

University of Utah
Department of Modern Dance

Undergraduate

Handbook

Revised 1/2009

Table of Contents

I. BFA Program Description	page 3
II. Philosophy Statement and BFA Schematic	page 4
III. Admission	page 5
IV. Evaluation	page 5
V. Student Relations	page 7
VI. University Resources	page 11
VII. Scholarships, Awards and Work-Study	page 11
VIII. Department Performances	page 14
IX. Performing Dance Company	page 15
X. Mandatory Liability and Safety Policy	page 15
XI. Equipment and Facilities	page 15
XII. Theater, Production, and Costume Regulations	page 16
XIII. BFA Modern Dance Requirements	page 17
XIV. BFA General Education Requirements	page 17
XV. BFA Modern Dance Course Descriptions	page 18
XVI. Faculty and Staff	page 22
XVII. Personal Safety Issues	page 23
XVIII. Sexual Harassment Bulletin	page 25
XIX. Equal Opportunity for People with Disabilities	page 29

University of Utah Department of Modern Dance

I. BFA Program Description

The BFA program in the University of Utah Department of Modern Dance integrates the rigors of intellectual exploration, technical discipline, and creative investigation in order to prepare dancers for the opportunities and challenges of the profession. The undergraduate curriculum is the foundation of the department upon which the graduate program rests. The department is a contemporary dance community which is distinguished by its sense of excellence, professionalism, humanism, and a proud commitment to a lively spirit of creative inquiry. Diversity is welcomed, respected and encouraged; creative and intellectual integrity is required; professional discipline is expected. The quality of faculty instruction, the rigors of the curriculum, the facilities available to the students, and the national/international reputation of the program all contribute to the high standards set by the department. As is noted in *Dance Teacher Now, November 1997*, the Department's undergraduate program is ranked third nationally and the graduate program is ranked first.

The mission of our BFA Program is to promote the growth and development of students as dance artists, critical inquirers, and community members. The students' technical training and creative investigation are aligned with coursework in the theoretical, pedagogical, and scientific parameters of the art form. Through the breadth and depth of the curriculum, the students develop competencies in artistic expression, somatic literacy, critical thinking, empirical knowledge, self-esteem, collaboration, and problem solving.

Beginning in the fall semester of the freshman year, the BFA Program focuses on the students' technical, creative, and theoretical development. This integrated development is achieved through the sequential progression of the entire undergraduate curriculum. In the beginning level studio work (workshop and technique courses), emphasis is placed on the acquisition of basic locomotor skills, movement sequencing, problem solving techniques, and improvisational abilities. During the freshman year, students are also introduced to body conditioning, somatic training, musical theory, and cultural dance forms. The intermediate level studio work focuses even more specifically on dance technique and conditioning, on individual/group performance, and on abstraction and thematic development in choreography. In the kinesiology courses, sophomore students pursue an in-depth scientific understanding of the mechanics and workings of the human body along with a clear and detailed understanding of the prevention and care of dance injuries. In the advanced level studio work, students continue to work on technique but focus more intensively on the creative process. During this time, students are more deeply involved in the production of their creative and/or scholarly research. During their junior and senior years, students expand their critical thinking abilities by investigating dance within a contextual framework that incorporates history and cultural practice, philosophy, aesthetics, and musical theories. During this same time, students are given pedagogical experiences in the elementary and secondary public schools through the teaching methods courses (Children's Dance and Secondary Teaching Methods).

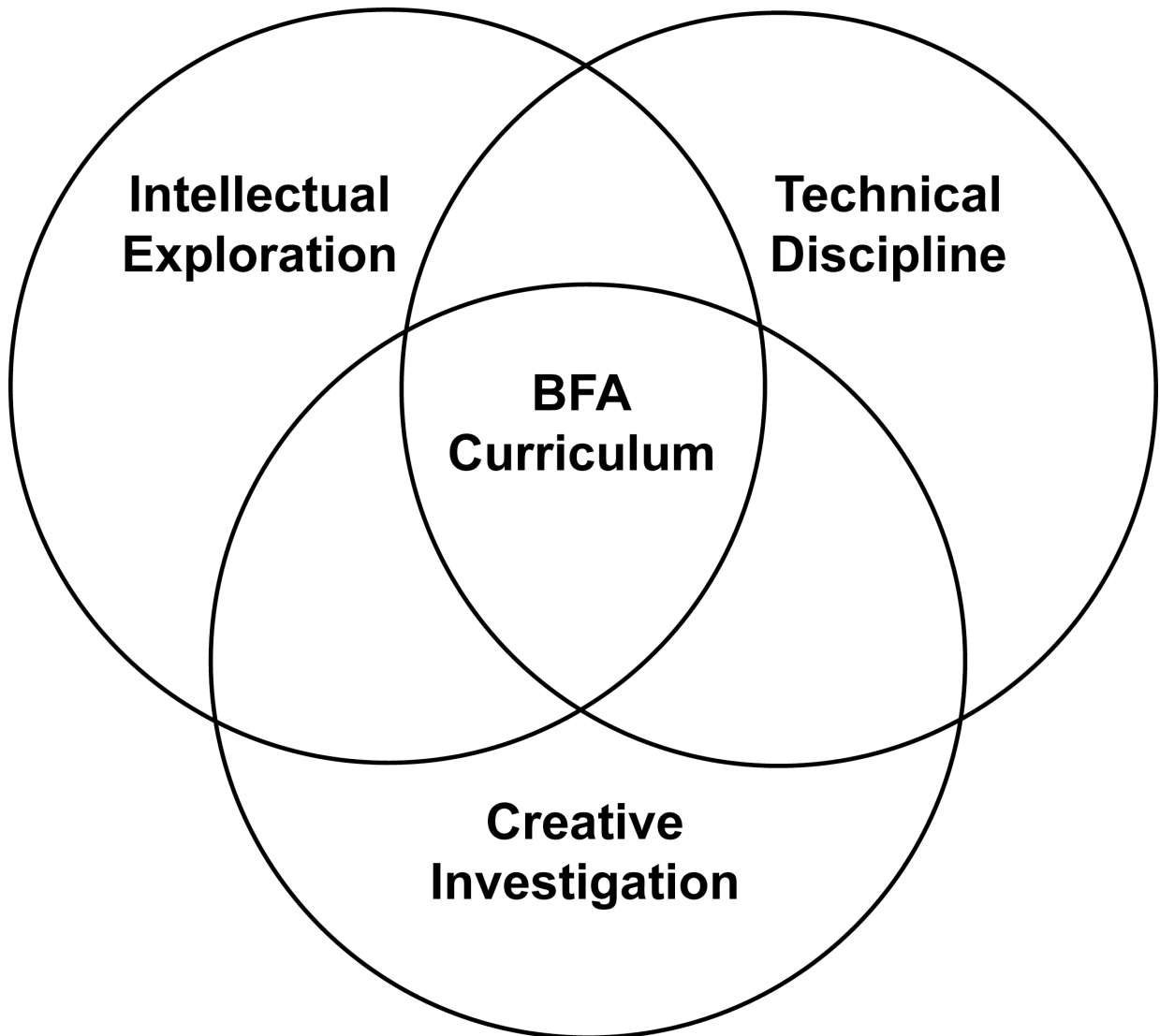
Our pedagogy supports the very basis of the BFA Program— improvisation, choreography, and performance with theoretical, pedagogical, and scientific support. Because of this integrated curriculum, the students experience and utilize interactive,

relational, and process-oriented pedagogy. The program is both teacher-directed and student-centered. Upon graduation from our undergraduate program, our students are fully prepared for the demands and expectations of the dance profession as future performers, choreographers, teachers, scholars, dance artists, and dance advocates.

II. Philosophy Statement: Department of Modern Dance

The BFA program in the University of Utah Department of Modern Dance integrates the rigors of intellectual exploration, technical discipline, and creative investigation in order to prepare dancers for the opportunities and challenges of the profession.

BFA Undergraduate Program Schematic



III. Admission

All incoming undergraduate students (including both incoming freshman and transfer students) must audition for admission into the Department of Modern Dance as well as comply with regular University admission procedures. Incoming students must be aware that the faculty of the Department of Modern Dance presumes that majors will have the physical stamina and coordination as well as mental focus to take major classes safely. If the faculty feels a student's safety is in jeopardy, the student will be graded accordingly and advised out of the program.

IV. Evaluation

Students are evaluated by their studio and classroom instructors each semester. If a student performs below departmental expectations in a modern dance course, she/he will receive a substandard grade in that course (D+ or lower). One substandard grade will result in a departmental probation. Two substandard grades in dance department courses could result in the student's dismissal from the program. The student should not rely solely on course grades for feedback and is responsible to contact instructors according to the departmental advising policy regarding progress in each course.

1. University Academic Standards: All undergraduates are required to maintain a cumulative University GPA of not less than 2.0. A student who fails to maintain a cumulative GPA of 2.0 or above shall be placed on scholastic probation. A student with a cumulative GPA below a 2.0 for two consecutive semesters is subject to dismissal from the university. See semester schedules for more information regarding University academic standards.

2. Departmental Grading Policy: A modern dance major must maintain a C- or above in **ALL** department courses (a D+ or lower is a substandard grade). A dance major receiving one substandard grade will be placed on departmental probation, and two substandard grades could result in dismissal from the program. If a student receives an E in a department course, he/she must re-take that course for credit and receive a passing grade.

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.

Technique Probation: If a 4th level student receives a substandard grade in technique, s/he will be moved down to 3rd level the following semester. If a 3rd level student receives a substandard grade in technique, s/he will not be eligible to advance to 4th level the following semester (and could be moved down to 2nd level). If a 2nd level student receives a substandard grade, s/he will remain in 2nd level the following semester. For further information, please refer to the Technique Standards which are posted on the departmental website and to individual course syllabi.

3. Grading: Faculty will spend class time and provide a syllabus at the beginning of each semester explaining their personal expectations and criteria for grading. Students will also be issued a written course syllabus from the instructor. Grading criteria will be included in the syllabus of each instructor. Departmental grading criteria for all modern dance courses is as follows:

Grade Equivalent

A Consistently excellent quality of work and superior effort, far exceeding course requirements

B Good, well done, distinctly above average work and effort, exceeding course requirements

C Average, moderately well done in work and effort; successfully completing the requirements of the course

D Below average, insufficient effort and below average quality of work

E Not an acceptable level of work and effort to receive credit for the course

4. Class Attendance: It is the student's responsibility to make sure she/he understands the attendance policy for each course. The attendance policy will be included in the syllabus of each instructor.

5. Cell Phone Use: No cell phone use during class. Students must turn off their cell phones before class begins. Recurrent infringement of this policy will jeopardize the student's grade.

6. Code of Student Rights and Responsibilities: Students are responsible to familiarize themselves with their rights and responsibilities. These can be found on the University website. The Department of Modern Dance expects students to behave ethically at all times. The following is a statement from the Dean of Undergraduate Studies:

"The student code is spelled out in the student handbook. Students have specific rights in the classroom as detailed in Article III of the code. The code also specifies proscribed conduct. (Article X) that involves 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. The instructor(s) of this class will enforce the code in the course; 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."

7. Injury and Illness:

a. If a student is ill and cannot participate in technique class, she/he may observe that class. If a student has an illness that is contagious (i.e. cold, flu, etc.) he or she should stay home and get better. The technique instructor is to be notified as to the student's illness before class begins.

b. If an injury or illness prevents a student from full participation in class for an extended period, the policy is as follows:

1. The student may request to take the course for reduced credit (technique courses only).

This will require the student to register, at a later date, for the number of missing credits and attend class accordingly. This arrangement must be worked out with the individual technique instructor. *Please note*: In order to receive reduced credit, the student must submit a request to the department's Student Request Committee accompanied by a doctor's note.

Course Credit Adjustment Form: 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. See the Department Reduction of Credit Form for more specifics on this. A Student Request Form must be submitted to the Student Request Committee no later than 2 weeks from the time of the requested accommodation. Once a reduction of credit has been approved by the Student Request Committee and the instructor, it is then the **student's** responsibility to complete the Course Credit Adjustment Form (available from the department secretary), have it signed by the instructor, and take it to the Dean's office at least two weeks before the last day of classes. Reduction of credit is allowed only in technique courses. See the Chair of the Student Request Committee for specific details.

2. If the student is injured and unable to participate in class, she/he may request permission to drop the course. The student will consult with the Student Request Committee to determine how the missing studio credits will be recovered. Possible alternatives may include the following courses:

- modern dance classes for ballet majors
- summer workshops
- DCE classes
- modern & ballet department technique class

8. Student Health Insurance: Each student must have adequate health insurance coverage. If the student is not covered by her/his parents' insurance, she/he should take advantage of the affordable coverage offered by the university's student health insurance policy. Any student who has a chronic health or injury problem may find the modern dance major curriculum too physically demanding. However, if the student still wishes to major in modern dance, she/he must inform the faculty of the nature of the health problem and must obtain faculty approval for retention in the program.

The Student Health Service is located on the university campus at 555 Foothill Blvd., Level 1, Wasatch Clinic building. Clinic hours are from 8:00 AM to 5:00 PM. Appointments can be made by calling 581-6431.

V. Student Relations

1. Student Advisory Committee (SAC): Each class, freshman through graduate, elects SAC representatives at the end of spring semester. These representatives meet periodically throughout the academic year. A SAC chair is elected from these representatives. The SAC advises the faculty of student requests and serves as a liaison between students and faculty. The SAC also conducts all formal student evaluations of faculty and has input on faculty promotion, retention, and tenure decisions.

2. Class Advisors: Each class is assigned a faculty advisor. The class advisor helps the student determine her/his course of study for the year and serves as an advisor throughout the year.

3. Student Request Committee: The Student Request Committee is made up of three regular faculty members. Any request for exceptions to the department's policies, procedures, or curriculum must be submitted in writing to the chair of the committee after consultation with and written approval by the course instructor and advisor. Student request forms are available in the department office. Examples of requests are leave of absences (illness, study away, financial problems, etc.), temporary withdrawal from the program, variation in

registration procedures, reduction of credit, transfer of credit. Student requests and/or questions should be presented to the Chair of the Student Request Committee.

**DEPARTMENT OF MODERN DANCE
STUDENT REQUEST INFORMATION & INSTRUCTIONS**

THE STUDENT REQUEST COMMITTEE (SRC)

Is your way to address specific issues or needs you might encounter in relation to class attendance policies or curricular change requests you could have during your time as a major in the Modern Dance Program

The Student Request Committee is committed to assisting students in the Department of Modern Dance who have legitimate requests for accommodations related to specific pre-planned or unexpected incidents, such as injuries or illnesses, that require them to be absent from or unable to participate in their Departmental classes. Additionally, certain curricular change requests might require Student Request form appeal. Filing a student request is done for any request made by a student that would require a deviation from existing Departmental policies found in the handbooks for undergraduates or graduates regarding attendance or curricular changes. Requests typically fall into four categories but there might be some that are unique and those would be considered as well.

- 1) **A request to be excused from classes for an event that you know is coming up:** These requests must be submitted well in advance of the event (at least a month). Retroactive requests will not be granted. Examples of credible events that might be excused are: performing, choreographing, or fulfilling other dance related opportunities outside of the Department requiring you to be absent from your classes. As a guideline, these requests are usually only for one or two days.
- 2) **A request to be excused from classes for situations not pre-planned (including but not limited to an injury or severe illness that are not prolonged):** These requests must be submitted in a timely fashion no later than 2 weeks past the incident and require an official doctor's note detailing the injury or illness or other official verification of rationale for excuse (An example might be a death in the family or any other catastrophic personal event).
- 3) **A request to change curricular requirements is typically handled by your class advisor but could also be reviewed by the SRC:** If advised to do so by your class advisor, fill out the Student Request Form as fully as possible and submit to Professor Richards' mailbox in MCD 106. Attached verification of transcripts and /or syllabi of former classes might be required. Ask your class advisor if you have questions about what is required for this type of request.
- 3) **A request to adjust credit for technique class.** Technique class is the only class for which you can request an adjustment of credit. This adjustment is made possible in special circumstances to allow you to receive credit for the portion of

the class you were able to attend and to recoup your tuition investment for that class in any proportion possible. This type of request requires an official written note from your physician or other valid health care provider verifying your injury and the amount of time projected for recuperation. In certain instances advanced graduate students may request taking a technique class for reduced credit. This situation should be discussed with the graduate advisor prior to submitting a request for credit adjustment. Because technique classes are 3 credit courses, the “ballpark” equivalent for time related to credit is approximately 5 weeks per credit hour (there are 15-16 weeks in a semester). If your forms are approved and turned in on time to the Dean’s office and subsequently to the University Registrar on time, you should receive a proportionate tuition adjustment rebate that is determined by the University. In the event that you are unsure as to your recuperation time, you should confer with your technique teacher and can **wait until two weeks before the end of the semester to submit your completed “Credit Adjustment Form.” Remember, the Credit Adjustment Form has to be fully filled out by you and signed by you and your teacher.**

***Adjustment of Credit is a two-step process:**

- 1) Student Request form - to be approved by the SRC
- 2) Credit Adjustment form – available in the MCD main office – to be filled out by the student and instructor and turned in to the MCD main office no later than two weeks before the end of classes.

CREDIT ADJUSTMENT PROCEDURE

All Credit Adjustment forms must be fully filled out and submitted to the Department office no later than 2 weeks before the end of the semester. This is the student’s responsibility. Check your dates! The Department will make no exceptions or accommodations to this policy.

Remember...not all categories of requests are “Credit Adjustment” related

IF your Student Request is a category 4 request, you must complete the following steps in order to activate any action regarding your request:

- Acquire an official written note from you doctor detailing the general nature of your injury and what the time frame for your recovery is projected to be.
- Photo copy the note as you might need the original for other classes outside the Department. If your doctor prefers, a note can be faxed to the Department at 801-581-5442. Direct the note c/o Donna White or Kaye Richards.
- Attach the copy of the note to your own written account of the incident and your timeline and credit adjustment plan for proceeding in the program on a Student Request Form –available at the front desk in MCD 106.
- Return your written request form and the attached copy of the Doctor’s note to Kaye Richards’ mailbox in the Main Office in MCD 106. Professor Richards is Chair of the Student Request Committee.

- Simultaneously alert your technique teacher about your request and confirm with the teacher your submission of the request as specified above. This is a required step.
- Allow at least one week for the committee to meet and make a decision on your request.
- Go to MCD 106 – the Main Office- to check the Student Request return basket for your response from the committee. You must do this or you won't know what the outcome of your request is. This is your responsibility and affects the subsequent steps to completing the process successfully.

IF your request has been approved for a reduction of credit, you must do the following:

- Immediately ask either member of the front office staff for a **CREDIT ADJUSTMENT FORM**.
- Fill the form out completely and have it signed by your technique teacher.
- At this time, fully inform your technique teacher about your particular situation and the fact that your request has been approved and you are moving forward with the process for Credit Adjustment. You will also want to get verification from your instructor on the appropriate amount of credit you are able to adjust.
- Return the Credit Adjustment form to the Main Office Staff in person and have them check it before you leave to make sure it is complete.
- This entire procedure must all take place no later than two weeks before the end of the semester.

IF your Student Request is not approved you should make an appointment with both your technique teacher and your class advisor to discuss outcomes and alternative plans for completion of Departmental requirements.

Supplemental Credit Guidelines: Whatever the outcome of your Student Request, it is often the case that students take the opportunity to register for college credit for technique and other courses they take at credible professional summer workshops such as Ririe Woodbury, RDT, Bates, Ailey, ADF, etc.... Students subsequently use the college credits for which they register at these summer dance workshops to augment Departmental credits they have petitioned to adjust. To do this requires a Student Request Form application and submission, and following all of the SRC procedures outlined above.

There are many reasons that students think might be legitimate requests for the SRC. Please note that requests of the following nature are NOT legitimate reasons to file student requests:

- I missed the bus or TRAX
- My alarm clock did not go off
- I was stuck in traffic
- I couldn't get a ride to campus
- I had an upset stomach
- My family is taking a vacation to Hawaii

- I'm getting married
- My legs are sore and I can't dance
- I don't feel good
- I am stressed and need a day off

These are only a few of the examples that should **NOT** be submitted as student requests but please consider your request in relation to this entire informational document and make the best choice you can based on the information you have been given.

Departmental policy for technique absences allows you to miss five technique classes per semester (including ballet and modern for levels 2-3-4). Freshman technique has its own absence policy because ballet is taught as a separate class through the Ballet Department. Freshman should refer to their syllabi for both of those classes to determine absence policies for those courses.

If you have further questions please see Kaye Richards or your class advisor for assistance.

VI. University Resources

1. University College Advising Center (450 SSB, 581-8146). Advisement regarding general education coursework is handled at the University College Advising Center. A Fine Arts College Advisor is assigned to all modern dance majors.
2. Counseling Center (426 SSB, 581-6826). The University Counseling Center is staffed by professionals from counseling and clinical psychology, social work, psychiatry, and advanced trainees in these disciplines. Services are available to students, faculty and staff for career development, personal counseling, learning enhancement programs, couple/family/premarital counseling, outreach and consultation, testing services, crisis intervention, University Tutoring Center, and classes for credit.
3. Women's Resource Center Services (293 Olpin Union, 581-8030). The Women's Resource Center offers services that enhance the educational experience of women and men within the academic community.
4. International Student Services (410 UNION)7

VII. Scholarships, Awards, Work Study

1. Scholarships: The faculty awards a limited number of scholarships based on merit/talent. Of the scholarships given there are university tuition waiver scholarships and departmental scholarships.

University Tuition Waiver (In-State scholarship)

This tuition waiver will be paid each semester (fall & spring), provided that the obligations detailed below are met. The tuition waiver is for a period of one academic year and is for tuition only. All fees and books are the responsibility of the student. Continued eligibility for renewal is subject to annual review, contingent upon satisfactory

compliance with the obligations stated below and all policies contained in the University Catalogue, the Student Code Manual, and the Department of Modern Dance Student Handbook. Due to limited resources, renewal of tuition waiver awards is not typical. If renewal is to be considered, it is contingent upon continued availability of funds, consistent excellence in performance as a dance major as judged by the faculty, and maintenance of the grade point average prescribed by the University and the Department of Modern Dance.

This award supersedes any award, which may have been made prior to the date of this agreement. This agreement will be in effect unless superseded by an *Honors at Entrance* or similar scholarship awarded by the University or agent thereof. This award will be void if the student is not accepted as a fully matriculated student at the University of Utah.

OBLIGATIONS OF THE UNIVERSITY TUITION WAIVER (in-state) SCHOLARSHIP RECIPIENT

1. **It is required that the Tuition Waiver recipient achieve and maintain a minimum cumulative (overall) grade point average of 3.5 on a 4-point scale.** Grade point averages are checked at the end of each semester and students who do not achieve the minimum G.P.A. are subject to having their scholarship cancelled immediately. Additionally, students who receive a grade of D+ or lower in a Department of Modern Dance class are placed on departmental probation and are ineligible for merit awards. Students will be reconsidered for awards when their grades once again meet departmental standards.
2. Each semester a University Tuition Waiver Award is received, recipients are required to remain actively engaged in the Department in areas of performance, choreography and/or other department projects.
3. Tuition waiver recipients must: (1) major in dance unless otherwise specified in this agreement; (2) take a minimum of 12 semester hours each semester as an undergraduate but the award covers up to eighteen (18) hours each semester. The award does not include payment for mandatory fees.
4. In the event that a student requests deferral of his/her tuition waiver, he/she should contact the Financial Aid offer directly to process that request.
5. Some scholarships require that the recipient perform for donors during the academic year.
6. The Chair of the Department of Modern Dance must approve any deviation from the above criteria.

Tuition Waiver Award Scholarships must be accepted by recipients in writing, by May 1. Failure to do so will result in forfeiture of the scholarship. Any recipient of a Scholarship who drops out of school for any reason is required to repay his/her scholarship. Failure to do so will result in a hold being placed on the recipient's University records until the debt is fully discharged.

PRIVACY ACT NOTICE: The University confidentially maintains your social security number for routine uses, such as facilitating document matching, verifying your

identity, and expediting your enrollment and financial aid. Disclosure of your social security number is voluntary, but failure to provide your social security number may result in delay and confusion regarding your identity, and once admitted, could result in delay or loss of federal and state financial aid, tax credits, student loan deferments, veterans benefits, and other benefits under law.

Dance Departmental Scholarships

Both In-state and Out-of-state students are eligible for Department scholarships. One-half of the yearly amount will be paid each semester (fall & spring), provided that the obligations detailed below are met. The award is for a period of one academic year. Eligibility for renewal is subject to annual review, contingent upon satisfactory compliance with the obligations stated below and all policies as contained in the University Catalogue, the Student Code Manual, and the Department of Modern Dance Student Handbook. Due to limited resources, renewal of Dance Department Scholarships is not typical. If renewal is to be considered, it is contingent upon continued availability of funds, consistent excellence in performance as a dance major as judged by the faculty, and maintenance of the grade point average prescribed by the University and the Department of Modern Dance.

This award supersedes any award, which may have been made prior to the date of this agreement. This agreement will be in effect unless superseded by an *Honors at Entrance* or similar scholarship awarded by the University or agent thereof. Award will be void if student is not accepted as a fully matriculated student at the University of Utah.

OBLIGATIONS OF THE DANCE DEPARTMENT (in-state or out of state) SCHOLARSHIP RECIPIENT

1. **It is expected that the scholarship recipient achieve and maintain a minimum cumulative (overall) grade point average of 3.0 on a 4-point scale.** Grade point averages are checked following each semester and students who do not achieve the minimum G.P.A. are subject to having their scholarship cancelled immediately.
2. Each semester a Modern Dance Scholarship is received, recipients are required to remain actively engaged in the Department in areas of performance, choreography and/or other department projects.
3. Scholarship recipients must: (1) major in dance unless otherwise specified in this agreement; (2) take a minimum of 12 semester hours each semester as an undergraduate.
4. Some scholarships require that the recipient perform for donors during the academic year.
5. Students whose scholarships come from an account where there is a live donor or contact person are required to write a 'thank you' letter to the donor or contact person as a condition of receiving the first semester's scholarship check in any given year.
6. The Chair of the Department of Modern Dance must approve any deviation from the above criteria.

Scholarships must be accepted by recipients in writing by May 1. Failure to do so will result in forfeiture of the scholarship. Any recipient of a Dance Scholarship who drops out of school for any reason is required to repay his/her scholarship. Failure to do so will result in a hold being placed on the recipient's University records until the debt is fully discharged.

PRIVACY ACT NOTICE: The University confidentially maintains your social security number for routine uses, such as facilitating document matching, verifying your identity, and expediting your enrollment and financial aid. Disclosure of your social security number is voluntary, but failure to provide your social security number may result in delay and confusion regarding your identity, and once admitted, could result in delay or loss of federal and state financial aid, tax credits, student loan deferments, veterans benefits, and other benefits under law.

2. Work-Study: Any student may apply for the work-study program after approval by the University of Utah financial aid and scholarship office. The department chair is in charge of hiring and assigning work projects.
3. Orchesis Awards: Each spring Orchesis awards are given to students who have shown exceptional merit in the areas of performance, choreography, or special projects. Orchesis members currently enrolled in the university select award recipients, subject to faculty approval.
4. Dee R. Winterton Award: Each spring a student is chosen by the faculty for this award. The faculty nominate a student 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.
5. Service Award: Each spring, the faculty chooses a deserving student (or students) who extends him/herself into the community or exhibits service to the department that is unprecedented.

VIII. Department Performances

The Marriott Center for Dance's Hayes Christensen Theatre 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 choreography concerts, and an optional undergraduate concert. In addition to these formal concerts, there are numerous informal showings and other performances scheduled in the department's studio theater throughout the year. Additionally, the department participates yearly in the American College Dance Festival Association's regional festival, and often in the national festival held at the Kennedy Center in Washington D.C.

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 so they do not jeopardize their academic standing.

IX. Performing Dance Company (PDC)

The Performing Dance Company (PDC) is a student company which simulates a professional dance company by giving students opportunities 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 adjudication and performance.

Auditions for PDC are held the first week of each semester. A student auditioning for the company must have the following hours open for rehearsal: MTWHF 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 (Dance 4388/6388) each semester.

X. Mandatory Liability and Safety Policy

Strictly for issues of personal safety and departmental liability, students in the Department of Modern Dance will refrain from performing nude in any University sponsored performances. Additionally, any acts, language, and/or other material that might be considered by some to be unsafe or objectionable must be disclosed to the department chair no later than one month before the performance takes place. Failing to do so is grounds for cancellation of the performance of the work. All student work must also be approved by a faculty advisor prior to its performance for the public, and any unsafe or possibly objectionable content must be disclosed to the advisor at least one month before the performance takes place.

XI. Equipment and Facilities

Students are expected to demonstrate pride in the department by maintaining the cleanliness of studios, classrooms, and lounges. While it is often 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. *Eating is not permitted in the studios.* Only water is allowed in the studio spaces.

Students should check out a locker of their choice at the beginning of the academic 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 they are not used for classes. A student may reserve rehearsal 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--please clear scheduled space in the event that your rehearsal is cancelled.*

Department announcements are posted on bulletin boards adjacent to the studios. Students should make a habit of checking this area daily. In addition to the department

information area, 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.

The department has a limited library of records and tapes. A student may listen to these in the audio-visual room during posted hours. The department does not have a cassette tape or CD player available for all student rehearsals. Video equipment is available for use by modern dance majors. Students who wish to have dances video-taped must make arrangements with the department technician. Videos may be viewed in the audio-visual room during posted hours.

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

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.

XII. Theater, Production, Costume Regulations

1. Use of the Hayes Christensen Theatre is subject to approval and must be scheduled through the MCD technical director's office.

2. The control booth and video equipment storage room may be opened by authorized personnel only.

3. All press releases, programs, and posters must have the approval of the department chair. Posters must be approved by ASUU prior to campus posting.

4. Student choreographers are responsible for the purchase and construction of all sets and costumes used in their dances. Students may use certain costumes from the storage racks with approval of the costume supervisor.

5. Costume fittings for Performing Dance Company members will be posted on the bulletin board outside the costume shop each week. *Please make daily checks.*

6. General costume information: Please 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 more information regarding costumes, see costume supervisor.

7. General theater and production information:

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

XIII. BFA Modern Dance Requirements

FRESHMAN YEAR

		<i>credits</i>
<i>Fall Semester</i>		
DANC 1310	Mod Technique Theory I	3
DANC 1410	Beginning Improvisation	2
DANC 1110	Conditioning for Dancers	1
DANC 1210	Cultural Dance Forms	2
DANC 1710	Freshman Seminar	1
BALLE 1260	Ballet for Modern Majors	<u>2</u>
Total Hours		11

Spring Semester

DANC 1320	Mod Technique Theory I	3
DANC 1420	Modern Workshop I	2
DANC 1111	Movement Fundamentals	1
DANC 1640	Elements of Music	1
DANC 1720	Intro to Technology	1
BALLE 1270	Ballet for Modern Majors	<u>2</u>
Total Hours		10

SOPHOMORE YEAR

Fall Semester

DANC 2310	Mod Technique Theory II	3
DANC 2410	Modern Workshop II	2
DANC 4510	Dance Kinesiology	2
DANC 2610	West African Dance	<u>1</u>
Total Hours		8

Spring Semester

DANC 2320	Mod Technique Theory III	3
DANC 2420	Interm Choreo/Improv	2
DANC 2640	Rhythmic Analysis- Percussion Accompaniment	2
DANC 4511	Dance Kinesiology	<u>2</u>
Total Hours		9

JUNIOR YEAR

		<i>credits</i>
<i>Fall Semester</i>		
DANC 3310	Mod Technique Theory III	3
DANC 3410	+Advanced Improvisation	2
DANC 4571	Movement in Culture	3
DANC 3261	Costuming	<u>1</u>
Total Hours		9

Spring Semester

DANC 3320	Mod Technique Theory III	3
DANC 3610	Music Resources in Choreo.	2
DANC 4711	Dance History	3
DANC 3260	Dance Production/ Lighting Practicum	<u>2</u>
Total Hours		10

SENIOR YEAR

Fall Semester

DANC 4310 or	Mod Technique Theory IV OR	
DANC 3310	Mod Technique Theory III	3
DANC 4850	*Teaching Methods, Children	4
DANC 4460	Senior Capstone I	<u>2</u>
Total Hours		9

Spring Semester

DANC 4320 or	Mod Technique Theory IV OR	
DANC 3320	Mod Technique Theory III	3
DANC 4851	*Secondary Teaching Methods	4
DANC 4875	Contemporary Views	3
DANC 4461	Senior Capstone II	<u>2</u>
Total Hours		12

* For teaching certification, take Teaching Methods your Junior year and meet with Abby Fiat for advising.

+ Credit hours subject to change.

XIV. BFA General Education Requirements

Requirements for graduation (122 total university hours)

1 course	AI - American Institutions
1 course	WR2 – Lower Division Writing
1 course	CW - Communication/Upper-Division Writing (fulfilled with Dance History courses.)
1 course	DV - Diversity
1 course	QA - Math
2 courses	Humanities
2 courses	Social Science
2 courses	Science (2 Physical/Life Science OR 1 Physical/Life Science & 1 Applied Science.)
1 course	IR- International Requirement

XV. B.F.A. Modern Dance Course Descriptions

DANC Course Descriptions

1010 Dance in Culture (3) is designated as a Fine Arts Foundation & Diversity course for non-majors. It provides an introduction to & fundamental understanding of dance as a means of cultural expression.

1011 Samba Drum and Dance (1) This course is designed for dance majors or non-majors. The course provides an introduction to Brazilian drumming and dance. Styles include Samba, Samba Reggae, Maracatu, 12/8, and Afro-Brazilian.

1020 Intermediate Modern Dance (1) is designed for non-majors with beginning experience in modern dance technique. It provides continued instruction in technical & creative aspects of modern dance.

1023 Dance Composition for Non-majors (3) is designated as a Fine Arts Exploration & provides non-majors with structured learning & experience with group improvisation & dance composition. Fundamental concepts of dance composition & choreography are explored.

1030 Advanced Modern Dance (2) is designed for non-majors with intermediate to advanced experience in modern dance technique. Applications of technical & expressive qualities in dance are emphasized.

1075 Dance: A Creative Process (3) is designated as a Fine Arts Exploration & accesses aspects of the creative process through the medium of movement & dance. Non-major students explore different dance forms & modes of creativity used in artistic discovery.

1110 Conditioning for Dancers (1) is designed for dance majors to provide both remedial & specialized physical conditioning. It integrates practical applications of physical conditioning to dance technique.

1111 Movement Fundamentals (1) provides dance majors with a thorough introduction of movement fundamentals. It focuses on apparatus conditioning & Bartenieff Movement Fundamentals.

1200 Modern Dance I (1) is designed to introduce non-majors to the fundamentals of modern dance technique. Students receive technical & creative instruction derived from modern dance forms.

1210 Cultural Dance Forms (2) is designed to provide students with an understanding of various folk dances. Emphasis is placed upon cultural exploration, styling, rhythmic accuracy, & phrasing.

1260 Modern Dance Technique for Ballet Majors (2) provides Ballet Majors exposure to & experience with basic principles of modern dance technique.

1270 Modern Dance Technique for Ballet Majors (2) provides Ballet Majors exposure to & experience with basic principles of modern dance technique.

1310 Modern Dance Technique Theory I (3) is designed for First Year modern dance majors to provide opportunities for understanding & mastery of fundamental technical facility. Students receive instruction in principles of alignment, rhythmic phrasing & performance skills.

1320 Modern Dance Technique Theory I (3) continues to focus on fundamental technical facility for First Year modern dance majors. Focus builds upon principles of alignment, rhythmic phrasing & performance skills.

1410 Beginning Improvisation (2) is an introduction to improvisation & dance composition elements. Students develop creative invention, spontaneity, confidence in self-expression, concentration & movement range & possibilities. Co-requisite: DANC 1310.

1420 Modern Dance Workshop I (2) provides structured studies in the basic elements of dance composition. Fundamental concepts of craft & form in choreography are explored. Prereq: DANC 1410, Co-requisite: DANC 1320.

1640 Elements of Music (1) is an introduction to fundamentals, forms, & styles of music with an emphasis on the specific relationship to dance. (An exemption test may be taken by permission of instructor).

1710 Introduction to Dance (1) provides an introduction to issues, opportunities & concerns within dance as a profession. Course content is taken from contemporary topics & evolving issues from the dance field.

1720 Intro. To Dance Technology (1) This course will provide students with an introduction to the technology used in supporting dance related activities in both marketing and art-making, including web design and video shooting and editing.

2310 Modern Dance Technique Theory II (3) provides dance majors with continued opportunities for mastery of technical facility. Principles of alignment, connectivity & expression are emphasized.

2320 Modern Dance Technique Theory II (3) continues to focus on fundamental technical facility, qualitative expression, & bodily connectivity. Emphasis is placed upon principles of alignment & dynamic expression in movement.

2410 Modern Dance Workshop II (2) offers extended studies in basic elements of dance composition & improvisation with a focus on dance in relationship to other art forms. Emphasis is placed on building both a verbal & movement vocabulary that embraces all of the arts. Prereq: DANC 1420, Co-requisite: DANC 2310.

2420 Modern Dance Workshop II (2) continues exploration of choreography & the creative process. Students expand their understanding of dance composition, identify individual areas of artistic interest, & increase ability to take artistic risks inside of dance making. Prereq: DANC 2410, Co-requisite: DANC 2320.

2610 West African Dance (1) provides an introduction in West African dance forms. The course will explore West African traditional culture through dance, drumming, and song.

2640 Rhythmic Analysis/Percussion Accompaniment (2) provides basic understanding & experience with rhythmic forms & analysis in relation to dance. It also emphasizes the practical use of percussion as accompaniment for dance. Prereq: DANC 1640.

3260 Dance Production (2) is designed for dance majors during the junior year of study. It covers the theory of lighting for dance production & prepares students for a practicum in lighting a specific dance work. Cross listed as BALLE 3260.

3261 Costume/Lighting Practicum (1) provides an overview of the theory of costume design for dance, including formal elements of the visual arts & design. It includes an integration of design concepts with a practical application of lighting theory.

3310 Modern Dance Technique Theory III (3) provides dance majors with continued opportunities for mastery of technical facility. Principles of alignment, bodily connectivity & performance qualities are emphasized as students are challenged with increasingly complex movement material.

3320 Modern Dance Technique Theory III (3) continues to focus on mastery of technical facility, qualitative expression, & bodily connectivity. Students build technical & performance skills through exposure to increasingly complex movement material.

3410 Advanced Dance Improvisation (1) is designed to offer advanced experience with improvisational studies, including learning to design & lead improvisation activities. Students develop individual expression & movement creation through improvisational structures, practice, & forms.

3610 Music Resources in Choreography (2) is designed to provide dance majors with familiarity & accessibility to various musical styles & forms as resources for choreography. Practical applications of music as accompaniment for dance are offered through compositional studies & creation of sound scores for choreography. Prereq: DANC 2640.

3715 Fine Arts Teaching Methods: Dance (2) familiarizes elementary education majors with effective methods for integrating dance into the elementary school curriculum. Students design & implement dance lessons for elementary age students that promote creative exploration & discovery. Must also register for THEAT 3715.

3951 Independent Study (1 to 3) is available to undergraduate dance majors desiring academic credit for a relevant course or experience outside of the departmental undergraduate curriculum. Students must seek faculty approval for independent study.

4310 Modern Dance Technique Theory IV (3) provides advanced dance majors with further opportunities for mastery of technical facility & performance skills. Performance quality, individual expression, & technical ability are emphasized.

4320 Modern Dance Technique Theory IV (3) continues to provide advanced dance majors with opportunities for mastery of technical facility & performance skill. Performance quality, individual expression, & technical ability are emphasized.

4366 Modern Dance Repertory (2) is designed to expose dance majors to the process of learning & performing repertory dance works. Students learn repertory works from noted choreographers in the dance profession.

4388 Dance Performance (1 to 6) is designed for modern dance majors to provide a formal performing experience in the university setting. Students comprise Performing Dance Company & receive performance experience working with faculty & guest choreographers. Prereq: By audition only.

4420 Service-Learning Modern Dance (1 to 3) is designed for undergraduate dance majors to explore dance as a viable form of service learning. It addresses community service, leadership, & volunteerism in modern dance.

4460 Senior Capstone I (2) is designed to prepare students for the planning of senior concert. It also serves as preparation to pursue a career in dance, covering issues such as job search, career ethics, & alternative & related careers. Prereq: DANC Senior status.

4461 Senior Capstone II (2) is designed to coordinate choreography, lighting, costuming, & production of dances for senior concert. It continues to focus on preparation for careers in dance. Prereq: DANC 4460.

4510 Dance Kinesiology I (2) provides a study of anatomy & kinesiology with a specific focus on muscular analysis of dance actions. It prepares the student to understand basic kinesiological analysis & fundamental concepts of somatic inquiry. Meets with DANC 6510.

4511 Dance Kinesiology II (2) continues Kinesiological analysis of dance activities. Prereq: DANC 4510. Meets with DANC 6511.

4571 Movement in Culture (3) is designed to examine human movement as a distinguishing identifier of culture

throughout history. It focuses on universal functions of human movement & the diverse expression of those functions from early tribal & ancient to medieval cultures. Fulfills Upper Division Communication/Writing.

4711 Dance History (3) is a survey of dance history derived from Western civilization from the Renaissance to Contemporary periods. Students examine the role of movement, dance, & the arts in philosophical, cultural, & historical context. Fulfills Upper Division Communication/Writing.

4850 Teaching Methods in Children's Dance (4) provides an analysis of the materials, methods, & practice in teaching children's dance. Pedagogical & theoretical foundations are emphasized as students form practical applications of course material.

4851 Modern Dance Teaching Methods (4) is designed to analyze the principles, methods, philosophy, materials, & practice of teaching modern dance at the secondary level. Emphasis is placed on theoretical & practical applications of teaching modern dance in the high school setting.

4875 Contemporary Views (3) explores the aesthetic basis for current trends in dance as related to art, music, & literature. It provides the opportunity for students to examine contemporary dance within a philosophical framework.

4999 Honors Thesis/Project (3) is designed for students in the Honors Program working on an Honors degree. It serves as an opportunity for Honors dance majors to complete a thesis or project toward the completion of an Honors degree.

5111 Introduction to Laban Movement Analysis (2) provides an introduction to the theoretical system for movement description known as Laban Movement Analysis addressing the study of movement as a central element among diverse fields of study.

6110 Graduate Apparatus Conditioning (1 to 3) is designed for modern dance graduates to provide specialized physical conditioning via apparatus training. It integrates practical applications of apparatus conditioning to strength building & dance technique.

6310 Beginning Graduate Technique (3) provides modern dance graduate students with opportunities for mastery of technical facility. Principles of alignment, connectivity & expression are emphasized.

6311 Intermediate Graduate Technique (3) provides graduate students with continued opportunities for mastery of technical facility. Principles of alignment, bodily connectivity & performance qualities are emphasized as students are challenged with increasingly complex movement material.

6320 Beginning Graduate Technique Theory (3) continues to focus on fundamental technical facility, qualitative expression, & bodily connectivity. Emphasis is placed upon principles of alignment & dynamic expression in movement.

6321 Intermediate Graduate Technique Theory (3) continues to focus on mastery of technical facility, qualitative expression, & bodily connectivity. Students build technical & performance skills through exposure to increasingly complex movement material.

6366 Graduate Repertory (2) is designed for graduate students to build experience with learning & performing repertory dance works. Students learn repertory works from noted choreographers in the dance profession.

6388 Dance Performance (1 to 6) is designed for modern dance graduate students to provide a formal performing experience in the university setting. Students comprise Performing Dance Company & receive performance experience working with faculty & guest choreographers. Prereq: By audition only.

6410 Graduate Dance Workshop I (3) is designed to explore advanced improvisational & choreographic integration of basic dance concepts. It follows a workshop format, incorporating composition & improvisation studies, reading, writing, & group discussion of course material.

6420 Graduate Dance Workshop II (3) continues to explore advanced improvisational & choreographic integration of basic dance concepts. It follows a workshop format, incorporating composition & improvisation studies, written assignments, & group discussion of course material.

6510 Graduate Dance Kinesiology I (2) provides an examination & application of research design & pedagogical principles as they apply to dance kinesiology. It involves individual teaching/research practicum. Meets with DANC 4510.

6511 Grad Dance Kinesiology II (2) continues Kinesiological analysis of dance activities. Prereq: DANC 6510. Meets with DANC 4511.

6571 Movement in Culture (3) is designed to examine human movement as a distinguishing identifier of culture throughout history. It focuses on universal functions of human movement & the diverse expression of those functions from early tribal & ancient to medieval cultures.

6711 Dance History (3) is a survey of dance history derived from Western civilization from the Renaissance to Contemporary periods. Students examine the role of movement, dance, & the arts in philosophical, cultural, & historical context.

6740 Problems in Historical Research (1 to 5) is designed for graduate students to explore specific problems in dance history. It encourages specialized investigation & requires faculty approval of research project.

6851 Research Design (3) is designed to introduce graduate students to various theoretical & methodological orientations in research. This seminar examines theoretical orientations/methodological approaches to dance/art research, & evaluates scholarly writing & creative work.

6852 Philosophy & Aesthetics (3) is designed for advanced inquiry in selected areas of dance philosophy & criticism. This seminar focuses on fundamental questions of values in relationship to the arts.

6853 Graduate Modern Dance Teaching Methods (3) is designed to introduce graduate students to various philosophical, theoretical & methodological approaches to dance pedagogy for teaching at the college & university level. Content areas include technique, theory, composition, & improvisation. Prereq: DANC 4851 or teaching experience.

6854 Dance Administration in Academe (3) is designed to introduce graduate students to dance administration in higher education. This seminar addresses administrative history, theory, & practice within a framework of contemporary issues in the discipline of dance.

6855 Advanced Principles of Teaching (1 to 2) is designed to provide graduate teaching assistants with teaching experience & advanced analysis of teaching. It addresses topics of syllabus preparation, grading, individual teaching styles, & specific issues related to teaching assignments. Prereq: DANC 4851 & 6853.

6865 Thesis Research- Studio (1 to 3) is designed to facilitate completion of a projects plan to qualify students for advancement to candidacy. Course structure provides faculty guidance & feedback in the development of a projects plan for graduate thesis research.

6870 Virginia Tanner Teacher Workshop I (1 to 3) is designed for teachers of dance & for elementary & secondary teachers who wish to incorporate dance & art into their teaching curricula. The workshop offers learning & experience with established teaching methods for children's dance.

6871 Virginia Tanner Teacher Workshop II (1 to 3) is designed for teachers of dance & for elementary & secondary teachers with experience incorporating dance & art into their teaching curricula. The workshop offers advanced training with established teaching methods for children's dance.

6910 Graduate Projects (1 to 15) for nonthesis master's candidates.

6951 Independent Study (1 to 5) is available to graduate students desiring academic credit for a relevant course or experience outside of the departmental graduate curriculum. Faculty approval is required for independent study.

6961 Special Topics in Modern Dance (1 to 5)

6970 Thesis Research: Master's (1 to 12) is designated for tracking master level thesis work. Master's thesis candidates must be enrolled for at least 3 thesis research credits during the semester of thesis defense, & must accrue at least 6 thesis research credits to fulfill degree requirements.

6980 Faculty Consultation (3)

7312 Advanced Graduate Technique (3) provides advanced modern dance graduate students with further opportunities for mastery of technical facility & performance skills. Performance quality, individual expression, & technical ability are emphasized.

7320 Advanced Graduate Technique Theory (3) continues to provide advanced graduate students with opportunities for mastery of technical facility & performance skills. Performance quality, individual expression, & technical ability are emphasized.

7491 Graduate Seminar: Dance & Community (3) is designed to introduce graduate students to the theory & practice of lecture-demonstration design. Issues of community service, leadership, & accessibility in modern dance are addressed.

7493 Graduate Seminar: Choreography & Diverse Media (3) presents the theory & practice of choreography in collaboration with production, music, video, text, & other media. Screenings, lectures, & hands-on experience provide a broad overview that serves the students as a springboard for further exploration.

7496 Graduate Seminar: Contemporary Trends (3) is designed to address theoretical & practical applications of teaching improvisation & composition. It also introduces graduate students to the theory & practice of working with special populations in dance.

7510 Research Teaching Kinesiology (1 to 3) is designed for advanced kinesiology students. Course content is structured around special analytical & experimental projects pertaining to dance movement. Prereq: DANC 6510.

7581 Practicum in Dance Kinesiology (1 to 3) is designed for advanced kinesiology students to facilitate individualized projects &/ or investigation of special topics in dance kinesiology. Content is structured by the student's interest in relation to practical application of dance kinesiology theory. Prereq: DANC 5510 & 6510.

7695 Graduate Seminar: Dancing Bodies (3) examines dance as a cultural behavior. It uses theoretical frameworks & diverse examples to discern the relationships between art-makers & their cultural & historical contexts.

7782 Practicum in Dance History (1 to 3) is designed for the advanced dance history student to facilitate individualized projects &/or investigation of special topics in dance history. Course content is directed by the

student's interest in relation to dance history theory. Prereq: DANC 6711.

7883 Practicum in Dance Education (1 to 3) is designed for the advanced dance education student to facilitate individualized projects &/or investigation of special topics in dance education. Course content is directed by the student's interest in relation to dance education theories. Prereq: DANC 6853.

XVI. Department of Modern Dance Faculty and Staff

Chairperson: Donna White

Faculty Advisors:	Kaye Richards	Freshman
	Eric Handman	Sophomore/Transfer
	Satu Hummasti	Junior
	Pamela Geber	Senior
	Steve Koester	Director, Graduate Studies
	Abby Fiat	Director, Undergraduate Studies

Student Request Committee Chair:	Kaye Richards
Scholarship Committee Chair:	Kaye Richards
Teacher Certification Advisor:	Abby Fiat
Head Musician:	Wayne Coons
Production Director:	Cole Adams
Costume Director:	Steven Rasmussen
Costume Assistants:	Chris Larsen and Elizabeth Banzuzi
PDC Artistic Directors:	Pamela Geber, Carly Allred
Administrative Assistant:	Glenda Holt
Office Assistant/ Reception:	Sheena Breinholt
Marketing Coordinator:	Danell Hathaway
Sound Engineer:	Mason Aeschbacher

Teaching Faculty:	Cole Adams	production, lighting
	Carly Allred	technique, composition, media
	Ellen Bromberg	theory, composition, media,
	Abby Fiat	composition, technique, pedagogy
	Pamela Geber	technique, composition, kinesiology,
	Eric Handman	research, technique, theory
	Raymond Tymas-Jones	Dean, College of Fine Arts
	Satu Hummasti	dance history, culture, technique, composition
	Steve Koester	technique, improvisation, composition,

	Steve Rasmussen	costuming
	Kaye Richards	technique, conditioning, pilates
	Brent Schneider	Associate Dean – College of Fine Arts
	Jon Scoville	music, composition, philosophy
	Donna White	Chair, administration, composition
Auxiliary Faculty:	Charlotte Boye-Christensen	guest choreography
	Mary Ann Lee	pedagogy
	Amy Caron	dance on film
	Peggy Hackney	Laban Movement Analysis
	Ed Groff	Laban Movement Analysis
	Janice Meaden	Laban Movement Analysis
	Esther Rashkin	theory
	Linda C. Smith	repertory, dance history
	Tom Welsh	research, kinesiology
Guest Instructors:	Jennifer Beaumont	Ballet technique
	Sarah Franco	Ballet Technique
	Mason Aeschbacher	Samba drumming and dance
Professors Emerita:	Loa Clawson	
	Jackie Clifford	
	Phyllis Haskell	
	Sally Fitt	
	Elizabeth Hayes	
	Anne Riordan	
	Shirley Ririe	
	Joan Woodbury	

XVII. Personal Safety Issues

University of Utah Security Escort Service: campus police will be happy to escort you from the Marriott Center for Dance Dance to your car after dark. If you experience car trouble campus police will help with a flat tire, jump-start a battery, help retrieve keys, or loan you a gas can. For these services, please call: 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

1. 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.**
2. When rehearsing during evenings or weekends, keep the studio doors closed for your own safety.
3. If you see anyone whom 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.
4. In each of the dance studios there are panic buttons connecting to Campus Police. If you ever feel in jeopardy, stay in the locked studio and press the panic button.
5. Safeguard your valuables at all times by keeping them in your lockers. Do not leave valuables unattended in the hallway.
6. 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 or to the dormitory after dark.

SAFETY AT HOME

1. 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.
2. Never open your door to a stranger, especially if you're alone.
3. Make sure all lights in your dorm or apartment are working. If necessary, demand better lighting and locks from resident management.
4. Be aware of darkly lit areas around your dorm or apartment such as laundry rooms, parking lots or stairwells.
5. 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.
6. If you encounter any suspicious circumstances or individuals, immediately report them to the police.

SAFETY WHILE WALKING

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

SAFETY IN YOUR CAR

1. Have the car key in your hand when you leave your home or office to go to your car.
2. Park in well-lit areas and always lock the car doors.
3. Before getting in, check the floor of the back seat for intruders.

4. Have your house keys in hand before getting out of your car at home.
5. 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.
6. Keep your car doors locked and windows raised so that a person cannot reach in and unlock a door when you stop the car.
7. Never pick up hitchhikers -- of either sex.
8. If you suspect your car is being followed, drive into a busy, well-lit street or business area.
9. 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.
10. Should another motorist offer help, roll down the window only an inch and ask him to call the police department.
11. If the person who stops is threatening, sound your horn frantically when another vehicle passes or until the person leaves.
12. Make sure you have enough gas for your entire trip before you start.

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

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.

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:

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.

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 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.

XIX. 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