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This document is intended to serve as resource for fulltime, part time and TA Dance Faculty. Links to SMTD and University documents are included whenever possible. The document will be updated as needed. Content suggestions are welcomed!

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UNCG Dance Department Faculty Handbook

Department of Dance Mission and Goals Statements
Within the context of UNCG’s comprehensive liberal arts curriculum, the Department of Dance offers bachelors and masters degrees that provide professional preparation for a variety of careers in dance. The Department's primary goal is to teach students the imaginative, critical, and technical skills essential to the creative process and to scholarly inquiry, and to provide them with the knowledge of dance necessary for professional engagement in the field. The Department prepares students for further study and for the task of creating successful and productive lives as artists, educators, and scholars at the state, regional, and national level.

Goals
1. To maintain a high standard of teaching within a curriculum that integrates teaching, scholarship, and artistry, and affirms the centrality of body knowledge and the experiential basis for learning
2. To maintain a student-centered program that facilitates diverse outcomes
3. To sustain a community that values individual and cultural differences, as well as co-existing artistic and scholarly perspectives
4. To offer nationally recognized graduate programs
5. To encourage faculty development in teaching, scholarly/artistic work, and leadership within the profession
6. To engage in outreach to the community through public performances and other educational and artistic activities when possible and when it supports our mission.

Absence from assigned responsibilities (Campus Leave request link)
If a faculty member anticipates missing assigned responsibilities (whether for professional or personal reasons), they will consult with the Department Head prior to accepting any commitments (regardless of whether additional pay is involved). The faculty member, in consultation with the Department Head, confirms that acceptable arrangements have been made to cover all assignments (teaching, advising, and otherwise). The arrangements must be approved by the Department Head, particularly in the case of arranging for appropriate substitutes for classes. (please see Classes, Teaching, and Substitutes)

Faculty away from campus and regularly assigned workload for professional development or research must complete a Campus Absence form. This form is submitted to the Department Head for approval at least two weeks prior to the absence. http://performingarts.uncg.edu:faculty-staff:resources

Academic Honor Policy
(In the UNCG Faculty Handbook) The University has a policy on academic integrity that covers cheating, plagiarism, falsifying data, submitting the same work to meet the requirements of more than one course, or damaging University materials. (See http://www.uncg.edu/saf/studiscp/Honor.html). If you have reason to suspect that a student has violated this policy, consult immediately with the Department Head.
Accidents, First Aid, and Worker’s Compensation
Campus emergency number: 336 334-4444

*Please note-the above number will ensure the quickest response time as opposed to dialing 911 on your cell phone.*

Emergency procedures are posted in each studio. If someone sustains an accident in the building, this needs to be reported within 24 hours to the Building Manager (256-1490) and filing an accident report with Beverly Stallings.

The Department has ice in a freezer located in the housekeeping closet outside the Theater.

Faculty and TA’s who are injured on the job must follow University policy to be covered by Workers’ Compensation. See [http://www.uncg.edu/hrs](http://www.uncg.edu/hrs), and click on Workers’ Compensation, Quick Reference Guide

**Accompanist Scheduling**
In consultation with the Business Officer and Dance faculty, the Department Head schedules accompaniment for African, Ballet and Contemporary dance classes. Technique faculty will receive accompanist schedules within 2 weeks prior to the start of a term.

**Accompanist Evaluation Form-submitted to the Department Head at the conclusion of each term**

1. Is the accompanist reliable and prompt?
2. How well does he perform his/her job? (You may want to comment on maintenance of tempi, appropriateness of music selected, or any other quality, or lack of, which seems important to you.
3. What do you wish this accompanist would do that he/she doesn’t presently do? (if any)
4. What does this accompanist presently do that you wish he/she would stop doing? (if any)
5. General comments or requests that you may wish to give the accompanist.

**Accreditation**
The University of North Carolina at Greensboro is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award bachelor's, master's, specialist, and doctoral degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097, at 406 679-4500 or call for questions about the accreditation of The University of North Carolina at Greensboro.

The Commission is to be contacted only if there is evidence that appears to support an institution's significant non-compliance with a requirement or standard. All other inquiries, such as admission requirements, financial aid, educational programs, etc., should be made directly to The University of North Carolina at Greensboro, at 336 334-5000.
The University of North Carolina at Greensboro is also accredited nationally by the National Association of Schools of Dance (NASD). NASD, founded in 1981, is an organization of schools, conservatories, colleges and universities. It has approximately 76 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials. Institutional Membership is gained only through the peer review process of accreditation.

NASD provides information to potential students and parents, consultations, statistical information, professional development; and policy analysis.

**ACDFA (American College Dance Festival Association Conferences)**

**Information and Checklist**

The UNCG Dance Department allocates payments for ACDFA membership, registration for faculty, 10 department sponsored student performers and choreography adjudication fees. Performers are responsible for hotel, transportation and meal costs. Funds may be available from Student Government, the Graduate Student Association or Prime Movers to help offset some these additional expenses.

The Dance Department faculty selects student and faculty choreography that they believe best represents the Department mission and goals for the ACDFA adjudication and informal concerts. In addition to meeting ACDFA selection criteria, faculty takes into consideration the overall costs of sending larger works of choreography to a regional festival.

Per ACDFA adjudication criteria one faculty and one student work may be submitted for adjudication. All works must run under 12 minutes and only student performers may perform. Generally the Department can support 10 student performers, 2 faculty members and the Technical Director. Faculty adjudication and informal concert selections are announced by the end of the fall term.

If space allows, students not cast in selected works may also attend the conference. The undergraduate student organization, Prime Movers and/or the Association of Graduate Students, will work with the Faculty ACDFA Coordinator to organize additional student involvement. All registration payments must be submitted at the within in one week of registration and once submitted may not be refundable.

Department attendees should remember that they are Dance Department ambassadors, and as such all attendees (student and faculty) are requested to fully participate in festival activities, as well as attend the ACDFA Membership meeting.
ACDFA Checklist

1. The Department ACDFA Coordinator is assigned in the fall term. Once the Department Head completes the initial online registration, with the Technical Director the Coordinator tracks conference deadlines and requirements.

2. Dance faculty with undergraduate and graduate student consultation determines student and faculty choreography selections prior to the Thanksgiving break (earlier if possible). All work should reflect department mission and budget goals in addition to satisfying ACDFA eligibility. For example, per ACDF regulations, all selected performers must be students enrolled in the conference academic year and choreography may not exceed twelve minutes in length (pieces under 12 minutes are highly encouraged). The Department generally can support registration for up to 10 student dancers, two faculty members and the technical director.

3. The Department Head, ACDFA Coordinator and Business Manager confirm that Department ACDFA membership is up-to-date. The Department Head secures funding for department participation.

4. The Coordinator meets with choreographers, other participating faculty and Prime Movers representatives to review conference and department requirements.

5. Prime Movers and the Association of Graduate Students manages additional student registrations, if available, for dancers not selected for Department sponsored choreography.

6. The Department pays all registrations and adjudication fees in one payment. Fees are non re-fundable. The student groups may facilitate substitute registrations if students must withdraw from conference attendance.

7. The Coordinator and student groups work together to secure conference recommended lodging and participant transportation. UG and G students may also approach the Student Government or Graduate Student Association for travel support if funding timelines allow.

8. Selected choreography is performed at either the Fall Dances or the winter Faculty Artists Concert. Work is expected to remain in rehearsal up to the festival. The Department may also schedule an informal showing of ACDFA dances the week prior to the event.

9. Faculty submits travel and lodging receipts to the Business Manager for reimbursement at the conclusion of the festival.

10. Participants are encouraged to share their conference experiences with fellow students via social media while at the conference, and visit classrooms upon their return. The Department Coordinator, Department Head, Business Representative (Beverly Stallings), choreographers and student group representatives schedule a follow-up meeting to update the ACDFA Information/Checklist.
Advising

1. Academic Advising
All students are assigned an advisor for purposes of academic advising and registration. Students may go to their academic advisor or any other member of the faculty (including TAs) for informal advising regarding academic or personal matters. Undergraduate students are required to attend schedule group advising sessions to receive their advising code for registration purposes. All faculty are encouraged to consult the Department Head and/or Undergraduate Coordinator regarding questions or difficult issues that might arise.

The Undergraduate Coordinator handles all Transfers and Pre-Dance students and is also responsible for clearing students for graduation. Group Advising sessions are scheduled by year in the program. At the mandatory group advising session students receive registration requirements based on the suggested course of study for their degree program.

The Graduate Program Director and Graduate advisors meet individually with their advisees.

Responsibilities of academic advisors include the following:
1. To stay current regarding requirements for graduation and Department policies.
2. To contact and counsel students receiving unsatisfactory notices.
3. To be aware of which advisees anticipate meeting graduation requirements during each semester.
4. Work with their advisees to maintain degree evaluation forms.

2. Advising Program Requirement Changes and Substitutions.
The Department has established program requirements that are approved by the University Course and Curriculum Committee (UCC). If there are program changes students may elect to follow the new requirements or the requirements that were in place at their point of entry into the program. All course substitutions are managed by the Undergraduate Coordinator.

Alumni

1. Alumni Concerts
The Department endeavors to host an Alumni Concert (usually in the fall over Homecoming Weekend) every three years. The Alumni Concert Coordinator will contact Alums the spring prior to the concert to field interest in presenting choreography. Although fully produced by the Department, no additional funds are available to support expenses for this concert.

2. Alumni Choreographers
Beginning in Spring 2014 the Department will host yearly an alum choreographer to set work on current undergraduate students.

3. Alumni notices
Alumni updates and information may be submitted to the Dance Office manager for posting on the SMTD Alumni webpage.
Auditors and Class Visitors
All students who are regularly attending classes should be registered for credit, audit, or registered as a Visiting Student. If a student is registered as a Visiting Student, no record is kept of their attendance. They may participate in the class, but nothing appears on a transcript.
http://www.uncg.edu/reg/Reg/current/Auditing.html

If a student is registered as an auditor, the course appears on the student's transcript. Instructors should request a Withdrawal for any auditor who does not regularly attend class.

Prospective students are allowed to watch class and to take class with prior approval from the Department Head and instructor. Short-term Department guests are also welcome to attend class with instructor approval.

Attendance policy—Effective January 2015
Students are expected to attend every class. All excused absences are at the discretion of the instructor.

The Dance Department requires an 80% participation rate to pass the course. Sitting and watching a class does not count as participation. Students who do not meet the participation requirement for any reason may need to repeat the course.

Department outreach activities are counted as excused absences if the student meets the outreach participation requirements.

Budgets
There are three categories of funding for the Dance Department: Personnel, Other Than Personnel (OTP) and Trust Funds. The Personnel budget is held centrally in the SMTD Dean’s office and distributed to the department as required. The OTP budget includes honorariums, supplies and expenses (S&E), instructional support and faculty travel. Faculty are notified of the availability of OTP monies, in most years, by the Department Head and Business Manager by August 1st (please see Guest Artists and Travel Funds faculty travel for more information). Trust funds and Box Office, Discretionary funds roll over from year to year and are used to support department productions, donor receptions and recruitment events.

Calendar
The Department Google Calendar is updated regularly to include performance dates, staff schedules and other important department activities. Full-time Faculty and Staff have calendar viewing and editing capacity. Part-time Faculty and Teaching Assistants may view the calendar.

The University Academic Calendar is available at:
http://www.uncg.edu/reg/Calendar/
Classes, Teaching, and Substitutes

Please plan ahead when scheduling substitute instructors, as the Department Head must approve all substitutes. Coverage options may include: faculty colleagues, guest artists, Teaching Assistants and local professionals. Faculty should enter substitute arrangements on the Campus Leave Request forms, as well as inform the Main Office of coverage arrangements. Faculty are responsible for paying subs unless a guest artist, peer to peer coverage swap or TA mentoring RA arrangement are in place.

1. If the person covering a class is not a faculty member or TA at UNCG, he/she must be an approved substitute (must be formally appointed by the Head of the Dance Department via a letter). This is extremely important for liability purposes.

2. If an emergency arises and the cancellation of a class is necessary, call the office request the posting of a notice. Please do not just leave a message and assume that the office will get the message. If the office staff is not in, contact the Department Head (336 334-3262). Moreover, it is recommended that faculty members and TAs have a contingency plan for emergencies (such as an alternative assignment for students). Notify the Head about any absence from class and of the arrangements that have made for coverage.

3. Each faculty member and TA is asked to be willing to substitute for others once a semester without compensation, assuming the request is reasonable and possible. Beyond that, the person requesting the substitute is expected to make arrangements for compensating the substitute.

4. Dance 624 requirements: The National Association of Schools of Dance (NASD) requires that graduate students enrolled in a course that carries a separate undergraduate and graduate number complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.

Graduate students may earn 624 credits through regular in-class participation in an undergraduate technique class (100--400 level) and through the completion of one additional project related to course-content as determined by each student in consultation with the course instructor.

624 projects should not be confused with those that may be undertaken under the auspices of DCE 695 Independent Study or DCE 662 Practicum in Teaching Dance courses. Moreover, 624 projects should not entail TA duties for the course. DCE 624 projects may be comprised of such activities as reflective journaling, research-related writing, practice teaching or the creation of lesson plans, presentations or the production of other artifacts directly related to course content.

Graduate student dancers enrolled in Undergraduate (UG) A/B courses earning 2 UG credits may choose to enroll in two sections of DCE624—one with the Instructor of Record and the second under DGS, Jill Green’s section number—still completing one additional graduate level project. Full-time and part-time dance technique
faculty members may be assigned 624 sections in consultation with the Department Head.

**Concert Coordinator Guidelines**

1. In consultation with choreographers and the production team the Coordinator schedules two production meetings prior to the concert dates. The first meeting should take place within 2 months of the production week and the second meeting within 2 weeks of opening night.

2. At production meetings the Coordinator in consultation with the Marketing and Development Staff member will outline deadlines for press and program copy. This information should be sent to the Concert Coordinator and the Marketing and Development staff member in the Dance office. Photographs for posters may be taken at any point in the term. The Concert Coordinator in consultation with the Administrative Associate, and the Department Head will determine publicity photos and the concert poster.

The Production coordinator will request any special production needs known at the first meeting in addition to projected running times of works. By the second meeting additional production needs should be communicated along with program placement requests and complimentary ticket requests.

Effective Fall 2014, concert ticketing will be handled by Triad Stage. Jeff Aguiar, in the SMTD Dean’s office will handle press releases for department events. Mitch Fore manages production, and box office reporting is managed by Business Officer, Beverly Stallings.

3. Choreographers are responsible for communicating production schedules to their performers in a timely manner and obtaining contact numbers for performers to give to the Stage Manager by their first technical rehearsal. Choreographers are also encouraged to stress to performers the importance of professional courtesy (thanking the crew, supporting choreographers and performers in other pieces, keeping the dressing rooms and theater clean etc.)

4. Spacing rehearsals in the theater will be available the week prior to show (contingent on theater availability). The Production schedule is determined by production needs and the running time of each piece. During Production week all dancers and production elements should be in place. The goal is for the show to be performance ready by the technical run-thru. That said the technical crew may stop and start the technical run as necessary and choreographers may request additional notes or fix-it times after the run on dress rehearsal. All requests should be communicated to the Concert Coordinator and Production Director.

5. Performers are required to sign-in by their call time and choreographers may require attendance at the warm-up classes. Dancers should be apprised of photo and or video calls. Choreographers can expect a Dance Partners sponsored pre-show reception on Saturday evenings from 6:45-7:45. At this reception
choreographers may be asked to offer a few words about their work to interested audience members.

6. A production follow-up meeting is scheduled within 2 weeks of closing night. At this meeting choreographers and staff can proactively address the event and make recommendations for future concerts and/or inclusion in these guidelines.

**Conflict of Interest forms/ Annual Disclosure Forms:**
Faculty submit to the Department Head their Conflict of Interest forms with their Annual Review forms in March of each year for the year following. A copy of the form is available at under Faculty Resources on the SMTD Main page.

**Contact Information-Faculty and Staff**
TBD: Office Manager, Enrollment, Marketing and Recruitment
Office: Main Dance Office, HHP 323, Phone 334-5570, e-mail:

Duane Cyrus: Associate Professor/Adviser (on leave Spring 2015)
Office, HHP 222, Phone—256-1486, e-mail: dacyrus@uncg.edu

Mitch Fore: Technical Director/Dance Minors adviser
Office: 318, Phone: 334-3263, e-mail: rmfore@uncg.edu

Robin Gee: Associate Professor/Honors and International advisor,
Office: Phone: 334-5570, e-mail: rmgee@uncg.edu

Jill Green: Professor/Director of Graduate Studies
Office: 317, Phone: 334-3266, e-mail: jigreen@uncg.edu

Ana Paula Hofling: Assistant Professor of Dance Studies, Office 220H
Phone: 334-5570, e-mail:

Cynthia Ling Lee: Assistant Professor
Office: 220K, Phone: 334-5570, e-mail: clee4@uncg.edu

Mila Parrish: Associate Professor/Director of Dance Education
Office: 220A, Phone: 334-5570, e-mail: mlparri4@uncg.edu

B.J. Sullivan: Associate Professor/Undergraduate Coordinator
Office: 220J, Phone: 334-3264, e-mail: ejsulli2@uncg.edu

Melinda Waegerle: Dance Education Professor/Adviser
Office 220B, Phone 334-9845, email: mhwaeger@uncg.edu

AMANDA DIORIO--ardiorio@uncg.edu
VIRGINIA FREEMAN DUPONT—vrfreeman@uncg.edu
LINDSEY BRAMHAM HOWIE--lpbramha@uncg.edu
Copy Machine Policy
Faculty, Teaching Assistants, and Graduate Assistants may use the copy machine. In the efforts of increasing sustainability and cost effectiveness, most course materials including syllabi, guidelines, announcements and readings should be placed on Blackboard. Students may use the copy machine to make copies of their plans of study for advising sessions.

Copyrights
Most music used in Department choreography falls under the Fair Use category.

Faculty members who make available to students copies of copyrighted works (including digital and electronic media) are responsible for following all legal requirements. University legal counsel has prepared a Fair Use checklist: http://performingarts.uncg.edu/_files/resources/faculty-staff/smtd/fair-usechecklist.pdf

For interpretation of the effect of the law on individual cases, faculty may consult the University Counsel: http://policy.uncg.edu/copyright/

Costume Policy
1) Costumes may be used only by current faculty or registered students.

2) Use of costumes by anyone for any reason must be cleared through the TA responsible for managing the costume room.
3) Use and return of costume items are recorded by the costume TA.

4) All costume items must be laundered or dry cleaned prior to their return. Items are to be returned as found, either on hangers or in labeled plastic bags. If in doubt about the cleaning procedure, ask the costume TA.

5) Costumes are divided into categories and their use is governed by the rules listed below:
   a. Closed repertory: Only the choreographer has access to these costumes.
   b. Faculty members choreographing works under the auspices of one of the department’s repertory classes (DCE 343, 443, 487, or 687) may request that some or all of the costumes created and/or purchased from their up to $600 production budget. All receipts and contracting, once approved by the Department Head, is handled by Beverly Stallings, Business Manager.

Course Evaluations
All full-time and part-time faculty and teaching assistants in are required to conduct end-of semester course evaluations (by students). Evaluations are distributed to the faculty member and the Department Head as part of the annual review process. Copies are retained in the individual's files.

All SMTD Course Evaluations are completed online. Junior faculty or faculty participating in Post Tenure Review may choose paper evaluations. To improve the return of electronic evaluations, faculty are encouraged to schedule evaluations into end of term activities. Completed evaluations are not made available to the instructor until final grades have been given to the Registrar.

Department Head (from the Dance Instrument of Governance, IOG)
The Department Head executes the responsibilities cited below in consultation with administration, faculty and staff:
1. Takes an active role in teaching, research/creativity, and service
2. Exercises leadership in the articulation and implementation of the a shared departmental vision and mission
3. Oversees application of department policies
4. Promotes the best interests of the department and serves as one of its representatives within the school, university and the community.
5. Initiates and finalizes departmental recommendations concerning all personnel actions.
6. In consultation with the faculty, arranges hiring of part-time instructors, guest artists and scholars as the budget allows.
7. Oversees Dance Position searches
8. Oversees department budgets for course support and other programmatic activities.
9. Delegates and Manages department administrative activity
10. Coordinates departmental committees and manages curricula
11. Assumes an appropriate teaching load as determined by the SMTD Dean and department priorities.
12. Manages National Association of Schools of Dance (NASD) and Southern Association of Colleges and Schools (SACS) accreditation reporting.
13. Assigns faculty workload and completes Faculty and Staff Annual Reviews with Peer Review and faculty input.

Department Meetings
Department meetings are typically scheduled on Tuesday and Thursday afternoons prior to 2:00, although special meeting times may be arranged to accommodate the schedules of faculty members and/or to meet deadlines for completion of tasks. Meeting and voting quorums are 2/3 of the total full-time faculty.

Disruptive Behavior By Students
(UNCG Faculty Handbook) Student may be withdrawn from a course if the student's behavior is disruptive to the class. See the procedures for this at http://deanofstudents.uncg.edu/policy/

Evaluation
1. Annual Review
Annual review for faculty (including tenured, tenure-track, and non-tenure track) is required by the University and must follow University guidelines:
http://provost.uncg.edu/documents/personnel/posttenurereview.pdf

The SMTD annual review form may be found at:
http://performingarts.uncg.edu/faculty-staff/resources

The faculty member will be provided a copy of this preliminary written evaluation prior to the annual review. During the annual review meeting, the faculty member and Department Head discuss the review and finalize the workload relative to agreed upon goals for the upcoming year. After the interview has been completed, the Head and the faculty member sign the final copy of the Annual Review. The faculty member's signature on the Annual Review does not indicate agreement or disagreement with the appraisal, but merely that it was discussed in detail with the supervisor. The Head’s signature on the Workload form indicates that the assigned workload will constitute the primary basis for the following review.

Faculty will be evaluated in each area as having met expectations or not having met expectations. If a faculty has two unsatisfactory reviews, the faculty member will be required to follow the improvement plan as outlined in Section IV of the UNCG Post-Tenure Review Process.

Annual Review Documents are submitted to the Dean for review, whose signature signifies completion of the annual review process. All documents become part of faculty members’ personnel files in the School of MTD.

2. Peer Review and Observation
Untenured Tenure Track Faculty and New Faculty:
The UNC Policy Manual 400.3.1.1[G] (formerly Administrative Memorandum 338) requires some form of direct observation of classroom teaching for all new and non-tenured faculty as a part of review procedures. These mandatory peer evaluations will inform the annual review and become a part of the Promotion & Tenure dossier.

Peer observations/evaluations will take place automatically for all non-tenured faculty members every year (including, the year in which the tenure dossier is submitted) and all newly hired faculty in their first year. A faculty member may request peer evaluation at any time.

Procedures:
A. The department head, in consultation with the faculty member, will select by Sept. 1 a colleague who is designated as evaluator.
B. In consultation with the appropriate Department Chair, the evaluator will determine which classes, ensembles, or lessons will be observed for evaluation purposes.
C. The faculty member will provide the evaluator with a one-page statement of personal teaching philosophy, with emphasis on the course being observed, and submit copies of the syllabus, tests, text, and relevant class materials, where appropriate, prior to the first observation.
D. The observations will focus on the following areas:
   a. Knowledge of the subject matter
   b. Communication of the subject matter
   c. Learning environment
   d. Appraisal of the syllabus, test, text, and relevant class materials, provided, where appropriate, in advance of the first observation.
E. Following the first of two observations, a written draft of the observation, along with suggestions for improvement implementable prior to the second (final) observation, will be made available to the faculty member being evaluated. A copy of this draft will be included with the evaluator’s final report.
F. Following the second (final) observation, a final written report (including comments on all items in 5.a. through d.) will be given to, and discussed with, the faculty member. That person will be provided a space in the report for a response. The report will be signed by both colleagues, placed in the permanent personnel file of the faculty member being evaluated, and copies will be submitted to the appropriate Department Chair by March 27.
G. The Chair will incorporate information from the peer observation/evaluation as part of the annual review process.
H. All documentation related to Peer Observation/Evaluation is submitted to the Dean’s office for archiving in the official personnel file.
Reappointment -- Assistant Professor-3rd year review

More information in draft form is available in Appendix I.
The Department follows the SMTD Reappointment Review Guidelines for the process to be followed for reappointment reviews of tenure-track faculty during the third year of the initial four-year probationary term.

Tenured Associate Professors and all non Tenure-Track Faculty:
One peer observation is required annually of all faculty in the School of Music, Theatre and Dance below the rank of Professor. A faculty member at a higher rank than the faculty member being observed must conduct the peer observation.

Procedures:
A. The department chair is responsible for setting the evaluations pairs.
B. The designated faculty reviewer will initiate contact to arrange a time for the peer observation.
C. The observation shall occur in the primary area of teaching responsibility.
D. The observation will focus on the following areas:
   a. Knowledge of the subject matter
   b. Communication of the subject matter
   c. Learning environment
E. Following the observation, a written report will be submitted to the appropriate Department Chair by March 27.
F. The report will serve to inform the annual review and as such, will be placed in the permanent personnel file of the faculty member being evaluated along with all other annual review documents.

3. Merit Review
When the State Legislature appropriates funds for merit salary increases, the Dean, in consultation with Department Heads, and based on all evaluations outlined above, makes salary increment recommendations to the Provost. The Dean will allocate the total amount of merit available among Departments, based on the number of faculty in each Department eligible for merit. Merit ratings from Department Heads will be used to determine the amount of merit increase awarded to individual faculty by the Dean.

4. SMTD Promotion and Tenure Process
http://performingarts.uncg.edu/faculty-staff/resources

5. Post-tenure review (schedule available in Appendix I.4)
The Department of Dance is aligned with the UNCG Post-tenure criteria, which does not require that faculty submit additional materials other than an updated CV. The Dean’s office will supply documentation of the last five years of the faculty member’s Annual Review documents for review.
From the SMTD Handbook:

4.5 POST-TENURE REVIEW
Each fall, the Executive Assistant to the Dean will circulate to all Department Heads the rotation for Post-tenure review, and notify faculty who are to be reviewed that academic year. As per University policy, PTR occurs at the Departmental level.

*UNCG Annual Review and PTR policy (2012):
http://provost.uncg.edu/documents/personnel/posttenurereview.pdf

* PTR form revised fall 2012:
http://provost.uncg.edu/documents/personnel/PTRreportform.doc

5. Other Evaluations
The Dean will evaluate the Associate Dean, the Department Heads and other EPA non-faculty under the Dean’s supervision every year.

6. Faculty Response to Evaluation
Faculty may respond via a written narrative to any student, formative, or summative evaluation, including the Annual Review. Any written rebuttal will be included in the faculty member’s personnel file in the School of Music, Theatre and Dance.

Facilities
Dance faculty or students should direct housekeeping or renovation requests to the following staff members:

Housekeeping
The Office Manager handles housekeeping requests, e.g. toilet paper ordering or specific office/studio housekeeping requests.

Renovations
The Business Manager, in consultation with the Department Chair, handles renovation requests, e.g. office painting or furniture ordering.

Technology
The Technical Director, in consultation with the Business Manager and Department Head, handles technology and equipment ordering.

Faculty Responsibilities (SMTD)
Faculty members complete an annual workload assignment in consultation with the Department Head that outlines their yearly plans for research, teaching and service. The workload assignment will be available for the following fall in time for the Annual Review and may be revised during the year if there are changes to the assignment. Faculty may identify additional duties that do not appear on the assignment form during the annual evaluation. In addition to the workload assignment, faculty are encouraged to make themselves accessible to students through office hours, e-mail, and/or voice mail.
When differences arise between faculty members, between faculty and administration, or between other persons within the School of MTD, the parties involved are encouraged to resolve those differences informally whenever possible. To resolve differences pursued in the following order is recommended:

1) Person to Person
2) With the Department Head
3) With the Dean
4) With the appropriate higher-level administrator or committee.

Fax Machine
The copy machine in the main office has fax capabilities. The number is (336) 256-1157. If you are receiving a fax, be sure to tell the sender to write your name on the cover sheet. For sending faxes instructions are located at the machine. Use of the fax machine is limited to Departmental business.

Final exams
The final exam schedule is listed online: http://www.uncg.edu/reg/Calendar/
The regular classroom is automatically reserved for the exam during the scheduled exam time. Exams scheduled in dance studios are confirmed by the Technical Director prior to the final exam period. Instructors teaching in SRC 250 should also contact the Student Rec Center Director to confirm exam times.

According to University policy, faculty may change the examination time only if the students unanimously consent to the change and the new time is within the examination period. If you change the time for an exam scheduled in a classroom, you must notify the Registrar to cancel your room assignment and request another one. Students may change their exam schedule if they have 3 exams scheduled in 24 hours. All classes are required to meet during scheduled exam time. Faculty choosing not to hold a final exam must make arrangements to be available for student conferences during the scheduled exam time.


If a student wishes to appeal an assigned grade, the student should first discuss the concerns with the instructor. If desired, the student may further appeal to the Department Head/Chair, the Dean of the School or College, and the Provost, in that order.

If a student accepts responsibility for an academic integrity violation (Section III.B of the violation report form), but does not accept the sanctions proposed by the faculty member, the student must appeal to the faculty member's Department Head/Chair, the Dean of the School or College, and the Provost, in that order. Grade Appeals will be considered only in the most exceptional circumstances, and are approved only in cases where the evidence strongly supports the student’s claim. Appeals must be filed no later than the first six months after the grade has posted.

Examples that do merit a grade appeal include:
• The instructor has miscalculated a final grade;
• The instructor has violated the grading policies outlined in the syllabus without reasonable cause;
• The instructor has not provided a reasonable explanation of how the student’s work was evaluated.

**Examples that do not merit a grade appeal include:**
• The instructor’s grading policies differ from other instructors in the Department, College/School, or University.
• The instructor’s attendance policy differs from other instructors in the Department, College/School, or University.
• The instructor’s Late Work policy differs from other instructors in the Department, College/School, or University.
• The grade distribution in the class in question is lower than in other sections of the same course.
• The student’s grade in the course is significantly lower than grades the student earned in similar courses.
• The grade in question will trigger Probation, Suspension, or loss of Financial Aid.

Please note that simple disagreement about what constitutes fair grading is not grounds for an appeal. Department or School Handbooks and/or the Instructor’s syllabus define standards for grading in that course. When a student elects to remain in a class after reading these materials, the student is understood to have accepted the grading terms for the course. The instructor is not obligated to deviate from grading standards outlined in the Department or School Handbooks and/or the syllabus.

**Grade Changes**
Grade Assignment/Change forms for UG and Graduate students are available in the Dance Office. This form may be used to: 1. Extend an incomplete grade period. 2. Remove an Incomplete grade. 3. Change an earlier assigned grade. The completed form is delivered by a faculty or staff member to the Registrar’s Office in Mossman. More information on UNCG grade appeals and other grievances may be found at: [http://sa.uncg.edu/grievance/](http://sa.uncg.edu/grievance/)

**Grievances**
The ideal way to resolve a concern with a single person is to first talk directly with the person. If a concern cannot be resolved at this level, the next step is to go to the Department Head. This is holds true for any Department level concern. (Graduate concerns may be taken to the Graduate Coordinator as an intermediate step.) For undergraduate student appeals, if the concern cannot be resolved with the Department Head, the next step is to approach the SMTD Dean. There are also grievance procedures at the School level, and beyond that at the University level.

**Guest artists and scholars**
The department brings guest artists and scholars to campus as the budget and curriculum allow. We have a small honorarium budget each term. Faculty are welcome to propose guest artist and scholars to the Department Head for
consideration. The Business Manager handles all guest contracting. Faculty are requested to act as hosts for guests whenever possible.

**Incomplete Grading Policy (from the UNCG UG Bulletin)**

An Incomplete grade may be removed by completion of the deferred work. A student should not reregister for the course in order to remove the Incomplete. An Incomplete received during a semester or in summer session must be removed within six months from the last day of examinations in the term in which the course was taken. Current deadlines for removals of Incompletes are published below, each semester in the Registration Guide, and on the [University Registrar’s Web site](#).

An Incomplete that is not removed within this time limit is automatically converted to an F by the University Registrar. A graduating senior who incurs an Incomplete and who has completed all requirements and enough semester hour credits and grade points to graduate may do so even though the Incomplete grade is outstanding. If the Incomplete is not removed within the required six months, it will be converted to F at the end of that period of time. When an Incomplete is removed, it may be replaced by A, B, C, D, F, or, in certain designated courses, P, NP, S, or U.

**Independent Studies**

Independent Studies are done only under the supervision of a fulltime faculty member. Tenure track faculty members have their own independent study numbers; graduate faculty members have separate numbers for graduate independent studies. Per the Provost’s office effective Fall 2014, faculty are limited to 3 independent study students (graduate and undergraduate) per term.

The instructor for an Independent Study should ensure that the student completes two forms. A "Permission to Register for Directed Study" form must be filed in consultation with the faculty member and submitted to the Registrar’s Office early in the semester. This allows the Independent Study to be listed on the student transcript with a descriptive title rather than just "Independent Study."

A second form is available in the Department Office, and is essentially a contract between the student and the faculty member (and signed by both), making clear what the course requirements are for the Independent Study. A copy of this form should be placed in the student's file.

**Injured Student Policy**

Students whose injuries affect the 80% Participation Policy are advised to undertake one of the following options:
1. Take an incomplete in the course. PLEASE NOTE: Students considering this option should check their Financial Aid Criteria before taking an incomplete.
2. Request a Medical Withdrawal.
3. Withdraw from the class. 80% course participation is required to receive a grade in the course.
**Keys**
Contact the Dance Department main office to request keys. You will need to fill out a separate card for each building or room key. All TAs and faculty may get keys to studios and sound cabinets in each studio, as well as their office and the outside door. In addition, MFA candidates who are not TAs may receive a key to the building and studios once they have passed portfolio review. For short uses, keys to the studios, booth, sound cabinets, and video cabinets may be checked out in the main office. Keys must be turned in to the main office upon leaving the department. GRADUATION MAY BE DELAYED FOR GRADUATE STUDENTS WHO DO NOT TURN IN KEYS.

**MFA Master Production** Committee Chair/Responsibilities
Thesis Chair responsibilities are twofold: (1) to mentor the student through their process, and (2) to ensure that the student meets all department and university procedures and standards in the preparation and completion of their culminating project. Generally, MFA candidates register for 2 credits per semester with their Thesis Chair. For the remaining one credit per term MFA candidates register under one of their committee member’s course numbers.

In addition the Thesis Chair heads all Master Production or Project Committee meetings including the final oral defense. Upon completion of the oral defense the Chair completes Graduate School forms as directed by the Dance Director of Graduate Studies.

If unpredicted conflicts arise in a chair's schedule (due to illness, research leave, or other assignments), the student will be asked to invite another faculty member to serve as chair, and, if needed, invite additional committee members to serve (in order to maintain the minimum requirement of three).

For additional information on the MFA Portfolio and Thesis processes please see the MFA Graduate Student Handbook.

**MFA Master Production Committee Membership**

Along with the Committee Chair, Member responsibilities include the following:
1. Review of written materials throughout the process (proposals, programs, press materials, oral defense questions, etc.)
2. Attend all Master Production or Project Committee meetings (i.e. proposal and oral defense)
3. Attend the concert or project presentation
4. Attend the oral defense
5. Arrive at a decision with the committee as to project completion

Faculty members accepting an invitation to serve on a student's committee should carefully consider their workload and their availability to attend to all aspects of their responsibilities.
Mentoring

http://commons.uncg.edu/mentoring/
The Faculty Teaching and Learning Center is located in the Faculty Center on College Avenue. The center hosts a variety of programs each year for all faculty, as well as new faculty mentoring.

DCE 661 Class Observations: Graduate students in DCE 661 Pedagogy have an educational interest in observing myriad teaching and learning activities within the department. The focus of DCE 661 is teaching and learning contexts and situations, not the individuals involved. Therefore, if assigned to write about and discuss their observations with their teacher and peers, DCE 661 students will be asked to leave out names of particular classes, teachers, and students observed.

In advance of attending a class for observation purposes, DCE 661 students will make contact with the instructor to determine the best class session to attend. Instructors may choose to meet with DCE 661 students in advance and/or to send them any information the instructor deems as relevant to share. Instructors may also choose to meet or correspond with DCE 661 students following in-class observations, and DCE 661 students may elect to share their observations with the instructors whose classes are observed. However, none of these before and after/outer-of-class activities are required of instructors or of DCE 661 students: to achieve the purposes of a DCE 661 class observation assignment it is sufficient that instructors make their classes available for observation.

Mid-Semester Technique Review and Technique Placement
Effective Spring 2015-failure to attend a scheduled MSTR session will count as two absences.

1. Dance Technique and Somatic Classes
All UNCG students may register for register for DCE 116 (Jazz I), 132 (African I) 133 (Tap I) and 233 (Tap II) and 330 (Iyengar Yoga) without prerequisites.

Majors placed at DCE112 (Contemporary I) or DC114 (Ballet I) may register for the following classes without permission, as long as space is available: DCE 216 (Jazz II), 230 (Somatic Practices), 231 (Global Dance Forms)

2. All other technique courses require department placement
Placement is determined from the entry audition, in-class performance as assessed by the course instructor and the biannual Mid-Semester Technique Review.

Students normally take two semesters of each dance technique level before progressing to the next level. Exceptions to this rule may occur. All exceptions are reviewed and decided upon by the Technique Committee.

To initiate the review process of an exceptional situation the faculty member raising the exception needs to contact the Chair of the Technique Committee, who brings the case to the entire committee for review and decision.

The Dance Department provides the following points of contact for assessment of
student progress through levels of eligibility in the dance technique courses:
1. Entry Audition
2. Feedback in the form of comments and the Dance Technique Feedback Sheet from course instructors and/or Technique Committee
3. MSTR or Mid-Semester Technique Review (Eligible Majors)
4. Placement Class (for Minors and invited non-majors)
This process allows students access to more than one faculty member for review and feedback on dance practice.

3. DANCE TECHNIQUE FEEDBACK SHEETS (DTFS):
The Dance Technique Feedback Sheet is used as a rubric to help assess student learning outcomes for dance technique courses. Each instructor will use the DTFS in a manner that best supports their course goals.

4. MID-SEMESTER TECHNIQUE REVIEW (MSTR):
Mid-Semester Technique Review and Technique Placement

Effective Spring 2015: not attending a scheduled MSTR session will count as two absences--1 in Contemporary and 1 in Ballet (if students are not enrolled in both techniques another dance technique or somatic class may be substituted).

1. TECHNIQUE PLACEMENT: Placement is determined by demonstrated dance technique, either at auditions or through Mid-Semester Technique Review.

2. MID-SEMESTER TECHNIQUE REVIEW (MSTR):

“Dancing their learning” is how the faculty describe the MSTR. Dance Technique faculty will attend midterms for 100-300 level Ballet, Contemporary and 100-200 levels of African Dance. Majors who have taken two semesters of a technique level with a grade of B or higher will be eligible for progression to the next level of technique. Observing Technique Faculty will complete MSTR review forms that are based on the DTFS and may also consult other technique faculty.

Students receive their placement for the following term within one week of the MSTR. They are encouraged to talk to their technique faculty about their results and may schedule an appeal session through the Main Office if they have further questions about their placement.

Please note the following important information regarding MSTR:

a). MSTR takes place prior to mid semester break and before advisement period begins.

b). Only BA and BFA Dance majors eligible to advance (having completed two semesters at a technique level) will be assessed in the MSTR in the fall or spring.

c). Minors and non-majors attend the placement class on the first day of each term.
d). The MSTR process incorporates comments from the student’s current instructor and Technique Committee.

e). Technique faculty may recommend MSTR participation for a student’s accelerated placement.

f). Students are notified of eligibility after consideration of instructor comments (in-class performance) and MSTR recommendation.

5. PLACEMENT CLASS FOR NON-MAJORS is held the first day of classes each semester. Only non-majors and invited dance minors may attend. Times and location are available through the main office. Traditionally the class meets in HHP322 from 6:30-7:45 on the evening of the first day of classes.

Office Hours
Office hours should be posted and noted on syllabi by the end of the first week of classes. All faculty (fulltime, part-time, and TAs) in the Dance Department must post office hours each semester. For fulltime faculty, 2 hours per week should be available for appointments and walk-ins. For part-time faculty and teaching assistants teaching two or more courses, two hours per week should be available. For part-time faculty or teaching assistants teaching one course, one hour should be made available. In addition, students should be made aware of your procedure for scheduling appointments at other times, since not all students will be free during scheduled office hours.

Outside Employment
For Teaching Assistants the Graduate School recognizes that being a fulltime TA plus a fulltime student can add up to 60-70 hours each week. For this reason, they specify that TAs should not hold outside employment.

Fulltime faculty must file forms and gain approval to engage in any additional UNCG employment. These are available from the Dean’s Secretary; the Department Secretary can also obtain copies for faculty. Intent to Engage forms (available on the Provost’s Webpage) are completed and submitted to the Department Head when regular outside employment is undertaken.

Parking
Parking permits are available for purchase at the Parking Operations and Campus Access Management office in the parking garage on Walker Avenue. Hourly parking is also available in the parking garage.

Paychecks
The University payroll is done by direct deposit the last working day of each month.

Participation:
The Dance Department requires an 80% participation rate to get credit for the course. Sitting and watching a class does not count as participation. Students who
do not meet the participation requirement for any reason may need to repeat the course.

**Performance Participation Guidelines for Dance Majors**

Student performers are encouraged to consider their academic and work schedules in accepting performance invitations. Student performers are generally expected to limit their participation to 2 department productions per term. Composition class rehearsals and special short-term guest artist opportunities are not included as department productions.

Performance opportunities within the Department are part of the curricular experience offered by the Dance Program. Any student wishing to participate in a department production is expected to maintain regular attendance and engagement in all classes throughout the performance production process. Students with excessive absences or poor academic reports (e.g. any student flagged for concern in Starfish) may be removed from department performance opportunities until the next semester or until work in other classes shows improvement.

Exceptions to these guidelines may be made at faculty discretion. Faculty will bring forward requests for exceptions to the full faculty for consideration. The Department Head will monitor the implementation of these guidelines.

**Professional Development Opportunities and Grants**

See www.uncg.edu/tlc for information on professional development related to teaching. Internal grants supporting research are offered through the Office of Research Services, and through various other offices.

Fulltime graduate students may apply for funds to support travel to conferences and/or research expenses through the Graduate Student Association. Deadlines are listed on the University webpage.

**Retaining Exams**

(University Faculty Handbook) All exams and other assignments not returned to students must be retained for one year in case there is a grade appeal.

**Safety and Security**

Please be mindful of your own safety and that of students, as well as security of equipment and spaces. **The University does not carry insurance for theft.** The Department has had several thefts of computers, video cameras, and other equipment in recent years and we all need to mindful of the following:

1. The campus escort service may be called at 334-5963. This service is provided for students (or faculty) who live on campus or who have a car parked on campus.
2. When rehearsing on nights and weekends, keep studio/theater doors locked while inside.
3. Never leave a rehearsal or performance alone at night. Always "buddy up" with a friend.
4. DO NOT AT ANY TIME prop open an exterior building door.
5. When entering or leaving the building from locked exterior doors, especially
during times when the building is closed to the general university population, make sure the doors close and lock behind you.

6. Make sure all doors are locked and all windows that can be opened are locked when you leave a space. After hours if you walk past an empty studio that is standing open, please secure the space

7. **The campus emergency phone number is 334-4444;** keep it and other important phone numbers on hand for easy reference. Do not call your cell phone 911 for emergencies.

8. Become familiar with the operation and location of the building's emergency phones and panic button system, especially those located near studios and dressing rooms.

9. Report any suspicious looking individuals or groups to the office or the campus police immediately.

10. Where possible, store equipment out of sight when not in use.

11. Do not leave any valuables unattended and have students store their bags inside of the classroom away from the door.

**Studio Space-Scheduling**

The use of Department of Dance studios is reserved for Dance faculty and Dance majors. The Department strives to allocate the limited studio space to our constituents in a fair and equitable manner. The Technical Director manages long-term studio assignments and short-term assignments are handled by the Office Manager.

To request long-term studio reservations faculty complete a form available next to the posted schedules on the main Departmental bulletin board outside the Dance Theater. Short-term requests may be made in person or electronically in the main office. The most updated schedule is available at:

[http://performingarts.uncg.edu/dancecal](http://performingarts.uncg.edu/dancecal)

Details of priority order and specific hourly allocations are adjusted based on Departmental circumstances from semester to semester.

Criteria for LONG TERM semester-long or for duration of project space reservations

1. Regularly scheduled classes, including DCE 243, 343 and 443.
2. Faculty research time, including DCE 443
3. Master Production rehearsals, beginning the semester prior to the event.
4. DCE 470 rehearsals
5. Prime Movers Concert rehearsals, once concert program is selected
6. DCE 651 rehearsals
7. Emeritus Faculty rehearsals

*NOTE: Though every effort is made to adhere to reservations made early in the semester, the technical director may need to adjust times and/or spaces in unusual circumstances.*

Criteria for SHORT TERM space reservations

1. DCE 253/353/453 rehearsals
2. Other DCE student or faculty requests
3. Other requests (must go through Dance Head via the technical director)

**Space Rental Requests**
Rentals of Dance spaces (including 306) are handled through the Division of Continual Learning (DCL). DCL will then contact the department regarding availability. DCL also takes care of payment and event management. Outside groups interested in renting Dance studios should be directed to DCL at the following link. The Department will draft a guideline for facilities usage.

Per Nora Reynolds in the DCL office estimates that rental fees for Dance spaces would be $200 for four (4) hours and then $25 per hour after that. Monies collected for the use of UNCG facilities are paid to UNCG’s Business Office to offset university administrative costs.

http://online.uncg.edu/marketing/web/event_management.php

**Summer Dance and Dance and Technology Intensives**
The Department hosts one-week Summer Dance Technique and a one-week Dance Technology Intensive each June. These programs are offered for credit through the Department of Continual Learning (DCL). The Technique Intensive is intended to augment the training of dance majors and accelerate their progress to degree. This intensive is also open to rising high school juniors and seniors and students from other universities. The Department Head directs the Summer Dance Technique Intensive with the assistance of the Main Office.

The Dance Technology Intensive is intended for professional development for area teachers and graduate students. The Dance Technology Intensive is administered by Dr. Mila Parrish.

**Summer School**
A limited number of summer school courses are offered in the first and second summer sessions. Past course offerings include: DCE200 online, DCE101 and the Summer Dance Intensive (listed above). All courses are offered through DCL and are contingent on enrollment.

**Syllabi**
All faculty members and TAs teaching a course must create and teach in accordance with a course syllabus meeting institutional expectations as described in the UNCG Curriculum Guide Standard Syllabus Format Guidelines.

**Electronic copies of course syllabi must be sent to the Dance Office and Department Head by the end of the first week of classes.**

Instructors teaching DCE 101 and DCE 200 must follow the goals of the Departmental model. In making assignments, keep in mind that undergraduate students can expect to spend at least two hours outside class for each hour in
class; this does not apply to technique classes. Students in graduate level courses may expect to spend three hours each week in outside work for each hour in class. If you teach a 500-level class, you must establish different assignments for undergraduates and graduate students enrolled in the class. Graduate students must have additional assignments or more complex ones than undergrads to earn graduate credit.

**TA/GA Faculty Support**

The Department Head makes every effort to provide Dance Faculty with requested Teaching/Graduate Assistant support while also serving the curricular and individual programmatic interests of the assistants. TAs keep track of their assigned hours and faculty are requested to be mindful of the student’s other responsibilities.

Teaching and Graduate assistants may be assigned as course support for any department course. The Department Head generally assigns an assistant for DCE253, 305 and 505. Faculty teaching other courses may request an assignment in consultation with the Department Head at the point of course schedule development (January/February for fall terms and August/September for spring terms). The standard assignment hours are 75 (for the term) for course support. Course activities and accounting of hours are determined in consultation between the faculty and TA.

All faculty may also request Research Assistants (RA). Faculty in service roles, i.e. DGS, UG Coordinator, Production/Technical Manager, will automatically be assigned TA hours.

**Teaching Assistant Observation and Mentoring**

The goal is for the TA observation and mentoring sessions to affirmational (i.e. good job!), formative (work on x, y and z) and summative (submitting self-assessment at the end of each term).

Supervision/Observation: During the first year of teaching, TAs will be observed at least two times the first semester and once or twice the second semester (depending on whether or not any new courses are taught or by instructor request). Fall term observations will be scheduled with the TA Supervisor within the first two week of classes. For new TAs, one observation will take place in the first three weeks of classes. TA instructors teaching new courses will also be observed within in the first three weeks of the term. Continuing TA instructors will consult with the TA Supervisor to identify preferred dates for class visits. Instructors teaching as part of the DCE200 Team Appreciation group will work directly with DCE200 mentor to address any teaching questions and receive feedback and mentoring on their instruction.

Dance technique classes are recorded on an I-Pad for review at a post-observation meeting. A mentoring document will be placed in the TA Instructor’s files.

Instructors are expected to:
1.) Give timely feedback and fair evaluations of student work
2.) Communicate high expectations, making demands on students that are related to the teaching/learning process.
3.) Meet all classes regularly and for the full class term. Final exam times should be stated in the syllabus. (http://www.unCG.edu/reg/Calendar/examCal/Fa13.html). If the instructor is not holding a formal exam they must be available during the scheduled exam time for student conferences
4.) Respect diverse talents and ways of learning.
5.) Demonstrate appropriate teacher/student relationship boundaries. Instructors are encouraged to be empathetic and clear with their students and seek supervisor help with questions about how to address student issues.

All instructors follow Departmental syllabus goals to demonstrate:
1.) Material that is accurate and clear.
2.) Sequencing and pacing materials logically within each class, and from class to class.
3.) Strategies to promote student engagement/time on task during and outside class time. Encourages contacts between students and faculty; develops reciprocity and cooperation among students.
4.) Diverse approaches to meet differing learning styles of students.
5.) An environment that is mutually respectful (between and among students and faculty), so that students can safely raise issues, disagree, etc.
6.) Enthusiasm about dance and about teaching and student progress.
7.) Good communication skills speaking and writing as needed. This includes timely written responses to student papers.
8.) Clear expectations, including those related to attendance, assignments, grading. Expectations should be presented in writing, as well as discussed in class.
9.) Evaluation/feedback of student work that is not only prompt and fair, but also constructive and helpful.
10.) High expectations, with demands on students that are related to the teaching/learning process.

Additional Dance Technique/Somatic Course instructional goals:
A. Criteria specific to the course content:
1.) The class has sense of wholeness or unity, rather than being just a collection of exercises. There is progressive development throughout the class, so that students are prepared both physically and cognitively for more complex/demanding movement by the end of the class
2.) In technique classes, the class consists of movement material that is kinesthetically and visually interesting, rhythmically varied and anatomically sound.
3.) Instructor presents the material with cues that refer to qualitative dimensions of the movement as well as necessary mechanics
4.) The instructor conducts the class at an appropriate pace, and doesn't move on until the students are ready.
5.) Instructor is conscious of safety, in terms of movement choices and how they are taught.
6.) Instructor demonstrates good alignment and rhythmic awareness.
7.) The instructor demonstrates when appropriate, but then gives the material to the students so they are not always "following the leader," but are able to take
ownership of the material; gives students opportunities for making decisions/choices.
8.) Instructor watches students during each performance of the material, giving
descriptive feedback (not just evaluative feedback like "good"); able to analyze
student problems and clarify with a different way of explaining, if necessary
9.) Instructor makes appropriate connections between material presented in class
and, if applicable, dance performance as an art form.

Technique Committee Chair Responsibilities:
The Dance Technique Committee Chair oversees the implementation of Dance
Technique Content Guidelines within the Department:

   a. Conducts and directs Mid Semester Technique Review (MSTR)
   b. Conducts and vets Appeals Process for MSTR
   d. Updates Technique Committee guidelines yearly
   e. Offers technique teacher orientations yearly or as needed
   f. Works with the Department Head and other technique teachers
to observe and mentor technique Teaching Assistants per department
guidelines.
   g. Organizes meetings for Technique instructors and Dance Technique
Committee
   h. Attends Undergraduate auditions to determine placement.

Technology Assistance When Teaching
Christopher Wright is available for technical assistance within the School of Music,
Theatre, and Dance. He can be reached via email at: clwright@uncg.edu

Ticket Policy
PLEASE NOTE THAT THE DEPARTMENT DOES NOT DISTRIBUTE OR MAKE
DECISIONS ABOUT COMPS FOR THE NORTH CAROLINA DANCE FESTIVAL OR
CONCERTS PRESENTED BY A SINGLE FACULTY MEMBER OR DANCE COMPANY.
THERE ARE DIFFERENT FINANCIAL ARRANGEMENTS FOR SUCH CONCERTS.

Effective August 2014 all tickets for UNCG Dance events are sold through the
Department Box Office and Triad Stage. The Box Office is generally open during
the lunch hours the week of a concert and 2 hours prior to each performance. To
reduce lines at the Box Office students and faculty are encouraged to pick up
tickets during the week prior to the concerts.

OTHER THAN CONCERTS MENTIONED ABOVE, COMPS ARE MADE AVAILABLE AS
FOLLOWS:

CHOREOGRAPHERS: receive three complimentary tickets for the run of a concert.
Choreographers may request two additional comp tickets for the run of the show for
collaborators, e.g. composer, costume designer. Faculty choreographers are not
allocated additional comp tickets as both and choreographer and faculty member as
outlined in the next paragraph.
FULL-TIME DANCE FACULTY AND FULL/PART-TIME STAFF:
Faculty and staff names are on the comp list of dance faculty and staff in the Department Box Office and are entitled to TWO complimentary tickets per concert presented by the department.

MUSICIANS, PART-TIME DANCE FACULTY AND TEACHING ASSISTANTS:
Are listed in the Department Box Office for ONE ticket for the run of a concert. A picture ID must be available to the box office representative so that he/she can verify a name on this list.

STUDENTS:
Dance Majors and Minors receive on BOGO card (buy one, at the student price, and get one free) for any Dance Department production card per term. The BOGO cards are available in the Main Office and must be used to purchase tickets at the Box Office prior to the evening of the event.

SMTD faculty and staff may receive complimentary tickets for shows that take place in Aycock Auditorium or on a case-by-case basis.

Travel Forms and Reimbursement
This section for the fulltime faculty only.
See University policies and Travel Tips at http://www.uncg.edu/baf/

Money to support faculty travel comes from the OTP (other than personnel budget) that supports Department instruction. Faculty receive notification of their travel funds allocation for the academic year by August 1st. These funds are intended to support faculty travel for attendance at professional meetings or for professional development and must be approved by the Department Head.

All travel fund requests should be submitted to the Department Head for approval by April 1st of each academic year and travel must be completed by June 15th to accommodate fiscal year reporting and reimbursement (the fiscal year begins July 1st). Please note: Due to periodic changes in the travel guidelines travel funds maybe subject to restrictions per the Chancellor or Provost. The best way to guarantee the availability of department travel support is to use the funds earlier in the academic year.

Travel claim forms (TRV1) are available online or from the Business Manager, and all paperwork associated with expenditures or reimbursement from Department funds must be administered by the Business Manager who will notify faculty of any travel restrictions that may apply. The TRV1 form must be completed a minimum of two weeks prior to the departure date and receipts must be submitted within two weeks of the return date of the travel, a claim must be filed. Originals (not copies) of all receipts for plane travel (and other) and hotel accommodations are required; credit card slips are not accepted in place of receipts. You do not need to have receipts for meals, but faculty are requested to claim no more than their actual expenses for meals. Do not request reimbursement for meals included in
conference registrations. If you extend travel for personal reasons, you may not receive reimbursement for additional expenses. Save copies of all your receipts for your own records.

Faculty away from campus and regularly assigned workload for professional development or research must complete a Campus Absence form. This form is submitted to the Department Head for approval at least two weeks prior to the absence. http://performingarts.uncg.edu:faculty-staff:resources

**Video Taping**

All UNCG concert performances are recorded by the department. If funds are available a professional videographer is hired. Permanent copies of each concert recording are kept in the department’s archive (Room 220E).

In addition to tapes of our concerts, the department’s archive also includes materials that have been purchased by or donated to the collection. If you would like to find out what tapes the department owns, and make arrangements to view a particular one, please see the door of the archive for current archive hours and for information on assessing archive materials.

SPRING 2015 DRAFT: Use of nudity or adult content (including language) in department choreography activities:

The Department of Dance supports faculty and student choreographic content choices including nudity and adult content with prior written notification to and approval from the Department Head. Performance of choreography that employs these types of content must allow for audience members to opt out of viewing the performance. The performer may choose to have their work recorded for their individual choreography portfolio, however the department will not keep copies of the work in the archives.

**Webpage**

Matt Libera in SMTD uploads and updates content to the school webpage. Content should be delivered to the Office Manager, who collates and forwards content updates and additions on a regular basis.

**Workload Assignments**

**SMTD Department of Dance Work Load assignments (revised 2012)**

**1. Workload**

According to the Faculty Handbook, the contract year for 9-month faculty extends from the beginning of the academic year to commencement. Nine month employees are expected to be available during those times, except during university vacation dates. Full-time faculty members are expected to commit minimally 40 hours per week to their University position.
Part Time Faculty are contracted each semester in consultation with the Department Head. Work assignments for Graduate Teaching Assistants are expected to take 20 hours per week.

2. Dance Full Time Faculty workload assignment guidelines:
The following Department of Dance guidelines are based on existing Department workload assignment guidelines, UNCG Standards from the Office of the Provost dated August 1, 2000 and the 2011-2012 NASD Guidelines from Section II Purposes and Operations: Section E Faculty and Staff.

http://provost.uncg.edu/documents/personnel/FacultyWorkloadGuidelines.pdf

1. Department or division heads/chairpersons make assignments and adjustments to assignments in consultation with the faculty member. Determining the workload for a specific faculty member requires consideration of a complex variety of variables related to the department’s goals and expectations for instruction, research/creative expression, service/outreach, and directed professional activity. In most cases, counting semester hours alone fails to reflect the totality of a faculty member's effort, and is therefore insufficient for the purposes of developing or comparing workload assignments.

Within and across departments, schools, individual workload assignments shall allow for both flexibility and maintenance of UNCG’s commitment to instructional productivity and academic excellence. The resulting assignments, however, must convey recognition of the UNCG Faculty Workload Guidelines and adherence to the faculty workload expectations of the UNC Board of Governors and UNC Office of the President.

The following guidelines are stated with regard to the determination of faculty workloads at UNCG:

Department heads make assignments and adjustments to assignments, based upon:

1. A faculty member's standard assignment is based on 12 semester hours per semester, and the standard teaching load for faculty is a maximum of 9 semester hours per semester. While this is a general guideline, it is not applicable in all cases due to the varying requirements of instructional or research activity in certain academic units. Moreover, a faculty member who has no program of active scholarship or creative activity may be assigned to teach four classes per semester, or be assigned other departmental responsibilities.

The standard course assignment in SMTD is 3:3 (or 9 credits of semester hours per semester). Modifications to a faculty member's assigned hours for teaching may be made in consideration of alternative assignments beyond those routinely expected of all faculty members in the department. Alternative assignments may include academic administration, unique service commitments, or other special assignments. Service on Department, College/School and University wide/Faculty
Senate Committees is not an alternative assignment but is expected as part of the normal responsibilities of a faculty member. In addition, hours assigned for teaching may increase or decrease in consideration of the type of courses taught and/or number of student credit hours generated.

2. Assignments other than teaching must be reviewed and agreed to by the department or division head/chairperson.

3. All tenure-track faculty are expected to be actively involved in creative scholarship and/or research relative to the individual’s research trajectory. All tenure-track faculty are expected to advise students and provide service.

4. The standard teaching load for full-time adjuncts or temporary faculty is 12 semester hours per semester. Again, this may vary in certain cases, as indicated in item two above.

5. Non tenure track faculty are not expected to advise students or serve on Departmental, College, or University committees unless the advising and/or committee assignment is integral to their position.

6. Faculty can request a reduction in their normal in-class teaching assignments (as specified in 2-3 above) for the following activities:

   a. **Un-Credited Teaching Related Activity**: Faculty supervision of large numbers of practicums and/or MFA master productions; student teachers or significant redesign of existing curriculum;
   b. **Administration**: Faculty holding major, unpaid administrative appointments with state, regional, or national associations; or providing extraordinary administrative service to the Department, College, or University.

7. Faculty, in consultation with the Department Head, may assume a voluntary class overload.

3. **Research/Creative Activity Assignments in the UNCG School of Music, Theatre and Dance**

   UNCG is as a research institution, tenured and tenure-track faculty are normally assigned a 3:3 teaching load (which may be modified as indicated above) with the expectation that release time for the equivalent of a fourth 3-credit course each semester is provided for a faculty member’s research/creative activity. Faculty who are not fulfilling expectations for research creative activity may have teaching and/or service loads increased proportionally. Normally, non-tenure-track faculty are not assigned research/creative activity as part of their loads.

4. **Service Assignments in the UNCG School of Music, Theatre and Dance**

   Faculty service activities may be categorized as internal university service or external professional service. **Internal** university service includes participation of
faculty in Department, School and University task forces, committees, governance, and administration. Good citizenship is assumed in this definition. **External** professional service includes service to the profession (academic or practitioner communities) or to the broader community that is based on the faculty member's professional expertise.

All faculty are expected to contribute **internal** service and citizenship and to contribute **external** professional service that is consistent with both individual interests and capabilities and with the mission of the University, School, and Department.

Assignments for service are made in the annual workload assignment. Subsequent to such assignments, there may be additional needs for internal service that arise during the academic year. Faculty who agree to such additional responsibilities will be recognized in the annual evaluation.

**5. Community-engaged scholarship in the UNCG SMTD**
The University and the School recognize that community engaged activity may exist not only within but also across the traditional boundaries of teaching, research/creative activity, and service. The challenge in categorizing activities that integrate multiple areas of faculty work should not be used as a way to discourage community engaged activities that cross over different areas.

**6. Directed Professional Activity Assignments in the UNCG School of Music, Theatre and Dance**
Modifications to a tenured faculty member's assigned workload percentages for teaching or research/creative activity may be made in consideration of alternative assignments beyond those routinely expected of all faculty members in the department. Alternative assignments may include academic administration, unique service commitments, or other special assignments. It is also recognized that community engaged scholarship may cross over the traditional boundaries of teaching, research, and service.

**7. Workload assignment process**
Faculty members will receive their assigned annual workload in writing prior to their spring annual review. Adjustments to a workload assignment may be necessary depending on course enrollments and/or program needs. A record of a faculty member's assigned workload is to be included as part of the documentation for annual reviews, as well as for reappointment, promotion, tenure, and post-tenure reviews:

1. The head/chairperson will distribute the proposed workload assignment to the faculty member one week prior to the annual review meeting.

2. The head/chairperson and faculty member, in conference will:
   a. Review the teaching assignment
b. Come to agreement relative to the remainder of the assignment and determine how this part of the assignment will be documented.

3. Heads/chairpersons should sign and date the Annual Report and Review Form.

4. Information from this form will be used in preparing aggregate data for University and departmental faculty workload reporting purposes, due to General Administration on June 15 of each year. Instructions to department heads/chairpersons for assembling these data are provided annually.

8. NASD Faculty Workload Guidelines Section II Purposes and Operations Section E Faculty and Staff

4. Loads
a. Standards
(1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.
(2) Faculty members, according to their title and job description, shall have adequate time to provide effective instruction, advise and evaluate students, supervise projects, research, and dissertations, continue professional growth, and participate in service activities.

b. Guidelines, Recommendations, and Comment
(1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.
(2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by dance faculty, and any conversions between clock hours and credit hours.
(3) Classroom instruction in lecture/seminar format is commonly weighted with studio teaching on a 1:2 ratio, that is, one hour of classroom instruction is equated with two hours of studio instruction.
(4) Dance faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.
(5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.
(6) Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.
Appendix I: Full-Time Faculty Review:

I. Reappointment Review
Department of Dance reappointment procedures follow the SMTD Reappointment Review Guidelines for reappointment reviews of tenure-track faculty during the third year of the initial four-year probationary term. In the spring term of the faculty member’s second year a meeting is scheduled with the Department Head to discuss review guidelines.

In consultation with the Department Peer Review Committee and the SMTD Dean the Department Head will inform the faculty member of their re-appointment status to a three-year appointment as part of the annual review process. A formal letter from the Department Head will be included in the faculty member’s personnel file.

I.A.
Standards for Reappointment
1. Teaching: Candidates should demonstrate that they are productive teachers in the department and university in alignment with the department statement on teaching. Demonstration may come from a combination of materials including peer teaching observations, student evaluation and self-assessments.

2. Research: Candidates should demonstrate that they have an active and ongoing research agenda that addresses faculty creative and scholarly research, while making progress toward satisfying the Department’s statement on for promotion to Associate Professor and tenure. Evidence of such progress may include production and presentation of creative and scholarly research, receipt of internal or external research grants or fellowships, drafts of work in progress, scholarly publications, and participation in professional organizations.

3. Service: In accordance with Department guidelines and Service Assignments in the UNCG School of Music, Theatre and Dance.

Faculty service activities may be categorized as internal university service or external professional service. Internal university service includes participation of faculty in Department, School and University task forces, committees, governance, and administration. Good citizenship is assumed in this definition. External professional service includes service to the profession (academic or practitioner communities) or to the broader community that is based on the faculty member's professional expertise.

All faculty are expected to contribute internal service and citizenship and to contribute external professional service that is consistent with both individual interests and capabilities and with the mission of the University, School, and Department.
I.2: Tenure Track Peer Reviewer Procedure:
During spring semester, untenured tenure-track faculty will submit a portfolio of materials to the Peer Review Committee by assigned date. Portfolios will include:
1. Syllabi from previous Spring and Fall courses and available student course evaluations of teaching.
2. Workload assignment for academic years being considered
3. Documentation of fulfillment of assignment to observe others’ teaching
4. Letter of self evaluation of teaching, research, service (see below)
5. Supplementary materials (see below)

Guidelines for the self-evaluation letter:
Maximum length: 10 pages, double-spaced, size 12-font
Content: The purpose of the letter (which is to be addressed to your faculty colleagues) is to describe and evaluate your work and accomplishments under the sub-headings of teaching, research, and service. Your colleagues want to know and understand what you do, how you do it, how you expect it to be understood and valued by others, and how it relates and contributes both to your professional development and to the mission of the department, school, and university, as you understand those missions. Under each sub

Supplementary materials:
Faculty are welcome to add supplementary materials of any description specifically to assist the committee and the Head in understanding and evaluating the work and accomplishments identified in the letter of self evaluation. Faculty including supplementary materials should provide a cover memo itemizing the materials submitted, explaining the reason for including each itemized piece, and evaluating each itemized piece in relation both to the faculty member’s personal goals and to the professional standards in the field.

Guidelines for Peer review letters:
Maximum length: 4 pages, double-spaced, size 12 font.
Please study the materials submitted for review by each of the faculty members you have been assigned to evaluate, and write an advisory, evaluative letter to the Department Head. Organize your letter under the subheadings of teaching, research, and service, and will identify in clear terms the writer’s evaluation both of strengths and limitations in the work presented by each colleague and the kind and degree of contribution made by that work to the department, school, university, and profession.

Peer evaluators are urged to recognize and to note similarities and differences between the way they perceive and value the work of each colleague, and the way in which the colleague perceives and evaluates his or her own work.
Faculty members in dance maintain active research agendas, presenting, producing, or publishing their work in ways appropriate to their mediums and disciplinary and interdisciplinary interests. Dance research is disseminated through live or virtual means, as academic, pedagogical, or creative scholarship, and in local, national, or international venues. Faculty members take diverse paths in pursuit of their goals, and at different stages of their careers may choose to undertake different kinds and degrees of creative and scholarly production as part of a balanced workload.

The specifics of each faculty member's annual research assignment are determined in consultation with the Department Head. In their annual review documents faculty members will describe/document work undertaken/completed in achieving all assigned workload priorities. Written evaluations by members of the peer-review committee and the department head will reflect how faculty members promote department and institutional goals.

It is the responsibility of untenured faculty members to understand School and University promotion and tenure guidelines, and to maintain a focused research agenda during the probationary period. The Department is committed to providing consistent mentoring to junior faculty members to assure them the best possible chance for success in achieving tenure and promotion to associate professor. The Department is equally committed to providing mentoring to associate professors preparing a case for promotion to full professor. As part of its faculty development efforts, and to strengthen the Department's connections with broader currents of thought, the Department Head may invite qualified professionals not affiliated with UNCG to comment on faculty members’ creative/scholarly work.

The Department recognizes that creative and scholarly research projects differ in size, scope, intended audience, and in the time required for development and completion. Some but not all projects synchronize with the academic calendar, and some but not all projects may require extensive data gathering and other modes of preparation in advance of the production of a formalized work-product. Similarly, some but not all projects undergo blind and/or juried review in advance of completion or presentation, and/or receive formal post-production external review. Faculty may also pursue Community Engaged Scholarship, the process and products of which are jointly created and shared by the faculty member and members of one or more off-campus communities. Valuing diversity in faculty members’ research contributions, the Department does not rank one kind or mode of contribution as greater in importance than any other.
**1.2b: Evaluation of Faculty Creative and Scholarly Research**

**Working draft 12/12/2013**

The Dance department annually undertakes a holistic evaluation of each faculty member's creative and scholarly research. The purposes of this evaluation are to facilitate the success of faculty in tenure, promotion, and post-tenure review processes, and to develop and maintain healthy departmental discourses, continued success in developing our curriculum and successful engagement with on and off-campus communities.

In evaluative reviews of research we recognize and value the researcher's aims and goals. The following questions guide our efforts:

1. **IDEAS**: What ideas/questions/issues/motivate and sustain this project, and how are these ideas of significance to the larger arc of development of your work, and to the growth and betterment of those you intend to reach through the work?

2. **INFLUENCES**: What outside influences – i.e., historical and/or contemporary discourses, practices, and trends – contribute to and impact your work, and how do you experience this contribution and impact?

3. **PLANNING AND RESOURCES**: What earlier, ongoing, and future planning processes and resources are integral to the success of this work? Are there collaborators and other persons involved? How can the department assist with supporting faculty member in clarifying ideas and influences, planning and procuring resources, assessing quality and significance of work, and successfully sharing research products?

4. **QUALITY**: How will you and/or others assess the quality and significance of this work along the way and/or upon completion?

5. **OUTCOMES**: What work product(s) will be generated along the way and/or upon completion, and how will they be disseminated?

The department develops and maintains ongoing awareness of each faculty member’s perspectives on questions 1-4 above through his or her annual written reflections on creative and scholarly research, and through ongoing department-wide conversations on creative and scholarly research. The latter conversations take place in faculty meetings, in graduate and faculty forums, and through the discourses surrounding the creation, practice and presentation of artistic work, academic scholarship and community engaged research.

As concerns question 5 above, we recognize and value such external markers of success as:

- Publication of faculty-authored books, articles, book reviews and papers by established publishers, juried journals, and conference proceedings;
- Presentation of faculty-created choreography and performance, choreographic commissions, workshops, lecture-demonstrations, and scholarly works in local, regional, national, and international venues;
Curation and production of events and activities that reflect and/or advance the mission and goals of the faculty member's research agenda. Including, but not limited to, performance production, conference and panel presentation.

Documented recognition of creative and scholarly work in progress.

Leadership and/or participation in community engaged scholarship projects including but not limited to publications, exhibitions and programs, as well as partnerships, courses, grants, curricula, experiences or understandings that simultaneously advance the mission and goals of the faculty member and the community partner.

UNCG Dance Department Statement on Teaching

The Dance Department holds teaching to be a multi-faceted set of distinct and related activities that may take place inside and outside of the classroom, in formal and informal settings, and with varying degrees of focus, duration, and intensity.

Not all of the teachers in the Dance Department engage with all of the students in the department, and not all of the teachers engage with students in settings that provide easily comparable variables. Teachers in our department work in a variety of circumstances: a seminar/lecture course, a rehearsal, a dance technique class, a choreography class, a public school classroom, and myriad other sites of pedagogical engagement. Further, in some teaching contexts students are present by choice – i.e., taking an elective – while in other contexts students are fulfilling requirements they may not otherwise have chosen, and this variable may impact the conditions of teaching and learning in significant ways.

In each of its environments and contexts for teaching, the Department teaches students the imaginative, critical, and technical skills essential to the creative process and to scholarly inquiry, and provides them with the knowledge of dance necessary for professional engagement in the field. The Department prepares students for further study and for the task of creating successful and productive lives as artists, educators, and scholars at the state, regional, and national level.

In instructional hiring and evaluation practices, the Department emphasizes the importance of:

- Strong planning skills, including flexibility/openness to change in planning;
- Organization of the learning environment with and for students’ benefit;
- Delivery of content and clearly (describe, explain, demonstrate, assign);
- Assessment of student outcomes with fairness (formative and summative);
- Counseling/Mentoring students to navigate challenges successfully;
- Setting realistic expectations (with respect to goals, timelines, standards)
- Effective classroom management (especially as concerns safety)

Knowledge and Assessment of Teaching

The Dance Department maintains ongoing assessment of the nature and success of its teaching mission, and reports its evaluative findings, in the following ways:

1. Regular conversations on teaching, and curriculum, in whole- faculty meetings and in faculty sub-committee meetings;
2. Formal and informal conversations between and among faculty members sharing classes or class sessions, addressing student questions in group and/or individual advisement sessions, and within myriad sites and occasions of students’ sharing of teaching, speaking, writing, choreography and performance accomplishments and works.

3. Faculty members’ annual written reflections on teaching (SMTD FAR form);

4. Written peer evaluation of junior faculty members’ in-class and/or in-studio teaching; *

5. Written peer evaluation of junior faculty members’ end-of-year data on teaching; *

6. Department Head written assessment of teaching, in addition to each faculty member’s student course evaluations.

* Senior faculty members are formally assigned by the Department head to observe junior faculty members’ in-class and/or in-studio teaching and to provide written evaluations.

**UNCG Dance Department Statement on Service**

The Department of Dance continues discussion of a Department Service statement. In the meantime, we will follow published UNCG and SMTD Service guidelines:

a) Service to the institution: Departments, academic programs, the SMTD, and the University require the serious participation of faculty in their administration and governance. SMTD expects the responsible participation of all faculty in the academic community and looks for documented evidence of such participation in a candidate’s record. Department promotion and tenure documents must clearly define the level of service expected of candidates for reappointment and for tenure and/or promotion as Associate Professor or Professor. Examples of the scope of institutional service are outlined in UNCG Guidelines, Section II.

b) Service to the scholarly profession: Faculty engage in professional service through a host of disciplinary and interdisciplinary activities, including various forms of peer reviewing, participation in academic conferences, service to and leadership in academic organizations, and scholarly editorial work. The SMTD endorses and encourages such activities because they serve the interests of learning; because they are important forms of faculty development and scholarly participation in their own right; and because they are a source of pride and recognition for the University. Examples of the scope of service to the profession are outlined in UNCG Guidelines, Section II.C.1 (b)

c) Service to the community and community engagement: Faculty serve the community in a variety of ways, including consulting to organizations, businesses, and public agencies; developing and participating in outreach programs that apply and disseminate knowledge and creative work beyond the confines of the University; and developing and
participating in partnerships (such as internship programs) between academic programs and external agencies. The SMTD endorses and encourages such activities, because they are essential to the service mission of the University; because they are legitimate extensions of scholarship and teaching; because they help to support and enrich academic programs; and because they help to prepare students for lives of service and leadership. Examples of the scope of service to the community and community engagement are outlined in UNCG Guidelines, Section II.C.1 (c and d). Documentation of service activity effectiveness is outlined in UNCG Guidelines, Section II.

I. 3: Dance Faculty Workload Forms

These forms follow UNCG and SMTD workload guidelines and are kept in faculty personnel files. Department heads make assignments and adjustments to assignments, based upon:

1. A faculty member’s standard assignment is based on 12 semester hours per semester, and the standard teaching load for faculty is a maximum of 9 semester hours per semester. While this is a general guideline, it is not applicable in all cases due to the varying requirements of instructional or research activity in certain academic units. Moreover, a faculty member who has no program of active scholarship or creative activity may be assigned to teach four classes per semester, or be assigned other departmental responsibilities.

The standard course assignment in SMTD is 3:3 (or 9 credits of semester hours per semester). Modifications to a faculty member’s assigned hours for teaching may be made in consideration of alternative assignments beyond those routinely expected of all faculty members in the department. Alternative assignments may include academic administration, unique service commitments, or other special assignments. Service on Department, College/School and University wide/Faculty Senate Committees is not an alternative assignment but is expected as part of the normal responsibilities of a faculty member. In addition, hours assigned for teaching may increase or decrease in consideration of the type of courses taught and/or number of student credit hours generated.

Dance Faculty Workload

NAME: RANK
CIP Classification: -credentialed date
Annual Disclosure-

Fall: (date schedule confirmed)
Total Credit Hours: FTE:

Spring:
Total Credit Hours: FTE:
Service:

Academic Advising:
UG:  
Grad:

MFA Thesis committees:

I.4:  SMTD PTR Rotation  
Please note: schedule may change when faculty are promoted

2014-2015: Robin Gee  
2015-2016: Larry Lavender  
2016-2017: Duane Cyrus, Mila Parrish  
2017-2018: Jill Green, B.J. Sullivan  
2018-2019: NO DANCE FACULTY SCHEDULED  
2019-2020: Robin Gee  
2020-2021: Larry Lavender  
2021-2022: Duane Cyrus, Mila Parrish

I.5: UNCG Post-Tenure Review Report Form
This form must be used in all Post-Tenure reviews. Individual units (not departments) are free to add to the Form but may not remove or change aspects of the existing Form provided by the Provost’s Office. In addition, individual units (not departments) may create Post-Tenure Review procedures to fit their specific needs, provided such procedures do not violate those laid out in the UNC Policy Manual, Sections 400.3.3 and 400.3.3.1[G], or in the UNCG Annual and Post-Tenure Review Policy for Faculty.

INFORMATION ON THE FACULTY MEMBER UNDER REVIEW

Name ________________________________ Date ________________

Department __________________________ Review Period ________________
TO BE COMPLETED BY THE DEPARTMENT HEAD

A. Head’s Summary Evaluation (please circle one response below)

Head’s Overall Rating
Satisfactory   Unsatisfactory

B. Head’s Written Evaluation

I. TO BE COMPLETED BY FACULTY MEMBERS CHARGED WITH POST-TENURE REVIEW

A. Peers’ Summary Evaluation (please circle one response below)

Peers’ Overall Rating
Satisfactory   Unsatisfactory

B. Peers’ Written Evaluation

II. TO BE COMPLETED BY DEAN

A. Dean’s Summary Evaluation (please circle one response below)

Dean’s Overall Rating
Satisfactory   Unsatisfactory

B. Dean’s Written Evaluation

III. NAMES and SIGNATURES OF EVALUATORS

Department Head

Faculty Members Charged with Peer Review

1 For the purposes of this form, department chairs and academic program directors are considered equivalent to department heads.
Appendix II. 1: Department of Dance Production Forms 1-3 and 4.
Concert Guidelines

III 1: Sample Concert Production schedule-
*Note: Spacing rehearsals scheduled in 306 the week prior to tech*
*Tech times below will be determined by production needs of the choreography.*

<table>
<thead>
<tr>
<th>Mon.</th>
<th>Tues.</th>
<th>Wed.</th>
<th>TR</th>
<th>Fri</th>
<th>Sat.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crew call 6:45</td>
<td>Crew call 6:15pm</td>
<td>Crew call 6:30pm</td>
<td>Crew call 6:30</td>
<td>Crew Call 6:30pm</td>
<td>Crew call 12:30</td>
</tr>
<tr>
<td>Dancer call 6:45</td>
<td>Dancer call 6:30</td>
<td>Dancer call 6:30</td>
<td>Dancer call 6:30</td>
<td>Dancer call 6:45pm</td>
<td>Warm-up: 12:45-1:15</td>
</tr>
<tr>
<td>Tech #1 7-8:30</td>
<td>Tech #3 6:45-8:00</td>
<td>Tech run 7-9:00pm</td>
<td>Dress Rehearsal</td>
<td>Warm-up 7-7:30pm</td>
<td>2:00pm Curtain Speech-</td>
</tr>
<tr>
<td>Tech #2 8:30-10:00</td>
<td>Tech #4 8-9</td>
<td>Tech #5 9-10</td>
<td>8:00 Curtain</td>
<td>Crew/Dancer Call 7:00</td>
<td></td>
</tr>
<tr>
<td>Notes: 10:30</td>
<td>9pm Photo call, first half, 15 minutes each, reverse order</td>
<td>9:30pm Photo call second half, 15 minutes each, reverse order</td>
<td>Curtain speech-J</td>
<td>Warm-up in 208 7:15pm</td>
<td></td>
</tr>
<tr>
<td>Notes: Notes:</td>
<td>Notes:</td>
<td>Notes:</td>
<td>Notes:</td>
<td>Notes:</td>
<td>Notes:</td>
</tr>
</tbody>
</table>
NAME:

WORKING TITLE:
PROJECTED NUMBER OF PERFORMERS:
1) ARE YOU PLANNING TO DOUBLE CAST OR CAST UNDERSTUDIES?
2) PROJECTED CONCERT
3) PROJECTED SEMESTER OR SEMESTERS OF REHEARSALS
4) IS YOUR WORK PART OF ANY OF THE FOLLOWING COURSES?
   143, 243, 300, 343, 443, 487, 687, 688, 697
   YES_____    NO_______

PREFERRED rehearsal times and spaces- (Select two)
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday
Sunday

WILL YOU REHEARSE OR PERFORM DURING SEMESTER BREAKS?

PLEASE DESCRIBE ANY ANTICIPATED PRODUCTION NEEDS

THANK YOU!!
Thank you for attending today’s audition! The choreographers are interested in knowing more about your 2012-2013 academic year rehearsal and performance availability. The faculty encourages dancers to consider all aspects of their artistic and academic interests when agreeing to performance opportunities. A suggested guideline would be to participate in 2 pieces of student choreography and 1 faculty work per semester (Comp class participation does not count towards this total). Rehearsals and performances for the February Faculty show count as fall semester activity and participation in the SMTD sponsored Larry Keigwin 3/25-4/5 residency and 4/5 performance will not be considered as conflicting with the suggested guideline. Please consult that 2012-2013 Season flyer for concert dates.

1. ARE YOU ENROLLED IN ANY OF THE FOLLOWING COURSES IN FALL 2012?
   143, 243, 300, 343, 443, 487, 687, 688, 697
   YES_____    NO_______

2. HOW MANY CREDITS ARE YOU ENROLLED IN FOR FALL 2012

3. ON AVERAGE-HOW MANY HOURS DO YOU WORK OUTSIDE OF SCHOOL?

4. Available rehearsal times
   Monday
   Tuesday
   Wednesday
   Thursday
   Friday
   Saturday
   Sunday

5. ARE YOU AVAILABLE TO REHEARSE OR PERFORM DURING SEMESTER BREAKS?

6. DO YOU HAVE ANY PRE-EXISTING PROFESSIONAL ENGAGEMENTS OR TRAVEL PLANS OUTSIDE OF UNCG?

THANK YOU!!
II. 4: Guidelines for Dance Concerts
The following general guidelines applies all department sponsored concerts:

1. Designs for all posters/postcards, etc. for all concerts must be approved by the department head before they are sent for printing.
2. All publicity material must state prominently that this is a production of the UNCG Department of Dance, and must carry the UNCG logo.
3. All choreographers for shared concerts should be mindful of the needs of others, and should consult the coordinator and with others on the concert before planning a work longer than 15 minutes.
4. Plans for scenery and props to be used must be approved in advance by the Technical Director.
5. No one should put any charges on a University account, or make any expenditures for which they expect to be reimbursed, without checking first with the Department Business Manager.
6. The coordinator of each concert and the Technical Director should be mindful that patrons attending concerts have a right to be informed of any artistic work containing nudity, adult language, or anything else that might be inappropriate for children. A sign must be posted in the lobby and information included in publicity and at the Box Office.

Faculty Concert
The Faculty Concert at Aycock Auditorium, showcasing faculty choreographic and performance research, takes place in the spring semester and includes works by full-time faculty and invited guest choreographers. Faculty are asked to make a commitment by the fall each year and if there is not enough work, this concert may be deleted from the schedule.

1) This concert may include work performed by invited casts of advanced students under the DCE 443 number, casts of professionals, mixed casts of professionals and advanced students, and work performed by faculty.

2) A production budget of $600 per dance, up to $3000 for the concert, will normally be assigned. Participating choreographers will request funds from this pool which will be awarded equitably with consideration to cast size and/or other special needs.

3) The publicity and design and printing of posters, postcards and programs is managed by the concert coordinator and the Publicity/Marketing Coordinator.

4) Production scheduling, lighting and video recording are coordinated by the Production Manager.

5) Participating choreographers are responsible for organizing and arranging their own casts, rehearsals, costumes, music, props, sets, publicity information, and program copy.
**Other Concerts by Faculty**

Any full-time faculty member, full-time guest artist, or small group of full-time faculty members, may request a weekend to present their work in the Dance Theater. Every effort will be made to accommodate these requests, but advance planning is essential. Usually these events will be planned as the production calendar is formulated in November of the previous year.

The faculty choreographer(s) will be directly responsible for:
- a) their casts, rehearsals, costumes, music, props, sets, lighting design, and special video needs
- b) program copy and printing costs if printing is desired or if programs are longer than 2-4 folding pages (2 sheets of paper).
- c) production schedule (to be arranged with Mitch).
- d) press release copy (to be sent through the Publicity and Marketing Coordinator).
- e) other publicity (see note at the beginning of these guidelines).

The Department will:
- a) provide a standard production crew
- b) provide a video crew
- c) provide the theater after 6:30 PM during the production week. Normally the production week is not more than 5 nights, although these are not necessarily contiguous nights. Additional time may be requested for technical production time by the lighting designer and other technical personnel.
- d) provide rehearsal space under our studio space scheduling policy
- e) assure staff for Box Office and front of house
- f) photocopy programs and provide paper for programs of 2-4 folded pages (2 sheets of paper).

Current Faculty may recoup 80% of the remaining box office receipts to cover their expenses; the other 20% will return to the department’s box-office trust as indirect cost recovery. Up to $700 may be provided as an advance to cover direct costs (such as to pay a printing bill or postage); if the concert does not take in enough money, then the difference must be repaid to the Department. University policies regarding exactly what expenses can be paid tend to change occasionally; faculty should check with the Business Manager before making any commitments of payments to anyone. A formal bill or receipt is required for all reimbursements. All sets, costumes, CD’s, etc. paid for by departmental funds become the property of the department.

Emeritus Faculty, after one year of retirement, will receive a 70/30 split of box office receipts. Emeritus Faculty may request performance dates beginning in December and should consult with the Business Manager regarding reimbursement requirements and dates. The Box Office fee is $1.00 per ticket sold to cover administrative and credit card fees. Emeritus Faculty should consult the Department Head as how to include SMTD and Dance Staff credits on programs. Artistic choices that may be inappropriate for all audiences must be noted at the Box Office and in the HHP Lobby prior to each performance.
Emeritus faculty can assume the following production support for Dance Theater productions:

a) A standard production crew
b) Access to the theater after 6:30 PM during the production week. Normally the production week is not more than 5 nights, although these are not necessarily contiguous nights. Additional time may be requested for production by the lighting designer and other technical personnel.
c) Long-term and short-term rehearsal space under the studio space scheduling policy
d) Online sales and staffing for Box Office and front of house

Other Emeritus Concert guidelines:
1. Emeritus Faculty are responsible for publicity, posters and programs. The Department requests that a program template with appropriate UNCG and SMTD crediting be used (available in the Main Office).
4. Plans for scenery and props must be approved in advance by the Technical Director.
5. No charges may be put on a University account and no expenditures for reimbursement may be made, without checking first with the Department Business Manager.
6. Requests for ancillary performance related activities, i.e. receptions, must be approved by the Department Head. The Main Office can help with securing any necessary permits for such events.

Beginning 2015-2016 the North Carolina Dance Festival will be de-coupled from the Dance Department Performance Series in terms of publicity and guarantees of in-kind support.

**Department Concerts**
The Dance Department will sponsor one departmental concert each semester to provide a showcase for work not covered by our other events. Work for these concerts will be selected with the following priorities in mind: DCE 243, 343, 487, and 687 will have automatic slots. Work that must be shown to complete degree requirements such as MA projects or BFA theses (for December graduates) will also have automatic slots. A Concert Coordinator is assigned by the Department Head.

The Department will support:
a. A production budget of $600 per dance for DCE 243/343 and/or DCE 487/687; this may be reduced some years due to budgetary needs. Participating choreographers may request additional funds if cast size is especially large and/or other special needs are great.
b. Publicity and design and printing of posters and programs (coordinated by the Publicity and Marketing Coordinator)
c. Standard production crew (coordinated by Mitch).
d. Mitch will assist with technical production issues, including lighting design, preparation of recorded music and videography.
e. Theater after 6:30 during production week. Normally the production week is not more than 5 nights, although these are not necessarily contiguous nights.
Additional time may be requested for technical production by the choreographer, lighting designer or other technical personnel.

f. Rehearsal space under per the studio scheduling policy
g. Staff for Box Office and front of house

**MFA Master Production Concerts:**
The Department generally supports up to four MFA Thesis concerts per academic year. Depending on the number of candidates, full or shared evenings of choreography will be scheduled the proceeding spring. Candidates are also encouraged to consider producing in alternative performance spaces. All candidates should credit UNCG in their publicity and program materials. **More information on these requirements is available in the MFA Student Handbook.** Additional responsibilities follow:

1) The student choreographer will be directly responsible for all aspects of such events including:
   a. press release, publicity, including posters and/or postcards, program copy (to be delivered to the Publicity/ Marketing Coordinator)
   b. production schedule (to be arranged with Mitch)
   c. casts, rehearsals, costumes, music, props, sets, and lighting design

The Department will provide:
   a. a standard production crew
   b. the theater after 6:30 PM during the production week. Normally the production week is not more than 5 nights, although these are not necessarily contiguous nights. Additional time may be requested for technical production time by the choreographer, lighting designer or other technical personnel.
   c. rehearsal space under our current policy
   d. staff for Box Office and front of house
   e. paper and photocopying for programs
   f. video equipment

3) There are two options for financial arrangements:

**Option I**
The Department will pay up to $100.00 in printing expenses. In addition, the Department will provide up to one half of the box office receipts from which the choreographer can be reimbursed for costumes, sets, music, video or other production needs. All sets, costumes, and music paid for by departmental funds become the property of the department, so students may wish to use these funds for other purposes. There can be no reimbursement without official receipts. All students must check with the secretary to clarify before making any commitments to pay anyone.

**Option II**
The Department will provide up to the full amount of the box office receipts, less the first $200, to cover the expenses of the choreographer. All sets, costumes, and music paid for by departmental funds become the property of the department, so
students may wish to use these funds for other purposes. There can be no reimbursement without official receipts. All students must check with the secretary to clarify before making any commitments to pay anyone.

**Senior Concert**
Each spring the department will produce a concert featuring the work of BFA students from DCE 470. In the event that there are a small number of students completing the BFA, the Department retains the right to add additional work to the concert. These concerts will normally run three shows. Senior Concert guidelines:

1) The assigned faculty instructor will coordinate DCE 470.

2) Participating students will take responsibility for carrying out specific production and publicity needs.
   a. publicity copy (to be sent through the Publicity/Marketing Coordinator)
   b. posters (the Publicity/Marketing Coordinator will help design if requested)
   c. program copy (to be delivered to the Publicity/Marketing Coordinator)
   d. production schedule (to be arranged with Mitch)
   e. casts, rehearsals, costumes, music, props, sets, lighting design, and video needs

3) The department provides:
   a. reasonable printing costs for posters
   b. photocopying for programs
   c. standard production crew
   d. the theater after 6:30 PM during the production week. Normally, the production week is not more than 5 nights, although these are not necessarily contiguous nights. Additional time may be requested for technical production time by the lighting designer and other technical personnel.
   e. rehearsal space under current studio scheduling policy
   f. a video crew and staff the Box Office and front of house

4) To guarantee participation in this concert, a student must register for DCE 470.

5) If there is room on the concert, other undergraduate works will be selected to fill the program.

**Other Student Concerts**
The Department may produce one or two additional concerts of student work each year. One of these maybe designated as the Prime Movers Concert, however other student run concerts may be proposed as the production schedule allows. For student concerts the Department will provide:

a. photocopied programs (copy must be delivered to the Publicity and Marketing Coordinator)
b. press release (coordinated by the Publicity/Marketing Coordinator; must be written by participating students)
b. standard production crew
c. the theater after 6:30 PM during the production week. Normally the production week is not more than 5 nights, although these are not necessarily contiguous nights. Additional time may be requested for technical production time by the lighting designer and other technical personnel.
d. rehearsal space under current policy
e. a video crew and staff the Box Office and front of house

All other needs are the responsibility of participating students. If the concert is managed by Prime Movers, all Box Office receipts go to Student Government Association, which is in charge of dispensing funds to Prime Movers. Otherwise, the box office proceeds go to the Department.
Appendix III:

Aycock Scheduling Guidelines

Although SMTD has responsibility for Aycock, it is a University-owned facility and some University-wide events have to be accommodated, in addition to SMTD events, such as the Chancellor’s State of Campus address, Freshman Convocation, Destination UNCG, and Office of Multicultural Affairs MLK celebration and Scholar’s Recognition Ceremony.

Some SMTD events are important to hold in Aycock because of the large audience expected; others may be important for production needs or to give students experience performing in a large venue. It is recognized that some events are more flexible than others. There is no guarantee that all desired events can be accommodated every year, especially at the time most desired.

Process:
1. Requests for scheduling all SMTD-sponsored events in Aycock will go through one person designated by each Department, with all requests for events for MUE and MUS going through the MUP-designee.

2. The initial scheduling for Aycock will take place at a meeting with the following, to be called by the Executive Assistant to the Dean:

Aycock Schedule planning team: Designees for Music, Theatre, and Dance
UPAS Coordinator Business Officer, Aycock Auditorium (Brian Fuller)

3. Timing: All designees should be prepared with tentative schedule proposals by the times indicated below, but recognize that these are only requests; flexibility is needed to meet everyone’s needs:

For 2015-16 performances (similar timing to be followed for subsequent years):
Draft proposed schedule to Aycock Business Officer by Sept 15, 2013
First meeting convened in early October 2013, with goal to finalize schedule by December 1.

4. Resolution of conflicts- it is expected that schedule conflicts will be resolved by the Schedule Planning Team. The Dean should be responsible for the final decision if all parties cannot agree.

5. Once the schedule is finalized:
   a. Business Officer of Aycock Auditorium will confirm in writing to all members of the planning committee, the Dean, and Department Heads.

   b. Anyone from SMTD, the University, or the community may contact the Business Officer in Aycock to request time for an additional event during available time.
IV. Appendix IV: Director of Graduate Studies guidelines

The Director of Graduate Studies in Dance oversees the graduate programs in Dance and is responsible for a number of activities during the year:

1. Plans orientation and advising sessions for new grads during orientation week. Sessions are planned around Graduate School orientation and usually include brunch or lunch, overview of programs and courses, introduction of old and new grads and faculty, introduction to DCE 624 (dance technique) process and open technique classes for the semester, and advising.

2. Maintains contact with the Graduate School, especially Associate Dean Chesak and Mitzi Wilder (finances).

3. Consults with the Dance Education Coordinator to maintain the interface between Dance Education and the other graduate programs.

4. Schedules second year students of portfolio review process and due dates: DECEMBER 1. Holds portfolio review meeting and disseminates results.

5. Schedules, in consultation with the Department Head, regular meetings with the Graduate Committee to:
   a. Evaluate first year students (asking faculty for input) and disseminates letters (written by committee members).
   b. Review program applications.

6. Maintains the calendar circulated by Graduate School, making changes to Graduate Bulletin and proof changes, notifying students of Summer Research Stipends (usually happens in February and also ranks and edits proposals-with faculty and submits ranking to graduate school), considers submitting grad students for graduate scholarships, and nominates students for Outstanding Graduate Thesis/Concert award.

7. Handles intake of new students including,
   a. requesting unfinished folders from the Graduate School
   b. reviewing folders and contacting potential students for missing materials
   c. reviewing the folders with the Graduate Committee
   d. getting back to students one month before auditions date
   e. sending out rejection letters to those applicants who are not invited for auditions
   f. writing invitations to the auditions
10. Handles intake of new students including:
   a. developing the two-day audition schedule (must coincide with MFA concert)
   b. communicating with the graduate students running the events
   c. making decisions (with Graduate Committee and with input from faculty and students) and notifying top candidates
   d. notifying people who were not accepted.
   e. getting commitments from new graduates by a certain date.
   f. Keeping up with student folders throughout the process (returning pink sheets to the Graduate School, noting acceptance, non-acceptance, and advisor, keeping copy of pink sheet, and giving folder to administrative assistant for processing and upkeep.
   g. Remind 2nd year students that committee selection process must be finalized (including identifying a committee chair) by MARCH 15.

11. Tracks continuing student registration:
   a. Signs off on all Plans of Study and sends to Graduate School.
   b. Clears dance students for graduation.
   c. Reminds all out of state students to apply for in state tuition (in the past, we have required this as a condition to receive a waiver).
   d. Accepts petitions to take additional hours circulated to Grad Committee.
   e. Accepts petitions for any other anomalies circulated to Grad Committee.
   f. Distributes advising codes every semester (supplied by Graduate School), assigns advisors to new graduate students, maintains lists of grad advisors and students, and emphasizes new and important advising points to faculty (such as submission of Plans of Study, and rules that apply to grads moving between programs).

12. Works with administrative assistant and head to determine waivers for all in state and out of state graduate students.

13. Updates handbooks every summer and prepare new handbooks for Web, distribution to faculty, and new students at orientation. With administrative assistant, updates brochures that get handed out through Graduate School
publications and updates Website with special attention to timely updating of
dates for auditions and submission of graduate applications.

14. Meets with interested applicants to answer questions and give tours

15. Collects COMPLIANCE ASSIST data at end of every semester; maintains a
grid that shows student learning as distributed across various courses;
integrates data into COMPLIANCE ASSIST; provides upkeep and adjustments
to COMPLIANCE ASSIST.

16. Coordinates graduate forums with head. (Set dates, contacts presenters and
students) and facilitates forums (i.e. reserves space).

17. Attends Directors of Graduate Study and Graduate Faculty meetings for the
semester.

18. Keeps an eye on potential curriculum changes for graduate students and vets
with faculty. Creates and submits curriculum change paperwork as
appropriate.

19. Advises international students and helps them negotiate the application
processes and transition to the university; reviews policies and processes
regarding international students.