# STUDENT HANDBOOK

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Welcome to UNCG and the MFA program in dance. In this document, we include electronic links to major university publications such as the Student Handbook, Graduate School Bulletin, and Graduate Teaching Assistant Handbook, as well as departmental policies, information, and forms. The valuable information collected here will help you come to a fuller understanding of what is expected of you as a graduate student, and what you should expect as a graduate student and member of the UNCG community. Most importantly, perhaps, we hope to help you avoid unexpected surprises as you complete your degree.

You should familiarize yourself with the information in the Student Handbook, Graduate School Bulletin, and, if appropriate, Graduate Teaching Assistant Handbook. You are required to follow the policies and procedures in place when you begin a degree program. Keep a copy of the Graduate School Bulletin and the Graduate Handbook for the year you begin your program. With the okay of an advisor, students may follow program changes that occur while they are enrolled, as long as these changes apply to their specific program.

Students sometimes apply for and are admitted to a new program, usually MA to MFA. These students follow the policies and procedures in place when they begin the new degree.

Important links:

Student Handbook: http://sa.uncg.edu/handbook/


Graduate Teaching Assistant Handbook: http://grs.uncg.edu/current/teaching-assistant-handbook/


Academic Integrity Policy: http://academicintegrity.uncg.edu/

Student Code of Conduct: http://studentconduct.uncg.edu/
DEPARTMENT MISSION

The Department of Dance offers Bachelors and Masters degrees in a research-intensive university setting. We strive to teach students imaginative, critical, and technical skills essential to the creative process, scholarly inquiry, and professional engagement in the field. At the undergraduate level we combine a liberal arts curriculum with professional preparation for a variety of careers in dance. All programs prepare students for further study and for the task of creating successful and productive lives as dance artists, educators, and scholars at the state, regional, national, and international levels.

DEPARTMENT PHILOSOPHY

It is our strong conviction that dance thrives through the integrated efforts of many different kinds of professionals with diverse strengths and perspectives. To enter and remain successful within this field, students need to learn to play such distinct roles as crewmember, stage manager, teacher, performer, choreographer, informed audience member, researcher, scholar, and critic. We recognize the fact that each student possesses unique capacities and inclinations and, through our focused instruction and guidance both inside and outside of the classroom, provide each student with the means to create a lifetime of successful involvement with dance.

We facilitate students' journeys through degree programs and extra-curricular activities that have as their center the lived experience of dancing, by which we mean dancing with full engagement, awareness, and presence – an experience that is meaningful and powerful. We recognize body-based knowledges as vital forms of knowing, not just for dancers but also for all people.

We strive to inspire students toward both excellence and balance. Students need to expand their interests and possibilities, and cultivate a vision of what might be achieved through a life in dance. At the same time, it is important to remember that there are components of a productive life besides dance. Students need other life experiences to develop their voices as artists, scholars, and teachers; they need to make connections between dance, other artistic and intellectual practices, and social and cultural spheres, so that they may develop a view of the world that includes political, social, and moral perspectives. With these ideas in mind, we help students to identify domains outside of dance and beyond the immediacy of the Department in which their strengths, passions, and values may flourish and benefit not only themselves but also others.
GOALS FOR THE MFA DEGREE

Upon graduation students will be able to:

1. Clearly describe their ideas for and about choreography and choreographic work-making.
2. Draw connections between their artistic work and influences upon its processes and products.
3. Formulate, explore, implement, and revise choreographic research and production practices suited to the ideas/intent of the work and for others involved with the project.
4. Create and present choreographic works well suited to their context(s) of performance.
5. Use skills in dance technology to enhance choreographic work.
6. Demonstrate skills in working knowledge of existing literature in dance.
7. Demonstrate proficiency in writing about dance.
8. Demonstrate proficiency in speaking about dance.
9. Apply somatic theory and practice to dance.
7. Utilize knowledge of dance as an aspect of the humanities.

PLAN OF STUDY FORMS

With the advisor’s help, all graduate students are responsible for keeping plan of study forms up to date. A completed copy must be turned in to the Graduate School before the midpoint in your graduate studies (before the end of 3 semesters for MFA students). An updated version of the same form must be sent to the Graduate School with the application for graduation. Plan of Study Forms may be found at the end of the handbook.

REVIEW CALENDAR

(For students graduating in December, the timeline will adjust accordingly).

1. All MFA students are reviewed by the dance faculty in Spring semester of their first year. Faculty assess student progress and promise in their degree program, and make recommendations for improvement. Students receive a letter from the Graduate Coordinator reporting faculty recommendations on or before May 30.

2. MFA students submit a portfolio of existing works to the Graduate Coordinator on DECEMBER 1 of their third semester. The following materials must be submitted for portfolio review:
- a video or dvd of work from DCE 651 classes or recent choreography
- two significant papers from department courses
- written material addressing portfolio review questions (see page 8)

In addition, each student will present a 20-minute lecture-demonstration on her or his artistic work and directions of the work. Students may show and discuss recorded materials, conduct and discuss a rehearsal, or show and discuss a work or part of a work. DCE 651 will prepare students for this process. All faculty and grad students are invited to attend. The event may be held on a Friday during the choreography class time. Members of the Graduate Faculty in attendance submit pass/not-pass recommendations to the Graduate Committee.

The Graduate Committee may decide to pass a student into MFA candidacy, or decide that the student should complete study with a MA degree, concentrating in choreography. Students will be notified of this decision in writing on or before DECEMBER 15. Students completing with an MA should form a committee and finalize a project no later than JANUARY 30.

3. MFA students passing into candidacy will choose a chair and select a committee of at least three members (including the chair). Students must have their committees in place no later than MARCH 1 of their fourth semester. The student will prepare a signature sheet, (see page 15) to be signed by each committee member as a record of faculty commitment. This sheet must also provide the student’s name, a note as to each Committee member’s role (chair or member), a statement of intent for the project, and the date of the Review meeting. A copy of this document must be turned in to the Graduate Coordinator.

4. MFA students will provide a draft of the master production or project proposal (see pages 9-14) to the chair no later than March 15th of the fourth semester.

5. MFA students will provide the master production or project proposal to the full committee no later than April 1st of the fourth semester.

6. MFA students will schedule a project approval meeting with their committee no later than April 15th of the fourth semester. The Committee will assist the student in developing a final project proposal of size and scope appropriate for six hours of graduate credit. Committee heads must report approval of the final project in writing, with copies distributed to the student, and Graduate Coordinator. The project is completed in Fall or Spring of the third year of study.

7. MFA students wishing to present work in the dance theatre may request half a concert (20-50 minutes) for presentation in the Fall and/or Spring of their final
year. MFA choreographers will determine concert dates from an approved list of weekend options—no later than April 22. The Department Head will provide choreographers with available production dates and facilitate the decision process if requested. All student requests must be approved-in-principle by their committee prior to their consideration by the grad committee.

8. Students producing work in the dance theatre may also arrange the same or different works in other venues, on or off campus, as part of their project. Additional venues may not conflict with dates and times of other MFA work.

9. Students are encouraged to plan together, especially as concerns MFA concerts in the theatre.

10. Students choosing to present work in other spaces, on or off campus, will secure permission, sell tickets and otherwise bear the costs of those productions. As registered students campus liability insurance remains effective at the off-campus sites.

11. MFA students are expected to prepare for the oral defense throughout the final semester. Preparation includes writing the final document. Do not save this for the last moment after the concert!!

9. MFA students will schedule a formal defense of their project no later than two weeks before the concert performance. The oral defense must be held no later than 4 days before Commencement. The defense must be carefully scheduled to allow time for faculty to read writings, and for revisions of written documents before graduation. Defenses may be open to interested members of the department for observation, at the discretion of the student.

10. MFA students will submit a rough draft of answers to oral defense questions to the chair at least two weeks before the oral defense meeting (see pages 9-14).

11. MFA students will submit answers to oral defense questions to the full committee no later than one week before the oral defense.

12. MFA choreography students must submit copies of their culminating work as follows before they can be cleared for graduation. Depending on the format of their concert or project, MFA students may have records of their work on videotape or DVD and in written form. MFA students whose culminating work consists of a performance in the UNCG Dance Theatre should turn in two copies of their programs to the Graduate Coordinator and double check with the Technical Director to see that copies of their work have been submitted to the Teaching and Learning Center and our departmental video archive. If MFA students show their choreography somewhere other than the UNCG Dance Theatre as part of their culminating work, two video or DVD copies of these
PORTFOLIO REVIEW QUESTIONS

In addition to a video or dvd of work from DCE 651 classes or recent choreography, and two significant papers from department courses, students must prepare written answers to questions as part of the Portfolio Review.

Please select Option 1 OR Option 2

Option 1

Each question should be answered in a 3-5 page paper (double-spaced). Each response should be a carefully prepared and reflective essay.

1. How have your choreographic processes and dance works changed during the course of your study here? Include subject matter, strategies and tactics, and goals. How have curricular and extracurricular experiences at UNCG influenced these changes?

2. How would you assess your progress and current level of achievement as an artist? In your assessment, include the variety of artistic practices in which you have engaged during your work at UNCG: choreographer, performer, writer, speaker, thinker, digital designer, teacher, etc. What goals do you have for your artistic process and work? For your life after graduation?

3. Discuss the various ways artists can contribute to the larger culture and to sub-cultures in your community. What specific contributions do you feel prepared to make?

OR

Option 2

We want you to write an essay (minimum 7 pages, typed, double-spaced) about your work (in both the process and product sense). What are your motivations, approaches, methods, tactics, and values? Where do your ideas come from, and where do you imagine, at this point, you may be trying to go with them? What excites you about your work, and what challenges you about it? What ideas have you tried, or will you try, to address those challenges?

In addressing these kinds of questions, please describe specific works you have created (or sections or parts of those works, or aspects of their creation process).
Refer also to any readings you have may have encountered along the way, and insights you may have gained from writing and speaking about your work. In short, refer to anything that might help you to clarify and explain your ideas about your work.

The point of this essay is to provide an experience for you in "problematizing" your work, and in locating key aspects and attributes of your work (and of yourself as a work-maker) that nourish you as an artist. We hope the clarity gained through this exercise will carry forward into your culminating project, and beyond.

Take the ideas and questions within this prompt in any direction that seems right for you. We are open to your ideas and look forward to reading about them.

PROJECT PROPOSALS

MFA MASTER PRODUCTION (DCE 697, 6 credits)

For significant creative and scholarly research in, or a synthesis of, choreographic theory, practice, and pedagogy.

MFA students will take DCE 697 for the culminating project. The MFA candidate is required to present a final project showing professional competence in a specific area of work. While such a presentation is supported by a written document, such a document in itself may not be considered the final project.

Students are encouraged to think openly about the project. In deciding on the best approach for the project, the primary consideration should be artistic interests, the sense of trajectory for the work, and above all the nature of the creative inquiry that motivates the work and for which it stands. Students are encouraged to brainstorm with faculty members and peers in determining best course of action and in choosing a committee who can facilitate what is sure to be an exciting year of growth.

The project should include significant creative, scholarly, and/or pedagogical research that incorporates a performed or presented outcome. These possibilities may include structured choreography, structured improvisation, lecture demonstration, master class, community based or historical research that has performance as an outcome, and dance for the camera or other digital projects.

The MFA Choreography Master Production Concert Process consists of the following:
1. **Proposal.** Please see Review Calendar for specific requirements and dates. Proposals should include description of the choreographers intent and project goals, in addition to preliminary plans for the number of works on the program, collaborators and/or spaces being used, and a timetable/plan for publicity. Please also include any supporting research resources available at the time of proposal. While proposals may vary, it is typical for half of the concert, production, or presentation to be new work, for which you have not already received credit with the remainder of the project comprised of work(s) created since you enrolled in the MFA program at UNCG.

2. **MFA Final Thesis Documentation Paper**

The Final Thesis Documentation Paper is due to the MFA Thesis Committee Chair **fifteen** days prior to the Oral Defense and along with the Performance Video to the members of the Thesis Committee **ten** days prior to the scheduled oral examination. Final Paper and Video Documentation are stored in the DGS Office for Department and Accreditation purposes.

MFA Thesis productions may take place in theaters or alternative sites, as well as demonstrate a variety of programming structures. To this end, the following Final Thesis Documentation Paper guidelines are not meant to be prescriptive, rather the goal is to stimulate ongoing questioning of the creative process and products. The expectation is that the written product will reflect in-depth discussion of issues that arise from the creative process and will be articulated clearly and with grammatical accuracy. The document should provide the reader with a short description of the thesis production and address a minimum of **two** of the following **four** directions.

- a. Situate your choreographic work in a cultural/historical and/or personal aesthetic practice.
- b. Identify how you made choices about your use of space, time and movement in relation to your chosen production elements.
- c. Address how your thesis production synthesizes your creative research trajectory.
- d. Include personal observations with your overall self-evaluation and any future plans for your work.

Second, address your Masters Production process and product CRITICALLY and SELF-REFLEXIVELY. Feel free to enlarge your discussion by including ideas gained through course work or other experiences. Address ONE of the following questions in a carefully prepared three to five page essay:

- a. Discuss the political nature of your choreographic process and
product. What social messages are conveyed in your interactions with dancers, designers, and musicians? What social messages do you hope audience members read in your work?

b. Discuss your choreographic process and product as an autobiographic act. Discuss the ways in which your personal history and social and political interests shape your choreography AND how the acts of creating and presenting choreography and participating in an MFA program shape who you are.

c. If your work has some special source, population, or accoutrements—that is, is site-specific, community-based, uses technology or is derived from ritual, discuss the use of these elements in your process and the final product.

d. Discuss the aesthetic issues which you find guiding your choreographic choices, how they link your dances into a body of work, what the influences have been, and the thought processes that have led to the choices. In answering this question, avoid rehashing practical “what” and “how” questions (What I did in my concert; How I did it) in relationship to your concert in favor of “why” and “who” questions (Why do I work primarily in abstract form? Why is it important to include video with my work? Why is it important to audiences or to me as a dance maker? Who has influenced this belief?)

3. MFA THESIS ORAL DEFENSE
The MFA Thesis Defense is the final portion of the culminating project. During the defense, students present a summary of their final work, including the choreographic project and final documentation. Following the summary, committee members may ask questions about the production and final paper addressing the depth of investigation of ideas, and capacity for ongoing critical and reflective thought. At the conclusion of the discussion, the committee chair will ask the candidate to leave the room while the committee members discuss the presented materials and the candidate’s response to committee questions. The chair then calls for the candidate and lets him/her know the results of the defense. The student may pass the exam, need further work on the project or paper, or fail the exam.

If an unsatisfactory grade is given on the first attempt to satisfy the requirement, no more than one additional attempt is permitted. If the student fails to meet the department’s minimum criteria for the capstone experience on the second attempt, The Graduate School is notified and sends the student a letter of dismissal from the program.
APPROVAL FORMS for MFA Committees

COMMITTEE SIGNATURE SHEET

NAME OF STUDENT/CANDIDATEEE:

DATE:

DESCRIPTION OF PROJECT, CONCERT, OR PORTFOLIO (100 words):

COMMITTEE:

CHAIR: ________________________________ DATE:

Brief description of expectations:

MEMBER: ________________________________ DATE:

Brief description of expectations:

MEMBER: ________________________________ DATE:

Brief description of expectations:

PROPOSAL ACCEPTANCE SHEET

NAME OF STUDENT/CANDIDATE:

DATE:

REVISED DESCRIPTION OF PROJECT, CONCERT, OR PORTFOLIO (100 words):

COMMITTEE MEETING DATE (S): ______________________________

DATE PROPOSAL FINALIZED: ______________________________

COMMITTEE:

CHAIR: ________________________________ DATE:

COMMITTEE REMARKS, IF NEEDED
BEST PRACTICES FOR DANCE/MUSIC COLLABORATIONS:

Choregraphers working with musicians and/or other collaborators should be aware of key issues that may be raised while working with others from different artistic cultures. It is important to develop a healthy working relationship by ensuring an understanding of everyone’s role in the process. We strongly encourage you to consider the following ideas and principles, and work out a contract before entering into a collaboration:

1) Lots of communication, early in the process
2) Develop a working, respectful, communicative and trusting relationship so that when artistic decisions need to be made (such as cuts, additions, revisions, etc.), all parties can be involved in the conversation.
3) Determine who is the Presenter
   --usually choreographer for a Dance MFA production, composer for a MM Music production
4) When pieces will be performed in public, determine how royalties will be divided.
5) Discuss Timeline EARLY
   --determine weekly schedules
   --when will final music and choreography be delivered?
6) Will the creative process be synchronous or asynchronous? That is, does choreography set existing music, does music set existing choreography, are these things developed in tandem? Parameters for this relationship must be discussed early and understood by all.
7) Program Copy and Promotional Material
   --will highlight and properly credit original contributions
   Title
   Choreographer
   Composer
   Other supporting creative contributors
   Performers
   Or
   Title
   Composer
   Choreographer
   Other supporting creative contributors
   Performers
8) What do you do when the project isn’t working?
   --1st step: talk honestly together
   --go to your faculty mentors
   --make sure intellectual property decisions are made (who has rights to what, what are the arrangements for future financial situations?).
9) Be aware that both sides might have need to make changes (such as cuts, additions, edits, changes) do to developing artistic perspectives.
10) Write down a list of expectations based on these guidelines.
11) Address performance/production culture
   Choreographers: explain how dance productions are done, including schedule for the week of production.
   Composers: explain how music is created, rehearsed, developed.
   Understand the production needs of both areas: If live musicians are to be used, what are their requirements (warm up, lighting, rehearsal, space, sound system, etc.). What are requirements for dancers (warm up space, lights, floor, temperature, etc.).
12) Discuss how future royalties from performance might be divided.
GENERAL INFORMATION
ADDITIONAL INFORMATION ABOUT MFA PROGRAMS

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 take into consideration the overall cost 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 well 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 and graduate student organizations will work with the Faculty ACDFA Coordinator to organize additional student involvement. All registrations must be submitted at the time of registration and once submitted are non-refundable.

Department attendees are encouraged to remember that they are Dance Department ambassadors and as such all attendees (student and faculty) are also 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 determines student and faculty choreography selections by the end of the fall term (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).

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 undergraduate and student group representatives to review conference and department requirements.

5. Undergraduate and student group representatives inform the student population of registration procedures, 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-refundable. Undergraduate and graduate student groups may facilitate substitute registrations if students must withdraw from conference attendance.

7. The Coordinator secures conference recommended lodging and participant transportation. Undergraduate and graduate 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. 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 Officer (Beverly Stallings), choreographers and student group representatives schedule a follow-up meeting to update the ACDFA Information/Checklist.

Advising

Students will be assigned an advisor for their first three semesters of graduate study, or until their Plan of Study form has been turned in to the Graduate School, whichever comes first. When students choose a committee chair for their culminating work—this occurs in the fourth semester—that person becomes the student’s academic advisor as well.

Students and advisors should communicate regularly to develop and monitor the Plan of Study and to clarify university procedures and policies. Each student
should maintain a Plan of Study form, starting no later than preregistration for the second semester at UNCG. The form will be kept in the student’s file in the Dance Office and should be updated each semester during preregistration as courses are completed. (see Plan of Study on page 38). TO REGISTER FOR ANY COURSE WITHOUT THE ADVISOR’S APPROVAL IS TO TAKE THE RISK THAT THE COURSE MIGHT NOT COUNT TOWARD THE DEGREE.

The Plan of Study must be filed with the Graduate School before completion of 50% of credits necessary for graduation and at the beginning of the final semester. All Plans of Study must include all courses required for graduation; that is, students who are only half way done in their programs must predict how they will finalize their entire program. All required hours must be accounted for.

If a productive student-advisor relationship does not develop, either the student or the faculty member may suggest a change. Requests to change advisors should be made in writing and submitted to the Graduate Coordinator. Dr. Mila Parrish should advise all students seeking a K-12 license.

Like students, faculty have to prioritize when faced with a variety of assignments. Faculty check their phone and email messages daily M-F, except when out of town. Some faculty also check messages evenings and weekends, although this is not expected. Students who have an urgent message should note it as such. For non-emergency messages, if you don’t receive a reply within a week, feel free to ask again. In cases of emergency, the Department Head may be able to help you.

Appeals

Any student may appeal an academic regulation or ruling by presenting documented evidence of circumstances beyond their control which seem to have relevance to the situation for which they are seeking exemption from set policies or regulations. Appeals should be submitted to the Graduate Coordinator.

Assistantships

Assistantships and both instate and out-of-state fee waivers are awarded on a competitive basis. Awards and assignments are usually made for a year. Assistantships are typically renewed, but students must request the renewal annually. While assistantship assignments are usually related to the student’s area of specialization and prior experience, the needs of the Department take precedence. Students can be removed from their assistantship assignments if they are placed on probation, neglect their own work, or fail to perform their assigned duties in a responsible, professional and satisfactory manner. Assistantship assignments are made by the Department Head in consultation with the Program Coordinators. Incoming graduate students are given first priority.
for these awards.

Priority for fee waivers goes to incoming graduate assistants and are guaranteed for the first year ONLY. Students are urged to establish instate residency as quickly as possible since the Department has only a limited number of waivers and cannot guarantee them to continuing students. If you wish to apply for Instate Tuition Status, you must file an application in the Office of the Provost, 201 Mossman Building, 336-334-5494. Processing of such applications may require 6-8 weeks.

For a complete explanation of the NC residency requirements for tuition purposes see: http://provost.uncg.edu/res/index.html

Students should also consult the Graduate School’s Financial Information page (http://grs.uncg.edu/financial/) and the University Cashier for information on funding resources and payment plans for graduate education.

Teaching assistants may be assigned to teach technique classes. If musician problems arise, the teaching assistant should contact the Department Head.

Additionally, all teaching assistants must follow the following final exam policy:

A faculty member decides whether or not a final examination is to be included in the teaching of a particular course and must inform the students concerned of this decision early in the course. If a final examination is not to be given, the time allotted for the examination should be used for an appropriate alternative instructional period or activity.

The faculty members must plan for and meet with the class during this time regardless of whether a final exam is given. No test intended to be substituted for the final examination may be given during the week preceding the final examination period.

The Provost has asked deans to remind faculty of this policy. He notes that given the recent interest of GA leadership in extending the number of instructional days, we need to pay particular attention to the requirement that instructors who do not plan to give final examinations meet their classes on the scheduled examination day.

**Summer Research Assistantships**

If funds permit, the Graduate School solicits applications for Summer Research Assistantships during spring semester. These awards include a stipend ($1,000
to $1,500 in recent years) for faculty-guided summer projects. While graduate students may not begin preparing their culminating work with the Summer Research award, they are encouraged to undertake projects that will prepare them for their culminating concert or project. The Graduate Coordinator posts guidelines for the projects and works with faculty to select promising projects for submission to the Graduate School.

**Comp 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. THE ARTISTIC DIRECTOR FOR THESE EVENTS WILL DISTRIBUTE COMP CARDS AS THEY SEE FIT. OTHER THAN CONCERTS MENTIONED ABOVE, COMPS ARE MADE AVAILABLE AS FOLLOWS:

**Ticket Policy**

All Dance students receive a BOGO (buy one, at the student rate, and get one free) card per term for any Department Production. Cards are available in the main dance office and must be taken to the Department Box Office for tickets prior to concert.

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. Beginning Fall 2014 tickets to dance events will also be available through Triad Stage, however the BOGO offer is only good at the Department Box Office.

Student choreographers receive three complimentary tickets for the run of a concert. Student performers are not eligible for complimentary tickets unless they are also choreographers for the show.

TEACHING ASSISTANTS: Teaching Assistants receive 1 comp ticket for the run of the show. Your name will be on a list at the Department Box Office. **If you are also a choreographer you may only use your choreographer allotment.**

PLEASE NOTE:

- **Choreographers should submit their supplement comp lists in entirety Jeff 2 weeks prior to their concert date.**
Continuous Enrollment Policy


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. Students should not use the copy machine for materials related to their own coursework.

Copyrights

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

Faculty members and TAs 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:


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 costume room manager.

3) Use and return of costume items are recorded by the costume room manager.

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 room manager.
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.

**Course Evaluations**

All full-time and part-time faculty and teaching assistants in are required to conduct end-of-semester course evaluations (by students) of each course enrolling over 10 students.

All SMTD Course Evaluations are completed online or on paper. Completed evaluations are not be made available to the instructor until final grades have been given to the Registrar. Teaching Assistants are encouraged to contact the Department Head with any concerns noted in the Course Evaluations.

**Course Loads**

The minimum number of semester hours that may be carried by a full-time student is 6 and the maximum is 15. A normal load in the Department is considered to be 10 semester hours. Students who hold assistantships (anywhere in the University) may carry a maximum of 12 semester hours. This load is acceptable as long as the 10 semester hours do not jeopardize a grade point average of B or better. Under exceptional circumstances, the Graduate Faculty can approve a heavier load. Apply in writing; include a full description of all course work and TA responsibilities, to the Graduate Coordinator. The minimum number of hours a graduate assistant may carry is six.

**DCE 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 DCE 624—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.

**Dance Concerts: Policies and Procedures**
**(INCLUDING MFA THESIS CONCERTS)**

**SEE JEFF AGUIAR (PUBLICITY AND MARKETING COORDINATOR) CONCERNING PUBLICITY AND BEVERLY STALLINGS (DEPARTMENT ADMINISTRATIVE ASSISTANT/BUSINESS MANAGER) CONCERNING ACCOUNTING PROCEDURES, EARLY IN YOUR CONCERT PROCESS.**

**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.
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 687/688 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
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

1. Work for these concerts will be selected with the following priorities in mind:
   a. Faculty directed pieces arising out of DCE 343/443 and DCE 687.
   b. Any required undergraduate culminating project (DCE 470 equivalent) that cannot be shown in the Spring Senior Concert (December graduates).
   c. MA in choreography final projects
   d. Work selected for ACDF which has not been previously performed.
   e. Other faculty or student work

2. Categories a-d receive automatic slots. Categories e and f must apply to the Department Head in writing no later than 4 weeks before the concert. If there is more work than time on the concert, an ad hoc committee will be formed by the Department Head to create a selection process.

3. No other special support will be available to choreographers other than that listed above. Choreographers are responsible for organizing and arranging their own casts, rehearsals, costumes, music, props, sets, and program copy.
MFA Master Production Concerts
The Department will support 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.

General guidelines applying to all concerts:

1. Designs for all posters/postcards, marketing materials, and programs for all concerts must be approved by Jill and Jeff before they are sent for printing, to ensure compliance with established University Relations guidelines. More information regarding guidelines and specifications can be found at http://ure.uncg.edu/brandguide.

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 with the coordinator and with others on the concert before planning a work longer than 20 minutes.

4. Plans for scenery and props to be used must be approved in advance by the Technical Director.

5. Choreographers 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. To inform the audience accordingly a sign is be posted in the lobby and information is included in publicity and at the Box Office.

6. Choreographers are welcome to explore innovative uses of the stage and audience areas bearing in mind that these decisions may affect ticket revenue or audience safety and accessibility considerations.

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**Graduate Forum**

Dance faculty and graduate students gather several times each semester for formal or informal presentations and/or discussion of ideas related to scholarly and creative practices within the department and the wider field. These graduate forums, as they are called, inculcate a strong and supportive sense of community among faculty and graduate students and provide a valuable extra-curricular opportunity for enrichment for dance artists, teachers, and thinkers within the department’s various graduate programs who might not otherwise interact with and learn from one another. Graduate students are invited and encouraged to propose, organize, and lead graduate forums, the planning for which takes place early each semester. See the Graduate Coordinator and/or the Department Head if you would like to organize or participate in the organization of a graduate forum. The schedule of graduate forums is posted.
each semester on the bulletin board outside the TA office (room 220 G).

**Graduate Student Association**

All graduate students are encouraged to get involved in the Graduate Student Association (GSA). For more information, see [https://sites.google.com/a/uncg.edu/gsa/home](https://sites.google.com/a/uncg.edu/gsa/home).

Additionally, we now have a graduate dance student organization in the department. We encourage graduate students to be involved in this organization as well.

**Grants for Travel and Research**

The Graduate Student Association (GSA) offers two types of funding: Personal Development and Thesis/Dissertation. Personal Development funds, usually offered at $200.00, are used for travel to conferences and handled as reimbursements.

For current details, see: [https://sites.google.com/a/uncg.edu/gsa/home](https://sites.google.com/a/uncg.edu/gsa/home).

**Grievances**


**Identification Cards**

Picture identification cards (UNCG First Cards) are issued to all faculty members, administrators, staff, and students. These cards are required for utilizing the Library, Campus Recreation Center, University Teaching and Learning Center, cashing checks, and establishing identity for special services.

The UNCG First Card is issued from the UNCG First Card Center located on the second floor of the Elliott University Center, office 121. The hours of operation are Monday-Friday from 8am-5pm. The First Card is initially issued at no cost, however a replacement charge of $15 is issued for lost or stolen cards. If a card is lost or stolen, notify the UNCG First Card Center immediately at 334-5651. For more information, visit the First Card website at [http://firstcard.uncg.edu/](http://firstcard.uncg.edu/)
Illegal Drugs and Alcohol


Independent Study

Independent study courses can only be taken after the student has completed one semester in the graduate program. Students should complete the appropriate approval form provided by the Graduate School: [http://www.uncg.edu/reg/Forms/IndependentStudyPermission.pdf](http://www.uncg.edu/reg/Forms/IndependentStudyPermission.pdf).

No more than three-semester hours-independent study credits may be earned in any one semester. No more than twelve credits of independent study credit may be counted toward satisfying the minimum requirements for the M.F.A. Students may fill out an additional form, available in the dance office, which will allow them to provide a specific name for their Independent Study, for their transcript.

Leaves of Absence

See [http://grs.uncg.edu/forms/LeaveOfAbsence.pdf](http://grs.uncg.edu/forms/LeaveOfAbsence.pdf) for appropriate forms.

Off-Campus Employment

Graduate Teaching Assistants may not work off campus, as noted in the letter of offer received by TAs from the Graduate School. Indeed, the combination of academic work and assistantship duties is a hefty full time job. Short-term in-field opportunities (e.g., conducting a workshop or dancing for a local professional company) which are approved by the Department Head are routinely approved by the Graduate School. Hardship cases in which there is clear evidence that the assistantship or fellowship stipend is not sufficient to maintain a student in school will also be considered.

Participation in Production Program

All graduate degrees with concentrations in choreography or design involve participation in the production program whether academic credit is being earned for activity or not. MFA students, in particular, are expected to regularly participate in the production program in significant capacities as dancers, choreographers, designers, stage managers, and other major production assignments. MFA students demonstrate their artistic development and viability through their participation in the production program. Students should consult closely with their advisor to determine the amount of participation deemed appropriate.
DCE 688 CONTRACT

Department of Dance
Date ____________
DCE 688 -- Contract

1. The student agrees to rehearse a minimum of 60 hours for each credit of DCE 688.
2. There will be at least one public performance of every dance for which the student receives credit.
3. The student and choreographer will abide by the stipulations put forth in the syllabus.

signed ________________________________________________
student

_____________________________________________________
choreographer
date___________________________________________________
to be turned in to 688 instructor
Proficiency in Choreography

Incoming students are expected to have some coursework prior in choreography. Students who are deficient in choreography must take DCE 253 and DCE 353 before taking DCE 651. These students must wait until the next fall to start the choreography sequence. They should plan to stay at least an extra semester. Students must complete prerequisites in their first year.

Proficiency in Oral and Written English

The Department requires proficiency in oral and written English for all of its graduate degree programs. Written English involves the ability to use standard research methods and to express ideas with a high level of precision and depth using an appropriate scholarly style. Both of these proficiencies are a major part of a number of graduate courses.

All applicants who are non-native speakers of English will be required to submit TOEFL or IELTS.

Proficiency in Writing

Students who are found to be deficient by the Graduate Committee at First Year Review or Portfolio Review will be asked to propose a plan to address the deficiency. Students will be asked to demonstrate that the deficiency has been addressed successfully before they are allowed to proceed with plans for their MFA concert.

Sexual Harassment and Undue Favoritism Based on Sex

Please read this University policy carefully. Knowing others who have broken this policy in the past does not free any individual from abiding by it. See Code of Conduct: http://studentconduct.uncg.edu. Also see Good Practices in Graduate Education and the Graduate Teaching Assistant Handbook: http://grs.uncg.edu/current/teaching-assistant-handbook/

See Student Handbook: http://sa.uncg.edu/handbook/

Time Limit

The Graduate School requires that all master degrees be completed within a five year period. This time begins with the first course registration which
the student makes regardless of what time of year it takes place. In special circumstances, an extension of up to two additional years may be available.

Traffic and Parking Procedures

See UNCG Parking Services: http://www.uncg.edu/par/

Transfer Credit

Transfer credits are limited by the University to 1/3 of one’s course work. In rare cases, credits will be transferred from MA to MFA degrees.

Transfer from MA to MFA

Students who wish to transfer to the MFA degree in Choreography from one of the Dance Department MA degrees must undertake the same application and admissions process as any applicant to the MFA program. These students apply to the Department through the Graduate School, participate (if invited by the Department) in the Graduate Student Audition, and are evaluated for admission by the Graduate Committee and Dance faculty.

When 2nd year MA students notify the Department of their intent to apply to the MFA they are invited to undertake portfolio review in December (prior to the February Graduate Student Audition) along with the MFA cohort they are applying to join. If these students pass portfolio review, are accepted for admission to the MFA, and have earned an A- or higher in a DCE 651 Choreographic Practice course, they may join their cohort without repeating graduate courses taken when they were in the MA program.
SAFETY, EQUIPMENT, AND THE DANCE BUILDING

Accidents and First Aid

Procedures to Follow in Case an Injury Or Emergency Occurs In the HHP Building:

If the injured person needs immediate medical attention, do one of the following:

If you have access to a cell phone dial 911 in case of a life threatening situation or 334-4444 for campus police.

OR

Go (or send someone) to the nearest emergency phone (as indicated below). You can talk directly to Campus Police. If the situation is life threatening, ask them to call 911. Otherwise, explain the situation and ask for assistance.

Nearest phone relative to each studio in the HHP building:

152-- outside the equipment check out room
221 A or B and 208-- red POLICE phone in the hallway
322 or 306-- POLICE EMERGENCY sign above a black box that can be used to call for help.

If the injury appears to be less than an emergency but medical help is needed, contact UNCG Police. Call 334-5963, or 45963 from any campus phone. You may use the phone in the dance office if it is open.

There are official procedures for cleaning up blood and other bodily fluids. Injured people should clean up their own fluids. If this is impossible, call Housekeeping during the day (334-5997) or Campus Police at night (see numbers above). Ice is available: There is a room with a freezer in it directly opposite the main entrance to the theater—This room is always kept unlocked.

Students may want to carry a kit to treat their own injuries including band-aids, antibiotic ointment, and an Ace bandage.

An accident report must be filled out and turned in to the Dance office within 24 hours of any injury. Please remember that although some injuries seem minor at first, they can become more severe with time, so this is required for even slight injuries!
Communication

Electronic Communication: There is a Departmental Blackboard organization through which it is possible to email all members of the Department. Important communication will come electronically, so it is important to check for messages regularly.

Bulletin Boards: If you are on campus, READ THE BULLETIN BOARDS! There are bulletin boards in the hallway outside the theater. The large one is for University and Departmental posting. MAKE SURE THAT ALL 4 CORNERS ARE SECURED. (That is for fire regulations.)

Mailboxes: Every graduate student has a departmental mailbox; these are located at the bottom of the stairs on the second floor near TA offices. Graduate student notices are posted on a bulletin board near the mailboxes.

Community Meetings: Department Community Meetings are held once a semester. These are important times to find out what is going on, to meet other dance students not in your classes, and to find ways to get involved.

Dance Department Equipment

A video camera is available for graduate student use within the building. Please see Jeff to check out this recorder. The Equipment Room (first floor, HHP), has a limited number of CD and tape players available for use within the building. The borrower must be included on the student list kept by Equipment Room staff and leave a UNCG ID to borrow the equipment.

UNCG Fire Drill Facts

In most university classroom buildings, fire drills will be scheduled once every six months. Exceptions are childcare facilities and residence halls. The night before the fire drill, a sign will be posted on each entrance to the building. It will announce the exact time of the drill and the fact that the alarm will sound for one minute. Evacuation of the building will NOT be required for this drill. The purpose is to familiarize the occupants of the building will the sound of the alarm. If the alarm should sound at a different time or for longer that one minute, TOTAL EVACUATION of the building is required. If the alarm sound as scheduled, it will be at the very beginning of class. If time permits, explain to students that this drill
was designed to familiarize them with the sound of the alarm and to ask them to think about evacuation routes.

**Keys**

Graduate Assistants are issued studio and building keys as a matter of course. ALL KEYS MUST BE RETURNED TO THE DEPARTMENT SECRETARY BEFORE WE GIVE FINAL APPROVAL FOR GRADUATION.

To obtain keys, contact Jeff; you need to fill out a separate gray card for each building or room key you need. The only exceptions are the keys to the music cabinets, which all graduate students may check out for the semester.

All other graduate students: To use the studio during the day, see Jeff. Upon request, MFA students will be issued keys during the semester of their Master Production.

Graduate students registered in courses in the electronic lab will be able to have access to the lab when the class is not in session, including the summer, assuming they have had a course in its use.

**Recycling**

RECYCLING: The Department participates in University recycling of used paper. Blue bins for used paper are kept in most offices. A bin for recycling bottles and cans is located in the third floor hallway.

**Safety and Security: Important Phone Numbers**

UNCG Police (Emergency): 334-4444  
UNCG Police (Non-Emergency): 334-5963  
Counseling & Testing Center: 334-5874  
Gove Student Health Center: 334-5340  
Student Safety Escort: 334-5919  
This service is provided AT NIGHT for students or faculty who live on campus or who have a car parked on campus.  
Substance Information Program: 334-5112  
Abuse Women's Services/Rape Line (24-hour Service): 273-7273  
Alcohol & Drug Service of Guilford, Inc. (Emergency): 812-8645  
Alcohol & Drug Service of Guilford, Inc. (Non-Emergency): 333-6860  
Drug Helpline: 1-800-662-4357  
Guilford County Mental Health Center (Emergency): 641-4993  
Guilford County Mental Health Center (Non-Emergency): 641-3630  
National Certified Crisis Hotline: 1-800-784-2433
Please be mindful of your own safety and that of other students. Remember:

1. When rehearsing on nights and weekends, keep studio/theater doors locked while inside.
2. Never leave a rehearsal or a performance alone at night. Always “buddy up” with a friend.
3. DO NOT AT ANY TIME prop or wedge open an exterior building door. Remove props when you find them and report the incident to the office.
4. 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.
5. Make sure all windows that can be opened are locked and the blinds closed when the areas are unoccupied.
6. 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.
7. Report any suspicious looking individuals or groups to the office or the campus police immediately.
8. Make sure the theater and studios are locked and secured at all times when unoccupied.
9. Where possible, store equipment out of sight when not in use.
10. Do not leave wallets or any valuables unattended, even for a moment.
11. Use common sense.

**Security Systems and Alarms**

Please be aware of the differences between the panic button security system and the fire alarm security system in the HHP building:

The panic button system contains twenty-three "Panic Buttons" (red buttons in a white box) mounted on walls throughout the facility. These buttons are primarily located in the women’s dressing and locker rooms, dance studios, and secluded stairwells and hallways. This system is in operation 24 hours a day, 7 days a week. When a button is pushed, a signal is sent to a professional central dispatcher, National Guardian Security Systems, indicating a panic button has been activated and the exact location in the building. The dispatcher then calls the UNCG Police with this information. The Police are instructed to treat this as an emergency and immediately respond by sending officers to the location. In addition, very loud bell alarms will sound throughout the building. The police will investigate the area, react to the situation, and reset the system. It is not necessary for the building occupants to evacuate the building when panic button bells are set off.
The fire alarm system, other than for drills, is activated when either a smoke or heat detector is set off, or an individual pulls on one of the red fire alarm boxes located throughout the facility. The fire alarm system is a very loud pulsating buzzer sound, which is easily distinguishable from the panic button bells. In addition, the alarm lights will be flashing in a strobe-like manner. IT IS REQUIRED THAT THE BUILDING BE EVACUATED WHEN THE FIRE ALARM SOUNDS, unless there is a pre-announced drill taking place. Once the alarm sounds, the UNCG Police will again be contacted by National Guardian and will immediately investigate. No one is to re-enter the facility until the police have determined the area safe and given permission to re-enter.

**Smoking**

The entire HHP building is a NO SMOKING facility. This includes rest rooms, offices, and the theater.

Smoking is prohibited in all University buildings. Additionally, a new university policy states that “smoking shall be prohibited outdoors within 25 feet of any campus building unless designation otherwise has been provided. Wherever possible, ash urns and other provisions made available to smokers should be located to positions outside the 25 foot perimeter of buildings. No facilities shall be approved or areas otherwise designated within 25 feet of any entrance, outdoor air intake, or operable window.”

**Space Reservations and Scheduling**

**SPACE RESERVATIONS AND SCHEDULING STUDIO SPACE**

**PRIORITIES AND POLICIES FOR SCHEDULING STUDIO SPACE**

Rehearsal space in the Department of Dance is scheduled by the Department, Technical or his designate. Space is for use by Departmental students, faculty, and staff. Alumni and other invited guests may use the space for designated Departmental events (such as the Alumni Concert or North Carolina Dance Festival) by prior arrangement. Anyone else must make arrangements through Continual Learning to use the space for any purpose.

**PRIORITIES AND POLICIES FOR SCHEDULING STUDIO SPACE**

Reservation of dance studios is restricted to dance faculty and dance majors. Studio schedules are maintained online at [http://performingarts.uncg.edu/dancecal/](http://performingarts.uncg.edu/dancecal/) To reserve a space, go to the website, fill out a reservation form and return it to MITCH FORE in office HHP318. You’ll
receive a response via email. You may view the schedule on the website. Arranging access to reserved space is your responsibility!

Videos/DVDs

All UNCG concert performances are recorded by the department. Permanent copies of each concert recording are kept in the department’s archive (Room 220E). Students wishing to make copies of concert performances should consult with the Archives TA and receive permission from choreographers before making recordings for personal use.

In addition to tapes of our own 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. Be advised that the archive is not open during the summer months.