MASTER OF FINE ARTS IN DANCE

STUDENT AND ADVISOR HANDBOOK

August 14, 2018
Objectives

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:

1. To present the knowledge and materials necessary to educate dance artists for the professional and/or academic world.
2. To foster in each individual an intellectual approach as well as artistic approach to their professional goals.
3. To develop the creative individual as an active maker, experimenter, risk-taker and solver.
4. To uphold the value of, and provide means toward skilled communication through movement, verbal and written forms.
5. To challenge the artist to see, interpret, analyze and evaluate works of art from various fields, times and points of view.
6. To instill a clear and personal aesthetic of the artistic work and to provide the skills to articulate those ideas.
7. To nurture the wholeness of the individual, body, mind and spirit, and to be free to challenge the borders of what has come before.
8. 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.
9. To cultivate the idea of the movement artist as citizen, one who contributes to local, national, and global communities in a spirit of service.

Expectations

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**

Failure to meet professional standards as outlined above, 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.

**Academic and Artistic Integrity**

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.

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 (downloadable pdf):

https://www.academia.edu/7086289/Maintaining_Academic_Integrity_and_Avoiding_Visual_Plagiarism_in_Assessment_in_the_Visual_Arts

For University of East London’s very useful and elaborate description of examples of “academic dishonesty” in general – search “University of East London Academic Dishonesty” and you will see a downloadable pdf.

“How college classes encourage cheating,” an essay by noted scholar James Lang on factors that contribute to academic dishonesty in contemporary higher education – specifically how course design could motivate the desire to learn and reduce the impulse to cheat: http://www.bostonglobe.com/ideas/2013/08/03/how-college-classes-encourage-cheating/3Q34x5ysYcplWNA3yO2eLK/story.html

An example of straightforward language describing academic/artistic integrity in higher education programs: 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

ACADEMIC STATUS

Admission 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.

Program of Study

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. The exceptions and other possibilities are mentioned here in order to emphasize that students must discuss funding options with the Director of Graduate Studies and the Graduate Academic Advisor and understand how their choices may impact their funding. For example, if a student enters on a .50 TA (an appointment that prohibits carrying over 12 semester hours) that student would need 5 semesters in the program at a minimum to complete the 60 hours required. In this case, a student will be guaranteed consistent funding through 2.5 to 3 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 for up to three years. Due to available funding scenarios and sources of monies, which can change from year to year, students should expect the means of and requirements for funding will change over the span of their tenure in the program.

The MFA candidate must identify his or her chosen track emphasis, either choreography or performance, when applying to the program. Once a student matriculates this chosen emphasis may only change with approval of or recommendation by the dance faculty. The deadline for this request is the last day of the Fall semester (the final Friday of Exam Week). 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 emphasis may have an impact on the candidate’s Plan of Study and possibilities for future funding.
Degree Requirements

For current MFA degree requirements please consult The University of Iowa General Catalog: http://catalog.registrar.uiowa.edu/liberal-arts-sciences/dance/dance-mfa/#requirementstext.

Advisors and Mentors

Graduate students design their Plan of Study in consultation with the Graduate Academic Advisor, who oversees their progress through the program. Students also select other faculty mentors from the Dance faculty or, in special cases, faculty from external areas.

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.

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).

**Studio Component:**
1. 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).
2. 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.
3. 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.
4. 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.
5. Students must schedule several showing dates with the faculty mentor throughout the semester to receive feedback during the creative process.

**Written Component:**
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).

Evaluation:
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 Program Director 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 Qualifying Project is evaluated on both the artistic product and the graduate candidate’s demonstrated capabilities in the chosen track of graduate study. The following are Standards for Faculty Evaluation of Qualifying Project:

A passing Qualifying Project is characteristic of the following:

1. 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.

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

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

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

5. 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.

Studio Component:

A. Choreography Track
The choreographic thesis project must contain a minimum of 20 minutes of new choreography created by the candidate. It must be a group work (three or more dancers). There may be solo or duet sections within the work.

B. Performance Track
The performance thesis is a minimum of 20 minutes of dance selected and performed by the candidate and produced for the thesis concert. These dances may be solos or group works where the candidate performs the featured role. The 20 minutes of dance must include the works of a minimum of two choreographers.

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:
   A. Choreography Track
   • 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
B. Performance 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

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.

**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 thesis paper and the thesis choreographic 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.

**Graduate College Thesis Deposit**

Directions for the formal preparation of the thesis can be found in the Thesis Manual on the Graduate College website [http://www.grad.uiowa.edu/theses-and-dissertations](http://www.grad.uiowa.edu/theses-and-dissertations)

For instructions concerning the Thesis Deposit, first go to Graduate College website [http://www.grad.uiowa.edu/](http://www.grad.uiowa.edu/), and from this page, search for “Dance MFA Thesis Deposit Template.” For
your convenience, the documents on this site are copied in the appendix for Spring 2019. *Always confer with the Graduate College website to check for updates.* Please follow instructions carefully as you are preparing your Thesis Deposit.

It is the MFA candidate’s responsibility to meet all requirements of the Thesis Deposit and associated deadlines. Candidates are advised to study the information regarding the Deposit on the Graduate College website very carefully as deadlines are never waived, fees are assessed when materials are turned in late, and missed deadlines will likely result in a delayed graduation. It is the candidates’ responsibility to become informed.

The Graduate College Thesis Deposit consists of the title page (signed by all committee members), a Certificate of Approval (signed by all committee members), a Public Abstract, and program information (formatted as per the Graduate College specifications). The candidate must assume responsibility for seeing that the Graduate College receives the Deposit 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.** For all deadlines consult this information: [https://www.grad.uiowa.edu/deadlines](https://www.grad.uiowa.edu/deadlines).

Materials included in the Thesis Deposit to the Graduate College are kept in the Main Library repository, as is a copy of the archival video of your thesis. The thesis paper used for the purposes of your Oral Defense is not kept in the library. Once your thesis paper has been revised and approved by your Thesis Chair following your Oral Defense, please provide the final version of your paper to the Department for the MFA library. *The Department bears no responsibility for keeping the final version of your thesis paper safe.* Please make every effort to keep copies of this paper yourself so it is available if you need it for any reason following your graduation from the program.

**The MFA Degree Application**

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

**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**

1) The department will produce one Graduate/Undergraduate Concert in the fall semester and one Faculty/Graduate Concert in the spring semester each year.

2) Dances are selected through an adjudication panel of at most three faculty members approximately two weeks prior to the scheduled concert date.
3) The following are the Adjudication Guidelines for the Faculty/Graduate Concert

- Graduate students are welcome to present any number of completed works for adjudication.
- All dances adjudicated for the Faculty/Graduate Concert are limited to 12 minutes in length.
- Only **completed** choreographic works (i.e. music, props, exact # of dancers, etc.) will be considered for the concert.
- No more than two dances per choreographer will be chosen.
- 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).
- 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.
- 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.

4) The following are the Adjudication Guidelines for the Graduate/Undergraduate Concert

- Graduate and Undergraduate students are welcome to present **two completed works** for adjudication.
- All dances adjudicated for the Graduate/Undergraduate Concert are limited to 12 minutes in length.
- Only **completed** choreographic works (i.e. music, props, exact # of dancers, etc.) will be considered for the concert.
- No more than two dances per choreographer will be chosen.
- 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).
- 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.
- 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.

**Additional Graduate Student Policies and Information**

1) Graduate students receiving graduate fellowship or assistantship support must be enrolled for a minimum of 9 semester hours in a given semester to maintain continued support.

2) 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. Dance faculty consider individual exceptions to this requirement.

3) 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.

4) 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.

5) 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.

6) 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.

7) 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.

8) 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, 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).

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

10) 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 and password to obtain a UI e-mail address. Please check e-mail daily as most University of Iowa and Department of Dance notices are generated through e-mail.

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

12) 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.
Qualifying Project Timetable
(Deadlines may be satisfied earlier than indicated.)

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.
   By the last day of classes of the semester in which the Qualifying Project is attempted.
GRADUATE INDEPENDENT CHOREOGRAPHY DANC:6990 (137:274)
APPROVAL FORM
(Due by the end of the 3rd week of the semester)

Name of the Student _______________________________________

Project Title ________________________________________________

Faculty Mentor _____________________________________________

Project Abstract Approved _____

Project Abstract Not Approved _____

Comments:

___________________________________________
Faculty Mentor

____________________________________________
Student

________________________
Date

Project Outcome: Approved _____ Not Approved _____

Date ________________________________

____________________________________________
Faculty Mentor

Comments:
### Thesis Timetable

(Deadlines may be satisfied earlier than indicated.)

<table>
<thead>
<tr>
<th>Step</th>
<th>Deadline Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Selection of Performance Dates</td>
<td>First semester of graduate study.</td>
</tr>
<tr>
<td>2. Selection of Thesis Chair; Chair and candidate conference on selection of additional committee members.</td>
<td>By the end of the first year of graduate study.</td>
</tr>
<tr>
<td>3. Abstract finalized with Thesis Chair</td>
<td>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. 12th week of semester prior to thesis.</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>
<td>14th week of semester prior to thesis. Last day of classes of the semester prior to thesis. 8 weeks prior to thesis</td>
</tr>
<tr>
<td>5. Thesis committee meets to discuss proposal.</td>
<td>14th week of semester prior to thesis.</td>
</tr>
<tr>
<td>6. Final version of proposal due.</td>
<td>Last day of classes of the semester prior to thesis.</td>
</tr>
<tr>
<td>7. First showing of thesis to committee and Technical Director</td>
<td>8 weeks prior to thesis</td>
</tr>
<tr>
<td>8. All publicity design and copy completed</td>
<td>4 weeks prior to thesis</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>
<td>4 weeks prior to thesis</td>
</tr>
<tr>
<td>10. Production week</td>
<td>Week prior to thesis except with special approval</td>
</tr>
<tr>
<td>11. Thesis Concert</td>
<td>As scheduled</td>
</tr>
<tr>
<td>12. Post production meeting with Space/Place Technical Director</td>
<td>Within 1 week after concert</td>
</tr>
<tr>
<td>13. Final written summary to committee</td>
<td>Within 2 weeks after concert</td>
</tr>
<tr>
<td>14. Oral defense</td>
<td>Within 3 weeks after concert</td>
</tr>
<tr>
<td>15. Revised final written summary to Thesis Chair (if applicable)</td>
<td>Within 1 week after the Oral Defense</td>
</tr>
<tr>
<td>16. Graduate Thesis Deposit</td>
<td>Refer to UI Registrar Calendar or Grad College Deadline Calendar</td>
</tr>
</tbody>
</table>
INSTRUCTIONS FOR DANCE MFA THESIS

• Make sure to delete this page before turning in your thesis.

• All text highlighted in yellow is either instructions or sample text that must be replaced with your text.

• To get rid of the yellow highlighting, click and drag your mouse over the text you wish to change. Click on the “home” tab above. Then click on the down arrow next to the highlighting icon, which will open all of your choices so you can choose no color.

• As an MFA Dance student, you may submit your thesis via paper copy or Electronic submission. Here is the link to guide you through these two submission choices. This link also outlines what we need from you for your thesis deposits.

• The pages shown here are all that is required for the MFA Dance thesis. However, there are other optional preliminary pages you may include if you wish. They are all shown here in this Microsoft Word document in the order they should appear and with proper formatting for each page.

• Your title page and certificate of approval should be centered vertically and horizontally and have no page numbers

• Your preliminary pages (after your certificate of approval and prior to page 1) should have Roman Numerals at the bottom center of each page as shown in this sample.

• Make sure your name on the title page and certificate match what is shown in ISIS.
A thesis submitted in partial fulfillment
of the requirements for the Master of
Fine Arts degree in Dance
in the Graduate College of
The University of Iowa

May 2015

Thesis Supervisor: Associate Professor John Q. Publik
CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify that the Master's thesis of

John Michael Dough

has been approved by the Examining Committee for the thesis requirement for the Master of Fine Arts degree in Dance at the May 2015 graduation.

Thesis Committee:

Name of Thesis Supervisor, Thesis Supervisor

Name of Committee Member

Name of Committee Member
PUBLIC ABSTRACT

Prior to thesis deposit, replace this text with the text of your public abstract. The text of this abstract should be double spaced and each new paragraph should be indented. This abstract is required for all thesis/dissertations.

The public abstract is to be placed here in your thesis and deposited via this web link. Because the system will not allow you to make changes once you have submitted your public abstract via this web form, we suggest not doing this step until your final deposit in case you have any changes.

This abstract may be up to 250 words and should be written for a non-academic lay audience. In crafting your abstract, avoid jargon and technical language as much as possible.
TABLE OF CONTENTS

TITLE OF PROGRAM……………………………………………………………………………1

OTHER MATERIALS IN YOUR THESIS……………………………………………………2

If your thesis consists only of your program, you do not need a Table of Contents.
PROGRAM TITLE

Retype your program content here – do not copy and paste it.

This page is set up with 1” margins and 12 point Times New Roman font. You may adjust the left margin to 1.5” if you would prefer, and a wide range of font styles may be used as long as they are professional in appearance.

Any pages from this point forward should be numbered 1, 2, 3, etc. This page has been set up with the page numbers at the bottom center, but you move them to the top or bottom right hand corner if you prefer.
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.

________________________________________________________________________  Date __________
MFA Graduate Candidate

________________________________________________________________________  Date __________
Space Place Theater Technical Director

________________________________________________________________________  Date __________
Chair, MFA Thesis Committee
Thesis
BUDGET STATEMENT

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)

INCOME
Dance Allocation (Department of Dance)
Grants
Other Funding

$700.00

TOTAL INCOME

BALANCE

$0.00
Faculty/Grad, Thesis 1, and Thesis 2 Production Guidelines

I. STAGE MANAGER OR TEAM LEADER RESPONSIBILITIES

- Stage managers must represent your production at weekly production meetings. Please refer to the Production Stage Manager for your production meeting start dates.
- **You must send at least 1 artistic representative from your production to attend the scheduled production meetings for your show** (i.e. Choreographers, faculty Thesis committee, etc). Production meetings will be between the hours of 8am-12pm.
- 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 by the crew; team leader is responsible for seeing this task completed.
- A performance report must be filed for each individual performance. It is the Team Leader’s responsibility to file the report by noon of the following day. The report needs to be e-mailed to the following faculty and staff:
  - Rebekah Kowal
  - Armando Duarte
  - Rick Loula
  - Jenny Hall
  - Briana Maxwell
  - Don Ladd
  - Cindy Kubu
  - Juliana Waechter
  - Kristan Hellige
  - Choreographers, Designers for Production, and Faculty Advisors
- Performance reports must contain at least the following information (Please see PSM, Briana Maxwell with questions):
  - Production Name
  - Performance Number
  - Performance Date & Performance Time
  - Performance Space
  - House Count
  - Weather
  - Late Arrivals - cast and crew
  - Scenic/Prop Notes
  - Costume Notes
  - Lighting/Sound Notes
  - Marketing Notes

II. 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 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. The charge amount will be $250.
III. PURCHASING (THESIS 1 & 2)

- **At the 2nd weekly production meeting the choreographers are required** to provide a budget and list of team members (designers) authorized to make purchases for the production.
- Purchasing for productions is done by: Procurement Card obtainable from PSM. Receipts must be included with the card. Card can be checked out for weekdays (8a-5p) only. The card must be returned within 4 hours of check out.
  - **Note: Procurement Card is the preferred method of payment.**
- Shop Purchases: Reported on shop reports prepared by Technical Director, Costume Studio Supervisor, Sound and 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 TD 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.

IV. COSTUMES

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

V. PROPERTIES AND FURNITURE

- Team leaders must schedule prop check out appointments with Technical Director (Don Ladd) during production meetings or by email. **DPA Prop and Furniture check outs do not begin until 8 weeks prior to your performance.**
- At least two people from your show must be present to check out and return furniture.
- The staff will be happy to assist you in the location of props and furniture; however you are responsible for moving and storing them.
- Storage space is limited so confirm with the TD 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 result, the Team Leader will be billed for a 2-hour minimum call at $20 an hour.
- A props return appointment within 48 hours of the close of the production must be scheduled by the final production meeting.
- Properties to be purchased will require a Procurement Card. Any shop materials used for props are charged to your account.
- Any items purchased with departmental money or as part of a show budget are the property of the Department and must be returned to Props Storage at the end of the show’s run.
- 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.
VI. SCENERY/CONSTRUCTION/RIGGING (Thesis 1 & 2 Only)

- Limited stock scenery may be available, at the Technical Director’s discretion. PLEASE NOTE THAT THE TD WORKS ON OTHER PRODUCTIONS IN THE DIVISION THROUGHOUT THE YEAR. CALM AND COURTESY WHEN MAKING REQUESTS IS ADVISABLE.

- Only approved scenic elements may be used and a check out form must be filled out prior to any items being pulled. You may begin discussing construction with the Technical Director as soon as you are prepared, however, construction will not begin until the spring semester.

- 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, fines will be appropriately assessed with a 2-hour minimum work call at $20 an hour.

- 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. Special Note: if you wish to have the scene shop production assistants build your scenery or props, construction of your show may be arranged with the Technical Director for an hourly fee of $10.00 per hour.

- 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 TD 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 construction:
  - a list of stock items you want to use
  - a list of items you intend to build
  - a written description of your construction, load in and painting scheme
  - a scaled ground plan (indicate elevations)
  - a written description of any special construction or rigging challenges
  - a plan and schedule for when and where scenic items are to be built and stored prior to load in
  - name and phone number of all those who will build and paint
  - a strike schedule and restore plan

- Team Leaders must have the ground plan approved by the Technical Director no later than 6 weeks prior to performances.

- The Technical Director or Shop Foreman must be present in the shop at all times during build.

- Once load-in is completed, it is the responsibility of the Team Leader/Stage Manager to have the TD approve the installation by setting up an appointment with the TD in advance. Once approved, it falls to the Team Leader 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 fee will be at the standard shop labor rate ($20 an hour) with a 2-hour minimum call.

- All scenery and shop supplies must be returned on Monday following the last performance unless special arrangements are made with the TD in advance.

- Rigging is possible (NOT guaranteed), and must first be discussed with the Technical Director.
VII. LIGHTING

- Each show gets a maximum of 10 specials & the use of the rep plot. Moving lights may be used upon approval from the Electrics Supervisor 1 week prior to load-in.
- A copy of the standard plot is available from the Master Electrician (ME). All light plots, inclusive of instrument schedules and channel hookups, must be approved by the ME one week prior to hang. Failure to do so may result in production delays for your project.
- Standard cut gel, gobos and a selection of frames are available in Space Place. Gel may be purchased out of your show’s budget. There will be no cash sales of any type. Full sheets of gel are available from the Electrics Supervisor at $5.00 per sheet, regardless of how many cuts you make from them.
- Any electrics equipment other than the space’s normal lighting instrument inventory, cable and supplies must be obtained through the Master Electrician. Time for obtaining these items must be scheduled in advance with the Master Electrician. At that time you will arrange a time to return your equipment.
- Each show gets a maximum of 20 Crew hours for Hang, Focus, Levels, and Cueing. They will get a maximum of 10 Crew hours for notes. These work calls will be scheduled with the ME. Any considerations outside of the scheduled time must be approved by the Electrics Supervisor, and all work must be supervised by a qualified electrician.
- The genie lift is not to be used by anyone other than shop/electrics staff for any reason.
- Any needs that arise during Technical or Dress rehearsals or Show Runs should be brought to the attention of the Master Electrician. All repairs will be made during electrics shop work hours by qualified electricians only.
- At strike, collect all gear to be returned at your scheduled time. All cable, floor mounts, color, & gobos should be returned to storage. The 10 specials should be struck and returned to storage locations, and the instruments belonging to the rep plot restored. 1 Staff member will be at Strike. It is your responsibility to return all equipment to its proper location. If the standard rep plot is not restored during your strike, the restoration will be done by staff at the standard shop labor rate with a two-hour minimum call.
- 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 fee will be at the standard shop labor rate ($20 an hour) with a 2-hour minimum call.

VIII. PROJECTIONS/VIDEO

- The center projector is available for use. The artistic team must provide a media computer to run their media.
- Special accommodations for use of the Watchout system and its media computer must be approved by the TD.
- Content must be provided by the artistic team.

IX. SOUND

- All sound & equipment requests must be made to the TD 1 week prior to Load-In.
- All show sound (music, etc) must be given to our department sound engineer to make a performance CD for Space Place 1 week prior to Tech.

X. CREW

- 3 crew members will be provided (1 light board operator, 1 sound board operator, and 1 backstage supervisor). A stage manager will be provided. Up to 5 production run crew students will be assigned to the show.
• A projection/video operator will be provided for Space Place concerts (one production crew member) in consultation with Briana Maxwell. The artistic team will be responsible for informing/training the operator of the specific needs of the piece.
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

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.

1) Construction Site Showings will be organized each semester and will be presented in the Large Gym unless otherwise announced.

2) 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.

3) 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.

4) 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.

5) 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.

6) 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.)

7) The sign-up sheet will be monitored to maintain a one-hour total time limit.