The Master of Fine Arts degree in Dance was established at the University of Iowa in 1988 and revised in 1991. Since that time it has gone through an evolutionary period of refinement and focusing. The MFA degree in Dance is designed to prepare and encourage dance artists and educators. It has two areas of emphasis: choreography and performance. Academic and artistic experiences are linked to promote a high standard of excellence with equal insight into the history and vitality of the artist in society and the world.

THE OBJECTIVES OF THE MFA PROGRAM ARE:

• TO PRESENT THE KNOWLEDGE AND MATERIALS NECESSARY TO EDUCATE DANCE ARTISTS FOR THE PROFESSIONAL AND/OR ACADEMIC WORLD.

• TO FOSTER IN EACH INDIVIDUAL AN INTELLECTUAL APPROACH AS WELL AS ARTISTIC APPROACH TO THEIR PROFESSIONAL GOALS.

• TO DEVELOP THE CREATIVE INDIVIDUAL AS AN ACTIVE MAKER, EXPERIMENTER, RISK-TAKER AND SOLVER.

• TO UPHOLD THE VALUE OF, AND PROVIDE MEANS TOWARD SKILLED COMMUNICATION THROUGH MOVEMENT, VERBAL AND WRITTEN FORMS.

• TO CHALLENGE THE ARTIST TO SEE, INTERPRET, ANALYZE AND EVALUATE WORKS OF ART FROM VARIOUS FIELDS, TIMES AND POINTS OF VIEW.

• TO INSTILL A CLEAR AND PERSONAL AESTHETIC OF THE ARTISTIC WORK AND TO PROVIDE THE SKILLS TO ARTICULATE THOSE IDEAS.

• TO NURTURE THE WHOLENESS OF THE INDIVIDUAL, BODY, MIND AND SPIRIT, AND TO BE FREE TO CHALLENGE THE BORDERS OF WHAT HAS COME BEFORE.

• TO PROVIDE THE INSPIRATION AND THE MEANS BY WHICH WE, INDIVIDUALLY AND COLLECTIVELY, PARTICIPATE TO FURTHER THE DEVELOPMENT OF DANCE AS AN ART FORM IN THE ACADEMY, THE FIELD, AND THE WORLD.

• TO CULTIVATE THE IDEA OF THE MOVEMENT ARTIST AS CITIZEN, ONE WHO CONTRIBUTES TO LOCAL, NATIONAL, AND GLOBAL COMMUNITIES IN A SPIRIT OF SERVICE.
The MFA program is an educational experience whose scope is more than the sum total of course work. Taking cues from the professional dance world and dance in academia, every aspect of the program is intended to prepare students for significant contribution in the field. Necessary to this endeavor is a common spirit of productivity, shared responsibility, and nurturance of our common morale as we meet attendant challenges and celebrate the worthiness of our work together.

The overall health and productivity of the program depends on each individual’s success in the pursuit of the degree. First and foremost is the expectation of making progress toward the degree by (1) maintaining a full-time status (9 s.h. minimum), (2) achieving the Departmentally required minimum 3.0 GPA, (3) scheduling and attending meetings with the Graduate Academic Advisor, (4) successfully completing the MFA plan of study.

Departmental expectations for MFA students go beyond the necessary degree requirements, or even one’s academic achievement therein. In keeping with the mission of the program, MFA students are expected to fulfill professional standards of participation and service as articulated above, seen most visibly but not exclusively in the following: by contributing to official departmental events such as adjudications, concerts, construction sites and dance marathons; by attending required meetings such as production meetings, the TA brown bag lunches, and other meetings scheduled to discuss the program’s ongoing maintenance and improvement; by volunteering to work for the good of the department, such as on ad hoc committees, conferences, presentations, special showings, productions, etc.

The above expectations are held in order to promote the mutual excellence of both the MFA student and also the Department, to advance the individual student in his/her professional and artistic goals, and to ensure the outstanding reputation and contribution of the Department of Dance to the University, to academia, and to the professional field.

Failure to meet professional standards as outlined (left), and also with respect to Academic and Artistic Integrity as outlined (below), can be cause for dismissal from the MFA Program. When such problems become clear, the student will receive a written notice detailing how his/her participation is not in keeping with the Department’s expectations. If the student cannot rectify these problems in substantial and meaningful ways within one semester’s time following the issuance of the first notice, he or she will be dismissed from the program.
As a university student, you are required to become familiar with and adhere to rules and policies surrounding matters of academic and artistic integrity. Most issues of academic integrity are related to honesty in class work and behavior, such as plagiarism, cheating on assignments and exams, falsification/fabrication, and other issues. You should familiarize yourself immediately with the University of Iowa College of Liberal Arts and Sciences (UI/CLAS) Code of Academic Honesty. These are the basic parameters by which all students and faculty in UI/CLAS must abide:

[http://clas.uiowa.edu/students/handbook/academic-fraud-honor-code](http://clas.uiowa.edu/students/handbook/academic-fraud-honor-code)

As stewards of the Code of Academic Honestly, we must all work to uphold its rules and principles as students, scholars, artists, and teachers.

Additionally, issues of integrity and honesty in relation to creative and artistic processes within Department of Dance and related curricula are considered. Such issues may include but not be limited to:

The Department of Dance takes seriously any instance of plagiarism, falsification of materials or misrepresentation of authorship, or other forms of cheating and dishonesty. All possible cases will be investigated by faculty and/or staff.

Especially as graduate students, you are fully expected, when asked, to generate your own “original” artistic material regardless of the form it takes, including but not limited to ideas, choreography, movement, images, sounds, and text. This standard applies to all class work, including performance, writing, or other creative assignments, exams, research and note taking in class.

In the age of widely available digital tools, sampling, remixing, appropriation, quotation, and other forms of referencing being prevalent throughout all forms of artistic practice and digital and social media, it is extremely important to develop and maintain your understanding and personal code of conduct in relation to academic and artistic integrity so as to minimize the possibility of confusion or conflict as a student or professional.

With appropriation of form and content widely practiced throughout Western contemporary dance, we believe it is that much more important that you deeply comprehend issues of academic and artistic integrity as you develop your learning and further your career as a dance educator.
GENERAL GUIDELINES

IN ADDITION TO THE ABOVE, HERE ARE SOME GENERAL GUIDELINES TO CONSIDER:

It is your responsibility to understand these policies and reflect on how your work as a student may fall within or outside of academically acceptable forms of integrity and honesty. If you are ever unsure if your work or the work of others violates UI policy or standard norms of academic integrity, it is your responsibility to seek help through clarification from your instructor, MFA academic advisor, DEO, or relevant departmental or UI resources or staff in the CLAS Office of Academic Programs & Student Development: http://clas.uiowa.edu/students.

Ignorance of UI/CLAS policies surrounding academic integrity does not qualify as an excuse for violating these policies. If a situation arises in which your integrity may be called into question by faculty, staff or another student, you will be required to follow through with an inquiry process in good faith, even if you had no intention or knowledge of your actions possibly constituting a violation of policy.

For those of you active in or aspiring to careers as educators, you are well advised to reflect on these issues throughout your degree progress so as to prepare yourself for a future position of authority as a faculty member assessing and administering such policies in other learning institutions.

Useful References:

As a point of comparison with fundamentally similar issues in the visual arts, here is a detailed set of guidelines for visual arts students at University of East London (in a downloadable pdf): http://www.uel.ac.uk/wwwmedia/services/aple/documents/apse/academic/Maintaining-Academic-Integrity-and-Avoiding-Visual-Plagiarism-in-Assessment-in-the-Visual-Arts.pdf

How college classes encourage cheating,” an essay by noted scholar James Lang on the complexities and confusions surrounding academic integrity in contemporary higher education: http://www.bostonglobe.com/ideas/2013/08/03/how-college-classes-encourage-cheating/3Q34x5ysYcp!WNA3yO2eLK/story.html

Two examples of straightforward language describing academic and artistic integrity in higher education programs:

The Boston Conservatory - http://www.bostonconservatory.edu/forms-academic-dishonesty

California College of the Arts - https://www.cca.edu/students/handbook/integritycode
Admissions Procedures

Formal admission to the Graduate College is required for entry to the MFA Program in Dance. Applicants must complete all application forms required for admission prior to the graduate auditions. Admissions Office staff will review the transcripts to determine whether the applicant has a valid bachelor’s degree or professional equivalency and has attained the minimum grade point average (3.0 for regular admission). Additionally, the Department of Dance requires that all MFA candidates on Performance Track should satisfy a dance technique proficiency of advanced level in modern and/or ballet techniques for admittance to the Program. Technical level and performance skills are demonstrated through the on-campus audition.

In lieu of an undergraduate degree, candidates may apply for graduate level equivalency through verifying a minimum of ten years as a professional dancer or choreographer. If chosen by the Department of Dance, applicants will then have their materials submitted in a petition to the Graduate College for an admission waiver. Those applications most likely to be accepted by the Graduate College show evidence of a ten-year minimum national and/or international participation in the field.

The Dance Department requires three (3) letters of recommendation and visual documentation of the applicant in performance or of his or her original choreography. These materials, as well as all application forms, allow the faculty to select the candidates for invitation to the formal on-campus graduate audition.

All students applying for graduate support must attend an on-campus audition barring unusual circumstances. Depending on the number of candidates invited to the audition, one or two audition dates are set early in the spring semester prior to the fall entry semester: Should the candidate not be available for the formal audition, an individual audition period will be arranged. The audition is composed of: two technique classes, both modern and ballet; performance of a short solo (2-5 minutes); and group meetings with the Dance Chair, the Dance faculty, Dance students and the Graduate Program Director(s). Those applying for graduate support will audition by teaching a class in the selected genre (for TA awards) or by interviewing with Arts Share and/or marketing staff (for RA awards).

International graduates must achieve a minimum TOEFL score of 550 on the paper-based test (PBT) or a score of 81 on the Internet-based test (IBT) or score a 7.0 with no section lower than 6.0 on the IELTS in order to be admitted into the Graduate College. TOEFL scores in the range of 550-600 will require an English evaluation on campus and English courses may be required in the first year of study at the University. Therefore, a total score of 600 on the TOEFL exam is preferable. Regardless of the score, all applicants submitting an IELTS score will be required to sit for an English evaluation upon arrival in Iowa City. For links to information on the English evaluation: [http://www.uiowa.edu/admissions/graduate/international/english-grad.htm](http://www.uiowa.edu/admissions/graduate/international/english-grad.htm)
ADMISSIONS STATUS

All graduates enter the program on conditional status. Students must achieve regular status by the end of their second semester of study. To apply for a change of status, a student first selects a faculty mentor to assist with their Qualifying Project. The student will be restricted from registration for their third semester of study until attainment of regular status is achieved. For students pursuing the Choreography Track, this project will be a dance choreographed during their first semester of graduate work. For the Performance Track student, this project may be any dance performance in which the student is featured in a concert venue. (For Performance Track candidates, projects that must be adjudicated in order to be performed on stage are not eligible for the Qualifying Project.)

Qualifying projects should be completed as Graduate Independent Choreography (DANC:6990) or Graduate Dance Performance (DANC: 6880-6885) registrations. The Dance faculty evaluates the choreography or performance project for merit, along with the student’s progress in first semester coursework (a minimum of 3.0 GPA is required to maintain good standing).

Near the end of the first semester the Dance Faculty will evaluate incoming Graduate candidates in order to gauge their progress, including performance in course work, all aspects of the Qualifying Project, and participation and contribution to the Department’s overall mission. If the evaluation of graduate standing (a maintenance of 3.0 minimum GPA), Qualifying Project and departmental course work is positive, the student is recommended for regular status. If this evaluation is negative, the student will receive written feedback both from the Qualifying Project faculty mentor and the Graduate Academic Advisor and/or Director(s).

The Graduate Academic Advisor will also communicate the faculty’s decision to require the student to undertake a new Qualifying Project in the subsequent semester. In this case conditional status is maintained for a second semester, during which time the project must pass in order for the student to remain in the MFA Program (for additional details, see the Qualifying Project section).

A student, except one on conditional status, shall be placed on probation if, after completing 8 semester hours of graduate work, the student’s cumulative grade-point average on graduate work done at the University of Iowa falls below 3.0. This is a Department of Dance standard that differs from the Graduate College minimum of 2.75. If, after completing 8 additional semester hours of graduate work at this university, the student’s grade-point average remains below 3.0, the student shall be denied permission to reregister; otherwise, the student shall be restored to good standing.

Students who are admitted to and enroll in the Graduate College but who then fail to register for a period of three consecutive academic sessions (fall, spring, and summer, starting with any academic session) must reapply for admission.
The MFA curriculum in Dance requires 60 total minimum semester hours. The MFA program in Dance at the University of Iowa is comprised of six components: 1) the dance core and technique; 2) the dance emphasis track; 3) selected electives; 4) the Qualifying Project; 5) the Thesis and 6) the thesis filing and oral defense.

The MFA course of study is designed for two to three years of study at the University of Iowa. A majority of students complete the 60-semester hour program in two years by carrying a full graduate course load of 15 semester hours for the four semesters and/or completing courses offered during summer sessions. For the majority of students, funding scenarios are often simple and consistent over the course of their studies, especially those completing the degree in two years. However, the exceptions and other possibilities are mentioned here in order to emphasize that students must discuss funding options with the Graduate Advisor, and understand how their choices may impact their funding. For example, funding is not guaranteed past two years unless one enters on a .50 TA or RA (an appointment that prohibits carrying over 12 semester hours). In this case, a student will be guaranteed consistent funding through 2.5 years assuming that he or she maintains a minimum 3.0 GPA and meets the Professional Standards outlined above. In general, The Department of Dance makes every effort to support students with the highest level of funding possible while they are in good standing toward completion of the degree. However, in electing to study for more than two years, a student must consider the possibility that his or her appointment may be changed depending on available resources, and must understand these ramifications when organizing a plan of study in consultation with the Graduate Advisor.

The MFA candidate must identify his or her chosen track emphasis, either choreography or performance, when applying to the program. This chosen emphasis may only be changed with approval from or recommendation by the dance faculty. It is recommended that this happen before the end of the candidate’s first semester of study. In this case, the candidate must submit:

1. A letter explaining the rationale behind the change.
2. A new qualifying project in the following semester, according to the guidelines specified herein, which must ultimately be approved by the faculty.

Please note that any change of track may have an impact on the candidate’s Plan of Study and possibilities for future funding.
MFA Plan of Study/Choreography Emphasis

Required Dance Core (19 Semester Hours)

One of these:

DANC:4535  Ballet Pedagogy  3 sh
or DANC:4545  Teaching of Modern Dance  3 sh

All of these:

DANC:5050  Graduate Improvisation I  2 sh
or DANC:6050  Graduate Improvisation II  2 sh
DANC:5060  Theories of Dance and the Body  3 sh
DANC:6060  Graduate Seminar  2 sh
DANC:6080  Graduate Production  1 sh
DANC:7990  Thesis  8 sh

Required Dance Technique (9 semester hours)

DANC:5530/6030  Graduate Majors Ballet II, III  1-3 sh
DANC:5540/6040  Graduate Majors Modern II, III  1-3 sh
DANC:6540  Graduate Majors Contemporary IV  1-2 sh
DANC:7550  Graduate Modern Dance Technique Practicum  2-3 sh
DANC:7560  Graduate Ballet Technique Practicum  2-3 sh
MFA Plan of Study/Choreography Emphasis

Required Emphasis Courses (17 semester hours)

DANC:6880-DANC:6885  Performance Credit- 1 sh for each performance  1 sh/performance
DANC:6990  Graduate Independent Choreography  6 sh  (2 sh for each choreography project)

9 semester hours total from:

DANC:6350  Graduate Choreography III  2 sh
DANC:6450  Graduate Choreography IV  3 sh
DANC:5550  Collaborative Performance  1-4 sh

Elective Courses (15 semester hours)

Choreography emphasis students select 15 s.h. of electives, including one course each from the dance academic and digital performing arts area

3 sh of which must be selected from the following courses:

Dance Academic Courses (one of these)

DANC:3070/THTR:3070  Dance Kinesiology  3 sh
DANC:3060  Dance History  3 sh
DANC:4060/DPA:4060  Contemporary Dance Scene  3 sh

Digital Performing Arts (one of these)

DANC:3050  Body/Image: Dance and Media in Discourse and Practice
DANC:3875  Topics in Digital Performing Arts
DANC:3876  Video for Performance
DANC:3890  Producing and Directing Digital Video
DANC:3895  Performing with New Technologies

Additional Electives
Dance courses numbered 3000 or above; consult advisor
MFA Plan of Study/Performance Emphasis

**Required Dance Core** *(19 Semester Hours)*

*One of these:*

<table>
<thead>
<tr>
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<th>Credits</th>
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<tr>
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<tr>
<td>DANC:7990</td>
<td>Thesis</td>
<td>8 sh</td>
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**Required Dance Technique** *(18 semester hours)*

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<tbody>
<tr>
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<td>Graduate Majors Ballet II, III</td>
<td>1-3 sh</td>
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<td>DANC:5540/6040</td>
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<td>Graduate Majors Modern IV</td>
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</tr>
<tr>
<td>DANC:7550</td>
<td>Graduate Modern Dance Technique Practicum</td>
<td>2-3 sh</td>
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<tr>
<td>DANC:7560</td>
<td>Graduate Ballet Technique Practicum</td>
<td>2-3 sh</td>
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**Required Emphasis Courses** *(14 semester hours)*

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<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>DANC:6990</td>
<td>Graduate Independent Choreography</td>
<td>6 sh (2 sh for each choreography project)</td>
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</table>
**MFA Plan of Study/Performance Emphasis**

12 semester hours must be in the following performance courses:

- DANC:3085  Afro-Caribbean Dance Performances  1 sh
- DANC:3885  Repertory Dance Company (0-8 sh- 4sh per year)  4 sh
- DANC:6880-DANC:6885  Performance Credits (may complete 4-12 sh)  1 sh for each performance
- DANC:6992  Graduate Independent Performance Project (4 sh minimum of 2 sh twice)  1-2 sh

**Elective Courses (9 semester hours)**

Performance students select 9 s.h., including one course each from the dance academic and digital performing arts area. All dance elective courses must be numbered at the 3000-level or above and subject to graduate advisor approval.

**Dance Academic Courses**

One of these:

- DANC:3070/THTR:3070  Dance Kinesiology  3 sh
- DANC:3060  Dance History  3 sh
- DANC:4060/DPA:4060  Contemporary Dance Scene  3 sh

**Digital Performing Arts (one of these)**

- DANC:3050  Body/Image: Dance and Media in Discourse and Practice
- DANC:3875  Topics in Digital Performing Arts
- DANC:3876  Video for Performance
- DANC:3890  Producing and Directing Digital Video
- DANC:3895  Performing with New Technologies

**Additional Electives**

Dance courses numbered 3000 or above; consult advisor
At the beginning of the first semester of graduate study, each student must select a faculty mentor for the Qualifying Project. This mentor guides the student in this first major project and should be selected as early in the semester as possible. During the initial meeting, the student and mentor will determine a plan for completion of the project. This includes scheduling a series of meetings and rehearsal visits during the working process and deadlines for written work (proposal, process reports and final analysis).

Following the same procedure, advisors must be selected for each Independent Choreography project (DANC:6880). This advisor follows the student through all phases of the project, making rehearsal visits and evaluating written work. (See Graduate Independent Proposal form on page 15).

Along these lines, all MFA candidates must select a Thesis Chair. This is the faculty member who will oversee and facilitate the student’s thesis project and will advise on all artistic and pragmatic aspects of the research. Students will select their thesis chair as early as the end of the first year of study. The thesis chair can assist in the selection of the additional thesis committee members (a minimum of two).

Performance Track candidates must select committee members not choreographing for their thesis.

Students are also encouraged to seek one thesis committee member from another department or performing arts area when appropriate to the creative project and research. If this person is not on a tenure-track at UI, candidates must be aware that an additional procedure may be required to include this faculty on the committee (please consult with the Chair of the Committee).
Qualifying Project

The Qualifying Project must be undertaken in the first semester of graduate study. It serves as a small-scale model of the Thesis project. The purpose of the Qualifying Project is to develop and demonstrate each graduate student’s knowledge and artistry, thus showing the ability to successfully complete a thesis project. The choreographer’s goal is to conceive, articulate and execute a choreographic project, which reveals his/her creative vision. Choreographers must conduct, and give evidence of a rigorous creative process, must successfully apply choreographic craft to the specific needs of the project, and show ability to use creative reasoning and problem-solving toward the production of a fully realized work. The performer’s goal is to demonstrate technical, artistic and interpretive skills, befitting the versatile and articulate dance performer. In the process, performers must demonstrate a clear ability to define modes of performative research, discover points of entry into a specific “role,” and give an account of these goals and artistic choices in writing. Faculty considers the performer’s ability to improve in all areas and participate productively in the rehearsal process to be vital as well.

The Qualifying Project involves two processes:

The first is the in-studio artistic component, and the second is the documentation of this process in written analysis. Both aspects are integral to the completion of the project and are guided by a Faculty Mentor selected at the outset.

The faculty mentor must approve the project proposal. Proposals must be signed by the faculty mentor using the proposal form (See MFA Qualifying Project Proposal form page 14 and MFA Qualifying Timetable page 15) and remain on file in the student’s file. Failure to meet the project requirements or deadlines may result in the project being canceled or postponed.

Dance faculty must be present for the final performance of the project.

The student must be enrolled in Graduate Independent Choreography (DANC:6990) or Graduate Dance Performance (DANC:6880) while working on the project.

Completing the Qualifying Project

The successful completion of the Qualifying Project with a minimum grade of B allows the student to progress to the Thesis. Two unsuccessful attempts to complete the Qualifying Project signify that the student is not ready to proceed to the Thesis.

As per UI Graduate College guidelines as excerpted here: “The student on conditional status must achieve regular status within two sessions of registration in the Graduate College by attaining a grade-point average of at least 3.00, and acceptance by the major department, or be dismissed” (http://www.grad.uiowa.edu/manual-part-1-section-i-admission-to-the-graduate-college).
For choreography track candidates, the Qualifying Project must be adjudicated for the Space Place Concert at the end of the first semester of graduate study (see: Space Place Adjudication Guidelines). Should no formal concert performance be possible, the End of Semester Event (Fall) or Grad Event (Spring) may be used to fulfill the requirement of presenting the work before the Faculty.

It is important to note that failure to be curated for a formal concert does NOT mean a failed Qualifying Project. All students are expected to prepare works for adjudication, gather additional feedback from the panel, and continue to revise one’s work, either through its final performance on stage, or through to the End of Semester Event.

To require the additional time between adjudication and the end of the semester to fully develop one’s Qualifying Project does not determine the final assessment of the work, or the eventual decision whether or not to move a student from Conditional Status to Regular Status (a decision that considers the full scope of the student’s work during the semester).

For performance track candidates, the Qualifying Project must be a work that is guaranteed a performance on stage. Therefore, any project that must be adjudicated in order to be produced is not eligible to fulfill the Qualifying Project.

The work, choreographic or performance, can be a solo or a group work. If a group work, the performance track student must perform a featured role.

A cast list and rehearsal schedule must be provided to the faculty mentor. Dates must also be arranged for showings. This should all be determined at the beginning of the semester.

Students must schedule several showing dates with the faculty mentor throughout the semester to receive feedback during the creative process.
1. Abstract (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. Abstracts are due no later than the end of the third week of the semester.

2. Proposal (1 to 2 pages): This includes a statement of the artistic objectives in terms of the student’s personal goals, and a discussion of the research procedures. This is due within two weeks after submission of the Abstract.

3. Assessments of Process/Progress: Written parallel to the creative process, these are expected to articulate clearly the student’s creative/performative concepts and intentions through the rehearsal process. In effect, these are self-assessments composed as the student sees fit and submitted in hard copy or by email as a way of apprising the advisor on the state of the stages of the project. Construction sites and showings provide good opportunities for deadlines for submission of these reports.

4. Final Paper: A paper submitted by the last day of classes (of) the semester in which the Qualifying Project is attempted (min. 4 pps/max. 8 pps). A critical analysis of both the creative process and final artistic product, this paper should assess the outcome of the Qualifying 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).
The following details a process for evaluation of the Qualifying Project:

1. The faculty mentor receives and reads a student’s Qualifying Project abstract and proposal.

2. Faculty attend the performance of each candidate’s Qualifying Project.

3. Faculty read all Qualifying Project Final Papers and discuss the works.

4. Should any questions arise from faculty during their evaluation, the candidate may be asked for clarification, and a discussion with the full faculty may be scheduled.

5. Upon decision, the Graduate Academic Advisor and/or Director will notify candidates in writing of faculty decision. If the decision is positive, the student is encouraged to schedule a follow-up meeting with the faculty mentor to receive a verbal summary of faculty feedback. If the decision is negative, the Graduate Academic Advisor will provide a written summary/narrative of the faculty’s discussion on the work, detailing strengths and areas of deficiency/areas of improvement. This document will provide and/or serve as rationale for failure of Qualifying Project. It will also outline (the) faculty recommendation for the candidate’s successful completion of the Qualifying Project in the subsequent semester. The candidate should also schedule a follow-up meeting with the faculty advisor.

A passing Qualifying Project is characteristic of the following:

Successful pursuit of graduate candidate’s project goals as outlined in his or her qualifying project abstract and proposal, or justification of divergence from the initial concept. These should be evidenced in the work itself as well as the Qualifying Project Final Paper.

Demonstrated skill in the craft of choreography or performance by the graduate candidate.

Graduate candidate’s ability to engage in methods and processes leading to their advancement in artistic, choreographic/or performative growth.

Graduate candidate’s demonstrated potential for more advanced work in production, both in scope and content, as expected for Master Thesis production.

Graduate candidate’s demonstrated capacity to critically and thoughtfully engage in the project, evidenced both in embodied practice and in writing.
THESIS

The purpose of the Thesis is to promote, facilitate and demonstrate the artistic development of the graduate candidate. For the choreography project, innovation and creative methods are highly encouraged. Aesthetic clarity and skillfully crafted dances are expected. The performance project should demonstrate artistry in technique and expression as well as insight into the interpretive art. A range of performance expression should be evident.

Whether in choreography or performance, the thesis concert is considered to be the comprehensive outgrowth of the student’s graduate studies at The University of Iowa. It should be designed to facilitate an extensive period of research and rehearsal, leading to the final series of performances in a formal setting (at Space Place Theater). Necessary elements of the project include the selection of a thesis committee. The Thesis Chair acts as the primary advisor to the graduate candidate and must be a member of the University of Iowa Dance Department. Two other faculty members, one, who may be outside of the Dance Department, are selected to complete the candidate’s thesis committee. All Thesis Committee members should be of tenure-track rank and on the UI faculty. If a Thesis Committee member is not on a tenure-track at UI, candidates must be aware that an additional procedure may be required to include this faculty on the committee (please consult with the Chair of the Committee).

For information, procedures and deadlines for thesis concert scheduling, thesis abstract, thesis proposal, final written summary, oral defense and graduate thesis deposit, please refer to the thesis timetable in the appendix.
THESIS WRITTEN COMPONENT

Written Component (for due dates, refer to the Thesis Timetable):

1. **Abstract** (150 words): This includes a synthesis of the concept, content and format of the proposed project. The abstract emphasizes the main points of the project.

2. **Proposal** (five pages maximum): Similar to the Qualifying Project or Independent Projects, this proposal includes a statement of the artistic objectives in terms of the student's personal goals, and a discussion of the research procedures. The proposal should address the following aspects:
   - The tentative title of the work(s)
   - Definition of the content and intent of the proposed dance(s)
   - A presentation of the choreographic concepts and their application to the work
   - Explanation of design aspects to be utilized
   - Rationale for the selection of music, accompaniment or other choices
   - Specifics of casting
   - Audition and performance dates, and a complete rehearsal schedule
   - **Relevance of the thesis project to the candidate's artistic development**
   - Preliminary production/marketing budget

3. **Written Defense** (20 pages maximum, double-spaced) Refer to the UI Graduate College webpage for guidelines for thesis formatting. It is due to the committee prior to the oral defense date.

   The written portion of the thesis should give an account of the theories and creative processes that determined the final outcome of the work. As a "defense," the thesis paper should address all aspects of the project by:
   - Tracing the theories or ideas that led to the project's definition, and explaining the artistic territory under investigation.
   - Articulating a critical framework for the creative research, its role in decisions made during the development of the work, and in retrospect, how it provides a lens through which to analyze the artistic choices.
   - Contextualizing one's emerging ideas in a greater field of discourse, locating one's research with regard to other scholarly and artistic work in the dance field, but also across the disciplines whenever appropriate, citing those authors and artists whose work lent direction and support to the genesis of your own ideas and artistic production.
   - Assessing the outcome of the project in the terms set forth in the proposal at the outset, utilizing also any additional knowledge gained in the process of completing the thesis project, and addressing the choreography and/or performance, as well as the design and production elements that were integral to the work.

Choreography Track

- Description of selected works or roles and how they will be acquired
- Rationale for the repertoire selected and projected artistic challenges
- Explanation of design elements to be utilized
- Description of music, accompaniment or other choices
- Specifics of casting (when applicable)
- Complete rehearsal timeline
- **Relevance of the project to the candidate's artistic development**
- Preliminary production/marketing budget
**Thesis Evaluation**
The Thesis Project is evaluated as Satisfactory/Unsatisfactory. The thesis committee members consult the full dance faculty before making determination of the thesis project evaluation. The studio and written components, as well as all aspects involved in the final performances, provide a context for a discussion of the following: the creative process, conceptualization, execution, artistic merit and final production.

**Oral Thesis Defense**
An oral thesis defense (with all members in attendance) should be arranged with the Thesis Chair and members of the committee and must take place before the deadline for submitting the Final Exam Report. At this session both the written thesis summary and the thesis work are thoroughly examined. It is at the Committee’s discretion to request the candidate to revise or rewrite portions of the thesis paper. Candidates are required to bring their Certificate of Approval and the Final Exam Report form to the Thesis Defense.

**Department Thesis Deposit**
The Departmental Thesis Deposit consists of a copy of the final abstract, final proposal and final written summary. It must be submitted to the Dance Department Chair, and will be filed as a permanent record in the department library and is due one week after the oral defense.

**Graduate College Thesis Deposit**
The Graduate College has two thesis deposits per semester, a first deposit and a final deposit. The first deposit requires only one, unsigned copy, although it is to be complete and in final form. The final deposit consists of two, identical copies of the thesis, both containing a signed Certificate of Approval. There are established deadline dates for both deposits, which are never waived, which are posted in the Dance Department Office and online.

The Graduate College Final Thesis Deposit consists of the title page (signed by all committee members) and program information (formatted as per the Graduate College specifications). The candidate must assume responsibility for seeing that the Graduate College receives this no later than the established deadlines dates. Should the MFA candidate fail to submit it by those dates, their name will be removed from the graduation list and their graduation will be delayed.

Directions for the formal preparation of the thesis will be found in the Thesis Manual on the Graduate College website (http://www.grad.uiowa.edu/).

The First Deposit of the complete thesis in final, finished form may be submitted at any time but no later than the deadline listed on the Graduate College Website, before the graduation date on which the degree is to be conferred.

The Final Deposit of the thesis, including the signed Certificate of Approval, is also due in the Graduate College no later than the deadline listed on the Graduate College website. For information on the exact deadlines, please, visit the Graduate College Website - events and deadlines at (http://www.grad.uiowa.edu/EventsDeadlines/).
Obtain the Application for Degree form in the Office of the Registrar, fill out the form, and have it checked and signed by your adviser. Submit the signed Application for Degree to the Registrar’s Office by the established deadline date for your graduation semester.

**Check Graduate Academic Yearly Deadlines for the exact deadline dates for both the degree application and the thesis deposits.**

The MFA candidate **MUST** take responsibility for meeting these deadlines, or their graduation will be delayed until a subsequent session.

**See Appendix (Thesis Timetable, page 16) for Complete Thesis Timetable and Concert Production Guidelines Including:**
- Thesis Concert Budget Agreement and Budget Statement
- Faculty/Grad, Thesis 1, and Thesis 2 Production Guidelines

Directions for the formal preparation of the thesis will be found in the Thesis Manual on the Graduate College Website: http://www.grad.uiowa.edu/.
### QUALIFYING PROJECT TIME TABLE

1. **Selection of Faculty Adviser - candidate conference on the project**
   
   First two weeks of the first semester of graduate study.

2. **Abstract submitted in final form to adviser. This includes a description of the concept, content and format of the proposed project.**
   
   By the end of the third week of the semester.

3. **Cast list and rehearsal schedule submitted in final form to adviser. Dates must also be arranged for showings.**
   
   By the end of the third week of the semester.

4. **Proposal submitted in final form to adviser. This includes a statement of the artistic objectives in terms of the student’s personal goals, and a discussion of the research procedures.**
   
   By the end of the fifth week of the semester.

5. **Assessments of Process/Progress. Reports on the stage of the project.**
   
   Deadlines set in agreement with Adviser. Construction Sites and informal showings may also provide good opportunities for deadlines for submission of these reports.

6. **First showing of project to adviser.**
   
   Deadlines set in agreement with Adviser. **First Construction Site** may provide a good opportunity for the first showing.

7. **Second showing of project to adviser.**
   
   Deadlines set in agreement with Adviser. **Second Construction Site** may provide a good opportunity for the second showing.

8. **Third and final showing of project to adviser. (Additional showings might be set in agreement between candidate and adviser).**
   
   Deadlines set in agreement with Adviser. For the fall semester in which the Qualifying Project is attempted, either the Space Place Adjudication for the Graduate/Undergraduate Concert or the end of the Year Marathon.
   For the spring semester in which the Qualifying Project is attempted, the end of the Year Marathon.

9. **Final Summary submitted to adviser.**
   
   By the last day of classes of the semester in which the Qualifying Project is attempted.
GRADUATE INDEPENDENT CHOREOGRAPHY DANC:6990 APPROVAL FORM
(Due by the end of the 3rd week of the semester)

Student Name _______________________________________

Project Title ___________________________________________________________________________

Faculty Mentor _______________________________________

Project Abstract Approved _____

Project Abstract Not Approved _____

Comments: ___________________________________________

Faculty Mentor _______________________________________

Student ___________________________ Date ___________________________

-------------------------------

Project Outcome
Approved _____ Not Approved _____

Faculty Mentor _______________________________________

Comments:__________________________________________
<table>
<thead>
<tr>
<th>Deadlines may be satisfied earlier than indicated.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THESIS TIME TABLE</strong></td>
</tr>
<tr>
<td>1. Selection of Performance Dates</td>
</tr>
<tr>
<td>2. Selection of Thesis Chair; Chair and candidate conference on selection of additional committee members.</td>
</tr>
<tr>
<td>3. Abstract finalized with Thesis Chair</td>
</tr>
<tr>
<td>4. Proposal submitted in final form to adviser, committee and technical director. This must include rehearsal and showing schedule, budget, production and publicity meetings, final exam defense date, and cast list (if possible).</td>
</tr>
<tr>
<td>5. Thesis committee meets to discuss proposal.</td>
</tr>
<tr>
<td>6. Final version of proposal due.</td>
</tr>
<tr>
<td>7. First showing of thesis to committee and Technical Director</td>
</tr>
<tr>
<td>8. All publicity design and copy completed</td>
</tr>
<tr>
<td>9. Second showing of thesis to committee and technical director. (A Third showing can be arranged upon request of the candidate or a committee member depending on approval of all members).</td>
</tr>
<tr>
<td>10. Production week</td>
</tr>
<tr>
<td>11. Thesis Concert</td>
</tr>
<tr>
<td>12. Post production meeting with Space/Place Technical Director</td>
</tr>
<tr>
<td>13. Final written summary to committee</td>
</tr>
<tr>
<td>14. Oral defense</td>
</tr>
<tr>
<td>15. Revised final written summary to Thesis Chair (if applicable)</td>
</tr>
<tr>
<td>16. Graduate Thesis Deposits</td>
</tr>
<tr>
<td><strong>First semester of graduate study.</strong></td>
</tr>
<tr>
<td><strong>By the end of the first year of graduate study.</strong></td>
</tr>
<tr>
<td><strong>Midterm (8th week) of semester prior to the thesis. Should the thesis happen in the Fall semester, these deadlines would be in the previous Spring semester.</strong></td>
</tr>
<tr>
<td><strong>12th week of semester prior to thesis.</strong></td>
</tr>
<tr>
<td><strong>14th week of semester prior to thesis.</strong></td>
</tr>
<tr>
<td><strong>Last day of classes of the semester prior to thesis.</strong></td>
</tr>
<tr>
<td><strong>8 weeks prior to thesis</strong></td>
</tr>
<tr>
<td><strong>4 weeks prior to thesis</strong></td>
</tr>
<tr>
<td><strong>4 weeks prior to thesis</strong></td>
</tr>
<tr>
<td><strong>Week prior to thesis except with special approval</strong></td>
</tr>
<tr>
<td><strong>As scheduled</strong></td>
</tr>
<tr>
<td><strong>Within 1 week after concert</strong></td>
</tr>
<tr>
<td><strong>Within 2 weeks after concert</strong></td>
</tr>
<tr>
<td><strong>Within 3 weeks after concert</strong></td>
</tr>
<tr>
<td><strong>Within 1 week after the Oral Defense</strong></td>
</tr>
<tr>
<td><strong>Refer to UI Registrar Calendar or Grad College Deadline Calendar</strong></td>
</tr>
</tbody>
</table>
MFA THESIS CONCERT BUDGET AGREEMENT

1. The MFA Thesis Concert shall be presented in the Space Place Theater as a part of the University of Iowa Department of Dance Space Place Concert series. This MFA Thesis Concert shall be shared between two or more Graduate Candidates.

2. Each MFA Candidate will be allocated $700.00 to assist with his or her MFA Thesis Concert expenses. Expenses that exceed the departmental allocation will be incurred by the MFA Candidate.

3. All expenses utilizing departmental funds shall follow University of Iowa purchasing standards and procedures. MFA Candidates shall use the departmental credit card for all purchases from vendors outside the University of Iowa with the approval and under the supervision of the Technical Director.

4. All materials purchased using Department of Dance funds become the property of the Department of Dance. MFA Candidates may purchase these materials at cost after fulfilling the MFA Thesis Post-Production Agreements attached.

5. MFA Candidates are responsible for all borrowed materials. Departmental funds shall not be used to reimburse lenders of borrowed materials if lost, stolen or damaged and will be paid by the MFA Candidate.

6. The Division of Performing Arts Marketing Office provides basic publicity and programs at no cost. The MFA Candidate is responsible for providing all publicity and program information according to the timeline established by the Division of Performing Arts Director of Marketing. If the MFA Candidate chooses to design and execute his or her own publicity posters and/or concert programs, funds from the department allocation may be used for this purpose. The Director of Marketing must approve all publicity and program materials before printing and public release. Materials must be submitted 30 days in advance of printing and/or release.

7. The Department of Dance will provide archival, media documentation for all performances. All other costs for special media requests, other than documentation, must be included in the budget outline. Documentation copies of the MFA Thesis Concert may be obtained from the Department of Dance.

8. The Technical Director and the MFA Thesis Chair must approve all expenses listed on the Budget Outline attached.

MFA Graduate Candidate ____________________________ Date

Chair, MFA Thesis Committee ____________________________ Date
Personnel

Guest Artists (Choreographers, Performers, Composers, Designers, Musicians, etc.)

TOTAL PERSONNEL

Production Labor for Space Place

Lighting Director/Designer (Flat Rate)
Audio Engineer/Designer
House Manager
Videographer (Flat Rate)
Photographer (Flat Rate)
Costumes and Costumes Assistant
Scenery & Props (Materials, Labor, Purchase, rentals, etc.)

TOTAL PRODUCTION

Marketing

Electronic mailing/Press Release
Underwriting
Printing of programs/flyerS
Area Calendar Listings

TOTAL MARKETING

TOTAL EXPENSES (Personnel + Production + Marketing)

Dance Allocation (Department of Dance) $700.00

Grants

Other Funding

TOTAL INCOME
OTHER PRODUCTION OPPORTUNITIES

In addition to the required Qualifying and Culminating Creative Projects, the Dance Department offers opportunities for all other choreography and performance projects to be fully produced in concert. Independent Choreography projects and works created through Choreography courses may be presented for adjudication for program consideration in the following two Space Place venues: the Graduate/Undergraduate Concert and the Faculty/Graduate Concert.

Works created through the Collaborative Performance Course also culminate in a fully produced concert in Space Place. Also, on occasion, choreography by graduate students may be selected to become part of the repertory of Dancers In Company, the Dance Department’s touring repertory dance ensemble.

Graduate choreography has also been featured on Dance Gala programs, the Dance Department’s annual premiere event.

GRADUATE/UNDERGRADUATE CONCERT & FACULTY/GRADUATE CONCERT GUIDELINES

The department will produce one Graduate/Undergraduate Concert in the fall semester and one Faculty/Graduate Concert in the spring semester each year. Dances are selected through an adjudication panel of at most three faculty members approximately two weeks prior to the scheduled concert date.

The following are the Adjudication Guidelines for the Faculty/Graduate Concert:

1. Graduate students are welcome to present any number of completed works for adjudication.
2. All dances adjudicated for the Faculty/Graduate Concert are limited to 12 minutes in length.
3. Only completed choreographic works (i.e. music, props, exact # of dancers, etc.) will be considered for the concert.
4. No more than two dances per choreographer will be chosen.
5. All Graduate choreographers submitting works for the Faculty/Graduate Concert must complete the Adjudication Form. This form should be sent to the Chair of the Adjudication Committee no later than two days the Adjudication date(s). (Choreographers may not adjudicate if this form is not completed in full).
6. Choreographers may also be asked to complete the form electronically and send to (1) Briana Maxwell, the Space Place Production Manager, (2) the Stage Manager for the concert and (3) the Marketing RA responsible for the Concert.
7. Choreographers must select an adjudication time slot posted on the main callboard. When signing in for a slot, choreographers have to make sure that all dancers will be present for the designed adjudication time.
8. The following are the Adjudication Guidelines for the Graduate/Undergraduate Concert
9. Graduate and Undergraduate students are welcome to present two completed works for adjudication.
10. All dances adjudicated for the Graduate/Undergraduate Concert are limited to 12 minutes in length.
11. Only completed choreographic works (i.e. music, props, exact # of dancers, etc.) will be considered for the concert.
12. No more than two dances per choreographer will be chosen.
13. All choreographers submitting works for the Graduate Undergraduate Concert must complete the Adjudication Form. This form should be sent to the Chair of the Adjudication Committee no later than two days before the Adjudication date(s). (Choreographers may not adjudicate if this form is not completed in full).
14. Choreographers may also be asked to complete the form electronically and send to (1) Briana Maxwell, the Space Place Production Manager, (2) the Stage Manager for the concert and (3) the Marketing RA responsible for the Concert.
**AMERICAN COLLEGE DANCE FESTIVAL ASSOCIATION**

**Guidelines for ACDFA Dance Selection**

The University Of Iowa Dance Department participates in the ACDFA (American College Dance Festival Association) annual regional festivals each year. The department selects both faculty and/or student works to represent the University. The Dance Department can send no more than three works each year (two for the adjudicated concert and one for the informal concert). The selection of these works by faculty vote is based on the following criteria:

1. The choreographic work may not exceed 12 minutes.
2. Only complete choreographic works will be considered for nomination.
3. Starting in December of the prior year, the faculty will discuss and nominate works to be considered for ACDFA selection.
4. In November, the faculty votes on the nominated works for final selection.
5. Students who participate in dances being considered for ACDFA should be in good standing with the Dance Department and University (currently registered, consistent attendance, etc.).

*Choreographers have the option to accept or deny the faculty nomination of their pieces before the final faculty vote. The faculty reserves the option to make adjustments and changes to these guidelines according to special circumstances.*

**CONSTRUCTION SITE INFORMATION AND GUIDELINES**

1. Construction Site showings were created with the intent to give students an opportunity to show choreographic works-in-progress in an informal setting throughout each semester.
2. Construction Site Showings will be organized each semester and will be presented in the Large Gym unless otherwise announced.
3. These showings will allow participating choreographers (and performers) to receive constructive criticism on the works presented. If time permits, feedback sessions will follow each showing in Room E105.
4. Hosting and videotaping responsibilities for the showings will be coordinated by current MFA students. Students supply their own videotape for the recording of their own dance.
5. One week prior to the Construction Site showing date the Dance Department Staff will post a sign-up sheet on the main dance bulletin board.
6. Initially, each choreographer may signup for only one showing slot. However, one day prior to the Construction Site, a choreographer may add a second work if open slots are available.
7. Time limits for the showings are as follows: one dance may not exceed 12 minutes, and two dances if shown at the same Construction Site, may not exceed 16 minutes in total length. (Students are welcome to schedule individual choreographic showings for dances that exceed these time limits.)
8. The sign-up sheet will be monitored to maintain a one-hour total time limit.
• Graduate students receiving graduate fellowship or assistantship support must be enrolled for a minimum of 4 semester hours, each semester, to maintain continued support.

• To maximize the learning of dance technique, MFA students are advised to take technique courses as many days per week as possible. MFA candidates in Performance are strongly urged to enroll 5 days per week in Majors technique classes. Exceptions can be made for Teaching Assistants who have a direct conflict due to their teaching assignment. The Dance faculty will also consider individual exceptions to this requirement.

• Graduate students must schedule an appointment with the Graduate Adviser at the end of each semester to prepare the next semester’s plan of study.

• Teaching and Research Assistants are assigned faculty mentors who will observe the student’s work at least one time during each semester. T.A.’s and mentors should meet within the first five weeks of the semester to discuss the T.A.’s goals and establish a frame through which his or her teaching will be viewed. The mentor will observe the T.A.’s class(es) within the first five weeks of the semester and meet again for a post-class discussion. Additional observations and/or discussions may be initiated by the T.A. throughout the semester. Additionally, the faculty mentor and Dance Chair reserve the option of making subsequent visits and conversations with a T.A. if either determines these are warranted. The Dance Chair oversees this entire process. Observation and evaluation are conducted primarily in the spirit of mentoring the student toward improvement. This information is also informally discussed among the faculty during the First Semester Evaluation (as part of the assessment of the student’s admission status), during the TA appointment process, and/or in decisions about placing a student on probation. In the event that curricular issues or problems arise in T.A. taught courses, usually regarding undergraduate student participation and/or attendance, they should be directed to the Chair.

• The Handbook for Teaching Assistants can be found on the University website. All university and college regulations regarding instruction are defined, in detail, in the handbook. The handbook will serve as a resource for instructional policies.

• Each Graduate Student will be assigned an office located in Halsey Hall. Students may be required to share an office with another Graduate Student(s) as available space allows, and are expected to maintain office spaces, studios and all dance facilities and equipment in a responsible and professional manner. All offices need to be vacated and cleaned by June 1st, after the close of the spring semester. Requests to change room assignments should be directed to the Academic Coordinator and should also be made by that time (June 1st). The Department of Dance reserves the right to assign offices as space allows. All Teaching Assistants are required to hold three office hours per week. Schedule of office hours, courses and email address must also be posted outside of their offices.

• Any concerns regarding education, procedures and policies should be directed first, to the Faculty member most closely involved, secondly to the Graduate Program Director, and finally, if necessary, to the Dance Department Chair.

• A studio reservation system is prioritized each semester and coordinated by a staff member of the Department. Graduate students will be given an opportunity to reserve individual studio rehearsal space during an arranged time at the beginning of each semester.
ADDITIONAL GRADUATE STUDENT POLICIES AND INFORMATION

- Departmental keys will be issued to all Graduate Students by the department academic coordinator. Each Graduate Student will be assigned an individual office key, a Halsey Hall entrance key, Studio E103 key, W122 media lab keys, and a Large Gym (E203) key. Students will be required to sign a key checkout contract agreeing to pay the cost to re-key the area in the event keys are lost or stolen. The minimum charge to replace a lock in Halsey Hall is $50; however, the cost could be as high as $400 depending on the room(s).

- Graduate Students will be assigned a mailbox in Halsey Hall located in E114A. Please check your mailbox each day for important information and notices.

- All Graduate Students must obtain a University of Iowa student ID card before classes resume. Student ID cards may be obtained in Room 3 of Jessup Hall. Each Graduate Student must also obtain a University of Iowa e-mail address before the start of classes. Simply access the ISIS website www.isis.uiowa.edu and use the assigned Hawk ID.

- Apple computers are available in the Media Classroom (E105) as well as in the Media Lab (W122). A printer for all Departmental staff is located in W122.

- All Teaching Assistants may use the departmental copying machine for class materials. See the department academic coordinator for a pass code.

- A series of meetings for all Departmental Teaching Assistants is held in the fall under the supervision of faculty members. Attendance of all TAs is required.
UNIVERSITY OF IOWA DANCE DEPARTMENT PRODUCTION PERSONNEL

If you have any questions about any procedures or elements within your concert, the Production Unit and Dance Department Staff will be able to help you.

PLEASE NOTE: The production support shown in the handbook is exclusive to the Space Place Theater.

Rebekah Kowal  DEO  rebekah-kowal@uiowa.edu
Armando Duarte  Director, Dance Production  armando-duarte@uiowa.edu
Eloy Barragan  Video/MFA Thesis Prod. Coord.  eloy-barragan@uiowa.edu
Richard Loula  Production Director  richard-loula@uiowa.edu
Briana Maxwell  Stage Management  briana-maxwell@uiowa.edu
Kristan Hellige  Marketing Coordinator  kristan-hellige@uiowa.edu
Juliana Waechter  Costumes  juliana-waechter@uiowa.edu
Debbie Arenson  Dance Administration  deborah-arenson@uiowa.edu
Sam Kessie  Archival Video  priscilla-kessie@uiowa.edu
Joe Norman  Audio Laboratory  jbnorman@smcm.edu
Craig Kelchen  Props  craig-kelchen@uiowa.edu
# FALL 2017: RESOURCE CHART

<table>
<thead>
<tr>
<th><strong>Audition Date(s)</strong></th>
<th><strong>Collaborative Performance</strong></th>
<th><strong>Grad/Under</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>October 7</strong></td>
<td>Instructor will coordinate with PSM and DDP to arrange a time to meet with the class and answer production questions</td>
<td><strong>September 16</strong></td>
</tr>
<tr>
<td><strong>Rehearsal in Space Place</strong></td>
<td>11/15</td>
<td><strong>Upon request</strong></td>
</tr>
<tr>
<td><strong>Halsey Hall: Cage/ Cabinet Keys</strong></td>
<td>Check out Keys from Deborah</td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Space Place: Theatre, Booth, Cabinet Keys</strong></td>
<td>SM check out from PSM</td>
<td><strong>SM check out from PSM</strong></td>
</tr>
<tr>
<td><strong>Procurement Card</strong></td>
<td>Check out P Card from PSM</td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Scenery</strong></td>
<td>Items must be approved by PSM before entering the space</td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Rigging</strong></td>
<td>N/A</td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Props</strong></td>
<td>Make appt. with Props Master</td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Costumes</strong></td>
<td>Make appt. with Juliana</td>
<td><strong>Make appt. with Juliana</strong></td>
</tr>
<tr>
<td><strong>Light Board</strong></td>
<td>ION (class must provide training for the board operator)</td>
<td><strong>ION (designer must provide training for the board operator)</strong></td>
</tr>
<tr>
<td><strong>Fog/Haze</strong></td>
<td>Yes, notify PSM</td>
<td><strong>N/A</strong></td>
</tr>
<tr>
<td><strong>Projections/ Video</strong></td>
<td>Center Projector or WATCHOUT (class must provide training for operator)</td>
<td><strong>Center Projector Only</strong></td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td>Q-Lab (class must provide training for the board operator)</td>
<td><strong>CD System</strong></td>
</tr>
<tr>
<td><strong>Load-In</strong></td>
<td><strong>Begins 11/15</strong></td>
<td><strong>Begins 12/4</strong></td>
</tr>
<tr>
<td><strong>LD Cueing</strong></td>
<td>Can begin during load-in</td>
<td><strong>Arrange time w/PSM (w/out crew)</strong></td>
</tr>
<tr>
<td><strong>Tech/Dress</strong></td>
<td><strong>Begins 11/18 (none during fall break)</strong></td>
<td><strong>Begins 12/3</strong></td>
</tr>
<tr>
<td><strong>Crew</strong></td>
<td>Board Ops &amp; Crew provided by PRC Class, Class Responsible for Training all crew</td>
<td>Board Ops &amp; Crew provided by PRC Class, Deck Train: SM, LBO train: Designer, SBO Train: Dance Audio Engineer</td>
</tr>
<tr>
<td><strong>Publicity</strong></td>
<td>Please see Kristan</td>
<td><strong>Please see Kristan</strong></td>
</tr>
<tr>
<td><strong>House Mgr. &amp; Box Office</strong></td>
<td>Provided by Hancher</td>
<td><strong>Provided by Hancher</strong></td>
</tr>
<tr>
<td>Fac/Grad</td>
<td>Thesis</td>
<td>Undergrad</td>
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<td><strong>Audition Date(s)</strong></td>
<td><strong>October 7</strong></td>
<td><strong>August 26</strong></td>
</tr>
</tbody>
</table>
| First Production Meeting | N/A | **1 in Fall '16**  
                          | | **1 in Spring '17** | N/A | meeting 2 wks prior to tech |
| Rehearsal in Space Place | Arrange Time with PSM | **Begins February 27** | Arrange time with PSM | Sn-W: prior to tech |
| Halsey Hall Cage/ Cabinet/ Keys | Check out from Deborah | Check out Keys from Deborah | N/A | N/A |
| Space P Keys | check out from Briana | check out from Briana | SM check out from Briana | Space Place supervisor will have keys |
| Procurement Card | N/A | Check out PCard from Briana or Juliana | N/A | N/A |
| Scenery | N/A | Items must be approved by TD before entering space | N/A | N/A |
| Rigging | N/A | N/A | N/A | N/A |
| Props (Dance Props only available for check out) | Appt. with Props Master | Make appt. with Props Master | N/A | N/A; can provide own items |
| Costumes | Appt. with Juliana | Appt. with Juliana | Appt. with Juliana | N/A; can provide own items |
| Light Board | ION | ION | ION (designer provides training) | Paradigm System |
| Fog/Haze | Yes, notify PSM | Yes, notify PSM | N/A | N/A |
| Projections/ Video | Center Projector Only | Center Projector or Watchout | Center Projector Only | Center Projector Only |
| Sound | Q-Lab System | Q-Lab System | CD System | CD or Q-Lab |
| **Load-In** | **Begins 1/29** | **Begins 2/27** | **Begins 4/29** | **Begins 5/6** |
| LD Cueing | Arrange time w/PSM (w/o crew) | Arrange time w/PSM (w/out crew) | Arrange time w/PSM (w/out crew) | N/A |
| Tech/Dress | **Begins 2/4** | **Begins 5/4** | **Begins 4/29** | **Begins 5/10** |
| Crew | Trained/Hired LBO & SBO Provided Deck: PRC Class Training: SM train deck crew | Trained/Hired LBO & SBO Provided Deck: PRC Class Training: SM train deck crew | Board Ops & Crew provided by PRC Class, Deck Train: SM, LBO train: Designer, SBO Train: Dance Audio Engineer | 1 Space Place Supervisor |
| Publicity | Kristan Hellige | Kristan H. | Kristan H. | IMU |
| House Mgr. & Box Office | Provided by Hancher | Provided by Hancher | Provided by Hancher | IMU |
PRODUCTION DEADLINES

6 weeks prior to Opening

• Submit ground & build week plan proposal to Don for approval and estimated cost.
• Build week in the Shop for Thesis Concerts will BE: **January 22 -26, 2018**
• Receive finalized approval for projections/video. 3 weeks prior to Opening
• Receive finalized approval for scenic items and ground plan.
• *All props and scenery must be approved by PSM before they enter Space Place. If not, they will be removed from the space.*
• Submit request for the use of fog and haze to the PSM.
• Submit request for headsets and clip lights to the PSM.
• Submit requests for microphones and sound equipment to Dance Audio Engineer.

• Projections/Video: If a choreographer wishes to use projections or video in their pieces they should:
  1. Supply their own computer
  2. Supplied computer should have their content loaded on it
  3. Supplied computer should have proper VGA Connector. 1 VGA cable will be provided.
  4. Please see Eloy Barragán with any questions about projections/video compatibility.
  5. Two Weeks Prior to Opening

• Submit all lighting requests & scheduling requests to pull items from SP inventory to PSM.
• Submit all sound requests to Dance Audio Engineer.
• Designer will be responsible to install all sound and lighting at the beginning of their install week.
• If this deadline is missed, your sound and light requests will not be granted.

Monday Prior to Opening

• Discuss strike plans with PSM. Monday after Closing
• Return all props, costumes, production equipment, and keys.
STAGE MANAGER OR TEAM LEADER RESPONSIBILITIES

- Stage managers can arrange at time with the PSM for an information meeting, if needed.

- Each show gets a maximum of 20 crew hours for load-in week and 10 hours for notes during tech/dress week for Scenery, Electrics, Props, Audio, and Video. These work calls will be scheduled through your Stage Manager with the PSM.

- After your production closes, the theatre and dressing rooms must be left empty and clean. Mirrors and counters in the dressing rooms must be wiped clean. The theatre floor must be swept & mopped.

- At strike, collect all gear to be returned at your scheduled time. If shop employees clean any area or equipment left by a production or production team member, the production is charged a fee for the labor. This includes, but is not limited to debris, gel, performance spaces, or hallways; or tools, materials, or equipment left abandoned at the end of the workday. The penalty will be at the standard shop labor rate ($20 an hour) with a two-hour minimum call and charged to the Team Leader's University account.

- A performance report must be filed for each individual performance. It is the Stage Manager’s responsibility to file the report by 8am of the following day.
  ➢ The report needs to be e-mailed to the following faculty and staff:
    1. Rebekah Kowal
    2. Armando Duarte
    3. Eloy Barragan
    4. Rick Loula
    5. Briana Maxwell
    6. Cindy Kubu
    7. Juliana Waechter
    8. Kristan Hellige
    9. Deborah Arenson
   10. Choreographers, Designers for Production, and Faculty Advisors
    11. Joe Norman

- Rehearsal/Performance reports must contain at least the following information (Please see PSM, Briana Maxwell with questions):
  1. Production Name
  2. Performance Number
  3. Performance Date & Performance Time & Performance Space
  4. House Count
  5. Weather
  6. Late Arrivals - cast and crew
  7. Scenic/Prop Notes
  8. Costume Notes
  9. Lighting/Sound Notes/Work Notes
  10. Marketing Notes
  11. Facility Notes
FACULTY/GRAD, THESIS 1 -3, & COLLABORATIVE PERFORMANCE

KEYS

• The Stage Manager of each Production will be issued approved keys by the Production Stage Manager to the Space Place Theatre, booth, and cabinets.
• The SM is then responsible for locking the booth, all doors to the theatre, and the dressing rooms each night during rehearsals and performances. Please turn off all lights as well.
• Faculty or Graduate choreographers may check out Halsey Hall prop cage and costume cabinet keys from the Dance Administrator.
• When your production closes, return all keys no later than 48 hours after your final performance. Keys are to be returned to the Production Stage Manager. The Concert will be charged for lost keys, even if the Concert is not directly responsible for their loss. The amount will be $250.
• Guests are responsible for their own instruments and storage of their instruments.

PURCHASING (THESIS & CPC)

PLEASE NOTE: You must give copy of your University ID card & Budget Outline to PSM before making purchases.
• Before a P-Card will be checked out for purchases Individuals are required to provide their budget which has been signed/approved by their Faculty Advisor or Instructor and list of team members (designers) authorized to make purchases for the production.
• Purchasing for productions is done by: Procurement Card obtainable from PSM, and Dance Administrator. Receipts must be included with the card. Card can be checked out for weekdays (8am- 5pm) only.
• Note: Procurement Card is the ONLY method of payment. There is no guarantee of any reimbursement of any expense that a student incurs using any other method of payment.
• Shop Purchases: Reported on shop reports prepared by Technical Director, Costume Studio Supervisor, Electrics Supervisor. Note the purchaser, team leader, and production.
• University purchases are exempt from sales tax. Forms with the tax-exemption information are available in the Department Office. Any sales tax charged on purchases is charged to the production budget.
• In order to reduce university expenses, if a UI department provides a service or product, you may not spend your budget on a competitor. The primary restriction is Printing and Photocopying. You must use UI Printing Services for all photocopying and printing needs. Receipts from local print shops will not be reimbursed.
• In order to purchase food with the production budget, the expenses must be approved by the PSM in advance of the purchase. Local grocery stores have been known to donate products, particularly if they are acknowledged in the program and/or lobby display.
• Plan ahead with all purchases to ensure that all areas of production stay on schedule.
• All items that are purchased with the P-Card and with University monies are property of the University and must be returned to PSM or Dance Administrator within 48 hours of the close of your production.
FACULTY/GRAD, THESIS 1-3, & COLLABORATIVE PERFORMANCE

COSTUMES
- Pulling of costumes must take place during posted hours & with the assigned costume staff member.
- Arrangements for the date/time of costume returns will be made at the time of check out.
- Faculty/Grad, Thesis 1 and Thesis 2, & Collaborative Performance

PROPERTIES AND FURNITURE
- Team leaders must schedule prop check out appointments with Props Master (Craig Kelchen) by email.
- Department of Dance props may be checked out any time prior to your performance. Division of Performing Arts props can only be checked out four weeks prior to your performance. Please note: if your prop is being used in Gala or DIC, you will have to wait to use the prop until those productions have closed.
- PROP TRANSPORT: Every Monday “prop runs” will be made from Props Warehouse to Halsey Hall or Space Place, and Space Place or Halsey Hall to Warehouse. If you need your props to be transported you must send a transport request (with a list and location of your items) to Craig Kelchen (craig-kelchen@uiowa.edu) by 8am the Friday prior to the transport day. A confirmation will be sent to you by the end of the day.
- At least one person from your show must be present to check out and return props and furniture with their University ID card. Your University account will be charged with all penalties incurred (see below).
- The staff will be happy to assist you in the location of props and furniture; however you are responsible for moving and storing them outside of the Monday transport day.
- Storage space is limited so confirm with the PSM when and where you can store furniture props in advance of checkout.
- All items must be returned by appointment with 1 shop staff member in attendance.
- Any props or furniture left in rehearsal, performance, or shop spaces after strike are restocked by the Staff. As a penalty, the Team Leader’s University account will be billed for a two-hour minimum call at $20 an hour per crew member.
- A props return appointment within 48 hours of the close of the production must be scheduled.
- Properties to be purchased will require a Procurement Card. Any shop materials used for props are charged to your account.
- If a production requires food, space in the Dressing Room refrigerator is available. Please check with the PSM before you store items and make sure items are clearly marked with the name of your production.
FACULTY/GRAD, THESIS 1 -3, & COLLABORATIVE PERFORMANCE
SCENERY/CONSTRUCTION (Thesis 1-3 Only)

• Limited stock scenery may be available, at the Technical Director’s discretion.
• The choreographers are financially responsible for all scenic elements checked out to the show. Each item must be returned to its original location, in its original condition. If items are altered, damaged or not properly put away, penalty fines will be appropriately assessed with a two-hour minimum work call at $20 an hour per crew member.
• Stock scenery may not be altered in any permanent fashion; all painting must be approved. Any prop, scenic or paint supplies used in the build or load in of the production must be recorded and will be charged to the show.
• Each production is entitled to one week of supervised access to the scene shop in order to build and finish any scenery or props needed for the production in the spring.
• PLEASE NOTE: There is a new safety policy in progress for the 2017-2018 season. Anyone who wishes to work in the scene shop must be identified early enough so they can participate in safety training and tool qualification, which is done by appointment only. Please arrange shop safety training session with Technical Director.
• Any tools, supplies or equipment damaged (i.e. paintbrushes) will also be charged to the show.
• Once construction begins, no additions to the ground plan will be permitted unless approved by the production staff. A walk through of the performance space by the PSM is required after load in and before tech rehearsals begin. The team leader is responsible for setting up this appointment.
• You must provide the Technical Director with the following at least one week prior to shop build week:
  1. a list of stock items you want to use
  2. a list of items you intend to build
  3. a written description of your construction, load in and painting scheme
  4. a scaled ground plan (indicate elevations)
  5. a written description of any special construction
  6. a plan and schedule for when and where scenic items are to be built and stored prior to load in
  7. name and phone number of all those who will build and paint
  8. a strike schedule and restore plan
• Team Leaders must have the ground plan, approved by TD no later than 2 weeks prior to shop build week.
• The Technical Director or Scenery Shop Supervisor must be present in the shop at all times during build.
• Once load-in is completed, it is the responsibility of the Team Leader or Stage Manager to have the PSM approve the installation by setting up an appointment with the PSM in advance. Once approved, it falls to the Team Leader or Stage Manager to keep the playing space safe.
• If scene shop employees clean any area or equipment left by a production or production team member, the production is charged a fee for the labor. This includes, but is not limited to debris, furniture or props left in any shops, rehearsal spaces, performance spaces, or hallways; or tools, materials, or equipment left abandoned at the end of the workday. The penalty fee will be at the standard shop labor rate ($20 an hour) with a 2-hour minimum call per crew member and charged to the Team Leader’s University account.
• All scenery and shop supplies must be returned on Monday following the last performance unless special arrangements are made with the TD in advance.
GRAD/UNDERGRAD & BFA EVENT
STAGE MANAGER OR TEAM LEADER RESPONSIBILITIES

• The information meeting for Grad/Undergrad and Undergrad will be in the semester the production occurs, and can be arranged between the Stage Manager and PSM.

• After your production closes, the theatre and dressing rooms must be left empty and clean. Mirrors and counters in the dressing rooms must be wiped clean. The stage floor must be swept & mopped.

• At strike, collect all gear to be returned at your scheduled time. If shop employees clean any area or equipment left by a production or production team member, the production is charged a fee for the labor. This includes, but is not limited to debris, gel, performance spaces, or hallways; or tools, materials, or equipment left abandoned at the end of the workday. The penalty will be at the standard shop labor rate ($20 an hour) with a two-hour minimum call and charged to the Team Leader’s University account.

• A performance report must be filed for each individual performance. It is the Team Leader’s/Stage Managers responsibility to file the report by 8am of the following day. The report needs to be e-mailed to the following faculty and staff:
  1. Rebekah Kowal
  2. Armando Duarte
  3. Eloy Barragan
  4. Rick Loula
  5. Briana Maxwell
  6. Cindy Kubu
  7. Juliana Waechter
  8. Kristsan Hellige
  9. Choreographers, Designers for Production, and Faculty Advisors or Adjudicators
  10. Deborah Arenson
  11. Joe Norman

• Rehearsal/Performance reports must contain at least the following information (Please see PSM, Briana Maxwell with questions):
  1. Production Name & Performance Number
  2. Performance Date & Performance Time
  3. Performance Space
  4. House Count
  5. Weather
  6. Late Arrivals - cast and crew
  7. Scenic/Prop Notes
  8. Costume Notes
  9. Lighting/Sound Notes/Work Notes
  10. Marketing Notes
  11. Facilities Notes
KEYS
- The Team Leader (or Stage Manager) of a Production will be issued approved keys by the Production Stage Manager to the Space Place Theatre, booth, and cabinets.
- The Team Leader is then responsible for locking the booth, all doors to the theatre, and the dressing rooms each night during rehearsals and performances. Please turn off all lights as well.
- Faculty or Graduate choreographers may check out Halsey Hall prop cage and costume cabinet keys from the Production Stage Manager.
- When your production closes, return all keys no later than 48 hours after your final performance. Keys are to be returned to the Production Stage Manager.
- The Team Leader will be charged for lost keys, even if the Team Leader is not directly responsible for their loss.
- Guests are responsible for their own instruments and storage of their instruments.

PURCHASING
- N/A

COSTUMES
- All pulling of costumes must take place during posted checkout hours and with the designated costume staff member.
- Arrangements for the date/time of costume returns will be made at the time of check out.

PROPERTIES AND FURNITURE
NO CONSTRUCTION IN THE THEATRE!
- N/A
- You may provide your own furniture and props, but they will need to be approved by PSM & Props Master one week prior to your first load in day.

SCENERY/RIGGING
- N/A

LIGHTING
- Only use of the rep plot will be permitted. Specials that have been built into the rep plot may be used.
- Color can only be changed out in instruments located on the booms. Color requests must be made to PSM & a time must be arranged to pull color needed for concert. Color may be installed by designer during install week.
- Sundays are available to the Lighting Designer for cueing upon request to the PSM. A light board programmer/operator will NOT be provided until the first Tech Rehearsal.
- A copy of the standard plot/paperwork is available from PSM.
- Standard cut gel, gobos and a selection of frames are available in Space Place.
- Any needs that arise during Technical or Dress rehearsals or Show Runs should be brought to the attention of the Space Place Supervisor.
GRAD/UNDERGRAD, & UNDERGRAD

PROJECTIONS/VIDEO

• The center projector is available for use. The artistic team must provide a media computer to run their media.
• Content must be provided by the artistic team.
• If a choreographer wishes to use projections or video in their pieces they should:
  1. Supply their own computer
  2. Supplied computer should have their content loaded on it
  3. Supplied computer should have proper VGA Connector. 1 VGA cable will be provided.
  4. Please see Department Video Director Eloy Barragan with any questions about projections/video compatibility.

SOUND

• Submit request for headsets and clip lights to the PSM 2 weeks prior to Load-In.
• Submit requests for microphones and sound equipment to Dance Audio Engineer 2 weeks prior to Load-In.
• All show sound (music, etc.) must be given to HH sound engineer (Joe Norman) to make a performance CD for Space Place 1 week prior to Tech. Choreographers are responsible to bring their own CD to the first day of Tech for use in the show.

CREW

• One Light Board Operator, one Sound Board Operator, and up to four Deck crew will be provided via the Production run crew class. It is the responsibility of the lighting designer to complete LBO training, stage manager to complete deck crew training and Dance Audio Engineer to complete SBO training.
• There will be one Space Place Supervisor in Space Place at each Tech, Dress, and Performance dates to supervise the space and answer any questions you might have.
ALUMNI EVENT AND YOUTH BALLET

ARTISTIC OR TEAM LEADER RESPONSIBILITIES (YOUTH BALLET ONLY)

• After your production closes, the theatre and dressing rooms must be left empty and clean. Mirrors and counters in the dressing rooms must be wiped clean. The floor of the theatre must be swept clean and mopped.
• If shop employees clean any area or equipment left by a production or production team member, the project team leader is charged a fee for the labor. This includes, but is not limited to debris, gel, performance spaces, or hallways; or tools, materials, or equipment left abandoned at the end of the workday. The fee will be at the standard shop labor rate ($20 an hour) with a 2-hour minimum call.

KEYS

• The Space Place Supervisor, assigned by the Production Unit, will be issued approved keys to the Space Place Theatre, booth, and cabinets.
• The Space Place Supervisor is then responsible for locking the booth, all doors to the theatre, and the dressing rooms each night during rehearsals and performances. Please turn off all lights as well.
• Guests are responsible for their own instruments and storage of their instruments.

PURCHASING

• N/A

COSTUMES

• All pulling of costumes must take place during posted checkout hours and with the designated costume staff member.
• Arrangements for the date/time of costume returns will be made at the time of check out.

PROPERTIES AND FURNITURE

• You may provide your own furniture and props, but they will need to be approved by PSM & Props Master 1 week prior to your 1st load in day.

SCENERY/RIGGING

• N/A

LIGHTING

• Each show may choose from pre-recorded light looks in the Paradigm System.
• Any needs that arise during Technical or Dress rehearsals or Show Runs should be brought to the attention of the Space Place Supervisor.

PROJECTIONS/VIDEO

• The center projector is available for use.
• Content, VGA adaptor, and media computer to run the projections/video must be provided by the artistic team/choreographers.

SOUND

• Requests for sound equipment should be made to (who) 1 week prior to your production.
• One hand held microphone is available for the events.
ALUMNI EVENT AND YOUTH BALLET

ALUMNI EVENT
• There will be one paradigm operator, one sound operator, and up to 4 deck crew for the Alumni Event, Grad Event, and BFA Event provided by the Production Run Crew class.
• There will be one Dance Faculty Member in Space Place at each Tech, Dress, and performance date to supervise the space and answer any questions you might have.

YOUTH BALLET
• It is the production’s responsibility to provide ALL crew that might be needed for the show.
• There will be 1 Space Place Supervisor in Space Place at each Tech, Dress, and performance date to supervise the space and answer any questions you might have.

CLASS/SHOWINGS/REHEARSALS/SPECIAL CLASSROOM EVENTS:
• Work lights and paradigm system may be used only. The Work light panel is located by USR, USL (backstage) and by the main entrance doors. The paradigm system is located at the House Left Desk.
• To access Space Place, you will need to check out a Space Place crossover key from Deborah Arenson.
• The sound cart or sound input may be used only. The sound cart is located in the black cabinet in the backstage crossover. The sound input is located at the up House Left Desk.
• You will need to check out a sound cart key from Deborah Arenson.
• The center projector may be used by plugging in at the House Left Desk with the labeled VGA cable.
• You will need to check out an up House Left desk key from Deborah Arenson.
• All instructions for the Up House Left Desk are located on the desk.
• There is no access to the booth, dressing rooms, or scenery.
• Please make sure that the Theatre is clean after your class, showing, rehearsal, or event.
• Please make sure the ghost light is turned on, and placed CS upon leaving the theatre.
• All Space Place reservation requests from the Department of Dance (Faculty, Staff, and Students) must be submitted to the PSM, Briana Maxwell.
• Anyone outside of the Department of Dance that wishes to use or rent Space Place must submit their requests directly to the Production Manager, Rick Loula.
CLASS/SHOWINGS/REHEARSALS/SPECIAL CLASSROOM EVENTS:

- Work lights and paradigm system may be used only. The Work light panel is located by USR, USL (backstage) and by the main entrance doors. The paradigm system is located at the House Left Desk.
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- All Space Place reservation requests from the Department of Dance (Faculty, Staff, and Students) must be submitted to the PSM, Briana Maxwell.
- Anyone outside of the Department of Dance that wishes to use or rent Space Place must submit their requests directly to the Production Manager, Rick Loula.

LIVE STREAMING, & ARCHIVAL VIDEO IN SPACE PLACE

- **LIVE STREAMING:** All events in Space Place Theatre will be filmed and streamed live onto the internet. Guest artists will be informed of this before contract signing. Students will be informed of this before auditions. By signing your contract, or filling out an audition form indicates that you agree to allow broadcast and distribution of your performance on the UTIV non-commercial public access television channel, on Iowa Public Radio, or via live stream at the discretion of the University of Iowa.
- **ARCHIVAL VIDEO:** The dance videographer (Sam Kessie) will film archival video all performances that occur in Space Place Theatre that appear on the Dance Production Calendar. If you have any questions about archival video you should speak directly to Sam Kessie.

AUDITIONS AND ADJUDICATIONS

- Audition & Adjudication dates for each academic year will be distributed to the Department of Dance at the beginning of each academic year.
- Audition & Adjudication Dates & Times will also be posted on the Halsey Callboard and the Online Callboard.
- Adjudication forms will be posted online 2 weeks prior to the adjudication date. Please refer to the adjudication form for its due date to the Stage Manager.
- Adjudication sign-ups will be posted 1 week prior to the adjudication date on the Halsey Hall callboard (located by the Brown studio).
- Repertoire decisions on Adjudicated concerts will be made within 48 hours of the adjudication. The decisions will be posted on the Halsey Hall callboard, the Online Callboard, and emailed to all participants.
- Students selected for (or participating in) a concert or special event is required to register for performance credit. Please speak to Debbie Arenson (deborah-arenson@uiowa.edu) with any questions.
UNIVERSITY OF IOWA
DEPARTMENT OF DANCE

MFA HANDBOOK
STUDENT AND ADVISOR HANDBOOK JUNE 2017