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PHILOSOPHY

Dance is a way of knowing . . . of knowing one's self, one's community and one's place in the world. The goal of the Department of Modern Dance is to cultivate this way of knowing through a curriculum that fosters the articulation of the body and the mind. The program offers opportunities for rigorous in-depth investigation of dance as an aesthetic, intellectual and cultural practice. Within a context of highly focused experiential and didactic education, we strive to create an environment that encourages questioning, risk-taking, sensitivity and humanity.

The Department is committed to creating an educational community in its finest form: one which invites diversity, embraces ambiguity, welcomes creative conflict, practices honesty, experiences humility, and frees men and women through knowledge and experience. The Department of Modern Dance, its faculty and curriculum, promote excellence in education by engaging students in performance, improvisation, choreography, philosophy, dance technology, screendance and other academic/theoretical pursuits. The program focuses on creative and intellectual development, along with growth in one's physical abilities and understanding.

Through the thesis research process, the MFA graduate program allows for the specialization of personal interests such as choreography, performance, dance technology, dance education and dance kinesiology. It is an expectation for students to investigate new areas of interest, challenge old beliefs, explore deeper what is already familiar and to design MFA projects that expand and integrate areas of strength with new areas of learning. The curriculum is designed to foster this type of investigation and personal growth, while developing competencies in each category commensurate with graduate expectations. Graduate students seeking an advanced degree from the Department of Modern Dance actively participate in the design of their programs and creative works/theses. Faculty assist a candidate's progress through a system of guidance and mentorship to best serve the student in his/her success, while preserving both the standards of the professional field and the noted reputation of the Department of Modern Dance - a reputation that rests upon work that strives for excellence.

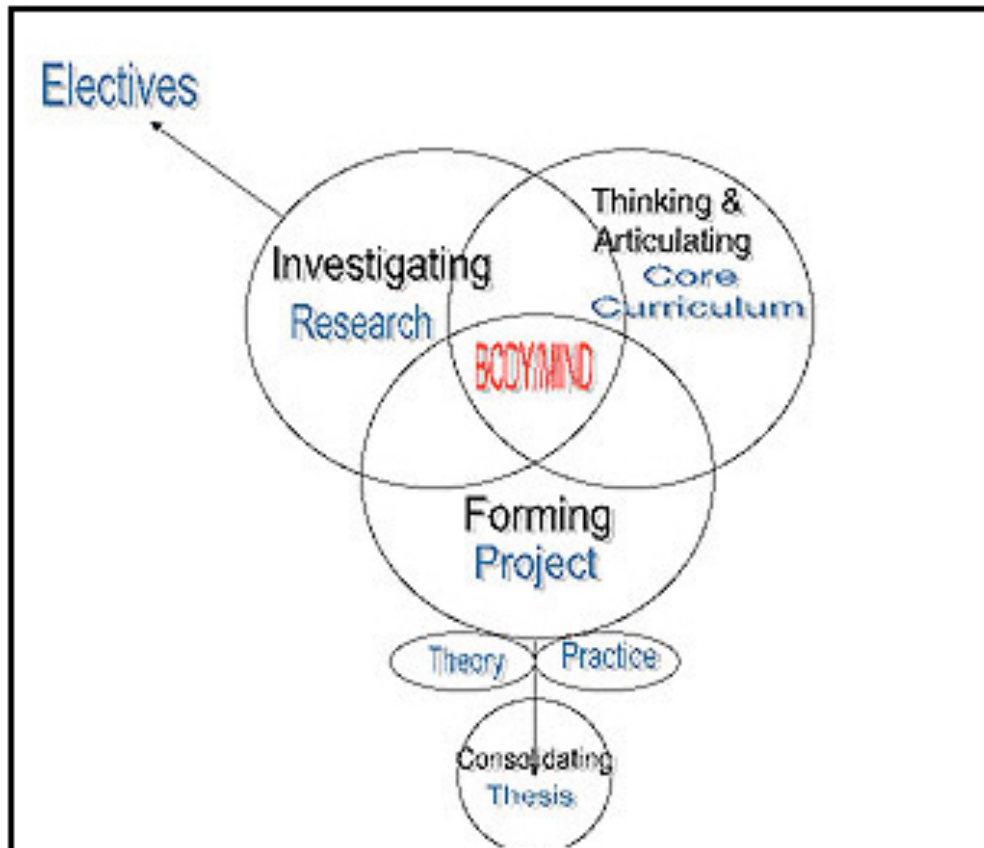
Experimentation is risky. We rarely know in advance what will give us life and what will sap life away. But if we want to deepen our understanding of our own integrity, experiment we must - and then be willing to make choices as we view the experimental results. -Parker Palmer

Dance in education does not exist just for the pleasure of dancing, but through creative effort in giving aesthetic forms to significant experience it is hoped students will develop their creative power and in turn improve themselves as persons. - Margaret H'Doubler

MFA MISSION STATEMENT

The Graduate Program in the Department of Modern Dance cultivates multiple ways of investigating, articulating and understanding the body/mind through theory and practice. The curriculum promotes rigorous, in-depth inquiry into dance as a physical, aesthetic, intellectual and cultural practice.

MFA GRADUATE PROGRAM SCHEMATIC



DEPARTMENT OF MODERN DANCE FACULTY AND STAFF

Chairperson: Stephen Koester

Faculty Advisors:	Sharee Lane Satu Hummasti Pamela Geber Eric Handman Abby Fiat	Freshmen Junior Senior/ Sophomore/Transfers Director, Graduate Studies Director, Undergraduate Studies
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Student Request Committee Chair: Rob Wood

Scholarship Committee Chair: Juan Carlos Claudio

Teacher Certification Advisor: Abby Fiat

Production Director: Cole Adams

Costume Director: Steve Rasmussen

PDC Artistic Directors: Pamela Geber, Sharee Lane, I-Fen Lin

Office Support Coordinator: Glenda Holt

Office Assistant: Tyler Kunz

Head Musician: Wayne Coons

Sound Engineer: Brenton Winegar

Faculty:	Cole Adams Ellen Bromberg Juan Carlos Claudio Abby Fiat	production, lighting theory, composition, media technique, composition, culture composition, technique,
pedagogy	Pamela Geber Eric Handman Satu Hummasti Stephen Koester Sharee Lane Steve Rasmussen Brent Schneider Jon Scoville Donna White	technique, composition, kinesiology research, technique, theory, improvisation, composition history, culture, technique, composition Interim Chair, technique, improvisation, composition ballet technique costuming Associate Dean – College of Fine Arts music, composition, philosophy Associate Dean – Graduate School

Rob Wood
I-Fen Lin

ballet accompanist, music theory
technique, composition, cultural dance
forms

Auxiliary Faculty (2010-11)

Charlotte Boye-Christensen
Ed Groff
Peggy Hackney
Janice Meaden
Linda C. Smith
Tom Welsh

guest choreography
Laban Movement Analysis
Laban Movement Analysis
Laban Movement Analysis
repertory, dance history
research, kinesiology

Professors Emeriti:

Loa Clawson
Jackie Clifford
Sally Fitt
Phyllis Haskell
Anne Riordan
Shirley Ririe
Joan Woodbury

GRADUATE CURRICULUM: MFA DEGREE

The MFA in Dance is a minimum 61 credit terminal degree taking three years of residency in the Department of Modern Dance to complete. For those who come with extensive professional experience and/or great determination to finish in less time, it may be possible, with faculty permission, to complete the degree in 4 or 5 semesters. It is strongly recommend taking three years in order to maximize the artistic growth and development opportunities that the program offers. A core curriculum is required of all MFA students. The curriculum is designed to provide both breadth and depth in the field of modern dance, cultivating excellence in artistry and education.

Core Curriculum Requirements:

<u>Course Number</u>	<u>Course Title</u>	<u>Credits</u>
D6110-6160	Grad Modern Dance Technique (see notes)	12
D6210	Grad Dance Workshop I	3
D6211	Grad Dance Workshop II	3
D6212	Creative Projects Laboratory	1
D6410	Explorations in Dance and Digital Media	3
D6310	Research Design	3
D6320	Aesthetics and Criticism	3
D6510	Grad Teaching Methods	3
D6530	Dance Administration in Academe	3
D6950	Thesis Research Studio	1
D6970	Thesis Research - Masters (see notes)	6-12
D6340	Dance and Community	3
D6430	Screendance	3
D6330	Dancing Bodies	3

Modern Dance Electives: If undergraduate course work does not include Dance History, Movement in Culture or Kinesiology, these courses will be required for the MFA degree and counted as elective hours. If a candidate is seen to lack necessary writing skills based upon their course work first semester, a writing course will also be required. Deficiencies in any other curricular areas that the faculty identify as needing to be addressed as per expectations of an MFA degree, may result in the candidate being required to take additional course work as specified by the faculty. Candidates are encouraged to take electives both within and outside of the Department that relate to their main interest areas. Departmental electives include:

D6710	Grad Apparatus Conditioning	1-3
D6730	Grad Dance Performance (PDC)	1-3
D6740	Grad Lighting and Production	2
D6610	Graduate Kinesiology I	2

D6620	Graduate Kinesiology II	2
D6350	Graduate Movement in Culture	3
D6360	Graduate Dance History	3
D6520	Advanced Principles of Teaching	1-2
D6961	Integrated Arts (summer honors prog.)	3
D6630	Research Teaching Kinesiology	2

Graduates may also take any undergraduate dance course offerings of interest. To receive graduate credit for these classes, the candidate should take the class as a graduate independent study D6951. The candidate should first inform the graduate advisor of their intent to take an undergraduate course for credit.

MFA Degree Requirements Listed by Semester

Year One Fall: **Units**

D6210	Graduate Workshop I	3
D6410	Explorations in Dance and Digital Media	3
D6310	Research Design	3
D6110-6150	Modern Dance Technique	3
	Electives (not encouraged)	

Year One Spring:

D6211	Graduate Workshop II	3
D6510	Grad Teaching Methods	3
D6120-6160	Modern Dance Technique	3
D6330	Dancing Bodies	3
Or		
D6320	Aesthetics/Criticism	3
	Electives	2-5

Year Two Fall:

D6212	Creative Projects Laboratory	1
D6110-6150	Modern Dance Technique	3
D6430	Screendance	3
	Electives	2-6

Year Two Spring: Thesis proposals written and presented. Preliminary research done on thesis

D6950	Thesis Research/Studio	1
D6120-6160	Modern Dance Technique	3
D6340	Dance & Community (taught EOY)	3

	Electives	2-6
D6320	Aesthetics/Criticism (taught EOY)	3
Or		
D6330	Dancing Bodies (taught EOY)	3

Year Three Fall: Thesis creative work completed and writing begun

D6530	Dance Administration in Academe	3
D6970	Thesis Research - Masters	2-6
	Electives	2-6

Year Three Spring: Written thesis completed and orals held

D6970	Thesis Research - Masters	3-6
	Electives	3-6

Please note:

The above schedule is based upon graduation after 6 semesters of study. Graduating in an alternative number of semesters will consequently reconfigure the above information.

Graduate requirements may be waived or re-configured for students who present solid rationale for their requests. Rationale is usually based on proficiency in a given area of the curriculum and/or the specific interests in a student's research and thesis focus. To make changes to the MFA graduate requirements, first consult with your graduate advisor. Approval for curricular changes is made by submitting a student request and/or by agreement of the full faculty through the assistance of the graduate advisor.

Graduate students may enroll for a maximum of 16 credit hours/semester. Those with graduate assistantships must enroll for a minimum of 9 credit hours/semester.

A student may take more than 12 accumulative credits of Modern Dance Technique and/or Thesis Research – Masters, though only a maximum of 12 credits of each may be applied to the required 61 credits needed for program completion. In the final semester of the program, with teacher permission and approved student request, graduates may elect to take an alternative departmental technique class at a lower level. See the graduate advisor for further information.

All Graduate Teaching Assistants who serve as the primary teacher of a course must register for 1 credit of Advanced Principles of Teaching (D6855) for the first two semesters in which they teach. TA's will not need to register for this course more than twice, regardless if they teach in more than two semesters.

The Department of Modern Dance requires all graduate students to have an Apple laptop. This laptop will be a necessity for several of the courses in the Dance MFA curriculum. All returning graduate students are strongly encouraged to take advantage of the special prices available on Apple laptops due to the College laptop initiative. If you have any questions please contact Brent Schneider, Associate Dean at brent.schneider@utah.edu.

GRADUATE ADVISING, EVALUATION AND RETENTION

ADVISING

Semesters 1, 2 & 3 - Graduate Advisor: Eric Handman

Eric Handman is the interim advisor for all graduate students during their first three semesters. The interim advisor serves as a guide, facilitator and resource for a student's progress prior to the selection of a thesis committee.

At the beginning of your first Fall semester, meet with your advisor to:

- Identify proficiencies and deficiencies from transcripts: life/professional experience will be evaluated and documented in your student file
- Discuss curricular path and areas of interest
- Complete/finalize registration for Fall semester
- Complete necessary graduate studies entry paperwork

Continue to meet with your advisor throughout the first year when needed and as questions arise. Your advisor will help keep you on track with all necessary paperwork, and aid in the development and drafting of your thesis proposal and selection of a thesis committee. At mid-Fall and end of Spring semester (year 1), each graduate student will meet with the graduate advisor for a formal evaluative session, as discussed later.

If there are concerns regarding a student's progress, that student will be advised of these concerns throughout the year in order to maximize a student's success in completing the Graduate Program. These concerns may be addressed by the teachers in each of your courses, in the formal evaluation meetings, and/or by the graduate advisor.

Each G1 will be assigned a Faculty Mentor at the beginning of their first year until the formation of a thesis committee. This would entail something like a monthly meeting with your assigned student and an open door to answer questions and discuss issues.

Students are strongly encouraged to seek out other faculty for advice, particularly for classes that a faculty member teaches and/or if that faculty member's expertise relates directly to one's area of interest or focus.

There will be periodic meetings for the entire graduate student cohort. These meetings allow needed information and announcements to be conveyed to all graduates, and for discussion as a group of any concerns, questions or issues that may arise throughout the year.

Semesters 4, 5 & 6 - Graduate Advisor: Eric Handman & Thesis Committees.

Continue to meet with your advisor as questions and needs arise. Your advisor will again help keep you on track with all necessary paper work. Once your thesis proposal has been approved and a thesis committee selected, advising will be shared with your thesis committee, particularly with all thesis related matters. Continue to seek advice from the other faculty as well.

EVALUATION

The evaluation process consists primarily of semester-by-semester advising, grading in all course work, faculty reviews, and supervision of thesis related work. Your academic and studio work and over-all progress will be evaluated in the following ways:

- Observation by faculty in all course work
- Feedback from instructors in all course work
- Informal one-on-one feedback on project(s) work
- Graduate Advisor conferences in the first year
- Faculty review of thesis proposals in Thesis Research Studio
- Thesis committee involvement in thesis related work

While graduate students receive feedback and guidance throughout their studies they are also expected to be self-motivated, directed and responsible for seeking faculty contact as well. Grades serve to provide an immediate and relative assessment of competency, reflecting one's general progress and standing in the Department.

There are several set/formal evaluations during your studies:

- **Mid-first semester and end of first year conferences.** At this time, one's work as a whole will be discussed, feedback given and any concerns about one's progress addressed. Students are required if requested by the Graduate Advisor to take personal notes at these meetings. These notes are then written up and presented to the Graduate Advisor within one week of their evaluation conference to assure that there is agreement and understanding as to what has been said by the faculty present, and what has been heard by the student and visa versa.
- **Faculty Review of Thesis Proposal in Thesis Research Studio – fourth semester.** Thesis proposals are formally presented to the full faculty for discussion and feedback at the conclusion of Thesis Research Studio – fourth semester. Each student will receive written and/or verbal comment on his/her proposal presentation. Students may be asked to re-work and refine the proposal as per faculty suggestion, or asked to significantly

re-think their proposal if the proposal and the work that supports it are not acceptable. To assist in the development and preparation of this proposal, each student will be assigned a pre-thesis faculty mentor separate from the teacher(s) in Thesis Research Studio. This mentor need not necessarily serve on one's final thesis committee. Once a thesis proposal is approved and a thesis committee selected, the evaluation process significantly shifts to one's thesis committee.

RETENTION

At the end of both Fall and Spring semesters of every year, a student evaluation/review will result in one of the following actions:

- Positive Faculty Review, allowing one to progress on with their graduate studies.
- Counseled Out. If a student's ongoing work in any area of the curriculum is unacceptable, they will be graded accordingly and placed on probation or be advised out of the program as per the decision of the full faculty.

Students must maintain all of the following standards to stay in the Graduate Program:

- Candidates for a Master's of Fine Arts Degree are required to maintain a 3.0 or higher GPA (B average or higher). Failure to maintain a 3.0 GPA places that student on probation and will trigger an immediate and mandatory full faculty review of that student who will be required to justify their continuance within the program. This review may result in the removal of that student from the Graduate Program. Once placed on probation, failure to raise one's GPA or satisfy other retention requirements in subsequent semesters will result in that student being removed from the Graduate Program.
- A grade below B- for any course work taken within the Department will place that student on probation and trigger an immediate and mandatory full faculty review of that student who will be required to justify their continuance within the program. This review may result in the removal of that student from the Graduate Program. Two grades below B- for course work taken within the Department will result in the automatic removal of that student from the Graduate Program. A grade below C- in a required graduate course cannot be applied towards a graduate degree and that course will have to be repeated.

- Candidates must receive a grade of **CR** (credit) for credit/no-credit courses taken in the Department. If a student receives a grade of **NC** (no-credit), that course will have to be repeated. A **NC** grade will place that student on probation and trigger an immediate and mandatory full faculty review of that student who will be required to justify their continuance within the program. This review may result in the removal of that student from the Graduate Program. Two **NC** grades for course work taken within the Department will result in the removal of that student from the Graduate Program.

Students placed on departmental probation are ineligible for departmental merit-based scholarship support until they again meet departmental academic standards. Once a student meets departmental academic standards, the student is then considered in good standing, though their probation will remain on their record.

The ultimate/culminating goal and focus of the Graduate Program is mature, in-depth artistic and/or scholarly research. Acceptable letter grades alone for course work taken in the Department **are not** a guarantee of success in completing the Master of Fine Arts Degree. Success requires quality, substantive, responsible, and self-directed thought and action by each candidate. It also requires being a good citizen in one's dealing with the faculty, other students and the department at large. If the full faculty agrees at the end of the first year of study that the collective quality and depth of the work done to date is below Departmental expectations, that student may be strongly encouraged not to continue in the Graduate Program.

THE THESIS PROCESS

General Statement

The thesis is the culmination of a course of investigation that is the essence of an advanced degree. It consists of the development, implementation, presentation and oral defense of qualitative in-depth work, both theoretical and creative. The thesis is intended to provide the breadth and depth of knowledge necessary to prepare graduates for professional careers in dance. The thesis topic is conceptualized and implemented by each MFA student, focusing on a unified theme that may involve diverse elements of performance, choreography and other areas of interest. Thesis work should include a significant point of view, which contributes to a larger body of knowledge within the general dance profession. The thesis should focus on main areas of strength but should not exclude areas of challenge. In this endeavor, artistic work and scholarly research are intended to be integrated and mutually supportive. While all MFA candidates must demonstrate competency levels in technique, performance, choreography, teaching, and academic work during their graduate studies, each must also individually excel in their particular area of research.

Thesis development and implementation will be mentored by the faculty and supported by the course work taken. Thesis projects that include performance, choreographic, and/or technology components that require a stage production have the Fall Graduate Concert available as a presentation venue, contingent on faculty acceptance of the artistic plan and budget as developed by those graduates participating in the concert. Alternative venues are equally encouraged, valued and supported – please refer to *Graduate Concert Policies and Protocol* section of this handbook for further information. Each thesis should involve an artistic component(s), sound theoretical research directly related to that artistic investigation/interest/focus, review of supportive literature and personal reflection of the work done. Each candidate, once a thesis committee has been formed, may be provided a set stipend, to be determined by the Department Chair, to support his/her thesis work.

In one's thesis work, it is expected that each student be self-motivated, self-directed and personally responsible for getting the work done in a timely and mature manner. It requires that a student be open to feedback, articulate in their thesis thinking, and fully invested in all aspects of one's thesis work. Doing so allows each candidate to work with his/her thesis committee in its intended role as mentors and advisors. If a candidate does not work to these expectations, the committee must then act in a more forceful way, placing the student in a less mature and empowered position. Please work to avoid the latter scenario, which can place stress upon all involved.

As a requirement, each thesis must include the creation and presentation of a minimum of 20 minutes of creative work completed in one's third year beyond work done in required courses. The form of this work is to be developed, discussed and ultimately approved by one's thesis committee. This work can be done all within one project or may be divided into several smaller works. It may involve choreography, performance, video,

community projects, etc. The creative work must relate specifically to one's thesis topic unless approved by one's thesis committee. The development of this work is overseen by one's thesis committee in terms of artistic development, presentation form, presentation venue and assessment of its ability to fulfill the creative thesis requirement.

SEMESTERS 1, 2, 3 & 4

In these four semesters, the following steps should be taken:

- Take the curriculum as specified to support and guide one towards thesis work
- Develop, complete and successfully present the thesis proposal in the course Thesis Research Studio
- Form a thesis committee

The Curriculum

Studio and theory course work taken pre-thesis is designed to stimulate thought and to help identify areas of particular interest in preparation for the development of a thesis proposal at the end of the third semester. The theory curriculum is also designed to provide specific tools for working on the thesis and to provide a laboratory for the experimentation and development of ideas. In this context, the courses Research Design, Dancing Bodies and Thesis Research Studio are of particular importance.

Thesis Proposal

With guidance from the dance faculty in Research Design, Thesis Research Studio and other course work, all MFA candidates will thoughtfully self-design thesis proposals which might include, but are not limited to, any configuration of: a variety of performance and/or choreographic experiences, interdisciplinary artistic works, interaction with populations within the extended community, dance technology, or topical research related to the specific focus of the project as a whole. The Thesis Proposal is a written and verbal proposal, along with a creative component such as a dance or film, which illustrates the core theme of the projected thesis project.

To assist in developing and preparing this proposal, each student will work with at least one of their thesis committee members. Students should make appointments with their mentor(s)-of-choice to assess faculty availability. Additionally, the faculty in Thesis Research/Studio and other faculty mentors can also advise in drafting the thesis proposal.

In keeping with a three-year program, all MFA candidates should complete thesis proposals at the end of their fourth semester. The proposal is intended to identify proportional components of specific interest as conceptualized by each candidate. The proposal format will be discussed in Thesis Research Studio and examples of successful thesis proposals made available for reference.

The thesis proposal is submitted and presented at the end of one's fourth semester in Thesis Research Studio, in verbal/written/choreographic/performance and/or video form. It must include a working bibliography and a summary of the

investigative topic(s) to be pursued. A section on *why* this is a worthy topic, *how* it is to be realized, and *when* it is to be implemented, with a timeline for completion, should be included. A student should present a clear and concise research question behind the thesis investigation. If a student is unable to present, or chooses to delay presentation, their progress in the graduate program may be necessarily delayed.

Once the formal proposal is made, three outcomes are possible: (1) The proposal is accepted; (2) The proposal is conditionally accepted, meaning the ideas are worthy but the student must re-conceptualize or adapt the proposal as per faculty suggestions, continuing to refine it at the committee level until it is fully accepted; (3) The proposal is not approved and the student must begin with a new plan of action or significantly revise the existing one. The latter is not a typical outcome; students are well advised before their presentations and would not be in this category unless they had been unreceptive or unresponsive to faculty and pre-thesis mentor feedback. If for any reason the proposal as presented in Thesis Research Studio is not approved, non-approval will result in either a no-credit grade for this course (and the course must be taken again), or a T grade given; a T grade means that work is continuing and a final grade will be assigned once the proposal has been presented again and accepted. If one is required to repeat this course and the work does not improve, then that student may be removed from the program. Once full or conditional acceptance of the proposal is obtained, the thesis committee takes over the advising of thesis work. A student will receive written notification of acceptance from the Graduate Director along with thesis guidelines, a timetable for completion, and a contract covering one's working relationship with his or her thesis committee.

For thesis projects involving research with human subjects, including any interviews, videotaping, etc., students must first apply to the **Institutional Review Board** (IRB) for project approval. This process can take up to 2 months to complete and must be approved before starting any data collection. Visit the IRB website at www.utah.edu/irb or see Pam Geber who has served on the IRB for more information.

A final copy of the accepted thesis proposal will be kept on file with the interim adviser. It serves as a contract between the student and their committee. Any revisions to the proposal must be approved by one's full thesis committee.

Thesis Committee

Thesis committees will be formed at the beginning of a candidate's second year. Immediately after the formation of the committee, the committee and candidate meet to begin to map out thesis portfolio possibilities. The thesis committee would be involved in feedback in Workshop III, the development of one's thesis proposal and the development of a curricular plan, which meets the individualized needs/interests of the candidate, expectations of an MFA degree and the profession.

To aid forming one's committee, G1's will be invited to a faculty meeting at some time in the year in which candidates will present his/her research interests.

The committee consists of three members, one of whom serves as committee Chair. To form a committee, each candidate submits three names to the Graduate Advisor of whom they would like to serve as committee members including whom they would like as Chair. Committee members should be selected on the basis of expertise in content areas relevant to the project/thesis proposal. The faculty will then meet to finalize each candidate's committee. Each candidate is guaranteed to have at least two Department members from their list on his or her committee if all on the list are from within the Department, or have one Department member from their list if someone from outside of the Department is also being asked to serve. Committees are formed in this manner to provide each candidate with committee members as requested, yet also to spread the work more evenly throughout the faculty.

The chair and at least one other committee member must be Modern Dance Faculty. Lecturers may serve as committee members but not as chairs. Adjunct faculty can serve if the Graduate School gives approval in writing. The student may choose a third committee member from faculty in other departments or professionals in the community with special permission granted by the Graduate School (Interim Advisors assist in this process). Committee selection should be made soon after thesis proposal acceptance and its members reported to the Graduate Director. The Request for Supervisory Committee Form identifies who will serve on your committee and should be completed at this time with the Graduate Director.

It is the responsibility of a candidate to work closely with his/her committee to bring the thesis to fruition. Thesis work is both mentored and sanctioned by their committee. All thesis-related work presented in a public venue must have committee approval prior to presentation. Students **must** meet with their committee on an on-going basis. These meetings/discussions are important opportunities to hone the project and its implementation, clarify thesis thinking, and guide in the writing of the thesis and development of creative work. To monitor and assist work with one's committee, each candidate will sign a contract outlining expectations of one's relationship with their committee regarding meetings and showing of work. Failure to adhere to the thesis contract will result in the student not being able to complete one's graduate work, or require an additional semester(s) work.

The following should occur in the thesis committee meetings:

- A student may be asked to further develop/clarify aspects of his/her proposal, and discuss any proficiencies/deficiencies in regard to the specific demands of the project/thesis.
- Student and committee members discuss criteria for evaluating both the project and written thesis components.
- Clear time-lines are established to allow for ample feedback of both the artistic and written components of the thesis. Showings of works-in-progress and/or performance rehearsals should be set. A time-line for the written thesis should account for initial drafts, feedback, and revisions, with a deadline set

for the submission of the final draft, at least two weeks prior to the scheduled oral defense.

SEMSTERS 5 & 6

In these semesters, the following steps should be taken:

- Thesis project(s) implemented and mentored by committee
- Thesis projects publically presented
- Thesis written and approved by the thesis committee to advance to oral defense
- Final Orals Exam held
- Graduation protocol followed through to degree granting

Thesis Research Credits

Once the thesis proposal has been accepted and a committee formed, work should begin on the project(s) as described in the thesis proposal. Candidates doing thesis related work must register for Thesis Research: Master's - D6970, for each semester in which they are involved in thesis related work. Thesis Research: Master's is designated for the tracking of master's level thesis work. Master's thesis candidates must be enrolled for at least 3 Thesis Research credits during the semester of one's thesis oral defense and must accrue at least 6 and up to 12 Thesis Research credits to fulfill degree requirements. An additional requirement of this course is that all those registered will meet regularly under the guidance of a faculty member to read and assist those currently writing their thesis. This will help those already in the writing process and prepare those who have yet to begin writing their formal thesis.

The Thesis Portfolio

The non-written component of the thesis will be built around a thesis portfolio rather than a more singular thesis work/project. By graduation, the thesis candidate will have compiled a portfolio of at least 3 complete, significant works/projects, one of which is the "official" thesis topic focused work. Other work in the portfolio need not be thesis specific and as such does not necessarily need to be included in the written thesis unless the candidate chooses to do so as it is pertinent to one's thesis question, or if requested by one's thesis committee. The portfolio must meet the approval of the thesis committee, the expected rigors of an MFA degree, and maintain the equivalent of the required 20 minute of thesis approved work. In order to graduate, the committee may require specific work to be completed if the committee feels a candidate lacks proficiency in a needed area. Portfolio works/projects do not need to be solely choreographic but may also include:

- Commissioning and performing a solo
- Submitting a grant which leads to the actual implementation of a project
- Performing or performance on one's work off campus
- Film work
- Community projects
- Internships directly tied to one's specific thesis interests and which will be included in one's written thesis

Curating a concert, etc.

One's committee will collectively be involved in the "official" thesis work. The "official" thesis work is defined as that presented in the thesis concert (if a part of this concert) or is deemed as the major or most important work of the thesis portfolio. Other work/projects in one's portfolio will include in its development and implementation the involvement of at least one committee member. The candidate is responsible to provide documentation, e.g. by DVD or other archival means, to one's full committee.

Writing the Thesis

The written thesis is a 25-40 page document unless the committee recommends or agrees to an alternative length. Examples of successful theses are available for reference; see the Graduate Director for these. There is no prescribed formula regarding **content** presentation of thesis information; this will vary from student to student. It should be concise, demonstrating both a depth of investigation and mature thought. Research Design and consultation with your committee should both provide helpful insights.

There are **very** prescribed guidelines regarding the **layout/format** of the thesis. Students should consult the *Manual for Theses and Dissertations* available from the Thesis Editor (Christine Pickett) in the Graduate School, Park Building, Room 302, to ensure that document guidelines are being fulfilled. Manuals are available for \$4.

In order to facilitate your graduation plans, **the first draft of your thesis must be given to your committee at least 8 weeks prior to the end of the semester in which you plan to hold your oral examination** (see thesis contract for specific time deadlines). Once your committee has approved a semi-final content draft, it is recommended that you go to the Thesis Editor for a preliminary format check. This will save you both time and effort later. To guarantee graduation in the Spring you must submit the written thesis for format approval to the Thesis Editor by the third week of March. A calendar listing due dates for guaranteed completion in a given semester plus further thesis information may be obtained on the graduate school web site at www.utah.edu/gradschool under the heading, Thesis Office.

To submit a manuscript for final format approval, a candidate must first obtain Final Reading Approval. The thesis committee signs final Reading Approval forms at the orals. **In order to schedule and hold one's orals exam, the thesis must be entirely finished and ready for the thesis editor, meaning no significant revisions are required by the committee post orals (the Thesis Editor may require formatting revisions though post orals).**

Final Orals

In the semester that a candidate completes their studies, which includes the written thesis and oral defense, one must be registered for a minimum of three credits of Thesis Research – Master's, D6970.

Candidates meet with their thesis committee in the oral defense to discuss and evaluate the thesis project as well as other aspects of the candidate's graduate study. The format of orals usually begins first with a presentation by the candidate of a brief 5-10 minute summary of their thesis work, followed by a discussion period based upon questions posed by one's thesis committee. The final orals serve as an opportunity for the committee to ascertain the candidate's level of informed proficiency within the particular content areas of the project/thesis, the MFA curriculum taken, and areas of general knowledge expected of Master's level graduates within the field.

Candidates may schedule orals only with the approval of their committee once the written thesis is entirely complete including all revisions as required by the committee. Each candidate is responsible for arranging, well in advance, the meeting place and time (check committee members' availability), and having readied all necessary forms for the orals. Candidates work with the Department Office Assistant to arrange this. Inform the Office Assistant of the time of the thesis orals at least two weeks prior to the date agreed upon by the committee. All orals must be publically announced and open to the public.

If successful, candidates will have demonstrated proficiency as identified earlier, completed all necessary course work, presented complete documentation of their thesis project (may include video/DVD) and submitted their written thesis in its final form. At the conclusion of a successful orals defense, the following forms must be given to the Graduate Director: **Supervisory Committee Approval, Final Reading Approval, Report of Final Thesis Grade Form, and Change of Final Grade Forms** to assign a grade to Thesis Research credits (D 6970) from prior semesters. The student must then complete all of the paperwork and graduation protocol as described below.

Forms to go into Orals with Candidate:

- 1. Change of Grade Forms** (for Thesis Research: Master's D6970) for any semesters prior to the semester of Orals in which the candidate received a grade of 'T'.
- 2. Report of Final Thesis Grade Form** (this form records the grade the candidate receives for Thesis Research: Master's D6970 for the semester in which orals are held.
- 3. Supervisory Committee Approval Form**
- 4. Final Reading Approval Form**

In the unusual case a candidate is not successful in the oral defense, the committee meets with the student to identify a pathway for completion. This could include revision of the project and/or thesis. Additional course requirements or independent study of research topics to compensate for deficiencies in content areas relevant to the degree may be required. Candidates will not be allowed to schedule their orals unless there is the strong expectation of success.

Note: Many candidates find the deadlines for thesis completion within their final (6th) semester and subsequent scheduling of orals very difficult to meet, for orals must be completed mid-semester in the semester one expects to graduate. One

option is to graduate in the following (summer) semester without having to take further credits. This allows a candidate until the end of their final (6th) semester to complete their thesis requirements. **To do this, all thesis work must still be completed before the end of the semester, including orals (faculty are not available during the summer). If orals are not held and Final Reading Approval obtained by the end of the semester, then the candidate must re-enroll and graduate in the following Fall or Spring semester.**

Final Graduation Steps and Protocol -Thesis Editor and Release

Take your written thesis, Final Reading Approval and Supervisory Committee Approval to Christine Pickett, the Thesis Editor, in the Park Building, Room 302 (581-8893 or cpickett@park.admin.utah.edu). Once format requirements are met, she will issue the Thesis Release. You cannot graduate without this. The Thesis Release is sent to the Dean of the College of Fine Arts for his/her signature. The Dean of the College of Fine Arts signs the Thesis Release once the Masters' Application for Admission to Candidacy form has been checked against your transcripts. A copy of the Thesis Release is then sent to the Graduation Office, the Department and the candidate. Keep the Thesis Release in a safe place until the actual degree is received from the University

Forms Follow these steps:

- First, take all completed forms from Oral exam and turn them in to the Graduate Director. The Graduate Director will keep copies of the appropriate forms in your file and return forms that you need to submit with your thesis back to you, after making copies for your file. It is the Graduate Director's responsibility to submit change of grade forms to the Registrar and to post the Thesis grade for the semester in which Orals are held.
- Second, submit your final thesis draft to the Thesis Editor, along with the Supervisory Committee Approval Form and Final Reading Approval Form, complete with all necessary signatures: Christine Pickett, Graduate School Office, Park Building, Room 302.

You should then be finished with your paperwork. This is a confusing and changing process so be patient, focused and vigilant. Contact the Department Office Assistant if you have questions at any time about any of this paperwork process.

Videotapes Three copies of a videotape/DVD record of thesis relevant choreography, performance or other media must be presented to the Graduate School. Check with the archivist at the Marriott Library for the specific type of videotape/DVD needed. The most inexpensive copying service is through the Department or Instructional Media Services (IMS). A fourth recording must be ordered if the candidate would like a personal copy.

Thesis Timeline

The following are required deadlines that must be met in order to assure completion of the thesis in your final semester in the program. Failure to meet these deadlines may put

completion in jeopardy and if a candidate falls too far behind schedule, a thesis committee may mandate a postponement of orals to the next semester.

To graduate in the semester of one's orals, theses must be into the thesis editor and orals must be held by mid-semester. If orals are held at the end of the semester, a candidate will graduate in the following semester but will not have to pay for any further credits.

To Graduate in Semester of Orals

Semester Prior

- 1- Finish all creative work
- 2- Meet with thesis committee for in-depth thesis discussion
- 3- Complete outline form of thesis
- 4- Complete major portion of theoretical research
- 5- Supply graduation office with an Application for Graduate Degree.

Semester Break Begin Writing

Semester of Orals

Week 1 Meet with committee for discussion

Week 2 1/2 of a thesis draft in to committee, 12 pages minimum

Week 3 Meet with committee for thesis draft feedback

Week 4 2nd half of thesis draft in to committee, additional 12 pages minimum

Week 5 Meet with committee for thesis draft feedback

Week 6 Complete draft of thesis presented to committee with re-writes as suggested by the committee from the initial drafts

Week 7 Meet with committee for thesis draft feedback

Week 8 2nd thesis re-write presented to committee in final form
Orals scheduled

Week 9 Orals Held

Week 10 Thesis submitted to Editor, grades submitted to Administrative Assistant

Week 11-16 Finish with the Thesis Editor

To Graduate in the Semester Following Orals

Semester Prior

- 1- Finish all creative work
- 2- Meet with thesis committee for in-depth thesis discussion
- 3- Complete outline form of thesis
- 4- Complete major portion of theoretical research

Semester Break Begin Writing

Semester of Orals

Week 2	Meet with committee for discussion
Week 5	1/2 of a thesis draft in to committee, 12 pages minimum
Week 6	Meet with committee for thesis draft feedback
Week 8	2 nd half of thesis draft in to committee, additional 12 pages minimum
Week 9	Meet with committee for thesis draft feedback
Week 11	Complete draft of thesis presented to committee with re-writes as suggested by the committee from the initial drafts
Week 12	Meet with committee for thesis draft feedback
Week 13	2 nd thesis re-write presented to committee in final form Orals scheduled
Week 15	Orals Held
Post Semester End	Thesis submitted to Editor, grades submitted to Administrative Assistant Finish with the Thesis Editor

MFA GRADUATE FORMS CHECKLIST

- _____ Form 1 – Establishment of MFA status with the College of Fine Arts
- _____ Request for Supervisory Committee
- _____ Master’s Application for Admission to Candidacy
- _____ Report of the Final Examination for the Master’s Degree
- _____ Supervisory Committee Thesis Approval
- _____ Grade Change Forms (for each Thesis Research course previously assigned a T)
- _____ Final Thesis Reading Approval
- _____ Thesis Release
- _____ Transcripts (unofficial ok)

EXPLANATION OF GRADUATE FORMS

Form 1 - establishes MFA status with the College of Fine Arts. This form is completed by the end of one’s first semester. Each student must supply their advisor with one’s current and permanent address, and anticipated graduation date. Your graduate advisor completes the rest of this form and submits it to the appropriate place.

Request for Supervisory Committee - identifies who will serve on your thesis committee and serve as chair of the committee. This is done right after your thesis proposal has been approved, end of third semester or early fourth semester. Your graduate advisor completes this form, but it is the candidate’s responsibility to meet with the graduate advisor in order to provide him/her with committee member names.

Master’s Application for Admission to Candidacy - is a final record of the course work the candidate wishes applied to their MFA Degree. The number of credit hours listed must be within one unit of the 61 credit requirement for the MFA Degree. The candidate must complete this form and provide it to the Graduate Advisor in their 5th semester, and update this form each subsequent semester. The form is available on-line on the College of Fine Arts web site. Final corrections and additions to this form are made at the time the thesis oral exam.

Report of the Final Examination for the Master's Degree - is completed at the conclusion of your thesis oral exam by your thesis committee to verify that you have passed your orals.

Supervisory Committee Approval - is signed at the successful conclusion of the thesis oral exam by the thesis committee indicating the written thesis has been approved. Preliminary approval of the written thesis must be obtained from the thesis committee before orals can be scheduled.

Grade Change Forms - assign grades to Thesis Research credits from prior semesters. This is done at the conclusion of the oral exam, completed by the thesis chair and submitted by them to the Registrar.

Final Reading Approval – is signed by the chair of the thesis committee, usually at the conclusion of the oral exam. If the committee requests any changes/rewrites of the written thesis, these changes must be made before this form is signed.

Transcripts (unofficial ok) Candidates submit their transcripts, which include grades for all semesters to the College of Fine Arts along with the Report of the Final Examination for the Master's Degree, Master's Application for Admission to Candidacy form, the Supervisory Committee Approval (copy), and Final Reading Approval (copy).

Thesis Release The thesis editor provides this document when all thesis written work is completed and approved. The Thesis Release is required for the granting of the degree. Copies are sent to the College of Fine Arts, Graduation Office, the Department of Modern Dance and the candidate. Once received, the candidate should keep their Thesis Release in a safe place until the actual degree is received from the University.

Note: The Report of the Final Examination for the Master's Degree, Master's Application for Admission to Candidacy form, Supervisory Committee Approval, Grade Change forms and Final Reading Approval are brought with the candidate into the oral examination. Work with the Office Assistant to assure that these forms are ready for you.

**SAMPLE FORMS
ARE LOCATED AT
<http://www.dance.utah.edu/index.php/resources/detail/325/>**

www.dance.utah.edu > Resources > Current Students > Forms, Requests > MFA
Candidate Sample Forms

GRADUATE ASSISTANSHIPS AND SCHOLARSHIP INFORMATION

Each spring the Department awards Teaching/Graduate Assistantships (TA/GA's) and scholarships through an audition and application process, incoming graduate students by scholarship audition, returning graduates by application. In addition, the faculty may nominate returning graduate students for a University Teaching Assistantship (UTA), an award funded by the Graduate School.

All awards are merit based and rely heavily on one's current standing in the Department or audition performance. The number and financial amount of each award may vary from year to year depending on the availability of Department funds. Funding and the teaching assignments attached to an assistantship are limited and consequently competitive; we unfortunately cannot support every graduate student. Funding decisions are difficult and made after serious consideration by the entire faculty. Continuing students who have received scholarships or TA/GA's **will not** automatically have them renewed but go through the application process at the end of each year. A student who has been awarded financial support must maintain required academic standards. A student placed on probation may have their funding taken away. Students with a GPA below 3.0 may not be considered for future Departmental financial support until their GPA is raise to 3.0 or above. A student whose GPA falls below a 3.0 during the year will lose their assistantship for the rest of that year.

As we cannot guarantee or provide departmental support for all graduate students all semesters, every out-of-state graduate student is strongly encouraged to establish Utah residency. This can now be done after 40 graduate credit hours and allows one to pay tuition at in-state rates. Establishing residency is not difficult. Check with the Graduate School for residency guidelines, 581-7642 or www.utah.edu/gradschool.

It should be assumed that no graduate student will receive TA/GA funding in their final semester, the semester in which they hold their orals. The reason behind this is that all credits except Thesis Research D6970 should have been taken. In the final semester by taking only Thesis Research D6970 credits, all students pay at in-state tuition rates. In addition, it is difficult if not impossible to fulfill the University requirement that one must be registered for a minimum of 9 credit hours in order to receive TA/GA funding. Finally, by not supporting a candidate in this final semester, the Department may consequently support a larger number of other graduate students.

Graduate Assistantship Applications can be found on our website at www.dance.utah.edu > Resources > Current Students > Forms

In addition to the GA awards, there are several merit-based endowed scholarships and awards given by the Department and University. Awards include:

Integrated Movement Studies (IMS) Scholarships

For students applying to the University of Utah's MFA program in Modern Dance, several full tuition graduate recruitment scholarships for the Integrated Movement Studies certification program are available. Contact Eric Handman or Janice Meaden (206) 849-4380 at IMS if you are interested.

Orchesis Awards

Each spring, Orchesis awards are given to students who have shown exceptional merit in the areas of performance, choreography, and/or production. Orchesis members currently enrolled in the university select award recipients, subject to faculty approval.

Dee R. Winterton Award

Each spring a student is chosen by the faculty who exemplifies the following qualities: creativity, humor and wit, abundance of spirit, love of the arts, love of dance, love of people, generous sharing of time and talent, and a striving for excellence.

L. Scott Marsh Mentorship Award

Each spring, a graduate student is chosen by the faculty to honor one who has "brought someone along" through example and encouragement. Specifically, the recipient has shown the following attributes: 1- Serves as a mentor by enabling others to fulfill their individual potential, 2- Exhibits leadership and administrative ability by inspiring others to work toward a shared vision, 3- Demonstrates a personal commitment to scholarship and the increase of knowledge within the field of modern dance.

Department of Modern Dance Service Award

Each spring, a student(s) is chosen by the faculty to honor one who has provided exceptional service to the department, university, local dance community and/or the community at large.

For University-wide graduate financial support opportunities, contact:

University Graduate Fellowships

Carol Bergstrom at 581-6020, carol.bergstrom@gradschool.utah.edu, or visit the Graduate School Office, 302 Park Building on campus. Also visit the Graduate School web site for further information, www.utah.edu/gradschool. Check out the Graduate Research Fellowship.

GRADUATE CONCERT & ALTERNATIVE THESIS PROJECT POLICIES AND PROTOCOL

The below policies and protocol apply to MFA thesis productions in the MCD Hayes Christensen Theatre, MCD Studio 240 and alternative venues. The formal proscenium production of choreographic work is only one avenue for the fulfillment of a thesis project. Projects produced in alternative spaces are equally valued, supported and encouraged. All theses must include a public presentation of creative work. Those who wish to present their work outside of the MCD Theatre must inform and work with their thesis committees to assure that these performances can happen.

Policies

The Department of Modern Dance will provide:

- A faculty member to serve as overall concert/project advisor.
- MFA committee advisors to advise all individual thesis performance projects.
- The MCD Hayes Christensen Theatre for three or four performances depending on the number of choreographers involved.
- Concert/project poster, limited mailing, and programs if necessary.
- Costume advisement from the Department costume designer.
- Lighting design expertise from the Department technical director and/or other advice on site-specific works as necessary.
- Technical crew necessary for the running of all scheduled shows in MDC Theatre. Due to staff resource limitations, Studio 240 performances, off-site and site-specific works will require students to make arrangements for volunteer crew well in advance and/or find alternative technical support. All crew members must be approved by the Department Technical Director. Any performances done outside of the MCD Theatre can only happen with notification and approval of one's thesis committee.
- Videotaping to document choreography in the MCD Theatre or Studio 240. Individual arrangements need to be made for alternative site documentation.

Protocol for Thesis Related Creative Research

Protocol is expected to be followed fully and respectfully:

- Only students who have presented and passed their thesis proposals, and have established MFA committees, are eligible to participate on the graduate concert or in alternative MFA related production projects performed on or off campus.
- The thesis committee must approve all thesis projects before they can be publicly produced. The committee must also be invited to rehearsals/artistic development of all thesis projects on a regular basis.
- Existing costumes can be used with the permission of the Department costume designer with cleaning costs to be paid by the student.

- The graduate concert in the MCD Theater with pauses and intermissions(s) will not exceed 2 hours of total concert time and/or a maximum of 80 minutes of actual dance time.
- To accommodate more than 80 minutes of dance, students may need to establish an A and B program on alternative nights. Equity, flexibility, and respect are expected for and from all involved.
- Concerts will start at 7:30 PM in keeping with all other Department concert starting times unless otherwise previously approved.
- The faculty concert advisor, front office, and the Chair, must proofread posters and all other publicity materials.
- All MFA students are expected to remain in constant communication with their supervisory committees during every stage of the production process. Failure to do so may result in the production of a work being cancelled.
- A thesis committee representative(s) should be present at the lighting, tech and concert dress rehearsal and/or alternate venue project run-through, and should be consulted by the student for final feedback and suggestions.

Note: For issues of personal safety and departmental liability, as governed by both Departmental and University-wide policy, students must fully disclose to their thesis committee and/or Department Chair any nudity or partial nudity that takes place in works to be performed in any University sponsored performance, either on campus (MCD Theatre or Studio 240) or off-campus. Additionally, any acts, language, and/or other material that might be considered by any member of an audience to be unsafe or objectionable to must be disclosed to their thesis committee and/or Department Chair before the performance takes place. All student work must also be approved by a faculty advisor prior to any public performance; any unsafe or possibly objectionable content must be disclosed to the advisor at least one month before the performance takes place. Failure to do so is grounds for cancellation of the performance of the work.

TECHNOLOGY STATEMENT

We are in the midst of a profound cultural shift as a result of the accessibility of computer and digital technologies. Recent developments in the areas of performance and technology have been broad, far-reaching and tremendously exciting. The University of Utah's Department of Modern Dance has become involved in these developments by producing works that utilize technology and visual media (video and computer generated), and by engaging in the resultant critical and aesthetic discourse.

Artistic investigation has historically collaborated with technological advancements, and research in the area of Dance and Technology is at the forefront of scholarly inquiry in the arts. It is a relatively new field in higher education with exciting and far-reaching potential as it incorporates all of the arts (music, visual art, media, etc.), along with the most current advances in communication technologies.

Curriculum within the Department has expanded to include coursework in digital image manipulation, video and digital editing, and interdisciplinary arts, taught collaboratively in conjunction with the Art and Music Departments. Opportunities exist for graduate students to conduct their creative research in the area of Dance and technology.

INTEGRATED MOVEMENT STUDIES CERTIFICATION PROGRAM AT THE UNIVERSITY OF UTAH

Integrated Movement Studies is very pleased to announce that the University of Utah is offering the unique opportunity for MFA graduate students in Modern Dance to further enrich their graduate education by enrolling in the Integrated Movement Studies Certificate Program in Laban/Bartenieff Movement Analysis. This bold step ensures the University of Utah's place as the major center for not only Dance, but also the larger area of Movement Study in the country. The University, for each Certificate Program, will offer several full-tuition scholarships.

A Certificate Program in Laban/Bartenieff Movement Studies is already in place in the Department of Modern Dance, with students coming from around the world to study with the excellent and innovative faculty of the IMS program. The Department has recognized the power of the Laban/Bartenieff work as a tool, and has also had the vision to see that the field of Movement Studies will eventually make important contributions to humankind's knowledge in areas outside of Dance as well, thus encouraging scholarly work in the very important area of research into the fundamental nature of movement. Why is this important?

We believe that in the future, an understanding of the essential elements of movement will be paramount in grappling with understanding CHANGE in any field, because the essence of change is movement. As human beings, we "swim" in a sea of movement, yet it is practically invisible to us--as water is to fish. The Laban/Bartenieff work provides tools for actually seeing and recording movement and awakening to its messages. The system is a powerful tool for artistic and scholarly growth. Just as musicians need an understanding of music theory, so professionals in the field of Dance need to be fully versed in the theory that underlies their own field.

Laban/Bartenieff Movement Analysis provides a very comprehensive theoretical framework for the study of movement and its meaning. We encourage all graduate students in the Department of Modern Dance to consider enriching their education with this innovative program.

Today's complex world requires versatile, creative approaches to education, work, healing, art, and community. Practice and understanding of movement is vital in training people for active participation in a challenging, changing culture. An understanding of human communication requires intelligence grounded in the body. The Integrated Movement Studies Certificate Program is a graduate program for the comprehensive study of human movement and its meaning.

Participants in this program will gain an understanding of the structural, functional and expressive aspects of human movement. Students become more coordinated and dynamic as movers. They learn to observe recurring patterns, personal preferences, and how to facilitate new movement possibilities in themselves and others for professional development.

GENERAL INFORMATION - DEPARTMENTAL

Student Relations

Student Advisory Committee (SAC)

Each class, freshman through graduate, elects a representative and alternate, with a SAC chair elected from these representatives. Representatives meet periodically throughout the academic year to advise the faculty of student requests and serve as a liaison between students and the faculty. SAC also conducts all formal student evaluations of faculty and has input on faculty promotion, retention, tenure and hiring decisions.

Student Request Committee

The Student Request Committee is made up of two regular faculty members. Any request for exceptions to departmental policy, procedure, or curriculum must be submitted in writing to the chair of the committee after consultation with a course instructor and/or advisor. Student Request forms are available in the department office. Examples of requests are for leave of absences (illness, study away, financial problems, etc.), temporary withdrawal from the program, variation in registration procedures, reductions of credit, course requirement waivers, and/or transfer of credit.

Student Code

The Department of Modern Dance expects students to behave ethically at all times. The University-wide student code is spelled out in the General Catalogue, pp. 11-20. From that code, students have specific rights in the classroom as detailed in Article III. The code also specifies proscribed conduct with Article XI specifically discussing cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the code carefully to become aware of these issues, and know they are responsible for the content. Students may receive sanctions for violating one or more of these proscriptions. Instructors in all classes will enforce the code; cheating and plagiarism will result in appropriate penalties, such as a failing grade on a specific exam or in the course, and/or expulsion from the course. Students have the right to appeal such action to the student behavior committee.

Course Credit Adjustments (Reduction of Credit Policy)

Accommodations for injury, illness, or special circumstance in the form of reduced credit must be dealt with through the appropriate faculty member and through the Student Request Committee. Only technique may be taken for reduced credit. Once a reduction of credit has been approved by a specific instructor, a request must be made in written form through the Student Request Committee. If the Student Request Committee approves the reduction of credit, it is the **student's** responsibility to complete the Course Credit Adjustment Form (available from the department office) and have it in the Dean's office at least two weeks before the last day of class. See the Chair of the Student Request Committee for specific details.

Equipment and Facilities

Students, in respect to the Department and their peers, are expected to maintain the cleanliness of studios, classrooms, and lounges. While it is necessary to eat in the building, students are expected to clean up after themselves. Smoking is not permitted in the building in compliance with the Utah Indoor Clean Air Act. *Food and drink (except water) are not permitted in the studios.*

University building maintenance personnel are responsible for the upkeep of the floors, windows, heating, lighting, etc. in all department facilities. Any problem with the facilities should be reported to the department office or to a Modern Dance faculty member.

Students may check out a locker at the beginning of the year by placing their own lock on an available locker. Once they have chosen a locker, they need to report their locker number to the Department Secretary. Students are required to vacate lockers at the end of spring semester. Any remaining locks will be removed by the department and locker contents given to charity. Students should be sure that all valuables are locked in their lockers in order to prevent theft.

Studios may be used for rehearsals when not being used for classes. Students reserve space by signing up as per the studio schedule policy posted outside studio #240. Studio scheduling is done weekly by a designated graduate assistant, and space is allocated on a departmental priority basis. *Rehearsal space is at a premium--* in the event that your rehearsal is cancelled, please remove your name from the posted studio schedule. Sound equipment is available in each studio for rehearsals. Video equipment is also available for use in the studio by modern dance majors. Videos may be viewed in the audio-visual room during posted hours or in Room #230 when available.

Department announcements are posted on bulletin boards adjacent to the studios. Students should make it a habit to check these areas regularly. In addition to the department information areas, general-information bulletin boards are located in the student lounge. Costume/production notices are posted on the bulletin board outside the costume shop. Students are responsible for checking this board daily during production preparation and performances.

Modern dance majors may use the recreation facilities located in the Einar Nielsen Field House on campus. The swimming pool and other facilities located in the HPER complex are also available to students during scheduled hours.

Department Performances

The Marriott Center for Dance Hayes/Christensen Theater is shared by both the Modern Dance and Ballet Departments for faculty and student performances. Modern dance performances include Performing Dance Company (PDC), faculty concerts, graduate thesis concerts, senior concerts, and an optional alternative concert. In addition to these formal concerts there are numerous informal showings and other performances scheduled in the department's studio theater (MCD 240) throughout the year. Additionally, the department participates yearly in an American College Dance

Festival Association's regional festival, and often in the national festival held bi-annually at the Kennedy Center in Washington DC.

Because of the number of performances presented each semester, it is very easy for a student to become over committed. While performances are an integral part of student preparation, they do not take priority over regular course work. Students should make performance commitments with care to avoid injury and jeopardizing their academic standing.

Performing Dance Company (PDC)

Performing Dance Company (PDC) gives students the opportunity to work with professional choreographers - University of Utah faculty and guest artists. PDC presents at least two concerts each academic year. Additionally the company may tour, teach master classes, perform lecture-demonstrations, and participate in the American College Dance Festival adjudicated performances.

Auditions for PDC are usually held the first week of each semester. A student auditioning for the company must have the following hours open for rehearsal: M-F from 3:40 to 6:30 PM. Students auditioning for the company must be registered, full-time modern dance majors. Members selected for PDC may receive up to three hours of performance credit each semester (Dance 4388/6388), one credit for each piece they are in.

Theater, Production, Costume Regulations

- Use of the Hayes/Christensen Theater is subject to approval and must be scheduled through the MCD technical director's office.
- The control booth and the video equipment storage room may be opened by authorized personnel only.
- All press releases, programs, and posters must have the approval of the Department chair. Posters must be approved and stamped by ASUU for campus posting.
- Student choreographers are responsible for the purchase, construction and removal of all sets, and for any costumes used in their dances. Students may use certain costumes from the storage racks with approval of the costume supervisor.
- Costume fittings for Performing Dance Company members will be posted on the bulletin board outside the costume shop each week. *Please make daily checks.*
- General costume information: Be on time for fittings (you may otherwise find yourself without a costume on performance night); NO smoking, eating, or drinking (except water) while in costume. For additional information regarding costumes, see costume supervisor.

General Theater and Production Information

- No food or drink backstage or in the seating area of the theater.
- No smoking.
- Dancers in costume are not allowed in the seating area or lobby.
- No visitors allowed backstage--no exceptions. (Make arrangements to have family and friends meet in the lobby or dressing area after performances.)
- Do not touch anything that is not assigned to you as a prop.
- Check the callboard daily for production schedules and changes.
- You are responsible for all articles brought backstage, such as warmers, slippers, and costumes.
- You must personally sign in at least 90 minutes before curtain call.
- Take all problems, questions, and concerns to the stage manager.
- The stage manager has complete authority during production.

TECHNIQUE STANDARDS: LEVELS I-IV

Dance 1310, 1410, 2310, 2320, 3310, 3320, 4310, 4320, 6310, 6311, 6320, 6321, 7320
(Compiled by: Faculty members at fall retreat – October 30, 2006)

Technique skills are built to facilitate choreography and performance. Choreography that is of an idiosyncratic nature to a high degree could demand additional specific conditioning or coaching in order for students to successfully accomplish and perform the material while remaining injury free (i.e. athletic, gymnastic, and/or genre specific vocabulary). In other cases specific coaching for the use of text/vocalization might be necessary in order for dancers to perform more theatrical works effectively and convincingly. Overall strength, connectivity, body awareness, and finesse are necessary to maximize aesthetic performance and to minimize the risk of injury in today's dance students.

In addition to the core Modern Dance technique courses, our curriculum includes a wide array of movement experiences ranging from ballet for modern dance students, West African, jazz, and other diverse cultural forms (folk dances, hip hop, flamenco, etc...). As students progress through 4 years of their technique training, it is our goal that they should become steadily more connected, strong (not to be confused with rigid or stiffly controlled), increase their ability to articulate the torso with specificity and integrate its relationship to the limbs and vice versa, specific clarity and articulate use of the feet and legs, arms, and back, head and neck. Students at each level are expected to be self motivated – intrinsically, core connection is a core value of all of the technique teachers as is the application of strength building and integrative patterning “exercises” perfected in the conditioning and movement fundamentals series during the first year, as well as inside of the technique classes themselves.

All dance majors are required to advance to Level III and successfully complete Dance 3310/3320. However, most students advance to and successfully complete Level IV Dance 4310/4320.

LEVEL I: Students in this level would be entering freshmen in the Modern Dance major. Entering students audition for acceptance and typically must have had previous dance training or other equivalent physical training/experience that has provided muscular conditioning, flexibility, coordination, rhythmic acuity, internal intention linking to external expression, spatial awareness, and a certain level of understanding of dynamic alignment in vertical that is energized and threaded together in at least basic and even more desirable at an intermediate level. Ideally, level one students would not have had training that is so strongly coded in other genres (such as ballet or jazz) that it prohibits their ability to embody modern training that is more released, immediate, clear of mannerisms, and affectations, and accessible to kinetic investigation.

The primary focus in Level I is on “**WHAT** I am doing.” This is a beginning level.

Students in Level I will develop proficiency in:

- Efficient modes of moving (including basic principles of dynamic alignment, momentum, and initiation).
 - Understanding of: core support, neutral pelvis placement (vs. under tucking or hyperextension, use of plie and cushioning through the feet).
 - Individual difference and awareness of unique limitations such as hip socket range of motion and outward rotation within those limitations so as to maintain pelvic stability (Note: stability may not always be desired but level one students need to understand a working base line of support).
 - Articulation of outward rotation and parallel positions of feet and legs.
 - Understanding of pronation and supination.
 - Support leg strength and stability.
- Demonstration and understanding of fundamental concepts of total body organization as related to overall movement literacy. Concepts of total body organization include: Breath support, core distal, head tail, upper lower, body half, and cross lateral (or other similar concepts of total body integration and organization).
 - Comfortable with going off vertical and finding it again.
 - Introduction to Pilates mat and reformer work as well as movement fundamentals (Bartenieff Fundamentals) and Laban analysis.
- Ability to investigate energy qualities (with breath support).
- Ability to understand and demonstrate basic rhythmic structures and patterns.
- Understanding of personal and environmental space – Concept of directing and projecting energy within the body and/or into space.
- Introduction to spatial concepts of planes, dimensions, directions, levels, and spatial pulls and tensions.
- Ability to acquire sequential movement material.
- Familiarity with basic locomotor movements and mechanics and coordination of weight shift, level change, and inverted movements (walking, running, leaping, skipping, hopping, undercurves, overcurves, falls, handstands, etc...).
- Development of intrinsically motivated, committed work ethic and best practices of nutrition and healthy life style habits.

LEVEL II: Primary focus is on “**WHERE** I am sending my attention and where I am in relation to my environment.” This is an Intermediate level.

Students will have a proficiency in the Standards in Level I. They will also have a proficiency in the following Standards:

- Ability to risk and expand one’s spatial parameters – Development of increased drive through space.
- Ability to sense one’s weight and incorporate that weight in both on-balance and off-balance movement (including the use of momentum and weight release)
- Comfortable with going off vertical and finding it again.
 - Low center of gravity and investigation of weight (and lightness).
 - Stability/Mobility awareness and facility
 - Demonstration and understanding of movement initiation and subsequent movement follow-through.
 - Increased facility in adapting to new teaching methods and styles

- Sequencing becomes easeful
- Ability to execute energy modulations with breath support – A greater level of effort efficiency than in level I.
- Demonstration and understanding of rhythmic acuity
- Demonstration and understanding of breath support in metric and non-metric phrasing (development of melodic breath)
 - Embodiment of musicality and more complex phrasing.
- Ability to acquire movement material, sequentially and qualitatively.
- Understanding of kinesiology being developed in theory and embodied in technique and conditioning contexts.
- Knowledge of and continued practice of sound practice of conditioning, nutrition, and healthy lifestyle habits.

LEVEL III: Primary focus is on “**How I am doing what I’m doing – Quality**”

This is an Advanced Level - Students will have a proficiency in the Standards in Levels I and II. Additionally, they will demonstrate an aptitude in both their movement expressivity and their technical foundation and increasing expertise. Students will also have a proficiency in the following areas, although they may occasionally lack consistency in one or more of these Standards:

- Demonstration of expressivity in metric or non-metric phrasing
- Appetite to fulfill the movement spatially, qualitatively, and melodically with fluidity and integration
 - Seamless transitions and sophistication of phrasing
 - Drive through space in all planes, levels, and directions is committed and easeful
- Understanding and demonstration of breath support to fulfill one’s own individual performing “voice”
- Ability to more quickly and easefully acquire axial and/or locomotor sequential movement material with a qualitative sensibility.
 - Sequencing becomes easeful
 - Increased facility in adapting to new teaching methods and styles
 - Ability to embody material fully and qualitatively and to perform it with clear intention takes place with decreased processing time (i.e. longer and more complex phrases are expected to be performed well with less time spent on explanation).
 - Ability to commit and follow through with clarity
- Acquisition of mature work ethic and habits consistent with those of a future member of the dance profession.
- Increased level of conditioning to facilitate increased demands in athleticism, strength specificity especially in the use of legs and feet as they facilitate going into the air and landing or the use of arms, hands, and back as they facilitate inverted movements or weight shifts.
- As students progress through level III they find a balance between strength and fluidity.
- Comfortable with propulsion (push – reach-pull) and lower to upper and upper to lower body phrasing and connectivity.
- Freedom and accessibility to 3-dimensional movement and spiraling.

- Transverse movement facility.
- Understanding the difference between release of excess tension and relaxation or passive weight with no core support.
- Knowledge of and continued practice of sound practice of conditioning, nutrition, and healthy lifestyle habits.

LEVEL IV: Focus integrates “What, Where, How and now involves Why I am doing what I’m doing.” This is a Pre-Professional Level.

Students will have a proficiency in the Standards in Levels I, II and III. Additionally, they will demonstrate an aptitude in both their movement expressivity and their technical underpinnings. As more mature dance student performers, they will also have a consistent proficiency in the following Standards:

- Students at this level should be conditioned at an elite level.
- Understanding and full demonstration of movement melody (incorporating melodic breath, dynamic modulations, textural nuances, and rhythmic acuity).
- Ability to quickly acquire axial and/or locomotor movement material, both sequentially and qualitatively, with a full understanding of melodic breath, dynamic modulations, textural nuances, and rhythmic acuity.
- Student is facile at performing in multiple genres and styles and is adept at reading and interpreting movement phrases
- Full qualitative and technical skill investment and integration of these dimensions.
- The ideal level IV student doesn’t wait for personal feedback. They see all general feedback and peer coaching as applicable.
- They are at home with their bodies but are pro-active in seeking new information – willing to investigate new information.
- A level IV student is strong without being locked and fluid/released without losing attention to clarity and line.
- Availability to an increased intensity in the learning process
- Integration – connected movers. Integration physically, mentally, emotionally such that they are more versatile.
- Confidence as a performer to fully embody one’s own movement voice.
- Ability to fulfill and/or surrender to the spatial, qualitative, and temporal parameters in movement phrases.
- As students progress they both pick up on movement subtleties (Become good translators of movement) and increasingly personalize movement (use technique for personal expression
- Embodiment of mature work ethic and habits, consistent with those of a professional performer.
- A Level IV student has a sense of the whole while being able to articulate parts. A good sense of their center and proprioception of their body in relation to that center.
- Efficiency is realized.
- Continued sound practice of conditioning, nutrition, and healthy lifestyle habits (hopefully beyond graduation – into professional work and life).

UNIVERSITY OF UTAH
GRADUATE SCHOOL
POLICIES AND PROCEDURES

Information regarding policies and procedures please refer to:

<http://www.gradschool.utah.edu/catalog/index.php>

**WESTERN INTERSTATE COMMISSION FOR HIGHER EDUCATION/
WESTERN REGION GRADUATE PROGRAM**

WICHE/WRPG

WRGP makes high-quality, distinctive graduate programs available to students of the West at a reasonable cost. As part of the Student Exchange Program of the Western Interstate Commission for Higher Education (WICHE) WRGP helps place students in a wide range of graduate programs, all designed around the educational, social, and economic needs of the West.

Through WRGP, residents of Alaska, Arizona, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, North Dakota, Oregon, South Dakota, Utah, Washington, and Wyoming are eligible to enroll in available programs outside of their home state at resident tuition rates. Students need not meet financial aid criteria.

To be included in WRGP, programs must meet the criteria of distinctiveness and quality. Programs are nominated by their institutions, peer reviewed by other graduate institutions in the West, and approved biannually by the Student Exchange Program Advisory Council, a policy body that represents all participating states.

To receive WRGP tuition status, students apply directly to The University of Utah Department of Modern Dance and identify themselves as WICHE WRGP applicants. WRGP students must fulfill all the usual requirements of the institution concerned and meet all admission deadlines.

**For further information:
<http://www.wiche.edu>**

PERSONAL SAFETY ISSUES

University of Utah Security Escort Service: campus police will be happy to escort you from the Marriott Center for Dance to your car after dark. Telephone: 581-7944

The University of Utah campus is a relatively safe environment, however problems do occur and we caution you to be alert at all times. Assault and rape have been reported on the grounds of the university as well as in university housing. For your protection please remember.....

SAFETY IN THE DANCE BUILDING

- The Dance Building is locked on evenings and weekends for your safety. Never prop open outside doors or admit people into the building that you do not know.
- If you are rehearsing during evenings or on weekends, keep the studio doors closed for your own safety.
- If you see anyone who you suspect does not belong in or around the building, do not hesitate to contact Campus Police. Also, please notify the front office as soon as possible.
- In each of the dance studios there are panic buttons connected to Campus Police. If you ever feel in jeopardy, stay in the locked studio and press the panic button.
- Safeguard your valuables at all times by keeping them in your lockers or with you in the studio. Do not leave valuables unattended in the hallway.
- If you are rehearsing late at night, safety escort service is available to safeguard the trip to your car or to the dormitory. You can call them from the courtesy phone at 581-7944 and ask to be escorted to your car after dark.

SAFETY AT HOME

- Lock your door even if you're only going to be gone a short time. It only takes a moment for an attacker to enter your room or apartment.
- Never open your door to a stranger, especially if you're alone.
- Make sure all lights in your dorm or apartment are working. If necessary, demand better lighting and locks from resident management.
- Be aware of darkly lit areas around your dorm or apartment such as laundry rooms, parking lots or stairwells.
- When the dormitory's front door has been locked for the night, do not prop it open. Carry your keys with you at all times.
- If you encounter any suspicious circumstances or individuals, immediately report them to the police.

SAFETY WHILE WALKING

- Avoid walking alone as much as possible. Your best defense is having others nearby.
- Avoid poorly lit streets, unpopulated areas, alleys, vacant lots and buildings.
- Notice stores or restaurants that are open, should you need to ask for help.
- Walk near the curb and avoid passing close to shrubbery, dark doorways, and other places of concealment. Do not take shortcuts.
- Walk on the side of the street facing traffic. That way, you can see all automobiles facing you.
- Do *not* hitchhike.

SAFETY IN YOUR CAR

- Have the car key in your hand when you leave your home or office to go to your car.
- Park in well-lit areas and always lock the car doors.
- Before getting in, check the floor of the back seat for intruders.
- Have your house keys in hand before getting out of your car at home.
- If you work late, don't go to your car alone if you can avoid it. Ask for an escort or arrange to leave in a group.
- Keep your car doors locked and windows raised so that a person cannot reach in and unlock a door when you stop the car.
- Never pick up hitchhikers -- of either sex.
- If you suspect your car is being followed, drive into a busy, well-lit street or business area.
- If you have car trouble, signal for help by raising the hood or tying a white handkerchief to the door handle. Remain inside the car with doors locked until identified help arrives.
- Should another motorist offer help, roll down the window only an inch and ask him to call the police department.
- If the person who stops is threatening, sound your horn frantically when another vehicle passes or until the person leaves.
- Make sure you have enough gas for your entire trip before you start.

UNIVERSITY OF UTAH POLICY STATEMENTS:

Sexual Harassment & Equal Opportunity

INFORMATION BULLETIN FROM THE UNIVERSITY OF UTAH'S OFFICE OF EQUAL OPPORTUNITY AND AFFIRMATIVE ACTION

WHAT IS SEXUAL HARASSMENT?

Sexual Harassment is unwanted, unwelcome behavior of a sexual nature. It is usually repeated behavior, but also could be one serious incident.

While we agree that no one should be sexually harassed, many people have trouble deciding what constitutes sexual harassment. Sexual harassment falls into two categories:

- Unwelcome advances and requests for sexual favors that affect or could affect decisions about grades, promotions or raises (otherwise known as “quid pro quo”); and
- A “hostile” environment created by such behavior as sexual jokes or remarks, unwelcome physical contact, or sexually explicit pictures.
- Sexual harassment usually occurs in situations where one person has power over another, but it can also occur between equals. In particular, any other person(s) may create a “hostile” environment for an individual or group if the behavior(s) meets the three criteria as listed below.

WHAT CONSTITUTES A HOSTILE ENVIRONMENT?

Conduct that constitutes a hostile environment consists of three elements:

- 1) sexual in nature
- 2) severe and pervasive
- 3) unwelcome

SEXUAL HARASSMENT IS ILLEGAL

Sexual harassment violates Title VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments Act of 1972, the Civil Rights Act of 1991, the Utah Anti-Discrimination Act of 1965 as well as University (of Utah) policy, 2-32.

Facts to Remember:

- Sexual harassment is primarily an issue of power, not sex.
- Sexual harassment is a form of discrimination. It can occur between men and women, men and other men, or women and other women.

- The largest percentage of sexual harassment cases involve verbal rather than physical behavior.
- The problem of sexual harassment does not go away by avoiding the harasser or ignoring the behavior.

SEXUAL HARASSMENT AND ACADEMIC FREEDOM

Academic Freedom requires an environment in which no person is intimidated, exploited or coerced. Sexual harassment, in any of its many guises, hinders academic freedom. The University's policies and procedures for dealing with sexual harassment have been designed to ensure the academic freedom of everyone while protecting the rights of all.

Examples of Behaviors That May Lead to Sexual Harassment Complaints

The examples below illustrate the range of behavior that may be considered sexual harassment. These examples are intended as illustrations only; they are by no means inclusive:

- Carl, an instructor for a large introductory course, uses sex-stereotyped references and depictions and often makes jokes about sex. He has suggested that the better looking a woman is, the more help she will get. Sandra is a student in Carl's class who needs extra help. She is deeply offended by the instructor's attitude and refuses to see him outside of class.
- Robert is a senior with a 3.9 GPA whose professor has repeatedly asked him to go out with her. He declined. Now he finds that his papers in her class are getting low grades and he may get a C- for the course. He is sure that this is in retaliation for his refusals.
- Annette's coworker repeatedly makes sexual comments and jokes about women during staff meetings and around the office. Annette finds these remarks insulting and she has spoken to her supervisor. Her supervisor tells her that she is too sensitive and she should ignore the remarks.
- Sophomore Tanya depends on her work-study job to stay in school. On Saturday while she was alone with her boss, he put his arms around her and invited her to go home with him that night. She ran away from him and did not go back to work. Now she cannot pay tuition.

WHAT CAN YOU DO ABOUT SEXUAL HARASSMENT?

As a **faculty member**,

make sure you are aware of how classroom behavior and interaction with students may constitute, or be construed, as sexual harassment. Discuss the issue with your students. You have a legal responsibility to provide an environment free of sexual harassment.

As a **supervisor**,

you have a special legal responsibility to stop sexual harassment. At the University, supervisors include department chairs, directors, administrators and any other person who is responsible for the work of another employee. Supervisors must deal with any harassing behaviors of which they become aware. The courts have found that employers may be responsible if they either knew, **or reasonably should have known**, about sexual harassment.

If a student or employee reports harassment to you, listen carefully, explain the University's sexual harassment policy and encourage the person to contact the Office of Equal Opportunity and Affirmative Action as soon as possible. Even if the person chooses not to pursue the complaint, it is important that you advise the Office of Equal Opportunity and Affirmative Action of the situation.

As a **student**,

you should be aware that your behavior is governed by the University's sexual harassment policy in contexts such as student organizations, student employment and residence halls, as well as in classrooms and other campus facilities.

As a **member of the University Community**,

you should report any harassment of which you become aware, and you should be sensitive to how others view what you say and do.

AVOIDING CHARGES OF SEXUAL HARASSMENT

If you are in a position of authority and are uncertain as to what is appropriate interaction in a professional or academic environment, the following questions may help guide your behavior:

- Would you behave in such a way if your child, spouse or significant other were present?
- Would you want your child, spouse or significant other treated in such a way?
- Do you and the other person have equal authority?
- Are you aware that you may be offending unintentionally?
- Does the other person initiate similar behavior?

As a general rule, any time you are in a position of authority, dating an employee or student, or even physical contact beyond a professional handshake leaves you vulnerable

to charges of sexual harassment. Such charges can mean civil lawsuits for you and your employer, costing hundreds of thousands of dollars, not to mention public embarrassment and damage to your professional reputation. If you have doubts about your behavior, it is not worth the risk.

The changing roles of men and women – socially, academically and professionally – have added a new dimension to male/female interaction, presenting new rules and new risks. Sexual harassment is a part of the learning curve where we must separate appropriate behavior from inappropriate behavior.

Confusion persists, but it is still possible to learn without hurting ourselves or each other. In Utah, sexual harassment prevention training is mandatory for state employees. **The Office of Equal Opportunity and Affirmative Action (OEO/AA)** offers free sexual harassment prevention training to faculty, staff and student groups. OEO/AA staff is also available for individual consultation.

WHAT TO DO IF YOU ARE HARASSED

If you find yourself feeling uncomfortable about someone's behavior related to a sexual issue, you may be experiencing sexual harassment. As illustrated in the examples, sexual harassment includes a range of behaviors, some more harmful than others, but none are acceptable. If you are uncertain about whether something happening to you is sexual harassment, talk to someone you trust about the situation or call the OEO/AA at (801)581-8365.

If the person harassing you has power over your education or employment, it is understandable that you might fear reprisal if you take steps to end the harassment. You have a right to pursue your education and conduct your job in an environment free of this kind of interference. The University's policies are intended to protect you against reprisals.

Don't Ignore It, It Won't Go Away

Early efforts to control a potentially harassing situation are very important. Sometimes you can stop sexual harassment by telling the person directly that you're uncomfortable with his/her behavior and want it to stop.

If Sexual Harassment Doesn't Stop

The University is committed to stopping sexual harassment, but we can't stop it unless we know about it.

Where can you go for help?

If you are unsure about a possible sexual harassment situation, or if efforts to stop a problem have not worked, there are people who will listen and provide assistance. Contact the Office of Equal Opportunity & Affirmative Action, 135 Park Building, 581-8365 (Voice or TDD), for information, consultation on the most appropriate course of action and help with resolution. The University has both informal and formal resolution procedures.

SEXUAL HARASSMENT 2-6A UNIVERSITY POLICY

Open Discussion

The free and open discussion of issues or theories relating to sexuality or gender in an academic setting or professional setting, when appropriate to subject matter, will be presumed not to constitute sexual harassment even if it offends or embarrasses an individual unless other factors are involved. Such factors may include targeting the discussion to an individual or carrying out the discussion in terms that are both unnecessary and gratuitously offensive.

Consensual Relationships

Romantic or sexual relationships between a staff supervisor and a staff member or between a faculty member (or a supervisor or staff member) and a student are generally unwise because of the power imbalance in the relationship. When a faculty or staff member has any direct professional responsibility of evaluating the student's academic or job performance or professional future, such as assigning grades, evaluating clinical performance, serving on the student's graduate committee or awarding scholarships, a romantic or sexual relationship between faculty or staff members and students, even if a mutually consenting one, will be considered to constitute a violation of University Policy 2-6A. This will be cause for discipline under 2-32, unless the situation is remedied by reassigning performance evaluations, reporting responsibilities, or grade assignments to other qualified individuals. Faculty or staff who engage in such consensual relationships and do not take steps to resolve the conflict of interest may be subject to the filing of a complaint under 2-32 or under the code of Faculty Responsibility, 8-12.

EQUAL OPPORTUNITY FOR PEOPLE WITH DISABILITIES

University Policy

The University of Utah is fully committed to policies of equal opportunity and nondiscrimination. Accordingly, people with disabilities shall not be subject to discrimination in any University educational program or service.

IT'S THE LAW

The Americans with Disabilities Act of 1990 (ADA) provides federal civil rights protection in several areas for people with disabilities.

The ADA prohibits discrimination against people with disabilities in employment and public services and promotes their full participation and access to all aspects of society.

A person with a disability is defined as:

- any individual who has a physical or mental impairment that substantially limits a major life activity (e.g. walking, hearing, seeing, breathing, learning, working); or
- anyone who is regarded as having such an impairment; or
- anyone who has a record of such an impairment.

Note: The ADA does not protect current illegal drug users nor individuals who pose a direct health or safety threat to themselves or others in a specific job position after reasonable accommodations have been attempted.

EMPLOYMENT

The Americans with Disabilities Act (ADA) prohibits discrimination against a qualified person with a disability in all aspects of the employment relationship, including:

- job application procedures
- hiring or discharge
- compensation
- job training
- advancement

A qualified person with a disability means an otherwise qualified person who can perform the essential functions of the position in question, with or without reasonable accommodation.

Reasonable accommodation is any modification or adjustment to a job or the work environment that will enable a qualified applicant or employee with a disability to perform essential job functions and enjoy the same rights and privileges in employment as non-disabled employees.

The ADA does not require an accommodation that would impose an undue hardship on the University. An undue hardship is an action which requires significant difficulty or expense.

STUDENT SERVICES

The following services are available through the **Center for Disabled Student Services**:

- Campus Accessibility
- Resource List for learning disability diagnostic testing
- Liaison services with faculty, staff, and community
- Assistance with obtaining readers, interpreter, scribes and a variety of other services for people with disabilities
- Information about services offered through the Utah State Office of Rehabilitation

Public Access and Accommodation

We want your help. The University is committed to a structural modification plan to provide more and better access to campus facilities. Please help us by reporting any accessibility problems you encounter at the University of Utah campuses. You can call

The Center of Disabled Students Services at (801) 581-5020 or via the Internet at:
<http://disability.utah.edu/>.

UNIVERSITY SERVICES

We want to help but we need to know.

Although identifying yourself as a person with a disability is voluntary, the University can only accommodate known disabilities. Declaration of a disability can be made at the time of hire/admission or at any time throughout the individual's employment/enrollment at the University. Providing this information is strictly voluntary. If you wish to identify yourself as a person with a disability, please contact the appropriate office and/or request an accommodation.

STUDENTS

Center for Disabled Students Services
Union Building
200 South Central Campus Drive, Room 162
Salt Lake City, UT 84112
Telephone: (801)581-5020
<http://disability.utah.edu/>

FACULTY & STAFF

Office of Equal Opportunity & Affirmative Action

Park Building
201 South President's Circle, Room 135
Salt Lake City, UT 84112
Telephone: (801)581-8365
Fax: (801)585-5746
www.med.utah.edu/hr (Click on the Equal Opportunity subheading to get to our website.)

Questions or Complaints....

If you have questions about equal opportunity and/or disability, or if you would like to schedule a training session for your University department or group, please contact the Office of Equal Opportunity and Affirmative Action: (801) 581-8362 (Voice or TDD).

The Office of Equal Opportunity and Affirmative Action provides confidential consultation. We will act as an advocate for fairness in resolving disputes internally, both on a formal or informal basis. We also provide information on procedures for filing complaints through the University discrimination grievance procedure or external government agencies. If you have reason to believe your rights have been denied or violated, please contact:

Office of Equal Opportunity and Affirmative Action
201 South Presidents Circle, Room 135
Salt Lake City, UT 84112
Telephone: (801) 581-8365