

## UNCG School of Dance Graduate Handbook

### MFA in Dance with Choreography Concentration and MA in Theories and Practices

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Welcome to UNC Greensboro's MFA in Dance with Choreography Concentration and MA in Theories and Practices 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.*



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### **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

### **Relationship of the UNCG Catalog to Program Handbooks**

The Academic Catalog is the publication that documents all academic policies, regulations, and program requirements for a given academic year for all Graduate students and programs. The student's catalog year determines their curriculum requirements. Generally, students are subject to the University policies in effect when they first matriculate into their graduate program. Minor changes in policy that will not impact progress toward degree completion may be implemented immediately when they are determined to be in the best interest of students and/or the University, or if the changes are required by a legislative or regulatory body.

### **Official Program Communication**

Email is the official method of university communication. *Students must use their assigned UNCG email address at the uncg.edu domain or they will miss important program communications.* Please include your nine-digit UNCG ID# in all emailed communications with the Graduate School.

### **ROLES AND RESPONSIBILITIES**

#### **The Student**

Graduate students are considered junior faculty-in-training. As such, they should behave with the same professionalism expected of faculty members in the School of Dance. They should communicate clearly with the faculty and answer emails promptly; they should arrive on time to classes and meetings; and they should turn in their coursework on time. In no circumstance should they misrepresent the intellectual labor of someone else as their own (plagiarism). The student is responsible for maintaining satisfactory academic standing and for meeting all degree requirements and deadlines for graduation and/or licensure. Therefore, students are advised to consult with their advisors frequently and to develop a tentative written plan of study with their advisors.

### **The Initial Advisor**

The Graduate Program Director (GPD) is the initial advisor for all MFA in Dance and MA in Theories and Practices graduate students in the School of Dance. Dr. Mila Parrish advises all students seeking a K-12 license. The advisor interprets school requirements and arranges an orderly sequence of activities for the student's progress toward the anticipated degree. After students pass Portfolio Review (equivalent to comprehensive exams) in the Fall semester of the second year, they will choose a thesis chair, who becomes their advisor. Students and advisors should communicate regularly to develop and monitor the Plan of Study and to clarify University procedures and policies. 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 GPD. Faculty check email messages regularly Monday-Friday, except when out of town. For non-emergency messages, if you do not receive a reply within a week, feel free to email 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.

### **Program Requirements and Plan of Study Forms**

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 date of entry into the program (if scheduling allows). All course substitutions will be managed by the Graduate Program Director (GPD). Each student must maintain a Plan of Study form (see forms section of this handbook). An updated electronic version of the Plan of Study should be turned in to the GPD each semester. Students must consult with their advisor prior to enrolling in courses each semester. 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 halfway done in their programs must predict how they will finalize their entire program such that all required hours are accounted for. An updated version of the same form must be sent to the Graduate School with the application for graduation.

### **The Graduate Program Director**

The Graduate Program Director (GPD) should be contacted with any questions or concerns regarding the graduate program. In addition to advising first and second year students prior to advancement to candidacy, the GPD is responsible for submitting Plans of Study to the Graduate School following advancement to candidacy and following the thesis defense, as well as communicating with the Graduate School about degree audits and graduation clearance.

### **The Graduate Studies Committee**

The Graduate Program Director (GPD) is the chair of the Graduate Studies Committee, which is the committee responsible for graduate admissions, funding decisions, graduate fellowships and summer stipend applications, graduate first year review, and portfolio review. The graduate committee is composed of two additional faculty members and one graduate student representative.

### **ABOUT THE MFA PROGRAM IN DANCE**

The MFA in Dance with Choreography concentration is designed to prepare students for professional careers in choreography and university teaching. Students learn to clarify their choreographic voices and deepen their understanding of dance making as a personal, aesthetic, cultural, and social process through guided investigations of choreographic methods, performance practice, humanities-based dance studies as well as somatics 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.

### **MFA in Dance Student Learning Goals**

Upon graduation students will be able to:

#### **1. Artistic and Choreographic Research**

- a. Engage critically with ideas for and about choreography and choreographic processes
- b. Draw connections between choreographic research and influences upon its processes and products
- c. Craft and revise choreographic work in relationship to its production elements
- d. Create and present choreographic works well suited to their context(s) of performance
- e. Expand and enrich choreographic research through dance technology/screen dance skills

#### **2. Theory and Practice**

- a. Demonstrate knowledge of current literature in dance studies; be able to speak, read, and write about dance
- b. Apply knowledge of dance as an aspect of the humanities and/or somatic principles and theories to choreographic research

### **MFA in Dance Degree Requirements**

(from the UNCG Graduate Bulletin: <https://catalog.uncg.edu/visual-performing-arts/dance/dance-mfa>)

#### **Degree Requirements**

##### **Required Courses (34-35)**

DCE 605	Choreographies and Choreographers (3 credits)
DCE 610	Dance Studies I: Theories and Methods (3 credits)
DCE 611	Dance Studies II: Research Projects (3 credits)
DCE 621	Administration of Dance (3 credits)
DCE 624	Movement for Dance (1 credit, three times)
DCE 651	Choreographic Practice (3 credits, four times)
DCE 661	Dance Pedagogy in Higher Education (2 credits)
DCE 662	Practicum in Teaching Dance (taken twice for a total of 2 credits)
DCE 630	Advanced Body Theories and Practices in Dance (4 credits)
	or
DCE 560	The Dancer's Body (3 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 credit)
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DCE 665	Screen Dance (3 credits)
DCE 659	Laban Movement Analysis (3 credits)
DCE 650	Dance Design Practicum (3 credits)

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

For significant research that directly informs a major choreographic work (or series of works) presented in a shared concert in the Dance Theater or an equivalent approved production off campus:

DCE 697            Masters Production Project (3 credits)

or

DCE 698            Field Project in Dance (3 credits)

### **MFA in Dance Suggested Plan 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 School of Dance.

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 Plan 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. It is recommended that students seek outside electives in disciplines that support their culminating choreographic research projects.

#### Fall I (9 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 (11-12 credits)

DCE 624 Movement for Dance (1 credit)

DCE 651 Choreographic Practice (3 credits)

DCE 605 Choreographies and Choreographers (3 credits)

DCE 662 Practicum in Teaching Dance (1 credits)

DCE 621 Administration for Dance (3 credits)\*

or

DCE 630 Advanced Body Theories and Practices in Dance (4 credits)\*

#### Fall II (12 credits)

DCE 624 Movement for Dance (1 credit)

DCE 610 Dance Studies I: Theories and Methods (3 credits)

DCE 651 Choreographic Practice (3 credits)

DCE 662 Practicum in Teaching Dance (1 credit)

DCE 694 Portfolio Review Preparation (1 credit) (effective Fall 2021)

Dance or outside of Dance electives (3 credits)

Spring II (10-11 credits)

DCE 624 Movement for Dance (1 credit)

DCE 611 Dance Studies II (3 credits)

DCE 651 Choreographic Practice (3 credits)

DCE 630 Advanced Body Theories and Practices in Dance (4 credits)\*

or

DCE 621 Administration for Dance (3 credits)\*

*\*Please note DCE 630 and DCE 621 are offered every other spring. First and second year cohorts should take these courses in either the first or second spring semester.*

Fall III (9 credits)

DCE 624 Movement for Dance (1 credit)

DCE 697 Masters Production Project in Dance (3 credits)

DCE 688 Practicum in Dance Performance (2 credits)

DEC 650 Dance Design Practicum or outside of Dance electives (3 credits)

Spring III (9 credits)\*\*

DCE 697 Masters Production Project in Dance (3 credits)

Dance electives and/or Outside of Dance electives (6 credits)

*\*\*students may request a reduced course load (6 rather than 9 credits) in their last semester if they are instructors of record (teaching assistants teaching their own courses) and if they have fulfilled all required and elective credits. See Graduate Program Director (GPD) if requesting a reduced course load.*

Please note that Graduate students may earn DCE 624 credits through regular in-class participation in an undergraduate technique class (100-400 level) with completion of one additional project related to course content as determined by each student in consultation with the course instructor. DCE 624 projects should differ from DCE 695 (Independent Study) and DCE 662 (Teaching Practicum) and should not include duties typically assigned to Teaching Assistants.

Graduate students in DCE 661 Dance Pedagogy in Higher Education often observe classes in the School of Dance as part of their coursework. Prior to attending a class for observation, DCE 661 students will make contact with the instructor to determine the best class session to attend. Instructors may send any information relevant to the course in advance, such as the course syllabus. Any discussion or follow-up meetings between DCE 661 students and the instructors of the classes observed is entirely optional; for the purposes of a DCE 661 class observation assignment it is sufficient that instructors make their classes available for observation.

## **MFA FIRST YEAR REVIEW AND ADVANCEMENT TO CANDIDACY**

### **First Year Review**

The dance faculty assesses graduate student progress in their degree program at the end of the Spring semester of their first year. The School of Dance faculty meets with students, typically in the last week of the semester, to assess their progress and identify areas for improvement. The graduate committee then sends letters to each graduate student summarizing the faculty recommendations and assessment of each graduate student's performance during their first year. At this point in their studies, students are informed of whether or not there are on track to advance to candidacy in their second year.

### **Advancement to Candidacy**

Advancement to candidacy is a two-step process: students must pass both Portfolio Review in the Fall and Thesis Proposal Defense in the Spring in order to advance to candidacy. Advancement to candidacy is based on a variety of criteria, including a minimum overall 3.0 GPA.

#### **a) Portfolio Review**

To qualify for participating in Portfolio Review, students must meet the following requirements: i) removal of any undergraduate deficiencies; ii) completion of two semesters of choreographic practice (DCE 651) and enrollment in their third semester of DCE 651; iii) and completion of at least 20 graduate hours of graduate coursework and full time enrollment in their third semester. Typically, in their third semester of study, MFA students submit a portfolio of existing works to the Graduate Program Director (GPD) one week prior to the portfolio review date, often scheduled in late November. The following materials comprise portfolio review:

- Link to video samples (2-3) of in-progress or completed works (from DCE 651 classes or recent choreography). Each video sample should be accompanied by a short narrative (3-4 paragraphs) locating the choreographic work in the student's choreographic research agenda.
- An essay (7-8 pages, typed, double-spaced) about the student's choreographic research addressing both process and product. In this essay:
  - a) situate your choreographic work culturally, historically, and/or aesthetically. Please identify specific artistic influences that you have researched;
  - b) 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;
  - c) discuss your creative process in relationship to your research. Identify specific scholars whose ideas are in dialogue with your own and who have influenced your scholarly and artistic work;
  - d) discuss specific choreographic research interests, for example: site-specific or community-based work; use of technology or screen dance; collaboration with a composer; collaboration with a costume designer; use of props and/or sets; inspiration from a traditional practice (and associated issues of appropriation, borrowing, or transmission).

This essay should include an annotated bibliography with a minimum of five (5) peer-reviewed sources. The bibliography should follow a consistent citation style, and all sources should include a brief annotation.

Following the submission of these materials to the GPD, each student should present a 15-20 minute lecture-demonstration of their artistic work and its 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. All faculty and



graduate students are invited to attend. The GPD will provide additional information on Portfolio Review criteria upon request.

The Graduate Committee reviews each portfolio and may decide that the student needs additional preparation and research before embarking on their MFA thesis production. Students who do not pass Portfolio Review may re-take it once. Students will be notified of this decision in writing on or before December 15.

### **b) Thesis Proposal Defense**

When the student has been in residence for at least two semesters and has passed Portfolio Review, she chooses a thesis committee chair, who becomes her advisor, and assembles a committee of at least three members of the graduate faculty to review their culminating MFA 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 3 credits per semester with their Thesis Chair (DCE 697: Master Production in Dance). Most faculty members are employed from August until May. Students preparing for their directed research, proposal defense, or dissertation defense should plan accordingly.

The student prepares a signature sheet ("Thesis Committee Composition Form" 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 Thesis Proposal Defense meeting. A copy of this document is turned in to the Graduate Program Director (GPD).

Thesis proposal defenses must be scheduled before April 28<sup>th</sup>. 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 literature review, a preliminary cast list, a detailed budget, and a preliminary production schedule. The committee works with the student to determine a thesis project of size and scope appropriate for six hours of graduate credit. Committee chairs report the approval of the thesis proposal in writing by submitting the signed portion of the student's Plan of Study to the GPD, with a copy distributed to the student. Once the committee approves the proposal, the student may register for DCE 697 or DCE 698 and work towards culmination of study.

### **MFA Thesis 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.

By January 15<sup>th</sup>: 4th semester MFA students select a thesis committee chair.

By February 15<sup>th</sup>: 4th semester MFA students select two additional committee members.

By March 15: 4th semester MFA students submit the first draft of their thesis proposals to their thesis chair.

By April 1: 4th semester MFA students submit their revised thesis proposals to their thesis chair.

By April 15th: 4th semester MFA students submit their thesis proposals to their full committee.

By April 28: 4th semester MFA students schedule a thesis proposal defense with their committee.

### **MFA THESIS PERFORMANCE, WRITTEN THESIS, AND THESIS ORAL DEFENSE**

The MFA final thesis 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 presenting their work. MFA thesis concerts or final project productions may take place in theaters or alternative sites off-campus, and they may employ a variety of programming structures. 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.

Students producing work in the dance theatre may also present 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.

MFA students are expected to work on their written thesis document throughout their final year. An outline of the written thesis is due to the committee chair one week prior the first work in progress showing. The first MFA thesis concert showing (to the thesis chair) should take place at the end of the Fall term for Spring thesis dates.

MFA students will schedule their oral thesis defense with their committee prior to their MFA 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, it 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 written thesis document and for the candidate to submit any requested written revisions prior to commencement. Oral defenses may be open to interested members of the School for observation at the discretion of the student.

MFA choreography students must submit video recordings of their choreographic thesis work (concert or choreographic project) 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.

The written thesis document 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 one week of the Oral Defense. The Graduate Program Director is responsible for archiving MFA Final Project documentation for School of Dance and Accreditation purposes.

#### **Written Thesis Document**

The following written thesis document guidelines are not meant to be prescriptive; their goal is to stimulate ongoing questioning of the creative process and products. The expectation is that the written document will clearly articulate in-depth discussion of issues that arise from the creative process. The written thesis document stands as a formal culminating analysis, reflection, and documentation of the MFA thesis choreographic project. This document should appropriately credit sources, demonstrate grammatical accuracy, and include a works cited page. If candidates have any questions about these requirements, they should contact their thesis chair for guidance.

The written thesis document addresses the candidate's choreographic process and product *critically* and *self-reflexively*. Drawing on the Portfolio Review and Thesis Proposal documents, candidates will address the questions below in a 6,000-7,000 word essay (12 font, double-spaced). The bibliography will have a minimum

of seven (7) peer-reviewed sources. The bibliography must adhere to a standard citation style (MLA, APA or CMS), and does not need to be annotated. Chicago Manual of Style (CMS) is recommended.

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

### **MFA Thesis Oral Defense**

The MFA Thesis Oral Defense is the final portion of the culminating MFA thesis 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, pass with revisions, 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.

### **MFA Thesis Production Concerts**

The school can support up to six MFA Thesis candidates per academic year, scheduled either in the Fall or Spring semesters. Candidates must share MFA thesis productions presented in the Dance Theater. Productions held outside of UNCG need not be shared. 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 after Thesis Chair and School Director approval)
- 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

### **MFA Thesis Concert Expenses and Reimbursements**

The School of Dance will reimburse MFA Thesis productions expenses in the Dance Theater up to the full amount of the box office receipts, minus \$200 to cover theater upkeep. All reimbursed sets, costumes, and music become the property of the School, so students may choose to use reimbursements for other purposes. There will be no reimbursement without official receipts. Payments to individuals cannot be reimbursed because of tax issues. Please check with the Dance Business Services Coordinator, Amy Masters, to find out more about reimbursement processes and deadlines PRIOR to making any commitments to pay for goods or services. MFA candidates considering an off-campus production should schedule a meeting with Amy Masters to discuss procedures.

### **MFA Degree Completion Timeline**

The MFA program is designed to be completed in three years when students enter with a bachelor's degree in dance or a closely related field; students accepted with undergraduate deficiencies in history or anatomy are still expected to complete the program in three years. The culminating MFA project (usually but not necessarily a shared MFA concert in the Dance Theater) should be completed in either the Fall or Spring of the third year. While exceptions can be made for students to complete the program in more than six semesters, students receiving a tuition remission and/or a stipend may not be funded beyond their sixth semester.

### **Changing Graduate Degree Programs**

Students may switch from the MFA to the MA program by filling out a simple form available on the Graduate School's website ("Request to change master's degree track within the same area or change to lower degree or certificate"); this switch must be requested no later than the first week of Fall of the second year of study. Students wishing to switch from the MA to the MFA degree must *re-apply to the MFA program* by filling out a new application through the Graduate School. When 2<sup>nd</sup> year MA students notify the Graduate Program Director of their intent to apply to the MFA, they are invited to undertake portfolio review in November 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 DCE 651 Choreographic Practice, they may join their cohort without repeating graduate courses taken in the MA program.

### **ABOUT THE MA PROGRAM IN DANCE THEORIES AND PRACTICES**

The purpose of the MA in Dance Theories and Practices is to prepare students for practical professional dance careers or for doctoral studies. Students develop knowledge in dance scholarship and literature and somatic theory and practice. They learn graduate-level skills in research, speaking, and writing. The program fosters investigation of social, economic, and cultural issues, while integrating various cultural and international facets of knowledge production.

### **MA in Dance Theories and Practices Student Learning Outcomes**

1. Knowledge in Practice & Scholarship: 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: students will demonstrate knowledge of existing literature in at least one area of dance scholarship.
3. Knowledge of Somatic Experience: students will demonstrate knowledge of somatic experience as a personal, social, and cultural experience.
4. Research Skills: students will have proficiency in the research methodologies necessary to continue working in some aspect of dance scholarship.
5. Speaking Skills: students will demonstrate the speaking skills necessary to continue working in some aspect of dance scholarship.
6. Writing Skills: students will demonstrate the writing skills necessary to continue working in some aspect of dance scholarship.

### **MA in Dance Theories and Practices Degree Requirements**

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.

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 (DCE) courses, 6 credits for the culminating thesis project, 9 elective hours in dance (DCE), 3 elective hours outside of the School of Dance, and 6 elective hours of coursework in any department at UNCG. 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, School of Art, School of Theater, or in the departments of Media Studies and Communication Studies, and in the Women, Gender and Sexuality Studies program.

### **Degree Requirements**

#### **Required Courses (12-13 credits)**

DCE 605 Choreographies and Choreographers (3 credits)

DCE 610 Dance Studies I: Theories and Methods (3 credits)

DCE 611 Dance Studies II: Research Projects (3 credits)

DCE 667 The Dancer's Body (3 credits) (offered in Summer terms)

or

DCE 630 Advanced Body Theories and Practices in Dance (4 credits) (offered odd Spring terms)

or

DCE 660 Issues in Planning the Dance Curriculum (3 credits)

#### **MA Dance Electives (9 credits)**

Any graduate-level DCE course taken as an elective

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### Recommended Dance Electives:

DCE 632 Pilates: Movement Fundamentals for Dance (1 credit)

DCE 665 Screen Dance (3 credits)

DCE 659 Laban Movement Analysis (1 credit)

DCE 650 Dance Design Practicum (3 credits)

### Open Electives (6 credits)

Graduate-level electives in any discipline at UNCG

### Outside Electives (3 credits)

Graduate-level electives taken outside the School of Dance

(This course must be related to the student's thesis project)

### Culminating Project (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

### MA IN THEORIES AND PRACTICES FINAL PROJECT/THESIS GUIDELINES

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.

By September 30th of the second Fall semester of study, MA students select a thesis committee and schedule a Portfolio and Thesis/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 completed DCE 605 with a B or better, be enrolled in DCE 610, and have a minimum overall 3.0 GPA to advance to candidacy.

The student prepares a signature sheet ("Thesis Committee Composition Form" 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 Thesis Proposal Defense meeting. A copy of this document is turned in to the Graduate Program Director (GPD).

No later than November 30th of the second year of study, students must schedule a Portfolio and Thesis/Project Proposal Review meeting with their committee and turn in the written materials (Portfolio Review essay and DCE 698 or DCE 699 proposal) to all committee members at least 10 days prior to meeting. At this meeting the committee will evaluate the thesis or project proposal and 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 by completing the appropriate signature section of the plan of study, with copies distributed to the student and GPD.

Students should be familiar with the UNCG Graduate School Thesis Documentation Guide (available on the UNCG Graduate School webpage). Please note that written thesis submissions follow University deadlines in order to allow the Graduate School to review and approve thesis formatting (see <https://grs.uncg.edu/enrolled/etd/>). Students submitting written theses must enroll in DCE 699 and submit their thesis documents to the Graduate School by the deadline for review.

### **MA Portfolio Review Essay**

Students submit written answers to the following questions as part of the Portfolio Review. Each question should be addressed in a separate section in one cohesive, carefully prepared, ten-page essay.

1. What set of influences and experiences have shaped your interests and research goals during your studies at UNCG?
2. Discuss the work of 3-4 dance scholars whose work you have found useful or influential in your own research.
3. Discuss how specific dance practices, choreographies, or corporealities figure into your research. Identify important questions or issues that interest you.

### **MA Project Proposal**

MA projects in Dance Theories and Practices (DCE 698) are practice-focused, such as screen dance or community-based projects, and combine dance theory and practice; these projects may include a creative/artistic/community-engaged aspect supported by research that is documented in a written thesis. Proposals for DCE 698 thesis projects should include: a) Working Title; b) Statement of the Project; c) Project Methodologies and Procedures; d) Literature Review and Annotated Bibliography. State what form your report will take (written document? video documentation? both?) and include a timeline for completion of the various phases of the project.

DCE 698 Field Project in Dance (6 credits)

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  
Grade: Satisfactory/Unsatisfactory, S/U

### **MA Thesis Proposal**

MA Theses in Dance Theories and Practices (DCE 699) are written documents resulting from humanities dance studies or somatics-based dance research (either archival research or human subject research approved by UNCG's IRB office). DCE 699 theses are submitted to the Graduate School for approval and are subsequently published online on the Proquest thesis and dissertation database. Proposals for DCE 699 theses should include: a) Working Title; b) Statement of Issues to be Investigated and their Social/Personal Significance; c) Project Methodologies and Procedures; d) Literature Review; e) Chapter Outline; f) Annotated Bibliography with a minimum of 10 peer-reviewed sources. Include a timeline for completion of the various phases of the project.

DCE 699 Thesis (6 credits)

Prerequisite: Satisfactory completion of portfolio review.  
Grade: Satisfactory/Unsatisfactory, S/U

### **MA Thesis/Project Defense**

The MA in Theories and Practices Thesis or Project Defense occurs no later than the last week of instruction in the Spring of the second year of study. In the first half of Spring semester (on a date selected by the Thesis Chair), the Chair must receive the first draft of the MA thesis or project and return the document with feedback to the student within 10 days. A second, revised draft must be ~~again~~ submitted to the Thesis Chair at least three weeks before the Thesis Defense and committee members should receive the thesis no later than one week before the Defense. Additional revisions may need to be completed before the Graduate School's thesis deadline. Defenses may be open to interested members of the department for observation.



The student, in consultation with members of the committee, will arrange the date, time, and place of the defense.

### **GRANTS AND AWARDS**

The **Graduate Student Association (GSA)** offers two types of funding: Professional Development and Thesis/Dissertation. Professional Development funds can be used for reimbursement of expenses associated with presenting/attending professional conferences and other professional development activities. Acceptable expenses include: registration fees, travel expenses, lodging, and meals. Students may apply for up to a total of \$1,000 per year with each eligible student awarded no more than \$500 per semester. All graduate students are encouraged to get involved in the [Graduate Student Association \(GSA\)](#). Please note, specifics may change from year to year. Students are strongly encouraged to check for updates on funding by visiting the GSA website.

All Graduate students automatically become members of the School of Dance's Association of Graduate Students in Dance (AGSD). A meeting will be held early in the Fall semester of every year, which outlines the organization's mission, purpose, yearly goals, and membership— monthly meetings and various organized activities and fundraising events follow. For more information, contact AGSD's current President.

### **School of Dance Awards**

#### **Melanie Feinstein Memorial Scholarship in Dance**

- Graduate or undergraduate student majoring in Dance
- Commitment to using dance in a context of human liberation and social justice, and whose presence will increase the racial diversity of the School
- Financial need (file a FAFSA)

The Melanie Feinstein Memorial Scholarship in Dance was established with gifts from family, friends, and colleagues wanting the memory of a remarkable young woman to be honored in a manner reflective of the profound influence she had on their lives.

#### **Kristina Larson Graduate Dance Fund**

- 2nd and 3rd year graduate students who are working toward an MFA in Choreography.
- Supports creative opportunities that will enrich the education of students that may not normally be available to them. These might include, but are not limited to, travel to conferences and performances, project allowances for research, or production expenses beyond what the School of Dance may not normally cover.

The Kristina Larson Dance Fund was established with gifts from her parents in memory of Kristina Louise Larson, an enthusiastic and creative graduate choreography student at UNCG. Her talents and love of the MFA Choreography program are honored with this fund.

More information and application materials can be obtained from the School of Dance office.

Funds are awarded in the fall term.

#### **Sue Stinson Program Enrichment Endowment**

- Promotion of dance education in schools
- Promotion of dance education in community-based settings with low-wealth-students
- Promotion of dance in a context of social justice

The Sue Stinson Program Enrichment Endowment was created by Dr. Sue Stinson, Professor Emeritus of the UNCG School of Dance. Dr. Stinson joined the faculty in 1979, served as Dance Department Head from 1993-2002, and as Interim Dean of the School of Music, Theatre, and Dance before retiring in 2013. She established this endowment as a way of supporting activities and initiatives that connect the School of Dance to education in schools and communities with low-wealth-students, as well as dance in the context of social justice



### College and University Grants and Awards

The College of Visual and Performing Arts (CVPA) posts calls for application for the **Equity, Diversity and Inclusion (EDI) Mini-Grant** every Fall for both faculty and student projects focused on advancing EDI issues in CVPA. Student projects, including graduate students, must have a faculty sponsor.

The College of Visual and Performing Arts issues one to two **summer stipends** to each School (awards range from \$1,000 to \$1,500). A call for applications is announced each Spring semester for the School of Dance summer stipend. Recipients must commit to being in residence in Greensboro during the first summer session and funds must be used for summer research (including MFA thesis research).

### Outstanding Teaching Assistant Award

Outstanding Graduate Teaching Assistants may be nominated by the School of Dance each Spring. This is a highly competitive university award; recipients are often, but not necessarily, in their third year of study and awards consist of a plaque and a \$200 monetary award.

### IMPORTANT FUNDING INFORMATION

#### Establishing In-State Residency for Tuition Purposes

*All supported graduate students are expected to make a good faith effort to become residents of North Carolina as a condition of support renewal.* As a state supported institution, the tuition rate for legal residents of North Carolina is less than the tuition rate for nonresidents. After 12 months of continuous residence in NC, out-of-state students are expected to apply for NC residency in order to qualify for in-state tuition and to be considered for continued support by the Department. All students wishing to claim North Carolina residency must file through the [State's Residency Determination Service](#).

In order to qualify as a resident of North Carolina for tuition purposes you must have established legal residence ("domicile") in North Carolina and maintained that legal residence for at least twelve months before you apply for classification as a North Carolina resident. In addition to this twelve-month physical presence requirement, there are numerous other factors that must be considered in determining whether or not an individual is a resident for tuition purposes.

Domicile is a legal term defined as a place where a person intends to remain and live permanently, and the place a person intends to return to after any absence. Permanency is the key. Thus, a person who lives in a place for a temporary purpose, for a vacation or to attend college and who intends to live elsewhere when that purpose is accomplished, is not considered to be a legal resident for tuition purposes.

In order to obtain an in-state residency status for tuition purposes, State Administrators must be able to conclude from the information you provide them that your intent is to make North Carolina your permanent dwelling place. Rather than a single action, it is a cluster of events that must produce a preponderance of circumstantial evidence suggesting your intent to remain in North Carolina permanently. In other words, have you done the kinds of things that a permanent resident would do, or have you been acting like a temporary visitor? *Each case has its own set of facts and there is no set checklist of items that will guarantee that you will be classified as a resident for tuition purposes.*

However, some important information that you are likely to be asked to supply is the following:

- When did you sign your lease, or purchase a home?
- Have you lived in NC for 365 days?
- When did you obtain North Carolina Driver's License?
- When did you register your vehicle in North Carolina?

- When did you register to vote in North Carolina?
- Where and when did you last vote?
- Where do you keep your personal property?
- Have you filed a North Carolina Income Tax return indicating that you were a resident during the last tax year?
- Which community or volunteer activities are you involved with off-campus?
- Where did you live before moving to North Carolina?
- How much do others provide for you financially and how much do you provide on your own, either through savings, loans, scholarships, tuition support, stipends, etc.?
- Were you recruited to work as a graduate assistant through our highly-competitive process and are you currently working as a graduate assistant?

*This list of questions is not exhaustive or final. There will likely be other questions, but these should give you an indication of the types of questions that will be asked on your residency application.*

#### **Policy on length of departmental stipend and in-state/out-of-state tuition remission**

MFA students may be funded for a total of six semesters. Funding is guaranteed for the first year and renewal is contingent on satisfactory academic progress as well as satisfactory evaluations of student's work as GAs during their first year. After the first year, all graduate students whose funding is renewed will be funded at the in-state level for tuition remission.

#### **PROFICIENCIES, GRADING, ACADEMIC PROBATION, AND DISMISSAL**

##### **Proficiencies**

All incoming graduate dance students (MFA & MA) should have completed an Anatomy for Dance course and a general Dance History course at the undergraduate level. Students accepted with deficiencies in these requirements must make-up the course work at an undergraduate level within their first year in the program.

- **Proficiency in Choreography (for MFA only)**

Incoming MFA students are expected to have prior coursework 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 (MFA & MA)**

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 scores. A TOEFL score of 79 or an IELTS score of 6.5 are required for entry into the program. Applicants receiving lower scores may receive conditional entry through the Pathway Program.

- **Proficiency in Writing (MFA & MA)**

Students whose writing skill are determined by the Graduate Committee to be below graduate level 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 and MA Thesis.

### Grading

For UNCG's Graduate Grading Scale and Policies go to:

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

### Grade Appeal Policy

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 Director of the School of Dance, the Dean of the 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. 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. For details on this process go to: <https://catalog.uncg.edu/academic-regulations-policies/graduate-policies/>

### Academic Probation and Dismissal Recommendation

Any student whose cumulative GPA for all graduate courses falls below 3.0 will be placed on Academic Probation, effective for the next term during which the student is enrolled. Probationary status will be removed and the student returned to Academic Good Standing if (1) the student's GPA for each term during probation is 3.0 or better, and (2) the student's cumulative GPA for all graduate courses is at least 3.0 at the end of the semester in which she completes 9 credit hours after being placed on Probation. If Probationary status is not removed upon the completion of 9 credit hours after being placed on Probation, or if the student achieves a term GPA below 3.0 while on Academic Probation, she will be dismissed from the program and will be ineligible to continue in the Graduate School. In the School of Dance, if a funded student receives a C or lower in two consecutive semesters or a C or lower in two courses in the same semester, regardless of their GPA, she risks losing her funding.

#### Recommending Dismissal

Recommending dismissal of a student from a program represents the determination of the faculty that the student has not demonstrated an expected level of performance in academic work, including research tasks, or in other critical areas of professional conduct. At the point of recommended dismissal, the student will not be given additional opportunities to remediate the deficiency. Depending on the circumstances, recommended dismissal might follow a period of academic probation. In other cases, it might not involve probation.

Dismissal from the program may be recommended in cases where:

- A student earns an F in a required course in the program.
- A student fails to maintain a minimum 3.0 GPA.
- A student fails Portfolio Review twice.
- A student fails MFA/MA Thesis defense.
- A student engages in academic dishonesty.

For more details on dismissal please refer to: <https://catalog.uncg.edu/academic-regulations-policies/graduate-policies/>

Dismissal recommendations are made by the School of Dance Graduate Committee and the Director of the School of Dance to the Graduate School, and only the Graduate School can officially dismiss a student.

1. The dismissal discussion is confidential.
2. The student may, but is not required to, appear before the faculty, or provide the faculty with a written statement, or both. Any oral or written statement by the student is expected to focus solely on the behavior at issue.
3. The recommendation to dismiss the student is communicated in writing to the student and to Graduate School. The Dean of the Graduate School makes the final determination.

### **Appeals**

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

### **Academic integrity**

All UNCG students must abide by the [University's Academic integrity Policies](#). Violation of these policies may result in dismissal from the program, loss of funding, or both.

## **GRADUATE AND TEACHING ASSISTANTSHIP INFORMATION**

### **Assistantships/Waivers**

Assistantships and both in-state and out-of-state tuition remissions are awarded on a competitive basis. Awards and assignments are usually made for a year; funding renewal is contingent on satisfactory academic progress and satisfactory completion of Graduate Assistant (GA)/Teaching Assistant (TA) responsibilities. Assistantships are typically renewed, but students must request the renewal annually. While assistantship assignments are usually related to the student's interests 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 Graduate Program Director. Incoming graduate students are given first priority for tuition remissions and assistantships. Students are urged to establish in-state residency as quickly as possible since out-of-state remissions are typically awarded to first year students only. 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](#) and the University Cashier for information on funding resources and payment plans for graduate education.

### **Off-Campus Employment**

Graduate Teaching Assistants may not work off campus, as noted in the Letter of Offer received 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 of Dance 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.

### **TA/GA 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 Weekly TA Assignment Hour Estimates:

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 to assist any course in the School of Dance. The Director generally assigns an assistant for DCE 207, 307, 340 and 405. Faculty teaching other courses may request an assistant in consultation with the director at the point of course schedule development (January/February for Fall terms and August/September for Spring terms). All faculty members may also request Research Assistants (RA). Faculty in service roles, i.e. Director of Dance Education, Director of Graduate Studies (DGS), Director of Undergraduate Studies (DUGS), and the Technical Coordinator will also be assigned GA/TA hours.

Once a schedule is finalized the student and faculty consult to go over assigned hours. Students keep track of their hours in the provided Google Doc shared at the beginning of the term. First-year Graduate Assistants should meet with supervising faculty for *each* GA assignment and initial and complete the “GA Assignment Check-in Form” (form referenced in Appendix section of this handbook; fillable document can be downloaded from the [SOD website](#) under “Resources and Forms”), which should then be submitted to the Graduate Program Director at the end of each semester. GAs are also evaluated by their supervising faculty, who submit the form “Graduate Assistant Observation Form” to the Graduate Program Director at the end of each semester.

### **TEACHING ASSISTANT OBSERVATION AND MENTORING**

Teaching Assistants are given teaching assignments by the SOD Director and are observed by Teaching Assistant mentors (faculty are assigned as mentors and are available for class observations each semester; they report to the Teaching Assistant Mentorship Supervisor). 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 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 first-time 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 observing faculty mentor prior to the scheduled observation. They should request that observing faculty send 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. Communicate high expectations, give timely feedback, and evaluate students fairly.
2. 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>).
3. Respect diversity in ethnicity, national origin, sexual orientation, and gender expression.
4. Acknowledge different “intelligences” and ways of learning.
5. Demonstrate appropriate teacher-student relationship boundaries. Instructors are encouraged to seek their Supervisor's help with questions about how to address student issues.
6. Arrive at least 10 minutes before the start of their class and be prepared to stay after class for 10 minutes if students have questions.
7. Hold office hours in person or virtually. Office hours should be posted and noted on syllabi by the end of the first week of classes each semester. Teaching assistants teaching two or more courses should be available for at least two hours and be available by appointment should that be necessary.

### **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 during and outside class time.
4. Diverse approaches to meet various learning styles.

5. A respectful and safe environment where students can safely raise issues, disagree, etc.
6. Good spoken and written communication skills. This includes timely written responses to student papers.
7. Clear expectations, including those related to attendance, assignments, grading. Expectations should be presented in writing, as well as discussed in class.
8. Evaluation and feedback of student work that is prompt, fair, constructive, and helpful.

**Additional Dance Technique/Somatic Course instructional goals:**

Criteria specific to the course content:

1. 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. Technique classes include movement material that is kinesthetically challenging, 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, not moving on until most students are ready.
5. Instructor is conscious of safety when selecting and teaching movement and demonstrates good alignment and rhythmic awareness.
6. The instructor demonstrates when appropriate, but then allows students to take ownership of the material.
7. Instructor watches students during each performance of the material, giving descriptive feedback; is able to analyze student problems and clarify with a different way of explaining, if necessary.

**Absence from Assigned Responsibilities**

If a Teaching Assistant anticipates missing assigned responsibilities (whether for professional or personal reasons), she 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 or Teaching Assistant, in consultation with the Director, confirms that acceptable arrangements have been made to cover all assignments. Coverage options may include: faculty, guest artists, other Teaching Assistants or local professionals. Substitute arrangements should be identified when consulting with the Director of Dance, as well as communicated to the Main Office. Teaching Assistants are responsible for paying subs unless TAs arrange for peer to peer coverage swap or other coverage approved by the Director of the School of Dance.

Please note that if the person covering a class is not a faculty member or TA at UNCG, 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. 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 at (336) 334-3262. Instructors 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). *Faculty members and TAs may substitute for others once a semester without compensation assuming that the request is reasonable and possible. Beyond that, the instructor is expected to make arrangements for compensating their substitute.*

**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 first 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.

Faculty should use the [Standardized Syllabus template](#) from the UNCG Course and Curriculum Guide. All courses that are not Independent Study (DCE 300, 475 etc.) must have syllabi that include Student Learning Outcomes (minimum of 2) and undergraduate grading scales.

*Please remember:* changes are made to courses annually and instructors should make sure that they are listing the most current course information from the catalogue available at <https://catalog.uncg.edu/>.

### **Attendance Policy for Syllabi**

Faculty set attendance and absence policies for their courses, and these policies are included in the syllabus. All excused absences are considered at the discretion of the instructor.

School of Dance attendance policy: “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. 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). 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.”

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, 336-334-5440.

### **Lateness Policy**

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. (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 passing grade in the course.

### **Performance Participation Policy:** (for Dance Major course syllabi only)

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 the 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. Exceptions to these guidelines may be made at faculty discretion. Faculty will bring forward requests for exceptions to the full faculty for consideration. Prior to or early in each semester, a mandatory general audition will be held for all student choreographers planning to choreograph and dancers who want to perform. The casting process will be managed by two faculty members and student choreographers will submit cast lists to the Dance Office Manager who will monitor, with the School Director, the implementation of these guidelines.

### **Course Evaluations/Course Climate Surveys**

All full-time and part-time faculty and Teaching Assistants are required to conduct end-of semester course evaluations ("course climate surveys") for each course enrolling over 10 students. Course evaluations are completed online. Completed evaluations are not made available to the instructor until final grades have been entered on Genie.

### **Grade Changes**

Grade changes are completed through Genie.

### **Final Exams**

The final exam schedule is listed here: <https://www.uncg.edu/reg/Grades/FinalExams.html>

Faculty whose course content requires alternative forms of final assessment must make arrangements to be available for student conferences during the scheduled exam time.

### **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 CONCERT POLICIES AND PROCEDURES**

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

### **MFA Master Production Concerts**

The school can support up to six MFA Thesis choreographers per academic year in the Dance Theater.

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

### 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 School Director and the Publicity & Marketing Coordinator before they are sent for printing, to ensure compliance with established University Relations guidelines. MFA students should consult with their thesis chairs before deciding on final poster design. 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 School of Dance and must carry the UNCG logo.
3. Plans for scenery and props to be used must be approved in advance by the Technical Director.
4. 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
5. 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.
6. Choreographers are welcome to explore innovative uses of the stage and audience areas bearing in mind that these decisions may affect ticket revenue or audience safety and accessibility considerations.

### A note about use of nudity or adult content (including language):

The School of Dance supports MFA students who make choreographic choices that include nudity and adult content with prior written notification of and approval from the School Director and the student's thesis chair. Performance of choreography that employs such content must allow for audience members to opt out of viewing the performance. Performers may choose to have the work containing nudity or adult content recorded for their choreography portfolios; however, the school will not keep copies of the work in the archives. Sample language for the program and box office is provided below:

*This performance contains nudity and is recommended for those 18 and older.*

### 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. We strongly encourage you to consider the following ideas and principles, and work out a contract before entering into a collaboration:

1. Develop a respectful 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 how royalties will be divided when pieces will be performed in public.
3. Discuss and agree upon a production timeline early on in the process.
4. Determine how program copy and promotional material will highlight and properly credit original contributions.
5. Address performance/production culture. 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.)

### **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 Shop GA.
2. Use and return of costume items are recorded by the Costume Shop GA.
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 Shop GA.

### **Ticket Policy**

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.

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.

Graduate and Teaching Assistants receive 1 comp ticket for every SOD-produced show (GA/TA names 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 SOD Archives. Students wishing to make copies of concert performances should contact Archives GAs and receive permission from choreographers before making recordings for personal use. Be advised that Archives are not open during the summer months.

### **SPACE RESERVATIONS AND SCHEDULING**

The use of School of Dance studios is reserved for dance faculty, undergraduate dance majors, and graduate students. 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](#), also available electronically on the UNCG [Dance Facilities Scheduling](#) page. 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 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, per semester)
3. MFA Production rehearsal (4-6 hours/wk, prioritized by performance date, per semester)

4. BFA Thesis DCE 470 rehearsals (3 hours/wk, per semester)
5. Prime Movers/AGSD rehearsals (3 hours/wk,-per 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, undergraduate, and graduate students. The Space Request Form, priority order, and Space Usage Guidelines are available on-line. Rehearsals for SOD production may be scheduled from 8:00 a.m. until 10:00 p.m. No rehearsals should be scheduled after 10:00 p.m. This is a health and safety issue in accordance with the UNCG Police guidelines. 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.
- When leaving double check that all studio doors are locked and that you are leaving the space cleaner than when you found it. If applicable windows must be securely shut.
- 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.

**Appendix I: FORMS SECTION**

*Below are the Graduate Forms as reference only. Downloadable, fillable versions can be found [here](#) under "Resources and Forms."*

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

*This form should be completed **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:

**School of Dance, College of Visual and Performing Arts  
University of North Carolina, Greensboro  
Graduate Assistant Assignment Check-in Form**

Graduate Assistants should initial and print 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; this 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 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 \_\_\_\_\_

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 \_\_\_\_\_

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)*

**MFA/MA THESIS COMMITTEE COMPOSITION FORM**

NAME OF STUDENT: \_\_\_\_\_

TITLE AND DESCRIPTION OF MFA PROJECT (100 words) or  
TITLE AND ABSTRACT OF MA THESIS (100 words):

**COMMITTEE:**

CHAIR AND ADVISOR \_\_\_\_\_

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

COMMITTEE MEMBER \_\_\_\_\_

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

COMMITTEE MEMBER \_\_\_\_\_

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

**THESIS PROPOSAL DEFENSE DATE:** \_\_\_\_\_

CHAIR'S SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

STUDENT'S SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

**COMMITTEE REMARKS, IF NEEDED**

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# MFA Plan of Study



DANCE: MFA, CHOREOGRAPHY PLAN OF STUDY 60 HOURS

Name		Is this the preliminary, 30 hr. or 60 hr. Plan? Submit to Grad School at 30 hrs. and before graduation.	
Student ID		Teaching licensure? (Y/N)	
Email Address			

**REQUIRED REMEDIAL WORK** – Undergraduate courses required if you enter the program without the requisite dance background.

Area of Study	Deficient? (Y/N)	Course	Semester	Credit Hours	Grade
Choreography					
Production					
History					
Anatomy/Kinesiology					

**DEGREE REQUIREMENTS** (60 credits total)

YEAR 1	Grade	YEAR 2	Grade	YEAR 3	Grade
<b>Fall Semester</b> DCE 661 Dance Pedagogy in Higher Ed (2) DCE 651 Choreographic Practice (3) [please list other classes here such as: DCE 659, DCE 687, DCE 624]		<b>Fall Semester</b> DCE 610 Dance Studies I: Theories/Methods (3) DCE 651 Choreographic Practice (3) [please list other classes here such as outside electives, DCE 624, DCE 662]		<b>Fall Semester</b> DCE 697 Master's Production Project (3) [please list other classes here]	
<b>Spring Semester</b> DCE 605 Choreographies/Choreographers (3) DCE 651 Choreographic Practice (3) DCE 621 Administration of Dance (3) <b>OR</b> DCE 630 Adv. Body Theories/Practices (4) [please list other classes here such as DCE 624, DCE 662]		<b>Spring Semester</b> DCE 611 Dance Studies II: Research Projects (3) DCE 651 Choreographic Practice (3) DCE 621 Administration of Dance (3) <b>OR</b> DCE 630 Adv. Body Theories/Practices (4) [please list other classes here such as DCE 624, DCE 662]		<b>Spring Semester</b> DCE 697 Master's Production Project (3) [please list other classes here]	
<b>TOTAL HOURS</b>					

**40-41** Required Dance - 651- 3x4 (12), 697 (3), 698 (3), 661 (2), 630/667 (4/3), 621 (3), 605 (3), 610 (3), 611 (3), 624 (minimum of 3), 662 (minimum of 2 times)

**13-14** Dance Electives (624 above minimum requirement, 687, 688, 659, 665)

**6** Other Electives (outside of Dance)

\* Place 624 & 662 in the appropriate semesters above.



DANCE: MFA, CHOREOGRAPHY PLAN OF STUDY 60 HOURS

## PORTFOLIO REVIEW

Date: \_\_\_\_\_ Pass \_\_\_\_\_ / No Pass \_\_\_\_\_

Graduate Committee Members: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## THESIS PROPOSAL DEFENSE AND ADMISSION TO CANDIDACY

Date: \_\_\_\_\_ Pass \_\_\_\_\_ / Pass with Revisions \_\_\_\_\_ / No Pass \_\_\_\_\_

Committee Chair: \_\_\_\_\_

Committee Member: \_\_\_\_\_

Committee Member: \_\_\_\_\_

## MASTER OF FINE ARTS PRODUCTION OR PROJECT

Committee Chair: \_\_\_\_\_ Dates of Performance or Presentation: \_\_\_\_\_

Committee Member: \_\_\_\_\_ Date of Oral Defense: \_\_\_\_\_

Committee Member: \_\_\_\_\_ Date Accepted: \_\_\_\_\_

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Advisor Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Director of Graduate Studies, Dance

\_\_\_\_\_  
Date



# MA Plan of Study



DANCE: MA, DANCE THEORIES AND PRACTICES

PLAN OF STUDY

36 HOURS

Name		Submit to Grad School at 18 hours, and before graduation	
Student ID		Teaching licensure? (Y/N)	
Email Address			

**REQUIRED REMEDIAL WORK** – Undergraduate courses required if you enter the program without the requisite dance background.

Area of Study	Deficient? (Y/N)	Course	Semester	Credit Hours	Grade
History					
Anatomy/Kinesiology					

**DEGREE REQUIREMENTS** (36 credits total)

YEAR 1	Grade	YEAR 2	Grade
<b>Fall Semester</b> Recommended dance electives such as: DCE 624, DCE 661, DCE 651, DCE 659, DCE 687 or outside elective [please list other classes here]		<b>Fall Semester</b> DCE 610 Dance Studies I: Theories/Methods (3) DCE 698 or DCE 699 (3) [please list other classes here]	
<b>Spring Semester</b> DCE 605 Choreographies/Choreographers (3) DCE 630 Advanced Body Theories and Practices (4) or DCE 621 Administration of Dance (3) (elective) [please list other classes here]		<b>Spring Semester</b> DCE 611 Dance Studies II: Research Projects (3) DCE 698 or DCE 699 (3) [please list other classes here]	
<b>TOTAL HOURS:</b>			

**12-13** Required Dance - 605 (3), 610 (3), 611 (3), 630/667/660 (4/3)

**9** Dance Electives - 632 (1), 665 (3), 659 (1), 650 (3), (624, 662, 651, 661, 621, 687, 688 also accepted)

**8-12** Open Electives (Dance or outside electives at the graduate level)

**6** Culminating Project 698 (1-3), 699 (1-3)



DANCE: MA, DANCE THEORIES AND PRACTICES

PLAN OF STUDY

36 HOURS

## PORTFOLIO REVIEW AND THESIS PROPOSAL DEFENSE

Date: \_\_\_\_\_ Pass \_\_\_\_\_/Pass with Revisions \_\_\_\_\_/No Pass \_\_\_\_\_

Committee Chair: \_\_\_\_\_

Committee Member: \_\_\_\_\_

Committee Member: \_\_\_\_\_

## MASTER OF ARTS THESIS OR PROJECT

Dates of Thesis Oral Defense: \_\_\_\_\_

Committee Chair: \_\_\_\_\_

Date of Oral Defense: \_\_\_\_\_ Date Accepted: \_\_\_\_\_

Member: \_\_\_\_\_

Member: \_\_\_\_\_

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Advisor Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Director of Graduate Studies, Dance

\_\_\_\_\_  
Date

## **APPENDIX II: ARCHIVES, BOX OFFICE, FRONT OF HOUSE, AND COSTUME SHOP**

### **ARCHIVES and VIDEO EQUIPMENT POLICIES**

The School of Dance keeps a combined archive of dance videotapes and DVDs, including copies of older performances and commercial tapes important to department teaching and research, as well as electronic files of performances 2015 to present. The archive includes a circulating collection and a non-circulating or back up collection. The collection includes all school concerts. The Archives office also checks out film 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**

GA graduate students are assigned Archive Hours. Archive hours will change each semester depending on student 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 equipment or view videos/DVDs/electronic files is during those posted hours. Archive Keys are not to be loaned to anyone and TAs/GAs 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 GAs have keys to the office, but not to the vault. Only the archive GAs have keys to the vaults. Hours of operation will be posted and are based on the assigned GA's schedule.

#### **Inventory of all Equipment**

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

#### **Camera Equipment Use**

The School of Dance keeps a small number of cameras and other equipment on hand for student and faculty use. The equipment is extremely expensive. It is costly to repair and replace. Monitoring the equipment and editing facility (computer lab) 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 currently enrolled in Screendance or Independent study or who have previously taken Screendance with proper training and can demonstrate proper usage of equipment, may use designated equipment and editing facilities. Previous Screendance student equipment requests can only be granted as long the rental doesn't interfere with the current course in session.
- All Equipment is to be checked out ONLY by Archivist, with proper identification
- 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. At check out, you will receive the date your equipment is due as well as an email confirming to your UNCG email account.
- Equipment must be checked out through the UNCG Dance Archive Office (Computer Lab). Cameras should not be shared back and forth between students. Students may not give the equipment to other students to use.
- All equipment must be returned by the due date designated. Failure to return equipment by specific due date will result in penalties (ex: 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.
- Equipment 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 managing 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 violations by managing faculty member. An accountability process when equipment is late and/or missing its contents is presently being re-worked. Updates will become available once they are finalized. 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.)

### **VIDEO FILE/CHOREOGRAPHIC FOOTAGE REQUEST PROCEDURES**

All requests and communication regarding requests are currently handled electronically. At this time, footage requests are only distributed as an electronic video file. These files will be shared via Google Drive. If another format of the footage is requested (i.e. DVD) the Archivist has to be sure they have access to the necessary equipment to handle such request and the request itself cannot be guaranteed. Please reach out to the assigned GA Archivist for the semester via email. In the footage request email, please include the required information below:

1. Please list all pieces you are requesting with the following information:
  - a. Name and Year of Concert (i.e. Fall Dances 2018)
  - b. Choreographer
  - c. Title of Dance
  - d. Which performance (if double cast) and/or where it fell in the concert lineup (ex: opening or closing)
  - e. Additional details (ex: costumes, lighting, music, props, etc.)

Please allow up to 2 weeks to complete a request. If footage is older than Fall 2015, it may take longer for the request to be completed. If a performer is requesting the footage, 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.

### **BOX OFFICE AND HOUSE MANAGER DUTIES**

Graduate students are assigned Box Office (BO) and Front of House (FOH) duties by the Director of the School of Dance. The BO and FOH operations are extremely important. The FOH is instrumental in the success of a show, as well as the patrons' experience while in the theater. BO 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**

#### **Hours**

The Box Office is open during various hours of the day based on the assigned GA's schedule and 2 hours prior to each performance. A list of Box Office times is determined early in the semester and shared to the SOD via email, as well as being posted on at the Box Office window.

Box Office hours should be posted and updated if there are any changes to hours.

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.

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](http://www.etix.com)), however the BOGO offer is only good at the Dance Box Office. Undergraduate and Graduate 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 Box Office. In instances when a Teaching Assistant is also a choreographer, the choreography guidelines are followed.

### **FRONT OF HOUSE MANAGEMENT**

#### **Preparation of Ushers and Instruction**

- Recruit ushers one to two weeks before the performance. Each show will require five (5) ushers unless more are needed or requested.
- Email all ushers providing them with instruction and confirmation of their attendance the day before each show.
- Touch base with choreographers, Technical Director, and Stage Manager to receive special instruction, or to make sure there are none. (i.e. signs in lobby re: fog, nudity, strong language etc.)

#### **Order of Duties**

- Front of 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 "FOH Manager." Find out when there is to be late seating, or any other special instructions you should know. Please be sure to also grab a headset from Tech Booth and keep on for the entire show. This will be your mode of communication with Tech Manager/Stage manager/crew during show
- Check in with Box Office and get a count of ticket sales. Continue to check in with the BO 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 or in the Box Office)
- 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 FOH 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. 1-2 to greet and handout programs and 1-2 to take tickets, 1-2 for ticket clicker. Instruct ushers on how to greet and take tickets. (making sure to read tickets carefully when ripping stubs)
- Have ushers fold programs if needed
- Make sure stage doors are locked at the start of the performance
- No one except theater staff is permitted inside theater before the opening of house doors
- Make sure theater, hallways, lobby and bathrooms are clean, restock toilet paper and paper towels. This can be assigned to ushers
- 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 some 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, ] and have the last of ushers take their seats. Ushers fill in wherever there are empty seats OR if full house/over, ushers watch from Tech Booth
- When all is well and ready to go give the thumbs up for the start of the show communicate to Stage Manager via the headset
- Generally, the show should start on time, however a line at the box office may result in a 5 to 7-minute hold.
- 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 via the headset
- When the theater is clear, ushers are to pick up all trash in aisles. Then, ushers are done and free to go as soon as you sign any forms and thank them.
- Take extra programs and supplies back to Box 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. Return headset to the Tech Booth and make sure to charge the battery so it is ready for the next show run.

### **Things You Will Need (All supplies are found and stored in the Box Office)**

- Tape for reserved seating signs
- Flashlight
- 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 Director's number, campus police and emergency contacts accessible.

### **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.