Dance
MFA Graduate Handbook
August 2015

Photo of Stephen Loch
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This document is intended to serve as resource for graduate MFA Dance majors. 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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WELCOME
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.

DEPARTMENT OF DANCE MISSION & PHILOSOPHY
Department of Dance Mission and Goals Statements (revised August 2015)
Within the context of UNCG’s comprehensive liberal arts curriculum, the Department of Dance offers bachelors and masters degrees that provide specialized skills for a variety of careers in the evolving field of 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. Our comprehensive curricula foster inclusive learning and intellectual curiosity framed by an engagement with cultural diversity, community outreach, and global issues as related to dance. The Department prepares undergraduate and graduate students for further study and the task of creating successful and productive lives as artists, educators, and scholars at the state, regional, national and international levels.

Department of Dance Core Statements of Intention
1. To deliver a curriculum that integrates teaching, scholarship, and artistry, and affirms the centrality of the body as a locus for knowledge, and the experiential basis for learning resulting in diverse outcomes
2. To sustain a community that values individual and cultural differences, as well as co-existing artistic and scholarly perspectives
3. To offer nationally recognized undergraduate and graduate programs that maintain a high standard of teaching
4. To encourage faculty development in teaching, scholarly/artistic work, and leadership within the profession
5. To engage in outreach to the community through public performances and other educational and artistic activities

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
10. Utilize knowledge of dance as an aspect of the humanities

PLAN OF STUDY FORMS
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 are available from the Director of Graduate Studies (DGS) B.J. Sullivan.

MFA FIRST YEAR REVIEW, PORTFOLIO REVIEW AND FINAL PROJECT TIMELINES
For students graduating in December, the timeline will adjust accordingly.

First Year Review
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 will meet with members of the Graduate Faculty to review recommendations prior to May 15.

Portfolio Review
MFA students submit a portfolio of existing works to the Graduate Coordinator on December 1 of their third semester in the program. The following materials comprise portfolio review:

- a video or dvd of work from DCE 651 classes or recent choreography
- two significant papers of the student’s choosing from department courses
- written material addressing portfolio review questions (see page 7)

In addition, each student presents a 15-20 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. The portfolio showing is scheduled at the end of the fall term and all faculty and grad students are invited to attend. The Director of Graduate Studies will provide additional information on Portfolio review criteria upon request.

The Graduate Committee reviews the MFA candidacy portfolio, and may
decide that the student should complete study with a MA degree instead of
the MFA degree. 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.

**Final Project**

MFA students passing into candidacy choose a committee chair and selects a
committee of at least three members (including the chair) no later than
March 1 of their fourth semester. One of the three members may come from
outside the department. The student prepares a signature sheet, (see page
34) 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 Director of Graduate Studies.

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

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

3. MFA students will schedule a project approval meeting with their
committee no later than April 28 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.

4. 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. The
Department Head provides the Association of Graduate Students in
Dance (AGSD) with available production dates and the association
facilitates the decision process, and informs the Department Head of
preferred dates.

5. 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.

6. 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.

7. 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!!!

8. 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.

9. 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 9-10).

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

11. MFA choreography students must submit copies of their culminating work 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 performances should also be submitted.

**MFA PORTFOLIO REVIEW QUESTIONS**  
**Due by December 1 of third semester in the program**

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.

- 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?

- 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?

- 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?

**Option 2**
Please 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.

**MFA MASTER PRODUCTION CONCERT PROCESS**
**Due by March 15 of the fourth semester in the program.**
MFA students enroll in DCE 697 (6 credits) for the culminating project of significant creative and scholarly research in, or a synthesis of, choreographic theory, practice, and pedagogy. 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, that document in itself may not be considered the final project.
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:

**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.

**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. 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.

- Situate your choreographic work in a cultural/historical and/or personal aesthetic practice.
- Identify how you made choices about your use of space, time and movement in relation to your chosen production elements.
- Address how your thesis production synthesizes your creative research trajectory.
- 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:

1. 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?

2. 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.

3. If your work has some special source, population, or accouterments—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.

4. 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 about your concert (What I did in my concert; How I did it) 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?)

**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, only 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.
**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 the presenter is (usually choreographer for a Dance MFA production, composer for a MM Music production).

4. Determine how royalties will be divided when pieces will be performed in public.

5. Discuss Timeline EARLY
   a. Determine weekly schedules
   b. 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 in one of the following formats:

   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?
   a. Talk honestly together
   b. go to your faculty mentors
c. 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, or edits) due 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

Accreditation
The University of North Carolina at Greensboro is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award bachelors, masters, specialist, and doctoral degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097, or call 406-679-4500 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. The organization 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.

Accidents and First Aid
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, it 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 of the room 306 Dance Theater.

**ACDA (American College Dance Association Conferences) Information and Checklist**

The UNCG Dance Department allocates payments for ACDA membership, registration for faculty, up to 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 expenses.

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

Per ACDA 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, 1 faculty member, and the Technical Coordinator. 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 ACDA 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 ACDA Membership meeting.

**Advising Program Requirement Changes and Substitutions**

The Department has established program requirements that are approved by the Graduate Studies Committee (GSC). 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 (if scheduling allows). All course substitutions will be managed by the DGS.

**Advising**

Students are 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 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 maintains a Plan of Study form. 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. Registering for any course without the advisor’s approval runs the risk of that the course not counting 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. Students who are 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 Director of Graduate Studies, B.J. Sullivan. Dr. Mila Parrish advises 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 regularly M-F, except when out of town. Some faculty also check messages evenings and weekends, but this is not to be expected. 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**

**Academic Regulations or Rulings**

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 DGS.

**Grade Appeal Policy (UG Bulletin Academic Regulations & Policies)**

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.

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:**

1. The instructor has miscalculated a final grade;
2. The instructor has violated the grading policies outlined in the syllabus without reasonable cause;
3. 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:**

1. The instructor’s grading policies differ from other instructors in the Department, College/School, or University.
2. The instructor’s attendance policy differs from other instructors in the Department, College/School, or University.
3. The instructor’s Late Work policy differs from other instructors in the Department, College/School, or University.
4. The grade distribution in the class in question is lower than in other sections of the same course.
5. The student’s grade in the course is significantly lower than grades the student earned in similar courses.
6. 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.

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.

**Assistantships**

Assistantships and both in-state 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.

Please note that 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 In-state Tuition Status, you must file an application in the Office of the Provost, 201 Mossman Building, 336-334-5494. Application processing can take 6-8 weeks.

For a complete explanation of the NC residency requirements for tuition purposes see: http://reg.uncg.edu/residency/residency-requirements/

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 are given teaching assignments and are mentored by the Department Head. The Department Head forwards important dates and department policies to all teaching faculty at the beginning of each term. Syllabi are submitted to the Dance Office and the Department Head by the end of the first week of classes. All faculty, adjuncts, and TAs must follow the final exam policy:

If a final exam is to be given, the time allotted for the examination should be used for an appropriate alternative instructional period or activity, such as final conferences.

The faculty members must plan for and meet with the class during this time regardless of whether a final exam is given.

**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 Director of Graduate Studies posts guidelines for the projects and works with faculty to select promising projects for submission to the Graduate School.
**Attendance Policy**
Faculty set attendance and absence policies for their courses. The attendance policy will be included in the syllabus. 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.

When injured or ill (but not contagious), students may still be counted as present if they attend class and are able to accommodate some form of movement activity (to be prescribed by the instructor).

**Lateness**
Students who arrive more than 5 minutes after class has begun should not come directly into a class, but should wait for the instructor to indicate when to enter.

**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.

**Communication**

**Electronic Communication**
There are Departmental Google Groups through which it is possible to email all members of the Department. Most departmental communication will come electronically, so it is important to check for e-mail 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. If you would like to post anything, please contact Amy Masters in the Dance Office.

**Mailboxes**
All graduate students have a departmental mailbox; these are located at the bottom of the stairs on the second floor near TA offices. Graduate student
notices may be posted on a bulletin board near the mailboxes.

Community Meetings
Department Community Meetings are held once a semester. These meetings are scheduled the first Monday of each term from 1-1:50. The Community Meeting is a great time to find out what is going on in the department. If you are a Teaching Assistant with a non-majors class scheduled during the Community Meeting please plan to attend the meeting for at least the first 30 minutes and meet with your class afterward.

Contact Information—Faculty and Staff
Faculty
Duane Cyrus: Associate Professor and BFA Adviser  
Office: 222, Phone: 256-1486, e-mail: dacyrus@uncg.edu

Robin Gee: Associate Professor and Undergraduate Coordinator  
Office: 220L, Phone: 334-5570, e-mail: rmgee@uncg.edu

Jill Green: Professor  
Office: 317, Phone: 334-3266, e-mail: jigreen@uncg.edu

Ana Paula Hofling: Assistant Professor of Dance Studies, Honors Adviser  
Office: 220A Phone: 334-5570, e-mail: aphoflin@uncg.edu

Janet Lilly: Professor & Department Head, Dance Minor, Study Abroad Adviser  
Office: 323B, Phone: 334-3262, e-mail: j_lilly@uncg.edu

Cynthia Ling Lee: Assistant Professor and BA Adviser  
Office: 220K, Phone: 334-5570, e-mail: cllee4@uncg.edu

Mila Parrish: Associate Professor and Director of Dance Education  
Office: 320, Phone: 334-5570, e-mail: mlparr4@uncg.edu

B.J. Sullivan: Associate Professor and Director of Graduate Studies  
Office: 220J, Phone: 334-3264, e-mail: ejsulli2@uncg.edu

Melinda Waegerle: Dance Education Assistant Professor (Academic Professional) and Undergraduate Licensure Adviser  
Office: 220B, Phone: 334-9845, email: mhwaeger@uncg.edu

2015 - 2016 Part-Time Faculty: Office: 220F, Phone: 334-4064
AMANDA DIORIO--ardiorio@uncg.edu
VIRGINIA FREEMAN DUPONT—vrfreeman@uncg.edu
LINDSEY BRAMHAM HOWIE-- lpbramha@uncg.edu
MICHAEL JOB-- mr.michael.job@gmail.com
ANNE MORRIS-- almorris@uncg.edu
CHRISTINE STEVENS-- cbowenstevens@gmail.com
Graduate Teaching Assistants: Office: 220G, Phone: 334-4064
Emily Crofford
Mary Evelyn Hunt
Taylor King
Danielle Kinne
Stephen Loch
Olivia Meeks
Jess Shell
Penying Sui (Sophie)
Lindsay Winthrop

Staff:
Chris Fleming: Technical Coordinator
Office: 318. E-mail: cjflemin@uncg.edu

Amy Masters: Office Manager, Enrollment, Marketing and Recruitment
Office: Main Dance Office, Coleman 323, Phone: 334-5570, e-mail: ahmaster@uncg.edu

Beverly Stallings: Department Business Coordinator
Office: 321A, Phone: 334-5955, e-mail b_stall2@uncg.edu

Continuous Enrollment Policy
Pursuit of a graduate degree should be continuous. Students pursuing a graduate degree program should normally be enrolled each Fall and Spring semester, or one semester during the academic year in combination with Summer Session, for course work that is approved for their program of study and selected in consultation with the departmental Director of Graduate Study. See: http://uncg.smartcatalogiq.com/en/2015-2016/Graduate-Bulletin/Academic-Regulations/General-Policies/Policy-on-Continuous-Enrollment

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: http://performingarts.uncg.edu/_files/resources/faculty-staff/smtd/fair-use-checklist.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**

Costumes may be used only by current faculty or registered students.

1. Use of costumes by anyone for any reason must be cleared through the costume room GA/TA.
2. Use and return of costume items are recorded by the costume room manager.
3. 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.

**Course Evaluations/Course Climate Surveys**

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 9 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 6.

**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 numbers 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. 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 Director of Graduate Studies 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 Amy Masters (Publicity and Marketing Coordinator) concerning publicity, and Beverly Stallings (Department Business Manager) concerning accounting procedures, early in your concert process.

**Guidelines for Dance Concerts**

The following general guidelines applies all department sponsored concerts:

- Designs for all posters/postcards, etc. for all concerts must be approved by the department head before they are sent for printing.

- All publicity material must state prominently that this is a production of the UNCG Department of Dance, and must carry the UNCG logo.

- 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.

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

- 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.

- 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.

**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.

The student choreographer will be directly responsible for all aspects of such events including:

- Press release, publicity, including posters and/or postcards, program copy (to be delivered to the Publicity/Marketing Coordinator)
- Production schedule (to be arranged with Chris)
- Casts, rehearsals, costumes, music, props, sets, and lighting design

The Department will provide:

- A standard production crew
- 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.
- Rehearsal space under our current policy
- Staff for box office and front of house
- Paper and photocopying for programs
- Video equipment

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.

or

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
Designs for all posters/postcards, marketing materials, and programs for all concerts must be approved by the Department Head and Amy Masters 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.

All publicity material must state prominently that this is a production of the UNCG Department of Dance, and must carry the UNCG logo.

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

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.

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.

Dance Department Equipment
A video camera is available for graduate student use within the building. Please check with the Archives TAT to check out this camera. The Archives Room on the 2nd floor, 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 Archives Room staff and leave a UNCG ID to borrow the equipment.

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/

**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 extracurricular 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 Director of Graduate Studies 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 220G).

**Graduate Student Association**
All graduate students are encouraged to get involved in the Graduate Student Association (GSA) as well as the department Association of Graduate Students in Dance group. https://sites.google.com/a/uncg.edu/gsa/home.

**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

**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 meet with the Department Head. This is holds true for any department level concern. Graduate concerns may be taken to the DGS as an intermediate step. For undergraduate student grievances, 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 propose guest artist and scholars to the Department Head for consideration. The Business Coordinator handles all guest contracting.

Health
Student Health Services—http://studenthealth.uncg.edu/
UNCG Anna Grove Student Health Center nearby on Gray Drive is available medical problems, immunizations and counseling. Students are required to have health insurance to attend a UNC system school. Students with existing health insurance coverage can waive out of the school insurance plan. Your student ID is required to receive treatment at Student Health Services.

Emotional Health
Often school or personal problems can seem overwhelming. Mental health is just as important as physical health. Feeling more than occasionally depressed, anxious, abusing alcohol or drugs, finding yourself angry too much of the time, consistently avoiding responsibilities, overeating or having no appetite are all areas of concern. The Student Health Center has counselors and talking over a problem with a qualified person may enough to get you back on track. If you have a problem with a particular class or a sensitive issue, often talking with the teacher or other faculty member can clear this up quickly. IT IS NOT A SIGN OF WEAKNESS TO ASK FOR HELP.

Housekeeping—Studios and Lockers
Dance studios are very difficult to keep clean. The custodial staff works very hard to sweep and mop studio and dance theater floors on a regular basis. Students should pick up after themselves in order to keep the studios uncluttered and safe for classes.

Clothing that is left behind in studios will be turned in to the Lost and Found locker outside of 221B. This locker is cleaned out monthly. A Blackboard/Canvas message alerts students to the clean out date and since items are washed and donated, thanks them for their contributions to charity.

Other lost and found items, such as jewelry, may be turned in to the Dance Office (323 Coleman).

Do not eat or drink anything except water in the dance studios. Spilled foods and beverages are very harmful to the dance surfaces and can be dangerous to dancers. Street shoes are not allowed on the dance floors. Please remove your shoes prior to entering the dance studio.

Smoking is not permitted at any time in any space within the Coleman building or within 25 feet of it.
The Department has lockers available for students in dressing rooms and Hallways. Please use them! You may use a locker for the academic year by placing a lock on it. Lockers are usually emptied in the summer, so please remember to clean out your locker at the end of spring semester.

**Identification Cards**

Picture identification cards (UNCG SpartanCards) 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.

SpartanCards are issued from the UNCG SpartanCard Center located on the second floor of the Elliot University Center, office 121. The hours of operation are Monday-Friday from 8am-5pm. If a card is lost or stolen, notify the SpartanCard Center immediately at 334-5651. For more information, visit the SpartanCard website at [http://spartancard.uncg.edu/](http://spartancard.uncg.edu/).

**Illegal Drugs and Alcohol**

The University of North Carolina at Greensboro seeks to maintain an environment that supports the pursuit and dissemination of knowledge. All members of the academic community, including students, faculty, and staff members, share responsibility for protecting the academic environment by exemplifying high standards of professional and personal conduct. Use of illegal drugs by any member of the community interferes with the activities through which the goals of the University can be realized. Therefore, such practices will not be tolerated. The University will take all actions necessary, consistent with law and University policy, to eliminate the use of illegal drugs from the University community. [See the Graduate Bulletin for more information.](#)

Additionally, the service and consumption of alcoholic beverages is strictly regulated by law. All persons coming into the campus of The University of North Carolina at Greensboro are charged with compliance with these laws. [See the Graduate Bulletin for more information.](#)

**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 grade. 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 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:

No more than 3 hours independent study credits may be earned in any one
semester. No more than 12 credits of independent study credit may be
counted toward satisfying the minimum requirements for the MFA. 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.

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. Faculty are limited to a total of 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.

**Keys**

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

To obtain keys, contact the main office; 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 keys may be checked out in the dance office. MFA students may request keys during the year of their MFA Thesis production.

Graduate students registered in courses in the electronic lab (Coleman 206) will have access to the lab when the class is not in session, including the summer. The computer lab requires an Inteli-key and must be requested through the dance office.

**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.

**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. See [UNCG Parking Services](http://www.parking.uncg.edu/) for more information.

**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. A TOEFL score of 79 is required for entry into the program. Applicants receiving lower scores may receive conditional entry through the INTERLINK program.
Proficiency in Writing
Students who are found to be deficient by the Graduate Committee at the First Year Review meeting or through 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.

Safety and Security
Please be mindful of your own safety and that of other 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 be 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. Fire doors between the lobby and hallway and outside of 322 should not be propped open.**

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.

**Security Systems and Alarms**
Please be aware of the differences between the panic button security system and the fire alarm security system in the Coleman 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.

**Sexual Harassment**
Sexual harassment and discrimination are illegal and endanger the environment of tolerance, civility, and mutual respect that must prevail if the University is to fulfill its mission. The University of North Carolina at Greensboro is committed to providing and promoting an atmosphere in which employees can realize their maximum potential in the work place and students can engage fully in the learning process. Towards this end, all members of the University community must understand that sexual harassment, sexual discrimination, and sexual exploitation of professional relationships violate the University's policy and will not be tolerated.

Please read the full **University policy**. Knowing others who have broken this policy in the past does not free any individual from abiding by it. See **Code of Conduct**. Also see Good Practices in Graduate Education and the **Graduate Teaching Assistant Handbook** or the **Student Handbook**.
Smoking
Smoking is prohibited in all University buildings. Additionally, 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
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 Coordinator manages long-term studio assignments and short-term assignments are handled by the Department Office Manager.

To request long-term studio reservations, graduate students should 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

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

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.

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. MFA choreographers should
submit their supplementary comp lists to the Box Office 2 weeks prior to
their concert date.

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. In
instances when a Teaching Assistant is also a choreographer, the
choreography guidelines are instituted only.

Time Limit to Degree
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.

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 from the MA to the MFA degree in Choreography 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, 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.

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.
APPENDICES

APPENDIX I: MFA APPROVAL FORM FOR MFA COMMITTEES

COMMITTEE SIGNATURE SHEET

NAME OF STUDENT/CANDIDATE: _____________________________
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: DATE:

NAME OF STUDENT/CANDIDATE:

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

COMMITTEE MEETING DATE (S): ______________________________

DATE PROPOSAL FINALIZED: ____________________________

COMMITTEE:

CHAIR: ________________________________ DATE:

COMMITTEE REMARKS, IF NEEDED
APPENDIX II: Department of Dance Archives
The department keeps an archive of dance videotapes and dvds, including copies of commercial tapes important to department teaching and research. The archive includes a circulating collection and a non-circulating or back up collection. The collection includes all department concerts. There is a list as well as an updated database available for viewing.

The Archives office also checks out video equipment to students. This equipment is extremely expensive and is costly to repair and replace. Proper handling of all equipment and proper conduct in the lab will prolong the life of the equipment and make for more effective course operation. Monitoring the equipment and editing facility is everyone’s responsibility. If you see someone misusing or abusing the equipment, in the building or in the field, please contact the department head.

Hours of operation will be posted and are based on the assigned TA’s schedule
Email: uncgdancearchive@yahoo.com

Inventory of all Equipment
There should be an inventory taken of all equipment. All camera cases, bags and tripods should be checked. Each camera should have an itemized list that corresponds listing batteries, cords, etc. This should be done in the beginning of the semester and the end.

VHS Tapes and DVDs
Lock combination: PL1E
All VHS Tapes and DVDs are color coded, listed in a binder (a bit outdated) and a new database:
• Red dots signify that the VHS or DVD is a master copy. These do not leave the room. They can be copied by archivist.
• Yellow dots signify that the video is a circulating video. These may be checked-out by graduate teaching assistants and faculty only.
• Green is Faculty produced work/concerts. Can be checked out by faculty and graduate students.
• Brown is for departmental concerts.
• Blue dots signify work produced by students (BFA and MFA Concerts).
• No Dot- NCDF, Prime Movers, Graduate Showings, Alumni Concerts etc

Excluding master tapes, DVD videos may be taken somewhere with in the building to be watched, (e.g. green room/student lounge) as long as they are returned by an agreed to time (use discretion) All faculty, graduate students, teaching assistants and undergraduate students may check out videos depending unless noted otherwise.
Lending Policy
Video Tapes/DVDs from the archives vault are available under the following circumstances:

• Faculty and Teaching assistants may check out copies for teaching and research. A sign out sheet is provided and must be signed and dated with the tapes number or names notes. Faculty and TAs are the only ones allowed to take tapes/dvds out of the dance building.
• Check out sheet is on clipboard by the door. Make sure you get the person’s name, which video (name and number that appears on dot) and the date it is checked out on. They should not be checked out longer then a week.
• When transferring a VHS to DVD it must be recorded in the book and in the database.
• There is a list upstairs, check the list when making copies.
• Faculty and TAs should be aware that tapes/dvds are in high demand and should be returned promptly.

Transference of VHS to DVD:
See separate sheet for instruction.
Please continue with the transfer of the video library from tape to dvd.
• Make sure to number and label the dvd’s with the color coded dots
• Update the database information as this is done
• File the dvd

Who Can Duplicate Tapes/DVDs:
• Undergraduate students and graduate students may duplicate tapes/dvds in the archive room only and they must supply their own tapes. Students must get permission from their choreographers (faculty or student) to copy work. The permission form is located at the end of this document.
• Faculty may request a copy to be made by archives.
• Copies for graduate students may be requested if time allows.
• All requests must be submitted with in a 48 hour time frame.

Video Equipment: Cameras, Tripods, Mics, etc.
Keys: in videotape closet; key with tape is for camera closet, key with no tape goes to tripod closet.

Policy
Equipment is on a first come, first serve basis, with a three day limit. Reservations can only be made by Faculty or TAs via email. 555 students are the only students allowed to check out equipment.

Equipment
Cameras
There are 10 old (big guys) cameras and 7 new (small guys P701 and P901?) cameras.
Old Cameras:
• These cameras have batteries off to the side next to them on a shelf make sure you give them a battery with the camera.
• There are big batteries and small batteries make sure when checking them out you note which one you have given them.
• Verify all of the equipment is in the case. Each spot should contain an item (lens shade, charger, etc.)
• Fill out form with number of camera located on case, type of battery and all other separate equipment listed, date, and class and have the student double check to make sure all equipment is there in the case.
• When checking back in old cameras, remove batteries and recharge on the dock provided. Make sure all equipment is in the right places. Students should be reminded to check equipment before checking it back in.
• Check out sheet goes in Out folder until items are returned, they then are put in the Returned folder.

New Cameras:
• Batteries are in the case there should be 2.
• Batteries do not need to be listed on the check in sheet make sure they are in the case.
• Make sure camera has a SD card.
• Same check out and check in procedure make, except the actual camera needs to be plugged in and the SD card must be erased.

Tripods:
• There are a few different kinds of tripods, 5 small tripods and 5 big tripods.
• Make sure you enter which one you are checking out on the check out sheet. Round, big and average size.
• When checking tripods in and out, make sure the mounting plate is attached. This is the piece that attaches the camera to the tripod. Without it, the tripod is useless.
• Check in procedures are the same as listed in cameras.

There is a box of VHS tapes under the desk, they are reusable.

**Archive Operation**
Archive hours will change each semester depending on TA schedules. There should be a sign posted on the archive office indicating what the hours are for the semester. This should be done shortly after the semester has started. The only time students and faculty can check out videos, view video or checkout equipment is during those posted hours.

Archive Keys are not to be loaned to anyone by the TAs and TAs may not grant access to the archive to anyone who will be left unattended. Anyone needing services must plan in advance. Department Head, Advising Faculty
Member and Archive TAs have keys to the office, but not to the vault. Only the archive TAs have keys to the vaults.

APPENDIX III: UNCG Dance Department Video Equipment Policies

The department of dance keeps an archive of dance videotapes and dvds, including copies of commercial tapes important to department teaching and research. The archive includes a circulating collection and a non-circulating or back up collection. The collection includes all department concerts. There is a list as well as an updated database available for viewing.

The video equipment is extremely expensive. It is costly to repair and replace. Proper handling of all equipment and proper conduct in the lab will prolong the life of the equipment and make for more effective course operation. Monitoring the equipment and editing facility is everyone’s responsibility. If you see someone misusing or abusing the equipment, in the building or in the field, please contact the faculty immediately.

• ONLY students enrolled in SCREEN DANCE Or as Independent study, with proper training and who can demonstrate proper usage of equipment, may use designated equipment and editing facilities.
• All Equipment is to be checked out ONLY by Archivist, with proper identification and ONLY when official forms have been filled out.
• Equipment may ONLY be checked out during the open hours of the Archive Office Hours. (Office hours will be posted on the door each semester, and are subject to change.) Equipment may only be checked out for a maximum or three days. Equipment should be returned by the end of the third day.
• Equipment must be checked out through the UNCG Dance Archive (HHP 220-E) Cameras should not be shared back and forth between students. Students may not give the equipment to other students to use. Equipment must first be turned in to the Archive Office in order to check equipment and complete inventory check list.
• All equipment must be returned by the due date designated on the Equipment Check Out Sheet. Failure to return equipment by specific due date will result in penalties (will lose the privilege of equipment use) or fines decided by Faculty Member Managing the Archives.
• Equipment checked out to an individual becomes the responsability of that person and is intended for that person only. There are to be no in-the-field transfers of equipment from one person to another.
• Reservations are Only to be made by Faculty and Graduate Assistants. Depending on availability. Everyone else is on a first come first served basis. If there are any special needs the Archivist will try and accommodate to the best of their abilities.

Policies Governing the Use and Treatment of the Equipment

1. Safety is extremely important. Production situations are frequently dangerous. Students are responsible for exercising caution and reasonable care to ensure their own safety, the safety of others and the well being of the equipment during a production.
2. Students assume **TOTAL RESPONSIBILITY** when checking out equipment for any damages done to equipment in their possession. Students are required to and must agree to reimbursement to the program for the cost of any equipment repair or replacement other than the usual wear and tear upon check out. This includes accidental damage and theft.

3. No technical adjustments of any kind (including re-plugging or changing of set switches) can be made on any equipment. **Malfunctions must and should be reported to archivist and managing faculty immediately.**

4. **Camera Rules:**
   a. Do not point or allow camera to point at direct sun light or any other direct light source.
   b. Do not open or make adjustments to the cameras without consulting a faculty member.
   c. Do not twist, bend, step or stand on camera cables.
   d. Do not take your hand off or walk away from a camera unless the pan/tilt is locked into place, or securely in place.
   e. Never leave camera unattended.
   f. No shooting outside in the rain or in other inclement weather.
   g. Cameras are to be packed, heads locked, lens capped and cables coiled when not in use.
   h. Do not remove the lens to any camera (video or film)

5. **Microphones:**
   a. Handle with care.
   b. Do not drop mics or the connectors
   c. Do not pull or stand on mic cables
   d. Microphone cables are to be properly coiled and inside camera box when returned

6. **Video Editing:**
   a. No dubbing of copyrighted materials
   b. Do not leave stations for extended periods of time
   c. Turn off all equipment when finished
Fines and Penalties Checkout Agreement Form

Late equipment policy

1. First and Second Offense: If equipment is not turned in on time student will receive a warning.
2. Third Offense: Student will be flagged and will lose the privileged use of equipment for the remainder of the semester.

*** fees may be added to these violation by managing faculty member.

Violation of any policies and procedures in above sections will result in the following actions: fee assessment and collection, dismissal from course with WF, or dismissal from program(s.)

Students Name:

Date of equipment check out:
APPENDIX IV
UNCG Department of Dance DVD Choreography Copy Request Form
Available from and submitted to the Dance office

Requester’s name:

Department of Dance event date and Location:

Name of the Choreographer and title of the piece:

I hereby request approval to make a DVD of the following piece from the choreographer or the UNCG Department of Dance for the following purposes:

1. Personal use only

2. Electronic portfolio. The choreographer approves using excerpts or the full piece as follows:

The performer understands that choreography is copyrighted, may not be duplicated without the choreographer’s written permission and remains the intellectual property of the choreographer. If any provision or aspect of this agreement is found to be unenforceable, all remaining provisions will remain in full force and effect. I acknowledge that I am over 18 and have read this entire agreement and understand its terms and provisions.

Choreographer’s Signature:

Print Name:

Portion of choreography if applicable:

Revised 10/2/2014
APPENDIX V: HOUSE MANAGER DUTIES
The front-of-house operations are extremely important. The front of house manager is instrumental in the success of a show, as well as the patrons experience while in the theater. Box office personnel and ushers have initial contact with a patron as they enter and leave the dance theater; with this in mind the house crew must be prepared, knowledgeable and polite while in direct contact with patrons. It is the duty of the house manager to make sure the ushers are well informed and courteous with patrons.

Preparation of Ushers and Instruction
• Recruit ushers one to two weeks before the performance. Each show will require 4 ushers unless more are needed or requested.
• Email all ushers providing them with instruction and confirmation of their attendance.
• Touch base with choreographer to receive special instruction, or to make sure there are none.
• Email ushers the day before as a reminder

Order of Duties
• House manager is to report to the theater no later then an hour and fifteen minutes before the start of show.
• Check in with Stage manager at booth and introduce yourself as “house manager” find out when there is to be late seating, or any other special Instructions you should know.
• Check in with box office and get a count of ticket sales Check with the box office periodically in order to know when floor seating will start. Box office opens an hour before show start
• Unlock theater if it is locked and locate programs (they are generally located in a box beside the theater door)
• Greet ushers as they arrive
• Ushers attire is to be casually nice and to be all black, in order to distinguish the usher from the patron.
• Ushers are to meet at the theater one hour before the start of the show reporting immediately to house manager. If an usher is late or unable to work they must call ahead or email the house manager. If they fail to do so they will be banned from ushering future performance and reported to technical director.
• Make sure all ushers fully understand house layout and duties.
• Appoint positions for each usher. 2 to greet and handout programs and 2 to take tickets. Instruct ushers on how to greet and take tickets. (making sure to read tickets carefully when ripping stubs.
• Have ushers fold programs if needed
• Make sure stage doors are locked at the start of the performance
• No one except theater staff is permitted inside theater before the opening of house doors.
• Make sure theater, hallways, lobby and bathrooms are clean, restock toilet paper and paper towels. This can be assigned to ushers
• Place signs on all theater doors and on reserved seating- checking to see if there are any UNCG Dance partners or VIPS are attending and reserve seats accordingly. There should be a list sent at the beginning of each semester. Reserve the first row of seating to the left for the ushers. If the house is full ushers may sit or stand on the sides.
• If there is a problem with ticket printing and a patron has a printed receipt accept the receipt as a ticket.
• Make sure TV with live feed is on in the lobby
• The theater is general seating/ pillows for floor seating are in a box behind seating area
• Before opening doors check with the stage manager to make sure the theater and stage crew is ready for house to open. Make sure Theater doors are locked.
• If the house is getting full and there are no seats together, announce for audience to kindly move in to leave aisle seats open for people finding their seats
• 3 minutes before show start time have two ushers find their seats, keeping the other ushers at the stage doors for ticket taking. When all patrons are seated and the lobby is clear, check in with the box office, and knock on bathrooms before closing door and locking it behind you, take the ticket bucket and have the last of ushers take their seats.
• When all is well and ready to go give the thumbs up for the start of the show
• Generally the show should start on time it is okay if there is a late start for concerts usually start 5 to 10 minutes late
• Make sure all Theater doors are locked
• Be alert and stay near stage door for late seating
• Open doors for intermission and have ushers go back to their stations.
• Stay near lobby during intermission
• When it is time alert patrons in lobby, hallways and outside
• When everyone is inside give the thumbs up
• At the end of the show prop doors and thank patrons as they leave the theater. Ushers are done and free to go as soon as you sign all forms and thank them.
• When the theater is clear pick up all trash and lock all doors, count tickets and place them in an envelope with the number, date and which show. This will be turned in to Beverly on Monday.
• Take extra programs, ticket bucket and supplies back to TA office. Save 5 copies of all programs turning them into Amy on Monday.
• Let the stage manager know you are leaving

**Things You Will Need**
• Tape
• Flash light
• Watch, or phone, making sure it is silenced
• Pens
Things You Should Know

• There are 12 pillows for floor seating and chairs stacked on the side.
• You may need to make special arrangements for handicapped seating, entrance is in Coleman street level in atrium.
• Do not allow flash cameras or video recording devices into theater.
• Rigidly enforce prohibition of smoking and food or beverage in the theater.
• There is no sitting in aisles. It is against fire code.
• Get a key to the theater.
• Make sure you are on top of all issues relating to tickets and solve the issues by communicating with box office.
• Make sure you have the Technical Coordinator’s number, campus police and emergency contacts accessible.

DRAFT 7/12/2015 Dance MFA-Choreography suggested course of study

The MFA in Dance with Choreography concentration is a 60-credit hours degree. The degree program course distribution consists of 34 required hours of dance courses, 6 credits for the final project in choreography, 14 elective hours in dance, and 6 elective hours of course work outside of the dance department.

Students generally complete the program in 5 to 6 semesters. Full-time enrollment for graduate students for fall and spring terms is 9 credit hours (6 in the summer).

The suggested course of study fulfills program course distribution requirements assuming fall program entry and taking into account course offering cycles. Some choreography, repertory, and somatics courses are offered in the summer terms. Outside of Dance electives may be met in summer MTD (Music/Theatre/Dance) short-term study abroad programs. If enrolled in these options the student and their adviser will modify the suggested course of study accordingly.

Fall I (10 credits)
DCE 624 Movement for Dance (1 credit)
DCE 651 Choreographic Practice (3 credits)
DCE 661 Dance Pedagogy in Higher Education (2 credits)
DCE 687 Performance Theory and Practice (2 credits)
Dance Electives (2)

Spring I (12 credits)
DCE 624 Movement for Dance (1 credit)
DCE 651 Choreographic Practice (3 credits)
DCE 662 Practicum in Teaching Dance (2 credits)
DCE 505 Choreographies and Choreographers (3 credits)
Outside of Dance elective (3 credits)
Fall II (11 credits)
DCE 624 Movement for Dance (1 credit)
DCE 651 Choreographic Practice (3 credits)
DCE 662 Practicum in Teaching Dance (1 credit)
DCE 610 Dance Studies I: Theories and Methods (3)
Outside of Dance elective (3 credits)

Spring II (9)
DCE 651 Choreographic Practice (3 credits)
DCE 611 Dance Studies II (3 credits)
Screendance (3 credits) new course number in 2016-replaces DCE 555
Dance electives (2)

Fall III (9)
DCE 624 Movement for Dance (1 credit)
DCE 697 Master Production in Dance (3 credits)
DCE 687 Performance Theory and Practice (2 credit)
    Or
DCE 688 Practicum in Dance Performance (2 credit)
Dance electives (2 credits)

Spring III (9)
DCE 697 Master Production in Dance (3 credits)
DCE electives (6 credits)

Curriculum planning UNCG—3+1 with Chinese universities

Courses below would be supplemented with an introductory pre-semester program for Chinese students to work on language and be introduced to cultural activities. Language training would continue on a regular basis throughout the first semester.

Fall courses in Dance: 14 credits
Contemporary Dance Technique II or III (3 credits)
Ballet Dance Technique II or III (2 credits)
Dance Improvisation I (1 credit)
African Dance I (1 credit)
Capoeira (3 credits)
Dance Production and Technology (2 credits)
Dance Repertory course (2 credits)
Optional enrollment: Tap 1 or Kathak (1-2 credits)

Spring courses in Dance: 15 credits
Contemporary Dance Technique II or III (3 credits)
Ballet Dance Technique II or III (2 credits)
Jazz Dance II or III (1 credit)
Screen Dance (3 credits)
Dance Repertory (1-2 credits)
Dance Production Practicum (1 credit)
Iyengar Yoga: Somatic Practice (1 credit)
Creative Synthesis (3 credits)
Optional enrollment: Laban Movement Analysis (1 credit) or Contact Improvisation (1 credit)

Curricular updates:
NASD Curricular requirements

b. Studies in technique and performance must begin at the freshman level and extend with progressive intensity throughout the degree program, with opportunities for independent study at the advanced level with appropriate evaluation. Students must experience a minimum of one daily technique class with the opportunity for additional work if appropriate. Such classes must be a minimum of 90 minutes in length.

c. Opportunities should be available for all students to become familiar with every major aspect, technique, and direction in their major field.

d. Students must be afforded the chance to perform and have their performance critiqued and discussed. The level of excellence is the best determinant of the effectiveness of studies in performance offered by an institution.

2. Choreography. Students must develop basic knowledge and skills in choreography and have opportunities to develop their choreographic potential in studies that include traditional and/or experimental approaches. **A minimum of two years of coursework in choreography is required.**

3. Theoretical and Historical Studies
a. Through comprehensive courses in dance studies, students must:
   (1) Develop an understanding of the common elements and vocabulary of dance and of the interaction of these elements, and be able to employ this knowledge in analysis.
   (2) Learn to analyze dance perceptively and to evaluate critically.
   (3) Be able to place dance in historical, cultural, and stylistic contexts.
   (4) Be able to form and defend individual critiques.
   (5) Have fundamental knowledge of the body and of kinesiology as applicable to work in dance.
b. These competencies are achieved by coursework and studies in fields such as repertory, dance notation, history of dance, dance technologies, philosophy of dance, music, anatomy and kinesiology, dance ethnology, production design, multi-disciplinary forms, and so forth.

c. In certain areas of specialization such as dance ethnology, it is advisable to require that students study the historical development of works within the specialization.

4. Teaching. Students must develop basic knowledge and skills in dance pedagogy. The program should include the equivalent of at least one course in pedagogy and teaching experience.

9. Staff
   a. Standard. Staff shall be provided commensurate with the dance unit’s purposes, size, and scope, and its degrees and programs.

   b. Guidelines
      (1) Music Staff
      Competent musicians should be provided for technique classes, and should be available for other specially designated classes for which live music is required. Musical direction should be provided for dance productions. Whenever possible, at least one full-time music position (faculty or staff) should be part of the dance program.

      (2) Technical Staff
      The technical production component of a dance program should be supported by a technical position (faculty or staff) and by other production personnel such as costumers, lighting and set designers, stage managers, production crews, and publicists.

      (3) Normally, staff positions are administered by the dance unit.
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/