer, and dancers.

Dancers must attend all tech rehearsals as well as any regular rehearsals their choreographers may

have scheduled.

COSTUME SHOP INFORMATION

Dancers and choreographers in need of costumes for a dance work are encouraged to visit the Costume Shop in the basement of Halsey Hall. Costumes may be checked out for Department of Dance events only. Costume checkout is arranged by Fabrication Specialist Juliana Waechter, who may be reached at juliana-waechter@uiowa.edu or 319-335-2195. Costumes **MUST** be returned in a timely manner and are expected to be in the same condition as they were when checked out. Damage charges may be assessed upon return of each costume. Permission must be obtained in advance for any alterations.

DANCE PERFORMANCE AND RESEARCH CREDITS

Students earn one semester hour of Dance Performance Credit per piece when performing in Space Place Concerts. Dance Performance and Research Credits may be used to fulfill the 2 s.h. performance requirement for BA students and the 8 s.h. performance requirement for BFA students. After casting decisions are made, the Dance Administrative Specialist will assist students in registering for the appropriate course(s) for credit. **It is the student's responsibility to complete registration and to make sure that they are registered for the appropriate courses.** See [CLAS website](#) for more information on adding courses.

DANCE PERFORMANCE CREDITS

Repertory Dance Company (DANC:3885)
Dance Gala (DANC:4880)
Graduate Concert (DANC:4881)
Graduate/Undergraduate Concert (DANC:4882)
Faculty Concert (DANC:4883)
Undergraduate Event (DANC:4884)
MFA Thesis Concert (DANC:4885)
BFA Concert (DANC:4886)
MFA Event (DANC:4887)
Special Project Student Performance (DANC:4888)

Please read the syllabus information for Dance Performance courses [here](#).

DANCE RESEARCH CREDITS

MFA Independent Project Research Lab (DANC:4452)
MFA Thesis Research Lab (DANC:4453)
Faculty Creative Research Lab (DANC:4454)

Please read the syllabus information for Dance Research Lab courses [here](#).

PRODUCTION RUN CREW CREDITS

One semester hour of Production Run Crew (DANC:2220) Credit is given to those on the Production Run Crews for Department of Dance Concerts and occasionally opera or theatre productions.

Students on the Run Crews are responsible for many jobs including cleaning, running the light board, running the sound board, setting backstage, curtains, and setting props. All dance majors are required to complete two semester hours of Run Crew to satisfy graduation requirements. Students on the Run Crews can expect to spend five to seven continuous nights working at the performance venue, and each Run Crew assignment represents about 30 hours of work. Students are encouraged to complete their Production Run Crew duties by sophomore year, if possible.

DANCE CALLBOARD

Production and audition announcements are posted electronically to the [Dance Callboard](#).

INSTRUCTIONAL TOUCH BEST PRACTICES

The Department of Dance is dedicated to integrating consent-based practices into all classroom and production environments.

In all dance studio activities, all participants are expected to understand and apply the *Instructional Touch and Intimacy Best Practices* described below.

Any studio activities that require adaptation or addition to these guidelines must establish community awareness and agreement prior to practice; helpful notes for this process are included below.

COMMUNICATION BEST PRACTICES

- In non-production coursework, if you have a concern regarding instructional touch or touch between peers, first speak to the instructor, and if further conversation is needed, contact the Department Chair.
- In rehearsal and production, if you have a concern regarding instructional touch or touch between peers, first speak with faculty associated with the project (dance-maker or rehearsal director), and if further conversation is needed, contact a faculty or staff member associated with the production (Director of Dance Production, Production Stage Manager, Production Manager) and/or contact the Department Chair.

INSTRUCTIONAL TOUCH

“Instructional Touch” is defined as any physical contact between instructor and student, or between two or more students, occurring in the context of a class, rehearsal, production, or other program activity.

**Please note: Instructional Touch is different from touch made in emergency situations, such as touch that attempts to prevent accident or minimize injury. In those situations, all participants should, using best judgement, act rapidly and/or spontaneously.*

Examples of Instructional Touch include:

- Adjusting alignment/positioning
- Bringing awareness to physical use
- Partnering for demonstrations
- Correcting placement in space
- Costume Fittings
- Creating choreography that moves in contact
- Contact Improvisation / Compositional Improvisation that moves in contact (see *below* for additional notes)

CONSENSUAL TOUCH (ROOT WORD: CONSENSUS)

The concept of consensual touch starts with the notion that people have the right to say, “*yes*” and say, “*no*” to being touched, and with the notion that it is possible to make general agreements about touching and being touched. In the field of Dance, due to its physical nature, physical contact is often an essential part of learning, creating, performance, and expression in the art form; agreements that guide this process are essential to a safe, respectful and professional environment.

In the UI Department of Dance, instructors follow best practices when they ask a student's consent to physical touch each and every time that they believe: *tactile contact is necessary or beneficial here to the learning process*. Without explanation or repercussion, every student has the right and responsibility to say **yes** or **no** in that particular moment; throughout a year, a semester, or a single class, students may, without explanation or repercussion, change their **yes** and **no** answers in response to internal feelings and external circumstances. In lieu of physical contact, instructors must, to the best of their ability, replace physical contact with other means of helpful instruction.

INSTRUCTIONAL TOUCH BEST PRACTICES

- Ask before you touch and *be specific* about the contact.
 - Where
 - For what purpose
- Try Questions about Specific Contact
 - “Would you be open to [type/location of contact]?”
 - “Would [type of contact] be helpful right now?”
 - “Can you experience [correction/suggestion/concept] through touch today?”
- Instructional responses to **“no”**
 - Use tone and attitude to demonstrate acceptance and flexibility
 - Apply alternatives (considered and prepared in advance)
 - Guided visualization; verbally describe images and actions, and use kinesthetic imagination to invoke experiences
 - Demonstrating on yourself, with or without self-touch
 - Guided self-touch; invite and guide students to use their own hands
 - Using props or other material support (*barres, walls, chairs, appropriate objects*)
- Refrain from calling attention to, or “calling out” individual consent decisions
 - Practice and model attitudes of nonjudgement and equanimity regardless of the **“yes”** and the **“no.”**
- Model and Guide the steps above when directing students in peer and partnered touch
 - Describe specific location and purpose of touch; demonstrate when possible
 - Establish steps for consent, and provide options and alternatives as part of the assignment
- Responsiveness, Observation, and Keeping Track
 - Practice “the pause” between requesting contact and inviting the answer
 - Practice quick shifts between touch/no-touch strategies
 - Practice remembering what students have said, requested, or prohibited about making contact, even though you will ask anew for consent in each instance

BOUNDARY PRACTICE

A useful concept in navigating physical touch is a “boundary practice.” At the start of an activity where touch is involved, each participant indicates boundaries for physical touch. A boundary practice could be especially useful for creative exercises where specific contact locations are not tightly defined in advance.

Instructors and rehearsal directors may:

- Demonstrate hand gestures that can indicate preferred no-touch areas
- Invent terms for no-touch areas; practice gesturing and saying, “fence,” or “road closed,” for different body locations
- Use colors and hand gestures to denote body zones: red=no touch, yellow=caution/care or minimal, green=available

- Include the concept of a “button”; when a boundary needs clarifying or a brief hold is needed for quick assessment, a participant cues this by saying “button,” or other term (e.g., “pause” “moment” “tag” “system check”) or can use established action-placeholders (e.g., *fist bump, snap*)

IMPROVISATION/SPONTANEOUS CREATIVE PROCESS

At the start of any class or creative process that requires spontaneity, it is strongly advised to review basic concepts of consent, and to engage in a *boundary practice* prior to the activity.

In addition to stated **yes/no** preferences or **red/yellow/green body zones** at the outset, it is important to provide context and explanation for listening and responding to signals spontaneously. Instructors should call awareness to, and provide instruction on “*listening for the yes, and listening for the no*,” as part and parcel of any creative process where physical contact may arise unplanned.

Giving and receiving **yes/no signals** in spontaneous activities should be explained, modeled, discussed, and normalized. Students benefit when they understand how to engage in, or abstain from, spontaneous invitations to make contact; creative contact can occur while respecting limits, can operate without fear, and can avoid lapsing into narratives of rejection and personal offense. Through reviewing basic concepts, developing community agreements, and incorporating boundary practices, a spontaneous process can confidently and creatively include touch.

CHOREOGRAPHING INTIMACY

In the context of choreography, *intimacy* could be understood as: choreographed touch and closeness between bodies that is sensual, romantic, or sexual in nature, for the purposes of artistic expression and performance.

Choreographing intimacy requires following instructional touch policies above, including:

- Practice a consent-based process
- Practice using “button” for pause and assessment
- Determine and engage in a boundary practice

Additional Requirements:

- Use an Audition Disclosure form to allow performers to opt-in or opt-out of intimacy.
- Safeguards: A third party such as Stage Management or Rehearsal Cast Representative must always be present for the staging of intimacy.
- Privacy: In order to protect privacy, productions with intimacy should have a no-cell phone policy in rehearsal and backstage for all members of the production; in order to protect privacy, video recordings of intimacy should not be created.
- Dance-makers and directors should never step in to stage intimate moments or have any physical contact with the performers during the staging or rehearsing of intimacy. Only those performers enacting the roles should engage in intimate contact during the creating and performing process.

CHOREOGRAPHING INTIMACY BEST PRACTICES

- Desexualize the Process:
 - Draw clear boundaries between the mechanics and choreographic moves, and any personal relations of the cast, real or virtual.
 - Refrain from making sexual jokes, innuendo, or comments.
 - Use non-sexual language for staging the intimacy or discussing it.
- De-personalize

- If you need to talk about the performer's actions, use/invent role names; practice "de- role-ing (differentiating oneself from the character).
- **Timely Communication**
 - If a performer requires new or different boundary agreements that those that have been established, especially if these affect the choreography, it is important to communicate with the instructor or dance maker *as soon as possible*; adequate time to make modifications reduces stress on all parties and promotes a thoughtful process.
- **Setting and Scripting**
 - All intimacy, regardless of how simple it might be, must be choreographed; performers must not deviate from choreography; performers must discuss any changes to choreography with the dance-maker and may not make changes without consultation.
 - Placeholders should be used until choreography is set; placeholders may be used any time after choreography is set except during performances.
 - Choreography should be notated/scripted by dance-maker, performers, and stage management; choreographic record can include an audio recording.

COSTUME FITTINGS

The measuring process for costume fittings requires accuracy. This process involves physical contact with the measuring tape and minimal touch from the measurer. Students and Shop Personnel have the same tools available during measurements as above.

- Students and Shop Personnel have the following tools in a fitting:
 - Use self-touch instead of designer or staff touch for measurements and fittings
 - Boundary practices
 - Request two-minute break or use a "button" word or gesture
 - Request a reduction in the number of people in the room
 - Request that the door be open or closed; Request to be fitted in an open or closed area of the shop; Request help or additional privacy for dressing or undressing
 - Request that the appropriate faculty or staff member makes the adjustments, rather than a student designer or draper
 - Ask questions for clarification

VII. DEPARTMENT GENERAL INFORMATION

COMMUNICATION WITH FACULTY

The best ways to get in touch with a faculty member in the Department of Dance are:

- Sending an email. Faculty contact information is available on the [Department of Dance website](#) or the [University Directory](#).
- Dropping in during their regularly scheduled office hours.
- Making an appointment to meet with them in person or on Zoom.

BULLETIN BOARDS

Please note: Departmental bulletin boards and black boards are our shared spaces of communication

with each other in Halsey Hall. It is important to treat posted items with respect and not damage or alter them in any way. Any posted items must receive prior departmental approval and are also subject to removal.

The Main Office maintains the Call Board in Halsey Hall's east wing next to E125 (Grey Studio). This bulletin board is a reference tool designed to help students find information about auditions, casting, employment, and other relevant university information.

DEPARTMENTAL E-MAIL

All Dance majors and minors are included in a Department of Dance email distribution list [DANCE-UNDERGRADS], which is a listserv used by the Department of Dance to convey important information. E-mails will be sent to your University of Iowa email account (@uiowa.edu), and you are responsible for checking this email daily.

UNIVERSITY OF IOWA HOME PAGE

The University of Iowa Home Page (<https://uiowa.edu>) is the best place to start if you have any questions or concerns, if you need to find contact information about someone outside the department or want information about upcoming University Events. The upper right-hand side has a Search button. It is extremely helpful to start here if you have a non-departmental question.

The Department of Dance website is dance.uiowa.edu. The [Undergraduate Programs](#) is where you'll find important information about degree requirements, departmental policies, and more.

STUDENT LOUNGE

The Student Lounge is located near the Brown Studio in room W108 Halsey Hall. It is equipped with a microwave, a refrigerator, table, chairs, couches, and lockers. It is a place for students to relax before and after classes and rehearsals. The microwave and refrigerator are provided for student use and **students are responsible for keeping these appliances clean**. The Student Lounge should be respected as a community space.

DEPARTMENTAL LOCKERS

- Lockers are available only to currently registered University of Iowa students. A valid UI student ID is required to process the rental.
- The University of Iowa and the Department of Dance are not responsible for lost, stolen, or damaged instruments. Students are encouraged to contact their insurance company to determine coverage for their personal property.
- Locker rentals are processed between 8 am-4:30 pm M-F in E114 Halsey Hall. Please stop at the desk to reserve a locker.
- Locker rental charges of \$20 per semester will be charged to student U-Bills. No other forms of payment are accepted.
- All requests will be filled on a first-come, first-served basis.
- Lockers are accessible only during building hours.
- Lockers will be emptied and contents discarded on Friday at 4:00PM during finals week of each semester.
- Perishable items such as food may not be stored in lockers.

FIRST AID

Each studio in Halsey Hall is equipped with a first aid box that is stocked at the beginning of the year, and it is maintained as needed. Should you or another student become injured and in need of basic

supplies, check the first aid box for instant ice packs, bandages, ibuprofen, wound cleaning, etc.

Additional supplies in E114

- heating pads
- menstrual products
- BioFreeze
- Additional bandages, ice packs, etc. (if first aid box supplies run out)

INJURY POLICY

Due to the physical nature of movement classes, injuries will sometimes occur in the classroom. In the event of injury in the classroom, the instructor should halt class activity for a moment to check in with the injured student.

If the injury is minor, the instructor will direct the injured student to the classroom first aid kit. Basic first items, such as bandages and ice packs, are located in the first aid kits. If the student is unable to participate in the rest of the class, they should be instructed to take notes to turn in at the end of class. The instructor should encourage the student to contact Student Health Services at 319-335-8394 if the injury persists.

In the event of serious injury requiring medical assistance, please instruct the student, if they are able, to call Student Health Services at 319-335-8394 for an appointment or 911. Instructors could also make these phone calls if the injured student is not able. All incidents requiring medical assistance should be reported by the instructor and injured student on the Incident Report Form, available in the main office or by email from Molly Dahlberg at molly-dahlberg@uiowa.edu. It is not necessary that the form be completed during class time. This form can be completed at a later date and returned to the main office for filing with Risk Management.

Injuries that require students to sit out or be absent from multiple classes may require accommodations specific to the student's situation. In these circumstances, the student should communicate with their technique teacher(s) to develop a collective plan for class participation/makeups that takes into consideration:

- whether the injury is short-, mid-, or long-term
- whether the injury was incurred at the beginning, middle, or end of the semester
- whether the student is able physically to participate partially in class (for example by doing barre but not center, floor work only, or port de bras only)
- coordination with a PT to execute exercises that can be done during class
- additional work to supplement missed classwork such as a research paper or detailed notes on class observations

If a student is unable to physically participate in 1/3 or more of classes (5 weeks of class in the semester), it will be recommended that the student drop the class to avoid a reduced or failing grade. Information on how to drop a class may be found [here](#).

SPORTS MEDICINE

The Department of Dance partners with University of Iowa Hospitals & Clinics Sports Medicine staff for weekly consultations in Halsey Hall. The purpose of this partnership is to establish health care services for University of Iowa Department of Dance students and associated faculty (patients). Visits by athletic trainers and physicians will occur at Halsey Hall on the University of Iowa campus during the academic year. Patients who desire to be seen in UI Sports Medicine Clinics will be provided expedited scheduling.

Goals:

- To provide movement and function specific dance medicine services
- To provide early assessment, management, and education to prevent injury
- To monitor injury risk, collect injury and participation data and to establish interventions for screening and prevention of injury
- To provide referral and timely access to UI Sports Medicine clinic services when desired by the student, including physician and physical therapy appointments, imaging, and comprehensive management for dance related injury and conditions that limit dance participation, functional movement, and the enjoyment of participation

Time and location: Tuesdays from 11:00AM-1:00PM in W119 Halsey Hall.

Students should schedule/reserve a time slot by emailing the Academic Coordinator in the main office no later than Tuesday at 10 am. Walk-ins will be managed around those scheduled on a first-come, first-served basis.

SERVICES AVAILABLE

- UI Sports Medicine health care professionals will examine and counsel patients, providing treatment, education, and if desired referral for further imaging and examination at the UI Sports Medicine Clinic.
- There are no costs for services provided in Halsey Hall. Referrals for further evaluation and treatment at a UIHC facility will be billed accordingly.
- When Dance students choose to schedule an appointment at the UI Sports Medicine Clinic, the appointments will be facilitated with a goal of having students examined by a physician within 24-48 hours.
- If desired, the physicians can provide information back to instructors and family members when "Release of Information" forms are completed.

REFERRAL PROCESS AND OPTIONS

UI Dance students may be seen at the UI Sports Medicine Center and receive care from any of the specialists in athletic training, physical therapy, orthopedic surgery, and non-surgical sports medicine. Dance students have the option to arrange follow up care at their discretion with any provider in the community, but UI Sports Medicine will expedite care at their clinics if desired by the student. Students should email the Dance Administrative Specialist to request and coordinate appointment scheduling. They will then connect the student to the UI Sports Medicine Clinic contact for assistance with scheduling.

UI Sports Medicine Center is located at 2701 Prairie Meadow Drive. (<https://uihc.org/sports-medicine-clinic>)

DANCER FITNESS SCREENINGS

Dancer Fitness Screenings are offered annually as a service to all dance majors and minors. The screenings provide students information about their endurance, range-of-motion, and potential predisposition toward dance-specific injuries. Screenings are designed and administered by UI Sports Medicine and Mary Hagerty, DPT in collaboration with Associate Professor of Instruction Kristin Marrs and are offered annually to allow students to track their progress throughout their four years at UI Dance. Students who are double majors with HHP, pre-PT, pre-chiropractic, and/or an interest in health sciences and somatic practices are invited to volunteer to help administer the screenings. Contact kristin-marrs@uiowa.edu by the end of September if you are interested in participating.

VIII. SECURITY & SAFETY

UNIVERSITY OF IOWA PUBLIC SAFETY INFORMATION

1. Students may call [Campus Security](#) if they see anything suspicious.
 - For Emergencies, call 911
 - The Campus Security phone number is 319-335-5022.
 - Email: police@uiowa.edu
2. The University provides NITE RIDE, a free late-night transportation service available to UI students, faculty, and staff of all genders. The service is powered by an online ride request application, which allows users to request rides from their mobile device or desktop computer using their Hawk ID. Express rides (directly to your final destination) are also available for \$1. NITE RIDE operates from 10pm-5am daily. See [website](#) for more information.
3. Cambus is the University of Iowa's bus system that provides free service throughout the campus. There are Cambus stops at the corner of Madison and Jefferson and at the top of the Jefferson Street hill at the corner of Jefferson and Clinton. See schedules and routes on their [website](#).

LOST AND FOUND

The University of Iowa and the Department of Dance are not responsible for lost, stolen, or damaged property. Students are encouraged to contact their insurance company to determine coverage for their personal property.

The Dance Department's lost and found bin is located in E114. The contents of the Lost and Found are donated to charity after finals week of each semester. Students are advised to check the lost and found before going home for breaks.

IX. BFA HANDBOOK

The Bachelor of Fine Arts with a major in dance requires a minimum of 120 s.h., including 85 s.h. of work for the major. Students must maintain a g.p.a. of at least 3.5 in all courses for the major and in all UI courses for the major. Students must earn at least half of their semester hours in the major at the University of Iowa. They also must complete the College of Liberal Arts and Sciences GE CLAS Core. In planning coursework, especially electives, students may apply a maximum of 85 s.h. in Department of Dance courses (prefix DANC) toward the minimum 120 s.h. required for the B.F.A. degree. Any grades earned for coursework are calculated in the grade-point average.

In contrast to the B.A. in dance, the B.F.A. program emphasizes choreography and performance. It requires an additional 18 s.h. of choreography, performance, and technique. Students who did not audition for the B.F.A. program prior to entrance to the University of Iowa may subsequently apply for admission to the program during their sophomore year. The strongest candidates are those who have achieved the equivalent of Major II technique and show academic and professional promise.

For specific course requirements, please refer to the University of Iowa General Catalog. (<https://catalog.registrar.uiowa.edu/liberal-arts-sciences/dance/dance-bfa/#requirementstext>)

BFA APPLICATION PROCEDURES FOR CURRENT BA STUDENTS

After completing a minimum of 30 s.h. at The University of Iowa and Major Ballet II or Major

Contemporary Movement Practices II with a grade of A- or higher, students may apply for the BFA program. It also requires a 3.5 GPA in departmental courses.

Students must submit a statement of intent and a one-page resume by email to BFA Director Armando Duarte and Director of Undergraduate Studies Kristin Marrs, who will then inform the Undergraduate Committee for further consideration. Application materials are due April 1. The statement (500 -750 words) should address the applicant's prior achievements and experiences, involvement in the department, current and future goals, and the ways in which the BFA program of study will support and further these goals. The statement should also include the applicant's projected date of graduation and plan for completing the BFA requirements in addition to any second major requirements in a timely manner.

In addition, BFA applicants are required to attend the sophomore conferences, making themselves known as BFA applicants. The BFA program of study requires that students complete two semesters of either Major Ballet III (DANC:4030) or Major Contemporary Movement Practices III (DANC:4040), two semesters of Major Contemporary Movement Practices IV (DANC:4540), and eight performance credits. Thus, technical and performance ability and promise are taken into consideration during the admission process.

BFA REGULAR STATUS APPLICATION

Students who were admitted as BFA candidates on conditional status during their first year of study must apply for regular status during the second semester of their first year. Students must submit a statement of intent and a one-page resume by email to BFA Director Armando Duarte and Director of Undergraduate Studies Kristin Marrs, who will then inform the Undergraduate Committee for further consideration. Application materials are due April 1. The statement (500 -750 words) should address the applicant's prior achievements and experiences, involvement in the department, current and future goals, and the ways in which the BFA program of study will support and further these goals. The statement should also include the applicant's projected date of graduation and plan for completing the BFA requirements in addition to any second major requirements in a timely manner. The BFA program of study requires that students complete two semesters of either Ballet III (DANC:4030) or Contemporary Movement Practices III (DANC:4040), two semesters of Contemporary Movement Practices IV (DANC:4540), and eight performance credits. BFA students must also maintain a 3.5 g.p.a. in all Department of Dance courses.

BFA CAPSTONE PROJECT PROCEDURES

The BFA Capstone Project is designed for students to take advanced steps in creative and/or scholarly research to deepen and expand the range of critical thinking/analysis and compositional method. BFA students may choose a performance, choreography, or research emphasis for their BFA project or are invited to create a collaboration between disciplines. Students are encouraged to approach their capstone project as both a culmination of their BFA degree and as a platform for next steps and a bridge to professional activities.

Students are required to select a faculty member to advise the project by the fourth week of classes in the fall semester. The exact terms of advising are to be agreed upon by the student and the faculty advisor. Students are to submit an abstract, proposal and final paper for each emphasis to both the Undergraduate Director and to their faculty advisor. The faculty advisor will be responsible for reading the abstract, proposal and final paper and grading the BFA project.

GUIDELINES AND TIMELINE FOR BFA PROJECT SUBMISSION

1. BFA project must be presented at the BFA Concert.
2. Abstract due by the Friday of the thirteenth week of the fall semester prior to graduation (150

words). For choreography projects, this includes a description of the concept, content, and format of the proposed project. For performance projects, this includes both an analysis of the performer's role and its function in the context of this choreographer's work, and specific objectives for performance as research.

3. Proposal due by Friday of the final week of the fall semester prior to graduation (1-2 pp.). This includes a statement of the artistic objectives in terms of the student's personal goals, a discussion of the research procedures, and a proposed rehearsal/showing/advising schedule made in consultation with the student's faculty advisor.
4. Final paper due during Finals Week (4-8 pp.). A critical analysis of both the creative process and final artistic product, this paper should assess the outcome of the BFA Project in the terms set forth at the outset in the proposal (the extent to which initial objectives and goals were realized, or reasons for their departure). In other words, this should not be a narrative of the organizational logistics and managerial circumstances surrounding the project. In order to provide the faculty with the most complete picture of the project to aid in their evaluation, the paper should address reasoning behind artistic choices made throughout the process and should reflect upon the final outcome (i.e., an honest appraisal of challenges, perceived failures and successes, lessons learned).

BFA CAPSTONE PROJECT AREAS OF EMPHASIS

PERFORMANCE

1. Each student pursuing a performance BFA project, in consultation with their faculty advisor, will secure a choreographer to create a solo or group work that will be performed at the BFA concert.
2. BFA students are invited to work independently or in collaboration with one another in commissioning their choreographers and are encouraged to do so by the end of their junior year.
3. Any costs incurred are the responsibility of the student.
4. The faculty advisor will work with the student to create a plan for supporting the rehearsal and performance process.

CHOREOGRAPHY

1. Each student pursuing a choreography BFA project will create a choreographic work (12 min. max) to be shown at the BFA Concert.
2. The faculty advisor will work with the student to create a plan for supporting the choreographic process. At least two showing dates should be scheduled between the student and the faculty advisor.
3. Any costs incurred are the responsibility of the student.

RESEARCH

1. Each student pursuing a research BFA project will work with their faculty advisor to develop the terms and scope of the research.
2. Students will present their scholarly research by means of presenting a paper and/or a PowerPoint presentation.
3. Research is presented at the Honors in Dance Symposium.
4. If students are interested in doing a BFA research project in addition to their performance or choreography BFA project, they are encouraged to do so and to discuss possible points of intersection and format with their faculty advisor.

5. Any costs incurred are the responsibility of the student.

BFA Concert

BFA candidates are required to show their BFA project during the BFA Concert. Students who wish to produce an outside event or performance are responsible for all costs and production elements. Even if a BFA project is shown at an outside event, it must also be shown at the designated BFA Concert in order for it to receive credit.

Technical Guidelines

1. BFA candidates are encouraged participate in a showing (Construction Sites or End of Semester Events) in Halsey Hall before the BFA Concert.
2. Faculty project mentors will be present during the technical rehearsals and BFA Concert.

Please refer to the [Production Guidelines](#) for more technical information.