

School of Dance
Graduate Student Handbook



2019-20

Photo of Makayla Ferrick by Ariana Guzman

Table Of Contents

This document is intended to serve as resource for graduate MA in Theories and Practices and MFA Dance Choreography Concentration students. MA in Dance Education students should consult Dr. Mila Parrish (Director of Dance Education) for program details.

Welcome	5
School of Dance Mission & Goals	5
School of Dance Core Statements of Intention	5
<u>MFA AND MA DEGREE INFORMATION</u>	6
School of Dance MFA in Dance Choreography Concentration	
Degree Goals	6
MFA Requirements & Suggested Course of Study	6
MA in Dance Theories and Practices Degree Goals	9
MA Suggested Course of Study	10
Plan of Study Forms	10
MFA First Year Review Timeline	10
Portfolio Review Questions	11
MFA Final Thesis Project Process	12
Proposal Timeline	12
Final Thesis Performance, Documentation & Defense	13
Final Thesis Paper	14
Oral Thesis Defense	15
MA Final Project Guidelines	15
Portfolio Review Questions	16
DCE 698 Field Project in Dance (1-6)	16
Advising Program Requirements & Changes	17
Advising	17
Appeals - Grades & Regulations	17
Continuous Enrollment Policy	18
Course Loads	18
Dance Technique (DCE624) Requirements	19
Graduate Forum	19
Graduate Student Association	19
Grants for Travel & Research	19
Incomplete Grading Policy	20
Independent Study	20
Proficiencies	21
Proficiency in Choreography	21
Proficiency in Oral & Written English	21
Proficiency in Writing	21
Time Limit to Degree	21
Transfer Credit	22
Transfer from MA to MFA	22

<u>GRADUATE AND TEACHING ASSISTANTSHIP INFORMATION</u>	22
Assistanships-includes TA/GA faculty support and TA observations/mentoring	22
Off-Campus Employment	23
TA Observation & Mentoring	23
Evaluation Protocol	24
Absence from Assisgned Duties Policy and Link to Form	26
Attendance Policy	27
Lateness	27
Injured Students	27
Participation Guidelines for Dance Majors	27
Course Evaluations	28
Grade Changes	28
Final Exams	28
Syllabi	29
Teaching Assistantship Request Form	30
GA Observation Form	31
<u>DANCE CONCERT AND REHEARSAL SPACE POLICIES & PROCEDURES</u>	33
Dance Concert Guidelines	33
MFA Concert Additional Information	33
General Guidelines	34
Best Practices for Dance and Music Collaborations	34
Copyrights	36
Costume Policy	36
Ticket Policy	36
Videography	37
Space Reservations & Scheduling	37
Usage Responsibilities	37
<u>UNCG SCHOOL OF DANCE GENERAL INFORMATION</u>	39
Academic Integrity Policy	39
Accreditation	39
Accidents & First Aid	39
ACDA Information & Checklist	39
Copy Machine Policy	40
Dance Video Equipment	40
Facilities	40
Fax Machine	41
Grievances	41
Guest Artists & Scholars	41
Health	41
Housekeeping	42
ID Cards	42
Illegal Drugs & Alcohol	43
Keys	43

Parking	43
Professionalism	44
Safety & Security	44
Sexual Harrasment	46
Smoking	46
<u>COMMUNICATION</u>	47
Bulletin Boards	47
Community Meetings	47
Electronic Communication	47
Mailboxes	47
Faculty/Staff Contact Information	47
<u>APPENDICES:</u>	50
<i>TA/GA Service assignment responsibilities are included in Appendices II, V and VI</i>	
I. MFA Final Project Approval Forms	50
II. MA Final Project Approval forms	51
III. Dance Archives Policies	52
IV. Video Equipment Policies	54
V. DVD Request Form	57
VI. Box Office and House Management Guidelines	58
VII. Costume Shop	61
VIII. Fall 2019 Audition Casting Policy	62

WELCOME

Welcome to UNC Greensboro and the MA in Theories and Practices and MFA in Dance with Choreography Concentration degree programs! Students should become familiar with the information in this handbook, and are instructed to follow the policies and procedures in place at their date of entry into a degree program. If curricular program changes occur, students may choose to follow program changes as long as these changes apply to their specific program. Dance Teaching Assistants should also refer to the UNCG Dance Faculty Handbook for information pertinent to teaching courses in the School of Dance. All School of Dance graduate students should familiarize themselves with the UNCG Undergraduate/Graduate Catalog. The catalog is updated yearly and is available online.

Please note: MA in Dance Education students should consult Dr. Mila Parrish (Director of Dance Education) for program details.

SCHOOL OF DANCE MISSION & PHILOSOPHY

Within the context of UNCG's comprehensive liberal arts curriculum, the School of Dance offers bachelors and masters degrees that provide specialized skills for a variety of careers in the evolving field of dance. The school'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 School of Dance 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.

School 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

MFA AND MA DEGREE INFORMATION

MFA in Dance with Choreography Concentration Mission Statement

The MFA in choreography is designed to prepare students for professional careers in choreography and university teaching. Students learn to clarify their choreographic voices and deepen their understandings of dance making as a personal, aesthetic, cultural, and social process and product through guided investigations of choreographic methods, practices in coaching and performing movement, and theories and practices in dance research. They learn to create a body of work; to demonstrate knowledge of dance technologies and documentation; and to write and speak about the theories that support their dance practice, all at a mastery level. They learn to collaborate and make dance accessible to the public. The MFA is a terminal degree commonly held by studio teaching faculty at the university level.

Dance MFA Student Learning Goals

Upon graduation students will be able to:

1. Artistic and Choreographic Craft

- a. Describe ideas for and about choreography and choreographic processes
- b. Draw connections between their artistic work and influences upon its processes and products
- c. Explore and revise choreographic research and production practices suited to the ideas/intent of the work and for others involved with the project
- d. Create and present choreographic works well suited to their context(s) of performance
- e. Use skills in dance technology to enhance choreographic work

2. Theory and Practice

- a. Students will demonstrate knowledge of existing literature in dance; be able to speak, read, and write about dance; and apply somatic principles to dance, at a mastery level
- b. Utilize knowledge of dance as an aspect of the humanities

Dance MFA Choreography Concentration Degree Requirements (from the *UNCG Graduate Bulletin*)

Degree Requirements

Required Courses (34-35)

DCE 605	Choreographies and Choreographers (3)
DCE 610	Dance Studies I: Theories and Methods (3)
DCE 611	Dance Studies II: Research Projects (3)

- DCE 621 Administration of Dance (3)
 DCE 624 Movement for Dance (1 credit, three times)
 DCE 630 Advanced Body Theories and Practices in Dance (4)
 or
 DCE 560 The Dancer's Body (3)
 DCE 651 Choreographic Practice (3 credits, four times)
 DCE 661 Dance Pedagogy in Higher Education (2)
 DCE 662 Practicum in Teaching Dance (taken for a total of 2 credits)

Electives (19-20)

Students select 19-20 semester hours of electives, including 6 hours outside of the school.

Recommended Dance Electives:

- DCE 632 Pilates: Movement Fundamentals for Dance (1)
 DCE 665 Screen Dance (3)
 DCE 659 Laban Movement Analysis (1)
 DCE 650 Dance Design Practicum (3)

Culminating Project (6) (Capstone Experience enrolled in over two semesters)

For significant research that directly informs a major choreographic work (or series of works) equivalent to half a concert:

- DCE 697 Masters Production Project (3)
 DCE 698 Field Project in Dance (3)

Dance MFA Choreography Concentration 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 6 semesters. Full-time enrollment for graduate students for fall and spring terms is 9 credit hours (6 in the summer). We do not recommend students registering in more than 12 credit hours per term.

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 VPA (Visual and Performing Arts) short-term study abroad programs. Other recommended outside of dance elective areas include courses in the School of Music, in the departments of Media Studies and Communication Studies, or in the Women, Gender and Sexuality Studies program.

Fall I (11 credits)

DCE 624 Movement for Dance (1 credit)
DCE 651 Choreographic Practice (3 credits)
DCE 661 Dance Pedagogy in Higher Education (2 credits)
Dance Electives such as DCE 659 Laban Movement Analysis (3 credits)

Spring I (11)

DCE 624 Movement for Dance (1 credit)
DCE 651 Choreographic Practice (3 credits)
DCE 662 Practicum in Teaching Dance (1 credits)
DCE 605 Choreographies and Choreographers (3 credits)
DCE 621 Administration for Dance (3 credits)

Fall II (10 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)
Dance or outside of Dance electives (2 credits)

Spring II (10)

DCE 651 Choreographic Practice (3 credits)
DCE 611 Dance Studies II (3 credits)
*DCE 630 Advanced Body Theories and Practices in Dance (4)
*Please note DCE 630 is offered every other spring (odd years). If the course is not offered in their first spring, students are encouraged to completed the outside of Dance elective.***

Fall III (9)

DCE 624 Movement for Dance (1 credit)
DCE 698 Field Project in Dance (3 credits)
DCE 688 Practicum in Dance Performance (2 credits)
Outside of Dance electives (3 credits)

Spring III (9)

DCE 697 Master Production in Dance (3 credits)
DCE or Outside of Dance electives (6 credits)

**DCE 667 The Dancer's Body (3:3) is a summer course that may be substituted for DCE 630

Dance MA in Theories and Practices Mission Statement

The purpose of the MA in dance theories and practices is to prepare students for practical professional dance careers or in preparation for doctoral work. Students develop knowledge in practice and scholarship; literature; and somatic experience. They learn graduate-level skills in research, speaking, and writing. The program fosters intellectual inquiry to prepare students for engaged scholarship. Students are encouraged to collaborate and meet social, economic, and cultural challenges, while integrating cultural and international facets of knowledge production.

Dance MA Student Learning Outcomes

1. **Knowledge in Practice & Scholarship:** Upon completion of the program students will demonstrate knowledge of existing practice in dance or at least one area of dance scholarship at an advanced level.
2. **Knowledge of Literature:** Upon completion of the program students will demonstrate knowledge of existing literature in at least one area of dance scholarship.
3. **Knowledge of Somatic Experience:** Upon completion of the program students will demonstrate knowledge of somatic experience as a personal, social, and cultural experience.
4. **Technology - Research Skills:** Upon completion of this program students will have proficiency in the research methodologies necessary to continue working in some aspect of dance scholarship.
5. **Speaking Skills:** Upon completion of this program students will demonstrate the speaking skills necessary to continue working in some aspect of dance scholarship.
6. **Writing Skills:** Upon completion of this program students will demonstrate the writing skills necessary to continue working in some aspect of dance scholarship.

Dance MA Theories and Practices Degree Requirements

The MA in Dance with a concentration in Theories and Practices requires 36 semester hours. The degree program course distribution consists of 12-13 required hours of dance courses, 3-6 credits for the culminating thesis project, 9 elective hours in dance, and 8-12 elective hours of coursework outside of the dance department. Outside electives may be met in VPA (Visual and Performing Arts) short-term study abroad programs. Other recommended outside of dance elective areas include courses in the School of Music, in the departments of Media Studies and Communication Studies, or in the Women, Gender and Sexuality Studies program.

Note: The number of elective credits will vary depending on the number of credits taken for the culminating project (3-6) and the exact number of credits taken for the dance electives (12-13).

Degree Requirements

Required Courses (12-13)

DCE 605 Choreographies and Choreographers

DCE 610 Dance Studies I: Theories and Methods

DCE 611 Dance Studies II: Research Projects

DCE 667 The Dancer's Body (3) (*offered in summer terms*)

or

DCE 630 Advanced Body Theories and Practices in Dance (*offered odd springs*)

or

DCE 660 Issues in Planning the Dance Curriculum (3)

Dance Electives (9 credits)

Any graduate-level DCE course taken as an elective.

Recommended Dance Electives:

DCE 632 Pilates: Movement Fundamentals for Dance (1)

DCE 665 Screen Dance (3)

DCE 659 Laban Movement Analysis (1)

DCE 650 Dance Design Practicum (3)

Open Electives (8-12 credits)

Graduate-level electives in any discipline at UNCG.

Culminating Project (3-6) (Capstone Experience)

Students choose one of the following:

DCE 663 PreK-12 Dance Education Practicum

DCE 698 Field Project in Dance

DCE 699 Thesis

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), Dr. Ana Paula Höfling.

MFA FIRST-YEAR REVIEW, PORTFOLIO REVIEW AND FINAL PROJECT:

For students graduating in December timelines will be adjusted.

First Year Review

The graduate faculty assesses student progress in their degree program in the spring semester of their first year. Students meet with the graduate faculty to assess progress, and make recommendations for improvement. Students generally meet with members of the graduate faculty to prior to May 10.

Portfolio Review

After removal of any undergraduate deficiencies, completing three semesters of choreography practice (DCE 651), and at the completion of at least 30 graduate hours, students apply for MFA candidacy through the Portfolio Review process. Advancement to candidacy is based on a variety of criteria, including a minimum overall 3.0 GPA.

MFA students submit a portfolio of existing works to the Director of Graduate Studies one week prior to the portfolio review date, often scheduled in late November. The following materials comprise portfolio review:

- link to video samples of work from DCE 651 classes or recent choreography
- one significant research paper of the student's choosing from graduate coursework
- written essay addressing portfolio review questions outlined below

The portfolio includes an essay (5-6 pages, typed, double-spaced) about their choreographic research from the perspective of both the process and product, and address the three following points:

- Situate your choreographic work in cultural/historical and/or aesthetic practice. Please identify specific artistic influences that you have researched.
- Critically reflect on your choreographic choices, including but not limited to your use of space, time, movement, casting, relationships between dancers, use of text (if any), costumes, lights, and/or other production elements.
- Discuss your creative process in relationship to your research.

This essay includes a bibliography with a minimum of five (5) sources, two (2) of which must be peer-reviewed articles or book chapters. The bibliography should follow a consistent Manual Style, and all sources should include a brief annotation as to how they have contributed to points in the essay. For more information on style formats please consult the following manual: Turabian, Kate L. *A Manual for Writers of Term Papers, Theses and Dissertations*. 8th rev. ed. Chicago: University of Chicago Press, 2013.

In addition to the written essay, each student presents a 15-20 minute lecture-demonstration on their artistic work and future directions. 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 needs additional preparation and research before embarking on their MFA thesis production. Students will be notified of this decision in writing on or before December 15. Students may choose to switch from the MFA to the MA degree at any point during the first three semesters of study.

MFA Final Project

When the student has been in residence for at least two semesters and passed the Portfolio Review into MFA candidacy, they assemble a committee of at least three members of the graduate faculty to review their culminating concert or final project proposal. One of the three members may come from outside the school.

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

The student prepares a signature sheet (available in the forms section of this handbook) to be signed by each committee member as a record of faculty commitment. This sheet also contains 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 Final Project Review meeting. A copy of this document is turned in to the Director of Graduate Studies. Once the committee approves the proposal, the student may register for DCE 697 or DCE 698 and work towards culmination of study.

MFA Final Project Proposal Timeline

Please note: Calendars change from year to year, if a date below falls on a Saturday or Sunday the due date will be the Monday following the listed date.

March 1: 4th semester MFA students complete MFA Committee Chair and member composition.

March 15: 4th semester MFA students submit the draft of the final project proposal to their thesis chair.

April 1: 4th semester MFA students submit the final project proposal to their full committee.

April 28: 4th semester MFA students schedule a project approval meeting with their committee. This is known as the thesis defense. In addition to a project narrative that expands on theoretical and artistic aspects explored in the

portfolio review essay, the thesis proposal should include a preliminary cast list, a detailed budget and a preliminary production schedule. The committee works with the student to determine a final project of size and scope appropriate for six hours of graduate credit. Committee chairs report the approval of the final project in writing, with copies distributed to the student, the committee and the Director of Graduate Studies.

MFA Final Project Performance, Documentation and Oral Defense

1. The MFA final project is completed in fall or spring of the third year of study. MFA students wishing to present work in the dance theatre may request half of a concert (20-30 minutes) for presentation. The Director of the School provides the candidates with a list of approved dates for consideration by February 1st of the spring term of the 2nd year.
2. 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 and dates must not conflict with dates and times of other MFA work or School of Dance productions. 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. Since MFA candidates are registered students, campus liability insurance remains effective at the off-campus sites.
3. MFA students are expected to prepare for the oral defense throughout their final year. **A draft of the working document is due to the committee chair one week prior the first work in progress showing (usually the end of the fall term for spring thesis dates).**
4. **MFA students will schedule their oral defense with their committee prior to their project performance.** The oral defense must be held no later than 4 days before commencement. Since scheduling at the end of the term can be difficult, is highly recommended that candidates schedule their oral defense date early in the term of completion. Oral defense scheduling must allow time for committee members to read the final project documentation, and the candidate to submit any requested written revisions prior to commencement. Defenses may be open to interested members of the school for observation at the discretion of the student.
5. MFA choreography students must submit copies of their culminating work to their committee chair before they are cleared for graduation. Depending on the format of their concert or project, MFA students may include electronic links of their final project performance. Candidates presenting works that are hybrid in nature should consult with their committee chair to determine that best means of submission.
6. The Final Project documentation paper is due to the MFA Thesis Committee Chair fifteen days prior to the Oral Defense along with the

link to the performance. Members of the Thesis Committee must receive these materials within ten days of the Oral Defense. The Director of Graduate Studies is responsible for archiving MFA Final Project documentation for School of Dance and Accreditation purposes.

Final Project Paper

MFA final project productions may take place in theaters or alternative sites, as well as demonstrate a variety of programming structures. The following Final Project 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 clearly articulate in-depth discussion of issues that arise from the creative process.

The Final Project paper stands as a formal culminating analysis, reflection, and documentation of their MFA project. This document should appropriately credit resources and titles, demonstrate grammatical accuracy and include a works cited page. If the candidate has any questions about these requirements they should contact their thesis chair for guidance.

The Final Project paper addresses the candidate's choreographic process and product CRITICALLY and SELF-REFLEXIVELY. Using the Portfolio Review and Thesis Proposal documents as template, candidates will address the following questions in a 13-15 page essay (12 font, double-spaced).

The bibliography will have a minimum of seven (7) sources, five (5) of which must be peer-reviewed articles or book chapters. The bibliography must adhere to a standard citation style (MLA, APA or CMS), and does not need to be annotated. Chicago Manual of Style is recommended. See Turabian, Kate L. *A Manual for Writers of Term Papers, Theses and Dissertations*. 8th rev. ed. Chicago: University of Chicago Press, 2013.

1. Discuss your choreographic process. Possible prompts include:
 - a. How does your work challenge, question, or reinforce social/political ideas and norms?
 - b. How is your inquiry and ideas reflected or conveyed in your interactions with dancers, designers, musicians, or audience?
2. Discuss your choreographic product. Possible prompts include:
 - a. How personal history, social and political interests and/or your own intersectional identifications shape your choreography.
 - b. How your creative work in the MFA program has shaped who you are as a choreographer.
3. Discuss elements specific/central to your work, for example: site-specific or community-based work; use of technology or dance for camera; inspiration in a specific ritual or traditional practice (and associated issues of appropriation/borrowing/transmission).

4. Discuss how you situate your choreographic work in a cultural/historical and/or aesthetic practice. Please identify specific artistic influences that you have researched.

MFA Thesis Oral Defense

The MFA Thesis Oral 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.

FINAL PROJECT GUIDELINES FOR MA IN THEORIES AND PRACTICES

Please note: Calendars change from year to year, if a date below falls on a Saturday or Sunday the due date will be the Monday following the listed date

The MA in Dance is a 36 hour degree. Options are available in dance theories and practices, and dance education with licensure for teaching in public schools. The MA in Dance Education is available in a largely-distance format. For more information on this option, please consult with Dr. Mila Parrish.

1. By mid-October in the second year of study (before Fall break), students select a thesis committee, and schedule a Portfolio and Project Proposal Review meeting. Each student will invite three members of the UNCG Graduate Dance Faculty to serve as members of their committee, designating one as chair. Theories and Practices students may include a faculty member from outside the department as part of their committee. Students must have taken DCE 605, be enrolled in DCE 610, and have a minimum overall 3.0 GPA to advance to candidacy.
2. The student will complete the Approval Form (in the forms section of this handbook) providing the name, a statement as to each committee member's role (chair or member, plus any special duties), a statement of intent for the project, and the date of the review meeting described below. It is the student's responsibility to obtain the signatures and turn in.
3. No later than November 30 of the second year of study, students must

schedule a Portfolio Review/Project Proposal Review meeting with their committee, and turn in the following materials to all committee members at least 10 days prior to the Portfolio Review/Project Proposal meeting. At this meeting the committee will assist the student in developing a final project proposal of size and scope appropriate for 36 hours of graduate work. Committee chairs must report approval of the final project in writing, with copies distributed to the student, and Director of Graduate Studies:

a. Answers to the Portfolio Review Questions (below)

b. Proposal for DCE 698 Field Project in Dance

4. The student familiarizes themselves with the UNCG Graduate School Thesis Documentation Guide (available on the UNCG Graduate School webpage).

MA Portfolio Review Questions

Students submit written answers to the following questions as part of the Portfolio Review. Each question should be answered in a 3-5 page, carefully prepared, reflective essay.

1. What set of influences and experiences have shaped your interests and research goals during your studies at UNCG?
2. What approach(es) to scholarship do you plan on applying to your research? Discuss the work of 3-4 dance scholars whose work you have found useful or influential in your own research.
3. Discuss the relationship between dance and your related area of study. How does specific dance practices, choreography, or corporeality figure into your research? Identify important questions or issues that you see in this relationship.

DCE 698 Field Project in Dance (1-6)

Research, development, and completion of approved project which substantially contributes to mastery in MFA or MA concentration and integrates knowledge gained through the degree program.

Prerequisite

MA students and MFA candidates with approved project proposals

Notes

Grade: Satisfactory/Unsatisfactory, S/U

**Please consult with the Director of Graduate Studies for additional specific guidelines for the DCE 698 project proposal*

ADVISING PROGRAM REQUIREMENT CHANGES AND SUBSTITUTIONS

The school 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 Director of Graduate Studies (DGS).

Advising

Students are assigned the Director of Graduate Studies as their 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. 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 email messages regularly Monday-Friday, 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 Director of the School of Dance, Business Services Coordinator or the Dance Office Administrative Assistant 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

<https://grs.uncg.edu/graduatebulletin/appeals/>

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.

A current student may appeal a grade within 90 calendar days of the date the grade was posted. The process of appeal must adhere to the following steps. An informal complaint is initiated by the student with the instructor assigning the grade. If the instructor endorses the change, the department/program head must also review the request. If approved, a Grade Change is initiated. If the informal appeal is not endorsed at the department/program level, the student may initiate a formal appeal (See Appeals Procedure). A retroactive Withdrawal may be requested in cases in which the student will be unable to complete the term and the deadline to drop without academic penalty has passed or when a grade of Incomplete has been assigned and the student is unable to complete the remaining requirements. Such withdrawals will only be considered when truly extenuating circumstances exist. The student is required to submit supporting documentation.

The process must adhere to the following steps:

- The student should submit a written request for a retroactive Withdrawal to the course instructor, preferably within 90 days but no later than 6 months from the posting date of the final letter grade.
- The instructor will review the request and determine whether or not to endorse the student's request. If the instructor is no longer employed by UNCG or chooses not to endorse the request, the student can submit the request to the Department Head/Chair.
- An endorsed request for retroactive Withdrawal should be submitted to The Graduate School for review by the Vice Provost or the Vice Provost's designee. If the request is not endorsed by both the Department and the Vice Provost, the student may initiate a formal appeal. (See Appeals Procedures)

Graduate Student 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 Dance Director of Graduate Studies.

Course Loads

The minimum number of semester hours that may be carried by a full-time student is 9. A normal load 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 and include a full description of all course work and TA responsibilities to the Graduate Coordinator.

DCE 624 Movement for Dance Course Requirements

The National Association of Schools of Dance (NASD) requires that graduate students enrolled in a course that simultaneously enrolls undergraduate and graduate students complete specific published requirements that are at a graduate level.

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 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 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://graduatestudentassociation.uncg.edu/>

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://graduatestudentassociation.uncg.edu/>

The School of Dance offers opportunities to apply for the Kristina Larson MFA Thesis support award, and for funding to attend Dance Education focused conferences through the Sue Stinson Award. Both award applications are posted in the fall terms, and are reviewed by the Dance Scholarship Committee.

Incomplete Grading Policy (from the UNCG Graduate Catalog)

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:
<http://www.uncg.edu/reg/Forms/IndependentStudyPermission.pdf>.

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 full-time graduate 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 Dance 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.

PROFICIENCIES

All incoming graduate dance students should have completed an Anatomy for Dance course and a general United States dance history course at the undergraduate level. Accepted students deficient in these requirements must make-up the course work at an undergraduate level within their first year in the program.

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 School of Dance 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.

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 must undertake the same application and admissions process as any applicant to the MFA program. These students apply to the school through the Graduate School, and are evaluated for admission by the Graduate Committee and Dance faculty.

When 2nd year MA students notify the Director of Graduate Studies of their intent to apply to the MFA they are invited to undertake portfolio review in December 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.

GRADUATE AND TEACHING ASSISTANTSHIP INFORMATION

<https://grs.uncg.edu/current/teachingassistants/>

Assitantships/Waivers

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 school 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 Director of the School of Dance 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 school 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: <https://ncresidency.cfnc.org/residencyInfo/>

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.

TA/GA Faculty Assignments

The Director of Dance makes every effort to provide Dance Faculty with requested Teaching/Graduate Assistant support while also serving the curricular and individual programmatic interests of the students. Students keep track of assigned hours on Google Drive (link shared each semester) and faculty are requested to be mindful of the student's other responsibilities when scheduling workload assignments. Teaching and service assignments may not exceed 300 total hours for a 16-week term (takes into account the start-up week and finals week). Weekly hours may not exceed 20 hours to allow for students to focus on their studies. Sample structure:

TA for class = 5-7 hours a week

Teaching a studio class twice a week = 5 hours a week

Primary instructor for DCE 101=6-7 hours a week

Primary instructor for online DCE 200=7-8 hours a week

Assisting faculty research = 5 hours a week

Teaching and Graduate assistants may be assigned as course support for any department course. The director generally assigns an assistant for DCE 207, 307 and 405. Faculty teaching other courses may request an assignment in consultation with the director at the point of course schedule development (January/February for fall terms and August/September for spring terms). Once a schedule is finalized the student and faculty consult to go over assigned hours. The student keeps track of their hours and informs the faculty member and director if when they have completed their assigned hours.

All faculty members may also request Research Assistants (RA). Faculty in service roles, i.e. Director of Dance Education, Director of Graduate Studies, Director of Undergraduate Studies (DUGS), and the Technical Coordinator will also be assigned GA/TA hours.

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 school director 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.

Teaching Assistant Observation and Mentoring

Teaching assistants are given teaching assignments by the director and are mentored by the Teaching Assistant Mentor. The director forwards important dates and policies to all teaching faculty at the beginning of each term. Syllabi are submitted to the Dance Office and the Director by the end of the first week

of classes. All faculty must following the following 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.

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

School of Dance Teaching Assistant Evaluations Protocol

New teaching assistants will be observed during the first three weeks of the semester by their a supervising faculty member. Per accreditation guidelines all teaching assistants will be observed once per semester.

Continuing teaching assistants teaching a new course will follow the same rules for new teaching assistants, detailed above. Continuing teaching assistants teaching a course they have taught before have the option of 1) being observed once per semester by their mentoring faculty member or 2) scheduling a conversation about their teaching with their mentoring faculty.

It is the TA's responsibility to schedule observations. Teaching Assistants will forward a syllabus to their mentor prior to the scheduled observation. They should request that their supervising faculty sends the Teaching Assistant Mentorship Supervisor, Dr. Ana Paula Höfling, either 1) a completed School of Dance TA evaluation form or 2) a one-to-two paragraph narrative of the teaching observation. For senior teaching assistants choosing a conversation with their supervising faculty, an email from the faculty member to the TA mentorship supervisor is forwarded to the Director of Dance and entered into the student's file in the Main Dance Office.

The deadline for submission of all evaluations is the last day of instruction of the semester.

Instructors are expected to:

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

students and seek supervisor help with questions about how to address student issues.

All instructors follow syllabus goals to demonstrate:

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

Additional Dance Technique/Somatic Course instructional goals:

Criteria specific to the course content:

1. The class has sense of wholeness or unity, rather than being just a collection of exercises. There is progressive development throughout the class, so that students are prepared both physically and cognitively for more complex/demanding movement by the end of the class
2. In technique classes, the class consists of movement material that is kinesthetically and visually interesting, rhythmically varied and anatomically sound.
3. Instructor presents the material with cues that refer to qualitative dimensions of the movement as well as necessary mechanics
4. The instructor conducts the class at an appropriate pace, and doesn't move on until the students are ready.
5. Instructor is conscious of safety, in terms of movement choices and how they are taught.
6. Instructor demonstrates good alignment and rhythmic awareness.
7. The instructor demonstrates when appropriate, but then gives the material to the students so they are not always "following the leader," but are able to take ownership of the material; gives students opportunities for making decisions/choices.

8. Instructor watches students during each performance of the material, giving descriptive feedback (not just evaluative feedback like "good"); able to analyze student problems and clarify with a different way of explaining, if necessary.
9. Instructor makes appropriate connections between material presented in class and, if applicable, dance performance as an art form.

Absence from Assigned Responsibilities

If a faculty member (full-time, part-time and Teaching Assistants) anticipates missing assigned responsibilities (whether for professional or personal reasons), they must submit a request with the Director of the School of Dance prior to accepting commitments (regardless of whether additional pay is involved) through this form: <https://forms.gle/ZwrJAYThrsWP8XsK6>. The faculty member, in consultation with the director, confirms that acceptable arrangements have been made to cover all assignments (teaching, advising, etc.). The arrangements must be approved by the director, particularly in the case of arranging for appropriate substitutes for classes.

Faculty away from campus and regularly assigned workload for professional development or research must consult with the school director at least two weeks prior to their absence. Coverage options may include: faculty colleagues, guest artists, other Teaching Assistants and local professionals. Substitute arrangements should be identified when consulting with the Director of Dance, as well as communicated to the Main Office. Faculty are responsible for paying subs unless a guest artist, peer to peer coverage swap, or Teaching Assistant coverage is arranged with the Director of the School of Dance.

1. If the person covering a class is not a faculty member or TA at UNCG, he/she must be an approved substitute (must be formally appointed by the Director of Dance via a letter). This is extremely important for liability purposes.
2. If an emergency arises and the cancellation of a class is necessary, call the office requesting the posting of a notice. Please do not just leave a message and assume that the office will get the message. If the office staff is not in, contact the Director of Dance (336 334-3262). Faculty members should alert their students of an absence via CANVAS, as well as the Director of the School of Dance. It is recommended that faculty members and TAs have a contingency plan for emergencies (such as an alternative assignment for students).
3. Faculty members and TAs may substitute for others once a semester without compensation assuming that the request is reasonable and possible. Beyond that, the faculty member is expected to make arrangements for compensating their substitute.

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 School of Dance 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.

School outreach activities are counted as excused absences if the student meets the outreach participation requirements. Failure to attend a scheduled Technique Review session, or the bi-annual Community Meeting may count as an absence.

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).

UNCG seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Office of Accessibility Resources and Services (OARS) in 215 Elliott University Center, 334-5440, oars.uncg.edu.

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.

Attendance Performance Participation Guidelines for Dance Majors:
(Teaching Assistants please include in syllabi for Dance Major courses)

PARTICIPATION GUIDELINES - PERFORMANCE

Student performers are encouraged to consider their academic and work schedules in accepting performance invitations. Student performers are expected to limit their participation to 2 school productions a semester, and if applicable, not more than two pieces within any production.

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

Students who are late, miss performance or production calls during production week may be removed from the concert. If a student is removed from a concert they must consult with the Director of the School before registering for another repertory or production course.

Dancers may request one (1) excused absence from Dance technique or academic classes to visit the Dance Medicine Specialist. All other visits must be made/scheduled outside of Dance technique and academic course times.

Exceptions to these guidelines may be made at faculty discretion. Faculty will bring forward requests for exceptions to the full faculty for consideration. Faculty and student choreographers will submit cast lists to the Dance Office Manager who will monitor the implementation of these guidelines.

UNCG seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Office of Accessibility Resources and Services (OARS) in 215 Elliott University Center, 334-5440, oars.uncg.edu.

**Failure to attend scheduled Technique Review sessions, End of Term conversations or the bi-annual Community Meeting may count as an absence.*

Course Evaluations/Course Climate Surveys

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

Course evaluations are completed online. 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 director with any concerns noted in the course evaluations.

Grade Changes

Grade changes are completed through Genie.

Final Exams

The final exam schedule is listed online on-line with UNCG Academic Calendars.

The regular classroom is automatically reserved for the exam during the scheduled exam time. Exams scheduled in dance studios are confirmed by the Technical Coordinator prior to the final exam period.

According to University policy, instructors may change the examination time only if the students unanimously consent to the change and the new time is within the examination period. If you change the time for an exam scheduled in a classroom, you must notify the Registrar to cancel your room assignment and request another one. Students may change their exam schedule if they have 3 exams scheduled in 24 hours. Faculty whose course content requires alternative forms of final assessment must make arrangements to be available for student conferences during the scheduled exam time.

Syllabi

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

Electronic copies of course syllabi must be submitted to School of Dance Syllabi Google Drive by the end of the 1st week of classes.

Instructors teaching DCE 101 and DCE 200 should keep in mind that undergraduate students can expect to spend at least two hours outside class for each hour in class; this does not apply to technique classes.

Students in graduate level courses may expect to spend three hours each week in outside work for each hour in class. If you teach a 500-level class, you must establish different assignments for undergraduates and graduate students enrolled in the class. Graduate students must have additional assignments or more complex ones than undergrads to earn graduate credit.

Policy Updates: *effective Fall 2018*

1. New grading scale policies:
 - a. Undergraduate-UNCG no longer recognizes A+ effective Fall 2018
 - b. Graduate: S/U will become P/F
2. Faculty should use the Standardized Syllabus template from the UNCG Course and Curriculum Guide (<http://curriculumguide.uncg.edu/forms/CG/Forms/Docs/Course%20Syllabus%20Template.pdf>). All courses that are not Independent Study (DCE 300, 475 etc.) must have syllabi that include Student Learning Outcomes (minimum of 2) and undergraduate and/or graduate grading scales.

Please remember: changes are made to courses annually and faculty should make sure that they are listing the most current course information from the 2019-20 newly combined undergraduate or graduate catalog (formerly called the bulletin) available at <https://catalog.uncg.edu/>

**School of Dance, College of Visual and Performing Arts
University of North Carolina, Greensboro
Teaching Assistantship Request Form**

Graduate Assistants should print and initial this form and request the initials of EACH supervising faculty on a separate form. This should be turned in to the DGS at the end of both Fall and Spring of the first year, and is required of all first year graduate students seeking renewal of funding in their second year.

Semester:

Supervising faculty:

Student's name:

I attest that in the past semester I completed my hours satisfactorily, or did not complete my hours but did so with prior approval of my supervising faculty. I performed my assigned duties at a level that was satisfactory to my supervising faculty, my peers, and my students.

Student's initials_____

Supervising faculty initials_____

I attest that I checked in with my supervising faculty about my duties at the beginning of the semester (week 1) and about my performance as a graduate assistant at mid semester (week 7 or 8).

Student's initials_____

Supervising faculty initials_____

Please list below the courses or duties you would like to be assigned next year. (This does not guarantee your assignment to these courses or duties).

**School of Dance, College of Visual and Performing Arts
University of North Carolina, Greensboro
Graduate Assistant Observation Form**

(This form should be complete by faculty for each first-year graduate assistant or research assistant and turned in directly to the DGS at the end of each semester)

Semester:

Supervising Faculty:

Graduate Assistant:

Number of Hours Assigned:

Number of Hours Completed:

Briefly describe the tasks assigned to this graduate assistant; please comment on her/his promptness in completing the assigned tasks, proactiveness in solving problems, overall reliability, attention to detail, punctuality, etc.:

Please comment on the overall strengths of this graduate assistant:

Please comment on any issues that arose during the semester and how the graduate assistant could have performed better in this assignment:

DANCE CONCERT POLICIES AND PROCEDURES

See the Marketing Coordinator concerning publicity, and the Business Services Coordinator concerning accounting procedures, early in your concert process.

School of Dance Concerts

The school sponsors one repertory 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 Director of the School of Dance.

MFA Master Production Concerts

The school can 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.

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 Technical Director)
- Casts, rehearsals, costumes, music, props, sets, and lighting design

The School of Dance 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 school will pay up to \$100.00 in printing expenses. In addition, the school 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 from school funds become the property of the school, so students may wish to use these funds for other purposes. There can be no reimbursement without official receipts.

or

Option II

The school 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 from school funds become the property of the school, so students may wish to use these funds for other purposes. There can be no reimbursement without official receipts.

General Guidelines Applying To All Concerts

The following general guidelines applies all School of Dance concerts:

1. Designs for all posters/postcards, marketing materials, and programs for all concerts must be approved by the director and the Publicity & Marketing Coordinator before they are sent for printing, to ensure compliance with established University Relations guidelines. More information regarding guidelines and specifications can be found at <https://uc.uncg.edu/brandguide/>.
2. All publicity material must state prominently that this is a production of the UNCG Schoo of Dance, and must carry the UNCG logo.
3. All choreographers for shared concerts should be mindful of the needs of their collaborators. On shared repertory evenings work over 15 minutes in length needs to be cleared with the assigned Concert Coordinator.
4. Plans for scenery and props to be used must be approved in advance by the Technical Director.
5. No one should put any charges on a University account, or make any expenditures for which they expect to be reimbursed, without checking first with the Business Services Coordinator
6. The coordinator of each concert and the Technical Director should be mindful that patrons attending concerts have a right to be informed of any artistic work containing nudity, adult language, or anything else that might be inappropriate for children. A sign must be posted in the lobby and information included in publicity and at the Box Office.
7. Choreographers are welcome to explore innovatative uses of the stage and audience areas bearing in mind that these decisions may affect ticket revenue or audience safety and accessibility considerations.

Best Practices For Dance/Music Collaborations

Choreographers 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. 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.
2. Determine who the presenter is (usually choreographer for a Dance MFA production, composer for a MM Music production).
3. Determine how royalties will be divided when pieces will be performed in public.
4. Discuss the production timeline EARLY
 - a. Determine weekly schedules
 - b. When will final music and choreography be delivered?
5. 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.
6. Determine how program copy and promotional material will highlight and properly credit original contributions.
7. What do you do when the project isn't working?
 - a. Talk honestly together
 - b. go to your faculty mentor
 - c. make sure intellectual property decisions are made (who has rights to what, what are the arrangements for future financial situations?)
8. Be aware that both sides might have need to make changes (such as cuts, additions, or edits) due to developing artistic perspectives.
9. Write down a list of expectations based on these guidelines.
10. 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.)
11. Discuss how future royalties from performance might be divided.

Copyrights

Most music used in the school 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 "Copyright Basics" page (<http://copyright.uncg.edu/instructors/fairuse.html>) along with a Fair Use Worksheet available at: [http://copyright.uncg.edu/pdf/Primer Fair Use Worksheet 042209.pdf](http://copyright.uncg.edu/pdf/Primer_Fair_Use_Worksheet_042209.pdf)

For interpretation of the effect of the law on individual cases, faculty may consult the University Counsel.

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.

Ticket Policy

Please note that the school does not distribute or make decisions about comps for concerts presented by a single faculty member or dance company.

All performing dance students receive a BOGO (buy one, at the student rate, and get one free) card per term for any School of Dance repertory concert. Cards are available in the main dance office and must be taken to the 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. Tickets to dance events are also be available through eTix (www.etix.com), however the BOGO offer is only good at the Dance 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 shows. Your name will be on a list at the Box Office. In instances when a Teaching Assistant is also a choreographer, the choreography guidelines are instituted.

Videos/DVDs

All UNCG concert performances are recorded. Permanent copies of each concert recording are kept in the archives (located in the Box Office). 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. Be advised that the archive is not open during the summer months.

SPACE RESERVATIONS AND SCHEDULING

The use of School of Dance studios is reserved for Dance faculty and Dance majors. The school strives to allocate studio space in a fair and equitable manner. Long-term and short-term studio assignments are handled by the Dance Office Manager.

To request long-term studio reservations, graduate students should complete the request form available electronically on the UNCG Dance Facilities Calendar. Short-term requests may be made in person or electronically in the main office. The Dance Facilities Calendar is available at: <https://vpa.uncg.edu/dance/dance-faculty-and-staff/dance-facilities-scheduling/>

Details of priority order and specific hourly allocations are adjusted based on production circumstances from semester to semester. Ranked priorities for LONG-TERM semester-long or for duration of project space reservations:

1. Regularly scheduled classes, including repertory courses such as, DCE 243, 343 and 443
2. Faculty research time (4-6 hours/wk, up to entire semester)
3. MFA Production rehearsal (4-6 hours/wk, prioritized by performance date, up to entire semester)
4. BFA Thesis DCE 470 rehearsals (3 hours/wk, up to entire semester)
5. Prime Movers/AGSD rehearsals (3 hours/wk max, up to entire semester)
6. DCE 651, 454, 253 rehearsals (3 hours/wk per semester)

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 to address production priorities.

Criteria for SHORT TERM space reservations:

1. Other Dance student or faculty requests according to availability
2. Part-time and Emeritus faculty according to availability

Space Usage Responsibilities

All of the dance studio spaces may be signed out for rehearsals by Dance faculty, and undergraduate and graduate students. The Space Request Form, priority order and Space Usage Guidelines are available on-line for rehearsals

in Dance studios (unless classes are scheduled) from 8:00 a.m. until 10:00 p.m. No rehearsals are scheduled in the spaces after 10:00 p.m. This is a health and safety issue in accordance with the UNCG Police guidelines.

Once the space is scheduled studio keys may be checked out from the main office. Before securing studio space all users must complete the online Space Usage Guidelines agreement confirming their understanding of the following:

- All studios/rooms in the Rosenthal Wing of the Coleman Building are reserved for School of Dance faculty, staff and students.
- For safety reasons studio users should lock the studio doors while rehearsing and are responsible for locking the studios when finished.
- Dance spaces may not be used for fee-based activities such as teaching or coaching unless an activity is offered through an approved UNCG Dance organization such as AGSD or Prime Movers.
- Any external group, with the exception of the CVPA and HHS Dean's Office, wishing to use Dance spaces must submit an event planning form at: <https://online.uncg.edu/uncg-online-division-event-management>.
- UNCG online manages events and the School of Dance has approval of external group usage. The School of Dance receives no compensation for space rentals.
- No street shoes are allowed in Dance studios. Dance shoes may be worn.
- No activities are allowed that will leave marks on the floors (Tap Dance is only allowed in 221A and 221B).
- All props, sets and scenic elements (i.e. water, fire, sand, bricks, glitter) must be approved by the Technical Coordinator.
- No taping of dance floors is allowed without permission of the Technical Coordinator.
- Be respectful of music levels that might interfere with another studio, Dance offices or the Dance Theater.
- No food or drinks are allowed in any of the studios with the exception of capped water bottles.
- Hair and body products that may leave residue on the dance floors are not allowed.
- No spray painting or building may take place in the Dance area without permission of the Technical Director.
- All furniture must be moved to the walls after every use. Pianos and electronic equipment must be restored to their original positions.
- If applicable windows must be securely shut.
- When leaving double check that all studio doors are locked and that you are leaving the space cleaner than when you found it.
- Injuries or accidents must be reported immediately to the Dance Office.
- School curricular productions will take scheduling precedence.
- Studio housekeeping requests should be submitted to the Dance Office by e-mail. If you are rehearsing off-hours and have a facilities emergency call the UNCG Police non-emergency number at: 336 334-5963.

UNCG SCHOOL OF DANCE GENERAL INFORMATION

Academic Integrity Policy

(In the UNCG Faculty Handbook) The University has a policy on academic integrity that covers cheating, plagiarism, falsifying data, submitting the same work to meet the requirements of more than one course, or damaging University materials. If you have reason to suspect that a student has violated this policy, consult the Director of Dance. For more information, visit: <https://osrr.uncg.edu/academic-integrity/>

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 the Dance Office.

ACDA (American College Dance Association Conferences) Information and Checklist

The UNCG School of Dance 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 School may not have the resources to attend ACDA every year.

The Dance faculty selects student and faculty choreography that they believe best represents the School of Dance 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 school supports 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 within in one week of registration and once submitted may not be refundable.

ACDA attendees should remember that they are School of Dance 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.

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 Canvas. 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.

Dance A/V Equipment

Please see Appendix IV for more information about Equipment Policies.

Facilities Reporting

Dance faculty or students should direct housekeeping or renovation requests to the following staff members. E-Mail is the preferred method of notification:

Housekeeping

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

Renovations

The Business Coordinator, in consultation with the director, handles renovation requests, e.g. office painting or furniture ordering.

Technology

The Technical Coordinator, in consultation with the Business Manager and the Director of the School oversees technology and equipment ordering.

Fax Machine

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

Grievances

The best 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 director of the school. This holds true for any school 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 DGS or director the next step is to approach the CVPA Dean. There are also grievance procedures at the college level, and beyond that at the University level.

Guest Artists and Scholars

The school brings guest artists and scholars to campus as the budget and curriculum allow. We have a small honorarium budget each term. Faculty and students may propose guest artist and scholars to the director for consideration. The Business Services Coordinator handles all guest contracting.

Health

Student Health Services <https://shs.uncg.edu/>

UNCG Anna Grove Student Health Center nearby on Gray Drive and 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 be 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.

Cross training

The Kaplan Wellness Center is a wonderful facility for the UNCG community. On-campus students are automatically enrolled in the facility as part of their student fees. Their student id card allows them entry. The center has an array of fitness classes, state of the art equipment, a running track and a pool with a sun deck!

Housekeeping

Studios

Dance studios are very difficult to keep clean. The housekeeping 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. Unclaimed items are donated at the end of each term.

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.

Lockers

The school has lockers available for students in dressing rooms. 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, the Kaplan Recreation Center, University Teaching and Learning Center, cashing checks, and establishing identity for special services.

SpartanCards are issued from the UNCG SpartanCard Center located 106 Moran Commons (the UNCG Dining Hall). 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/>.

Illegal Drugs and Alcohol

The University of North Carolina 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.

<https://catalog.uncg.edu/academic-regulations-policies/graduate-policies/>

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.

<https://catalog.uncg.edu/academic-regulations-policies/graduate-policies/>

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 form for each building or room key you need.

All other graduate students: To use the studio during the day keys may be checked out with Amy in the dance office. All MFA students may request keys when they are approved for MFA Final Project candidacy.

Graduate students registered in courses in the electronics 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. A \$35 deposit is required, payable to the Dance Office.

Parking

There are a limited number of metered parking spaces on campus. All parking lots on campus require a permit. 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](#) for more information.

Professionalism

UNCG Dance students, staff and faculty are expected to maintain high standards of professionalism in interactions with peers, instructors and the public both on and off campus. As a community of university dance artists, we value a learning environment built on mutual respect, friendliness and compassion towards ourselves and others.

Promptness and regular attendance in adherence to the attendance policy for each class are professional expectations. Dancers are expected to arrive at least 10 minutes early for classes (unless another scheduled class interferes) to prepare themselves physically and mentally for classwork.

If it appears that an instructor may be absent, students are required to wait for 15 minutes after the scheduled start of the class before leaving. All students in attendance should sign their name on a piece of paper to turn into the Dance Office as proof of attendance.

Safety and Security

UNCG Campus Police have provided the LiveSafe mobile app as a method of immediate contact with them. The app allows you to report information, live-chat with police, request walking escorts, and view a safety map. The app is available for download from the Apple or Google Play stores, or you can find it at <http://livesafe.uncg.edu/>

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 School of Dance has had several thefts of computers, video cameras, and other equipment in recent years and we all need to be aware of the following:

- 1.** The campus escort service may be called at 336-334-5963. 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 **336-334-4444**; keep it and other important phone numbers on hand for easy reference. Do not call your cell phone 911 for emergencies.
8. Report any suspicious looking individuals or groups to the office or the campus police immediately.
9. Where possible, store equipment out of sight when not in use.
10. Do not leave any valuables unattended and have students store their bags inside of the classroom away from the door.

Fire Alarms

The fire alarm system, other than for drills, is activated when either a smoke or heat detector is set off or when 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, and the alarm lights will be flashing in a strobe-like manner. **EVACUATION IS REQUIRED WHEN THE FIRE ALARM SOUNDS**, unless there is a pre-announced drill taking place. Once the alarm sounds, the UNCG Police will be contacted and will immediately investigate. No one is to re-enter the facility until authorities have determined the area to be safe and have given permission to re-enter.

Evacuation Routes

In the event of a fire alarm or other event that requires evacuation of the Coleman building, students, faculty and staff should exit the building through the exterior doors closest to them. The following locations have been identified as emergency exits:

- **Coleman 201A** – Exit through the exterior door located on the West wall of the studio.
- **Coleman 202A** – Exit through either the exterior door in 201A via the pocket door OR through the door leading to the stairwell on the East side of the room. Take the steps down to the 2nd floor exit, then exit the building through the door directly in front of you.
- **Coleman 221A/221B** – exit through the emergency exit door in the stairwell.
- **Coleman 208** – exit through the emergency exit door just outside of the room.
- **Coleman 306** – exit through the ADA access door just outside of the theater.
- **Coleman 322** – exit through the emergency exit door in the stairwell.
- **Coleman 2nd floor offices** – exit either through the emergency exit door located in the 322 stairwell or through the emergency exit door by 208.

All groups should gather in the grassy area in front of the Walker Parking Deck and remain there until cleared to return by campus officials.

Active Shooter Situations

Recent national tragedies remind us that the risk is real. An active shooter incident can happen at any place, in any time. The best way to make sure you and those around you stay safe are to prepare ahead of time and be ready. Taking a few steps now to mentally rehearsing what to do can help you react quickly when every second counts.

In the event of an active shooter situation, UNCG Police recommend following the RUN – HIDE – FIGHT procedure:

- **RUN** – Escape the area if possible. Leave any belongings behind. Keep your hands visible at all times.
- **HIDE** – Lock the door and block entry into the room. Silence cell phones or other devices. Hide in an area out of view. *Many of the studios have deadbolt locks that can be turned from the inside. Lock those doors and do not leave until instructed to do so by police.
- **FIGHT** – Use this only as a last resort and if your life is in imminent danger. Attempt to incapacitate the shooter or act with physical aggression towards the shooter.

Workshops are available to faculty and staff through UNCG Police. More information can be found at <https://police.uncg.edu/run-hide-fight/>

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."

COMMUNICATION

Bulletin Boards

If you are on campus, READ THE BULLETIN BOARDS! There are bulletin boards in the hallway outside the 2nd floor restrooms. If you would like to post anything, please contact the Dance Office.

Community Meetings

School of Dance Community Meetings are held once a semester. These meetings are scheduled the first day of each term from approximately 1-1:50p.m. 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.

Electronic Communication

There are school Google Groups through which it is possible to email all members of the school. Most School of Dance communication will come electronically, so it is important to check for e-mail messages regularly. You can also find updated information on the UNCG and School of Dance Facebook pages. The best way to keep up with university news is through the UNCG App, available in the Google Play and iTunes stores.

Mailboxes

All graduate students have a School of Dance mailbox; these are located on the second floor near TA offices. Graduate student notices may be posted on a bulletin board near the mailboxes.

CONTACT INFORMATION

Coleman Building-Rosenthal Wing

Faculty

Duane Cyrus: Professor; Undergraduate Advisor

Office: 222, Phone: 336-334-5570, e-mail: dacyrus@uncg.edu

Robin Gee: Associate Professor and Director of Undergraduate Studies

Office: 220L, Phone: 336-334-5570, e-mail: rmgee@uncg.edu

Teresa Heiland: Associate Professor in Dance Education

Office: 317, Phone 336-334-5570, e-mail: ttheilan@uncg.edu

Ana Paula Höfling: Assistant Professor of Dance Studies; Teaching Assistant Mentor; Honors Advisor; Director of Graduate Studies

Office: 220A Phone: 336-334-5570, e-mail: aphoflin@uncg.edu

Janet Lilly: Professor & Director, Dance Minor, Study Abroad Advisor

Office: 323B, Phone: 336-334-3262, e-mail: j_lilly@uncg.edu

Mila Parrish: Associate Professor and Director of Dance Education
Office: 320, Phone: 336-334-3048, e-mail: mlparri4@uncg.edu

Atiba Rorie: Dance Music Coordinator
Office: 220E, Phone 336-334-5570, e-mail:TBA

B.J. Sullivan: Associate Professor and Director of Graduate Studies (Fall 2018)
Office: 220J, Phone: 336-334-4643, e-mail: ejsulli2@uncg.edu

Melinda Waegerle: Dance Education Assistant Professor (Academic Professional) and Undergraduate Licensure Advisor
Office: 220B, Phone: 336-334-5570, e-mail: mhwaeger@uncg.edu

Maurice Watson: Visiting Assistant Professor of Dance; Dance Technique Committee Chair
Office: 220H, Phone: 336-334-5570, e-mail: m_watson2@uncg.edu

Clarice Young: Assistant Professor; Undergraduate Advisor
Office: 220K, Phone: 336-334-5570, e-mail: ccyoung@uncg.edu

2019-20 Part-Time Faculty

Office: 220F, Phone: 336-334-5570
Virginia Freeman Dupont: vrfreeman@uncg.edu
Michael Job: m_job@uncg.edu
Angeline Shaka: amshaka@uncg.edu
Christine Stevens: cbowenstevens@gmail.com
Nekeshia Wall: nrwall@uncg.edu

Graduate Teaching Assistants/Graduate Assistants

Office: 220G, Phone: 336-334-5570
Allison Beaty: anbeaty2@uncg.edu
Anjanee Bell: TBA
Makayla Ferrick: mmferric@uncg.edu
Brianna Forbes: baforges@uncg.edu
Billy Hawkains: bjhawkai@uncg.edu
Chelsea Hilding: clhildin@uncg.edu
Allison McCarthy: akmccart@uncg.edu
Amanda Rossi: aerossi@uncg.edu
Caitlyn Schrader: cmschrad@uncg.edu
Mandi Taylor: m_taylo4@uncg.edu
Gabrielle Tull: gapeters@uncg.edu
Brian Winn: blwinn@uncg.edu

Staff

Chris Fleming: Technical Coordinator/Director
Office: Lighting Booth Phone: 336-334-5570, e-mail: cjflemin@uncg.edu

Amy Masters: Enrollment and Office Manager, Marketing and Recruitment
Office: Main Dance Office, Coleman 323, Phone: 336-334-5570, e-mail:
ahmaster@uncg.edu

TBA: Business Services Coordinator
Office: 321A, Phone: 336-334-5955, e-mail: TBA

APPENDICES

**APPENDIX I:
MFA/MA APPROVAL FORM FOR FINAL PROJECT 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: MA FORMS
MA PROJECT PROPOSAL FOR DANCE THEORIES AND PRACTICES or
(DCE 698)**

Proposals for professional papers (research) must include:

* Student's Name:

* Area of Study: * Director (Committee Chair):

1. Working Title

2. Statement of the Problem/Issues to be Investigated and Significance

*This may be a single question, followed by several sub-questions, or several questions. Include definition of any terms used which may be unfamiliar or which you are using in a non-customary way. Discuss why this will be a significant study.

3. Personal Statement

*Why do you want to pursue this research topic? What in your background prepares you for this research?

4. Methodology and Procedures

*What methodological approach will you be using and why? What procedures will you follow? Will you use human or animal subjects? How will you analyze (process, interpret, synthesize, etc.) your data/material?

5. Review of literature

*What existing literature will be important to your project?

Discuss foundational theoretical texts that you hope to build on in your work and research studies related to your own work.

6. Projected outline of paper.

7. Bibliography

*What significant sources do you anticipate using?

8. Timetable

*When do you anticipate completion of the study? If there are clear stages in the study, indicate anticipated dates for completion.

A project defense occurs as a culmination to all MA degrees.

APPENDIX III: School of Dance Archives

The school 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 school 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.

Archive Operation

TA or GA graduate students are assigned Archive Hours. 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. Hours of operation will be posted and are based on the assigned TA's schedule

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 a 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:

- 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. 553 undergraduate students are the only students allowed to check out equipment.

Equipment:

Cameras

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.

APPENDIX IV: UNCG Dance Video Equipment Policies

The School of Dance keeps a small number of cameras and other video equipment on hand for student and faculty use. The video equipment is extremely expensive. It is costly to repair and replace. 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 of 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 responsibility 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 V:
UNCG School 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:

APPENDIX VI: BOX OFFICE AND HOUSE MANAGER DUTIES

TA and GA graduate students are assigned Box Office and House Management front of the house duties by the Director of the School of Dance. The Box Office and House Management 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.

BOX OFFICE

Training

Training with CVPA Box Office Manager

Training with School of Dance Box Office Manager

Hours

Depending on Box Office personnell's class schedules the Box Office is generally open during the lunch hours the week of a concert and 2 hours prior to each performance. Box Office hours should be posted and updated if there are any changes to hours.

TA and GA Box Office personnel should track the number of hours they work on the Google Document.

Ticket Policy

Please note that the school does not distribute or make decisions about comps for concerts presented by a single faculty member or dance company.

All performing dance students receive a BOGO (buy one, at the student rate, and get one free) card per term for any School of Dance repertory concert. Cards are available in the main dance office and must be taken to the Box Office for tickets prior to concert. BOGOs are not for use through the Triad Stage Box Office.

To reduce lines at the Box Office students and faculty are encouraged to pick up tickets during the week prior to the concerts. Tickets to dance events are also be available through eTix (www.etix.com), however the BOGO offer is only good at the Dance Box Office.

Undgergraduate and Gradaute 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. All choreographers should submit their supplementary comp lists to the Box Office 2 weeks prior to their concert date.

GRADUATE AND TEACHING ASSISTANTS: Teaching Assistants receive 1 comp ticket for the run all show. Your name will be on a list at the Dance Box Office.

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

HOUSE MANAGEMENT

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 than 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 one to two hours 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 performane
- 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. This information is avaiable at the Box Office. 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.

- Most programs will have a pause after the first piece to allow for late seating. After this pause latecomers may only be admitted into the house at breaks or the intermission.
- 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. Up to two rows of chairs may be added to accommodate overflow seating.
- 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, however a line at the box office may result in a 5 to 7 minute hold.
- 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 in the Dance Office on Monday.
- Take extra programs, ticket bucket and supplies back to TA office. Save 5 copies of all programs turning them into Amy in the Dance Office on Monday.
- Let the stage manager know you are leaving

Things You Will Need

- Tape for reserved seating signs
- Flash light
- Watch, or phone, making sure it is silenced
- Pens

Things You Should Know

- Additional chairs are available in the 318A storage area.

- 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.
- There is no 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.

Appendix VI: Costume Shop

TA and GA graduate students are assigned hours in the Costume Shop by the Director of the School of Dance. In addition to the policy below, Costume Shop assistants are responsible for monitoring the organization of the costumes by color on the hanging Z racks or in the boxes on the shelves.

Costume Shop hours will change each semester depending on TA/GA schedules. There should be a sign posted on the door of the shop indicating what the hours are for the semester. This should be done shortly after the semester has started. The Costume Shop assistant or a faculty member must be present for undergraduate or graduate students to check-out costumes.

Costume Policy all checked out costumes must be returned by Reading Day every term. The Costume Shop assistants will report un-returned costumes to the Director of the School of Dance.

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.

UNCG School of Dance Fall Season Casting

Required Audition

Wednesday, August 21, 2019

6:30-9:30 pm in Coleman 202A

Please note- the audition/casting criteria are a work-in-progress. Questions/concerns are encouraged and may be addressed to Janet. We will have a follow-up survey in the fall term prior to the Spring Season audition on Wednesday 12/4/2019 from 6:30-9:00 in 201A.

All Dance majors are required to attend a Fall Season production audition and casting session on Wednesday, August 21 from 7-9:30 pm for BFA Thesis, Prime Movers and graduate student choreographers. Details for choreographers and performers follows:

1. Janet Lilly and Christopher Fleming will act as Fall Season audition/casting facilitators.
2. Prior to the choreographers' meeting, choreographers will be asked to forward to Janet information about what type of choreography is planned to facilitate selecting 4-5 choreographers to present at the audition.
3. Choreographers will meet with the facilitators from 6:15-6:45 in 202A to go over ground rules for the audition. Choreographers should have a general idea of preferred rehearsal times.

Choreographers should allocate an hour and a half for the post audition casting meeting with all choreographers and the facilitators.

4. The audition is required for all UNCG Dance Majors. Dance Minors are also invited to audition. Audition check-in begins at 6:30 pm in the circulation area outside of 202A. Auditionees fill out the performer availability form and receive an audition number.
5. At the audition 4-5 choreographers will present material with other choreographers observing and making note of dancers that they would like to work with.
6. BFA and MFA choreographers have casting priority. Dancers already working with an MFA choreographer as part of MFA Thesis will not need to re-audition. Dancers working with BFA choreographers in the fall as part of Prime Movers will not need to re-audition for the Spring BFA concert.

7. No cast may be larger than 8 dancers. **BFA and MFA may submit an exemption request to the audition facilitators regarding the cast size restriction.*
8. Final casting decisions are made by the choreographers and audition facilitators. A casting list will be posted by Friday, August 23rd. Performers will initial their participation by Monday, August 26th. Rehearsals are arranged by the choreographers. Production rehearsals are scheduled by each concert's production team.
9. Undergraduate dancers may register for 1 credit of 250, *Dance Performance Practicum*, credit for participation in 45 hours of undergraduate or graduate student choreography. Practicum forms are available outside of the Dance Office and must be signed by the choreographer/s and be turned into the DCE 250 instructor of record prior to the final day of classes for the term. All students following the new 120-degree plan of study are required to work with at least one graduate student choreographer in DCE 250.
10. **Revised Performance Participation Policy:** Sophomore, Junior and Senior performers may work with a total of three choreographers for fall productions (Prime Movers, Fall Dances, BFA Thesis). First-year students may work with two fall choreographers (Prime Movers, Fall Dances, BFA Thesis). In addition, all students may work with one graduate student choreographer or one MFA Thesis choreographer.

***Seniors may submit an exemption request to the audition facilitators regarding the choreographer limit.*
11. All outside of UNCG performers must be approved by the Director of the School of Dance and complete liability waivers (available in the Dance Office) to participate in School of Dance rehearsals and performances.

PARTICIPATION GUIDELINES - PERFORMANCE (highlighted text indicates revisions)

Student performers are encouraged to consider their academic and work schedules when accepting performance invitations. Sophomore, Junior and Senior performers are expected to limit their participation to working with 3 choreographers (faculty or student) a semester and 1 MFA or graduate choreographer per semester (for a total of 4 choreographers each semester). First-year students will limit their participation to a maximum of 3 choreographers (faculty or student) each term.

Performance opportunities within school are part of the curricular experience offered by the Dance Program. Any student wishing to participate in a school

production is expected to maintain regular attendance and engagement in all classes throughout the performance production process. Students with excessive absences or poor academic reports (e.g. any student flagged for concern in *Starfish*) may be removed from school performance opportunities until the next semester or until work in other classes shows improvement.

If a performer misses more than two scheduled rehearsals the choreographer may drop them from the piece and add performers by invitation. If a student is removed from the rehearsal process, they must consult with the Director of the School before registering for another repertory or production course.

Students who are late, miss performance or production calls during production week may be removed from the concert. If a student is removed from a concert they must consult with the Director of the School before registering for another repertory or production course.

Notes:

1. Fall 2019- a separate tap audition will take place at prior to the general audition. Interested dancers should bring their tap shoes to the audition.