

DANCE DEPARTMENT GRADUATE STUDENT HANDBOOK

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GENERAL INFORMATION & CONTACTS

General Information

Your first and best resource for questions regarding policies, classes, etc, are the Dance Department and University websites (dance.ucr.edu and ucr.edu). Particularly useful is the online version of the [campus catalog](#) and [schedule of classes](#).

A number of important forms, including those related to Enrollment Adjustment, S/NC, *In Absentia*, Committee Nomination, and Filing Fee can be found on R'Grad.

Contacts

The following list includes staff members whom you might need to contact in the future. Please do remember that (with the exception of the Dance Events Specialist and Technical Director) they are the staff for the Performing Arts Administration, which includes Music, Theatre, Creative Writing AND Art Departments as well, so please be patient with them, and try to solve the problem yourself first. Most of these people are located in Arts 121. An * marks the person you should contact first for questions or support related to a given need.

[Amy Gu](#) – Financial & Administrative Officer (FAO) for Performing Arts Administration (PAA) The FAO is the manager of the administrative staff. She will be looped in to assist with more complex financial issues and processes.

[*Brittany Gray](#) – Financial and Purchasing Assistant for Performing Arts Administration (PAA) Approves key requests and distribute physical keys/key cards.

[*Hannah Braund](#) – Graduate Administrative Coordinator for Dance
Your first stop for grad student questions regarding enrollment logistics, forms and petitions, and checking on your progress toward the degree (“degree audit”). Also can help point you in the right direction with financial questions.

[*Courtney Brubaker](#) – Events Specialist for Dance
Oversees the planning of events for the Department of Dance, with a focus on budgets, travel, accommodations, organization of meetings, international relations, purchasing, communication between PAA, CHASS and other entities on campus, and general consultation on university policies, studio reservations, event management and student/faculty/guest engagement.

[Pete Pace](#) – Technical Director for Dance
Collaborates with undergraduate and graduate students, faculty and guest artists as a technical director and design specialist/consultant on their creative projects, including supporting MFA research projects and performances. They manage our studio and event spaces. With the exception of MFAs in their final two quarters, most requests to Pete should be limited to advisory support or equipment borrowing, and should first be cleared with a committee chair or lead faculty.

[*Margaret Montalvan](#) – Financial and Administrative Assistant for non-event matters in Dance
Assists with submission of reimbursements when the Events Specialist is not available.

[Toya Adams](#) – Financial Analyst for Performing Arts Administration (PAA)
Assists with paperwork for becoming a Research Assistant and time sheets.

[Melanie Ramiro](#) – Publicity/Publications for Performing Arts Administration (PAA)
Handles publicity for PAA shows and productions.

GENERAL INFORMATION & CONTACTS

[*Anusha Kedhar](#) – Faculty Graduate Advisor

The Graduate Advisor advises graduate students on matters including enrollment, TAships, fellowships and other funding opportunities, leaves of absence, graduation requirements, graduate admissions, etc.

[Dave Schuster](#) – Interim Facilities Manager

Dave runs CHASS Facilities Management. You will probably only contact him for technical matters involving shows and productions when these take place outside the Arts Building.

[Ben Tusher](#) – Production Director for the Performing Arts

Ben works primarily with the Department of Theatre, Film, and Digital Production (TFDP), but also assists the Technical Director for Dance.

[*Albert Fetter](#) – Instructional Support Technician

Albert can assist with the use of technology in classrooms and studios. Please request classroom assistance three days in advance; absolutely do contact him in emergencies.

[*Christine Leapman](#) – Assistant Director, Gluck Fellows Program of the Arts

[*Heather Rastovac Akbarzadeh](#) - Dance Department Gluck Coordinator

Faculty

For information about each faculty member's areas of specialty, education, and contact information, professors see the faculty's section of the department website.

Professors

Anthea Kraut	ARTS 108
Jacqueline Shea Murphy Joel Smith	ARTS 205
	ARTS 104

Associate Professors

Imani Kai Johnson	ARTS 206
Anusha Kedhar	ARTS 101
taisha paggett	ARTS 102
José Luis (Bello) Reynoso	ARTS 201

Assistant Professors

María Regina Firmino-Castillo	ARTS 103
Heather Rastovac Akbarzadeh	ARTS 105
DaEun Jung	ARTS 106

Lecturers

Brandon J. Aiken
Toni Pasion

Professors Emeriti

Wendy Rogers
Susan Rose
Marta Savigliano
Fred Strickler**
Linda J. Tomko

GRANTS/AWARDS/FUNDING/TA-SHIPS

UCR Grants and Fellowships

In general, students must be proactive in researching and applying for both internal and external grants and fellowships. Useful sources for finding funding opportunities can be found at the Graduate Division site here: <https://graduate.ucr.edu/funding>. You can also consult the “Fellowship/Grant Information” on the “Dance Graduate Community” site on Canvas.

GradSuccess Resources

The Graduate Student Resource Center (GSRC) is your hub for academic development, professionalism, and grad student camaraderie. Their resources include mentorship programs, job market resources, and the Graduate Writing Center, which ALL grad students are strongly encouraged to use, including and especially on grant and fellowship applications. Information about all these programs can be found here: <https://graduate.ucr.edu/gradsuccess>.

Everyone should plan on (or at least consider applying for):

- **The Department of Dance’s Departmental Research Grant (DRG)** - \$300 – Available one time, on a rolling basis, to all enrolled graduate students who can justify that the funds will support their research agendas. Departmental Research Grants (DRGs) support Dance graduate students' research and/or presentation of that research, including field research, conference or workshop attendance, and other kinds of research activities. Students are typically eligible to receive this funding once during the course of their completion of their terminal degree. Applications consist of a one-page cover letter that includes a justification of how the funds will advance students' research toward their dissertation or final choreographic project, a numerical budget statement, and a statement verifying that the student has not been the prior recipient of a DRG. Applications will be submitted to the Graduate Advisor on a rolling basis during the academic year and approved contingent upon budget availability. Students can expect to receive a response to their applications within a month of submission. The grant will be administered as a DGIA (department grant in aid) and applied to a student’s financial aid package. In the event that you have reached your maximum funding allowable through Financial Aid, you may submit receipts for reimbursement instead. However, you must first contact department staff at paafinance@ucr.edu prior to making any purchase to ensure the acquisition is within UC Policy.

- **Gluck Fellows Program of the Arts**

Applications available **April 1** and due around **May 15** each year.
See <https://gluckprogram.ucr.edu/> for details.

- **Graduate Student Association (GSA) Conference Travel Grants**

Online applications are due BEFORE the first day of the **previous** month in which your conference ends. Deadlines are strict. Instructions and application links here: <https://gsa.ucr.edu/ctg/>.

- **UCR Emeriti Association Graduate Student Travel Award**

Supports PhD students in any field who travel to a national or international professional society conference, symposium, or workshop to present and defend research, or who travel for dissertation research to access resources available at another institution, museum, private collection, or field site. A student can win this award only once. Current or previous recipients of the Earl C. Anthony Graduate Student Travel Awards are not eligible.

- Deadline for submissions is on **February 16th, 2025 and April 16th, 2025 at 5:00pm.**

[UCR Emeriti Graduate Student Travel Award Application](#)

- **Humanities Graduate Student Research Grant** – up to \$2000

For research and research- related travel – usually due in February – More information and application instructions here: <https://ideasandsociety.ucr.edu/hgsr/>.

GRANTS/AWARDS/FUNDING/TA-SHIPS

- **Dissertation Research Grant** – up to \$1000; only ABD students are eligible – applications are accepted three times annually (best chances are earlier in the year) - The deadlines for the 2024/2025 academic year are 5:00 p.m. on (approximately) **October 16, January 22, and April 16** – [Application here](#).
- **Master’s Thesis Research Grant** – open to MFA students to help fund their final project; up to \$500 –applications are accepted three times annually - The deadlines for the 2025/2026 academic year are 5:00p.m. on (approximately) **October 16, January 22, and April 16** - [Application here](#).
- **Dissertation Fellowship Awards:** The purpose of Dissertation Fellowships is to relieve students of teaching or equivalent to focus on their dissertation work and to complete their PhD in a timely manner. The Dissertation Year Fellowship Awards (DYFAs) provide a year of funding to PhD students who expect to complete their degree program in the upcoming academic year. Dissertation Completion Fellowship Awards (DCFAs) provide support to students to support the completion of their PhD in the current academic year. For all Dissertation Fellowships, advisors will be required to acknowledge the student's thesis timeline and plan to graduate within the period of award.
 - [Frequently Asked Questions](#)
 - For the DYFA and DCFA application forms, please contact your graduate advisor. Each graduate program will be submitting their nominees to Graduate Division.
- **Continuing Fellowships for MFAs:** These cover one, two, or three quarters of fees plus a stipend for continuing MFA students. Students must be nominated by the Department. Award information and the call for applications typically goes out in spring quarter.
- **[Fellowships-Scholarships for International Grad Students/Postdocs:](#)** These funding opportunities do not require U.S. citizenship or permanent residence.
 - [UCHRI Graduate Student Dissertation Support](#)
 - [Ford Foundation Dissertation Fellowships](#)
 - [International Dissertation Research Fellowship](#)
 - [To see a list of external funding resources, visit http://graduate.ucr.edu/resources-finding-external-funding](http://graduate.ucr.edu/resources-finding-external-funding)

TAships

If you need to find job opportunities such as a TAship, the **Graduate Students Job Opportunities system**, found [here](#), provides a tool for you to seek employment opportunities. If you have trouble accessing the link, please email the Graduate Administrative Coordinator for Dance.

COURSE INFORMATION

The following core classes form the central focus of both the Ph.D. and the M.F.A. programs. They are offered over the course of two years, so you will most likely take them with the rest of your cohort. Graduate students need to take a total of 12 graduate units each quarter to be considered full-time students. These units can be drawn from the department class roster as well as from outside departments. If you're unsure, consult with the Graduate Advisor to plan this out. Generally, three graduate-level courses per quarter is plenty, particularly if you are TA-ing at the same time.

Critical Dance Studies Core Courses (all required for Ph.D. students; fulfills requirements for M.F.A.s):

DNCE 254. Political Approaches to Dance Studies (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): reading knowledge of a language other than English; working knowledge of notation; graduate standing or consent of instructor. The study of power relations reflected in and enacted by dance practice and performance. Topics include nation formation, imperialism, race, commodification, globalization, economic and class relations, gender, and political affiliation and resistance.

DNCE 255. Historical Approaches to Dance Studies (4) Seminar, 3 hours; studio, 2-3 hours. Prerequisite(s): reading knowledge of a language other than English; working knowledge of notation; graduate standing or consent of instructor. The study of dances past and how dance practices have changed over time. May include study of changing modes for production and reception of dance, shifting constructions of bodies and movement, theories of dance reconstruction, and conceptualizations of historical evidence.

DNCE 257. Rhetorical Approaches to Dance Studies (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): reading knowledge of a language other than English; graduate standing or consent of instructor. The study of dance structure and of the structure of dance study. May include the analysis of narrative or representational structures in dance; narrative structures in dance writing; dance semiotics; dance philosophy; and the accuracy, reliability, and value of critical studies of dance.

DNCE 258. Cultural Approaches to Dance Studies (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): reading knowledge of a language other than English; graduate standing or consent of instructor. The study of dance in and across cultures including cross-cultural studies of dance; multicultural approaches to dance history; ethnological, ethnographic, and cultural studies approaches to dance analysis; and analysis of the different roles and functions dance plays in cultural systems.

Experimental M.F.A. Core Courses (all required for M.F.A. students; **one** may be included as one of the four additional graduate level dance courses required for Ph.D.s):

DNCE 240. Improvising Choreography: Scores, Structures, and Strategies (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An evaluation of the use of the score or structure as a predetermining guide to the production of choreography. Students create choreography in ensemble, co-choreographing dances in the moment of performance and assessing immediately the efficacy of a given approach. Course is repeatable to a maximum of 8 units.

COURSE INFORMATION

DNCE 241. Creating the Experiment: Identifying the New (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An inquiry into what constitutes an experiment in contemporary dance, critically examining how artists bring new dance into existence. Questions the working process in originating movement, sequencing, and images for dance and assesses this process with respect to larger historical and cultural frameworks. Course is repeatable to a maximum of 8 units.

DNCE 242. Dancing Representation: Figures, Forms, and Frames (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An examination of the systems of representation used to create choreographic meaning. Considers the bodily codes and the cultural associations attached to distinct qualities of movement and the conventions of space, time, and narrative through which a dance achieves its meaning. Course is repeatable to a maximum of 8 units.

DNCE 243. Collaborating in Dance Making: Materials, Methods, and Interactions (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An examination of the function of the choreographer as principal director of the dance project. Analysis of various approaches to the making of dance works that involve distinctive forms of collaboration with artists working in allied media. Course is repeatable to a maximum of 8 units.

ALL graduate students are also required to take:

DNCE 239: Introduction to Graduate Study of Dance (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. A graduate-level introduction to the field of critical dance studies. Focus is on the foundational works and issues that have shaped the field. Topics to be covered include: genealogies of dance studies, approaches to embodiment, the influences of cultural studies and critical theory, and the research of Dance Department faculty.

DNCE 301: Seminar in Dance Studies Pedagogy and Professional Development (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Prepares students to teach dance studies in an academic setting, and to participate in the dance studies profession. Students create course syllabi, discuss a range of practical teaching and professionalization issues, and develop skills necessary for succeeding in the academic field of dance. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 8 units.

All M.F.A students and all Ph.D. students wishing to T.A. for Dance 5 must also take: DNCE 180R: Dance Practicum: Pedagogy + 2 units of DNCE 292 (to receive graduate credit for the course). A studio lab-based pedagogy course designed for those interested in further developing their dance teaching, leadership and directing skills. It is required for graduate students who will be teaching DNCE 05: Intro to Dance, and is open to advanced level, upper division undergraduate dance majors who have a strong interest in the practice of teaching. This class is a lab for experimentation, critical dialogue and supportive reflection. Students will design and put into motion their own teaching assignments, and when not leading, they will be in the practice of learning and sharing from/with others. Students will continue cultivating the skills to give constructive feedback – and how to make distinctions between different kinds of feedback. Students will discuss/practice strategies for engaging multi-level/diverse student populations and, when possible, problem solve through impromptu teaching exercises. The professor's pedagogical practices will be a site for critical analysis, and the meta (discussing teaching while teaching) will be ongoing. Reading, writing, and outside studio observations will augment practice exercises in class.

COURSE INFORMATION & GRADES

Enrollment policies

Policy for enrolling in 291, 292, 297, and 299

291 - Preparing for written and oral exams

292 - Concurrent enrollment (to make undergrad course count as grad level course)*

297 - Independent Study or Grad Critique Panel units

299 - Thesis/Diss research with Chair

If you want to enroll in 291, 292, 297, or 299 units, please obtain written consent (email is fine) from the instructor FIRST and then email your request (with the instructor's approval) to Hannah Braund, the Graduate Student Coordinator, who will enroll you and email you back with enrollment confirmation.

*If you want to take an undergrad course for graduate credit, fill out this [enrollment request form](#) after getting approval from the instructor.

Substituting Coursework

If you need to substitute a course for another course, please get approval from the Grad Advisor first and then fill out the Substitute Coursework form on rweb.ucr.edu.

Grades

Please be aware of the following minimum grade/GPA requirements:

- 1) Graduate students must receive a grade of C- or higher for a required course to count toward their degree.
- 2) Students are subject to academic disqualification if they are:
 - 1st quarter students with below a 2.3 GPA
 - 2nd quarter students with below a 2.6 GPA
 - 3rd quarter students with below a 3.0 GPA
- 3) Students with a below 3.0 GPA are not eligible for fellowship funds.
- 4) Students may take an Incomplete in a course with approval from the instructor. However, please note that the work must be completed by the end of the following quarter (e.g., if you take an incomplete in Winter, you must complete the work by end of Spring quarter). If you do not complete the work, the Incomplete will automatically change to an F. If you need an extension for removal of an incomplete, please reach out to the Graduate Administrative Coordinator to help you complete the extension form. If you are a TA, you may not have more than 7 units of incompletes.

DEPARTMENT & BUILDING RESOURCES

Graduate Student Project Room — ARTS 204 – This is a space for grad students to work when they are not holding T.A. office hours. Keys must be signed out; more information and instructions in the back pages of this handbook.

T.A. Offices – INTN 4016 and INTN 4018 – These spaces are to be used only by T.A.s holding office hours and consulting with students. T.A.s should try to schedule their respective office hours so they don't conflict with each other. Please be considerate of others when using the space, keep it clean, and keep the door locked. Please email [Amy Gu](#) for key requests.

Dressing Room – On the second floor of the Dance department is an all gender dressing room, complete with showers.

Locker Space – As a courtesy to enrolled students, lockers on the 3rd floor of the ARTS Building are available during the Academic Year Only on a first come, first serve basis. Students must supply their own locks. The Performing Arts Administration and the ARTS Facilities assume NO RESPONSIBILITY in the security of these lockers: users occupy them at their own risk. All lockers must be cleared by June 13th (of the current academic year). Any remaining items will become property of UCR Dance Department. To claim a locker, you must sign up with the Arts 121 office.

Dance Studios – Arts 100 is the large studio on the first floor of the Arts Building. Arts 300 is the smaller studio on the third floor. The Dance Studio Theatre is housed in room 102 of the Athletics & Dance (ATHD) building, behind the INTS building. The Brithinee Studio is downtown, in the Culver Center of the Arts. The Barn Theatre is shared with departments across CHASS and is located adjacent to the Barn eatery.

Faculty Offices – These are located on the first and second floors of the Arts Building in the “Dance wing,” the part of the building closest to the athletic field.

Computer Labs on campus

Tomás Rivera Library – There are a number of public computers and printers for use in the Rivera Library. For details on computer locations see:

<https://library.ucr.edu/using-the-library/technology-equipment/equipment>. For details on printing allowances see: <https://library.ucr.edu/using-the-library/technology-equipment/print-copy-scan>.

Other computer labs on campus can be found here: <https://its.ucr.edu/computer-labs>

KEY REQUEST PROCEDURES

Keys

In order to receive keys to any studio, you must first be authorized by a faculty or staff member. MFAs should see the Graduate Advisor, TAs should see their faculty supervisor, and PhDs who have been approved to use rehearsal space should see the Department Chair. TAs will also be authorized to receive keys to the TA office. (All Dance grad students are automatically authorized to receive a key to the Graduate Student Project Room.) Once you have been authorized by the appropriate faculty member, please use the key request system (KIMS) (see instructions below) to formally request your keys. TAs must return their keys at the end of each quarter.

For key requests to the Barn Theatre and other shared CHASS spaces, email [Amy Gu](#).

Please allow 3 business days for keys to be approved and ready for pick-up. Keys can be picked in **ARTS 121** weekdays from 8am–12pm and 1pm–5pm.

For key requests to Dance classrooms or studios in Athletics or Arts building, follow the KIMS instructions below, then email [Amy Gu](#). Please allow 3 business days for keys to be approved and ready for pick-up. Keys can be picked in **ARTS 121** weekdays from 8am–12pm and 1pm–5pm.

“User” Instructions for New Key Request system (KIMS)

Note: The Graduate Administrative Coordinator can also provide key system instructions.

On the web, the URL address for the Users sign-on page is: <https://chassintranet.ucr.edu/kims>

This sign-on page provides three options:

1. An established User can sign in with their username and password.
2. A new User can set up their profile by selecting the option, “Not yet registered.”
3. A User who has lost/forgotten their password can have it sent to their email address.

Setting up a profile:

- Username should be your UCR NetID (ID used for your email account). Items with an asterisk (*) are required information.
- For contact information, please use home address and personal email account, NOT your UCR email.
- Department should be your home department.

Requesting keys:

- Upon sign-in you will be on the “New Key Request” tab.
- Use the drop down menus to choose the Department, Building, and Room for which you are requesting key/s.
- Click SEARCH KEYS and then ADD
- Fill out the alternate email address using your personal email (not your UCR email)
- Click SUBMIT to file your request.
- There are also tabs available at the top for updating your profile, checking the status of your key request/s, and for checking what keys you have checked out.
- Never give keys to another person! Report lost keys immediately. All keys must be turned in at the end of the quarter.

STUDIO SPACE PROCEDURES

Rehearsal Space

Studio space, while limited, is available to graduate students for rehearsal use. There is an elaborate but effective system for reserving studio space, outlined below in the “Procedures for Using Dance Department Studio Space.” To request space, be sure you have first been approved by the appropriate faculty member (Graduate Advisor for M.F.A.s, faculty supervisor for T.A.s, Department Chair for others). Once you have approval, you may send your day/time/studio preferences in order of priority to Courtney Brubaker. Please be aware of the schedule of courses for studio classes and please adhere to the guidelines spelled out in the “Procedures.”

Procedures for Using Dance Department Studio Space

Let’s maximize the use of our studios! We want a fair system that also enables studios to be used as much as possible. Please work together, communicate, negotiate, and SHARE space when you can – especially ARTS 100. Departmental events may pre-empt ongoing schedules. Every effort will be made for advance notice and alternate booking.

1. Each quarter a list of eligible students will be notified of the studio reservation availability. Priority will be as follows:
 - A. MFA projects (see time limits below)
 - B. UCR is Dancing undergraduate choreographers
 - C. Teaching Assistants
 - D. Graduate seminar course assignments with a studio component or PhD students in a graduate practicum class
 - E. Graduate and undergraduate directed studies
 - F. Other projects by graduates and undergraduates approved by the chair
2. You must be approved by the appropriate faculty for rehearsal time and have contacted Courtney Brubaker to request space/schedule your rehearsal BEFORE requesting a key. View [this sheet](#) to view studio availability.
3. LIMITS: Please submit your preferences by week 9 of each quarter. Any requested changes will be accepted as available. During Fall-Spring, MFA's have priority to schedule up to 8 hours per week, 4 hours of which can be scheduled M-F. Once all other quarterly rehearsals are confirmed (Week 2 of the Quarter), additional reservations will be accepted based on availability. During Summer, there are no strict limitations.
4. PhD Students: Contact your committee chair and taisha paggett for approval.

STUDIO SPACE PROCEDURES

4. Reserving the Brithinee Studio

Office Hours:

Tuesday - Friday 10am to 5:20pm

Saturday and Sunday 10:30am-4:50pm

Museum Public Hours:

Wednesday - Friday, 12pm-4:50pm

Saturday and Sunday - 11am-4:50pm

To Access the Brithinee Studio:

First check with [Courtney Brubaker](#) to be sure the space is free. A Google calendar will be available in the near future for easier viewing. You will be notified when this is available.

*For Office Hours access, you must email [Allissa Payne](#) and [Amy Metcalf](#) one business day before your desired rehearsal and let them know what time you will use the studio. At arrival, ring the bell at the front door and someone will come down to let them in. Amy will add your planned visit to the calendar so all staff know you will be in the space.

5. Be sure to cancel any time that you have reserved and decided not to use. Alert Courtney in advance or as soon as you know.
6. Pick-up Time & Studio Schedule: If you would like to pick up extra times (2 hours per time) in addition to your ongoing rehearsals, please check the studio schedule for availability (link will be sent by Courtney at the beginning of each quarter) and email Courtney to request space/schedule rehearsal time. **Faculty can sign-up for eligible undergraduates in their class. Try to find time in the space for which you (or rehearsal mates) already have the key. Occasionally you can make an arrangement to sign out for a temporary key for pick-up use, but we need to keep the workload down for staff.**
7. All rooms must be locked after use. Please make sure to lock the storage room as well as the glass door in ARTS 300. Please turn off all lights and equipment before you leave.
8. No food or street shoes in the studio. No leaving of props or personal belongings in the studio space or storage closet, and no removal of furniture. Please restore the space to original state. Students will need to provide their own sound source as the locked equipment is for course use only. Heads up – bathrooms are locked around 10:00 PM at night on weekdays and at all times on weekends!
9. Pay attention to safety issues. Report suspicious behavior immediately. In case of serious emergencies - ongoing violent crime or heart attack – call 911. For non-life threatening instances - a broken toe or someone acting oddly – please use the UCR SAFE app and click on the relevant link (e.g., Report, Emergency Plans, Emergency Contacts, etc.). Avoid walking alone at night: use the Campus Safety Escort Service: 951-827-3772.

RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE PH.D. PROGRAM IN CRITICAL DANCE STUDIES

Note: While this sheet is designed to assist you through the program, please bear in mind that **all graduate students are responsible for meeting the requirements listed in the General Catalog for the year in which they enter.** In 2025, Dance Department information begins on **page 294.** See <https://registrar.ucr.edu/registering/catalog>.

YEAR 1

- 239: Introduction to Graduate Study of Dance (required Fall quarter)
- 2 Critical Dance Studies core courses (required)
- 2 Dance seminars (possibly including an Experimental Choreography core course, a maximum of one of which can satisfy Ph.D. degree requirements)
- 1 graduate seminar outside of Dance
- 180R: Dance Pedagogy, plus 2 units of 292: Concurrent Analytical Studies (prerequisites for TA-ing for Dance 5)
- 301 (required; offered every other year)
- 280 Colloquium (if taken for a letter grade, can fulfill requirement for a Dance seminar)
- 302 (while TA-ing, with advance permission of instructor)
- Movement practice courses
- Language courses (if needed to fulfill language requirement)

Apply for extramural funding for next year:

- Gluck fellowships

At academic year's end, go into your online student account (Banner) and perform a degree audit to confirm that your coursework and completed requirements are stated accurately. Report discrepancies, also things missing or improperly added, to the Graduate Administrative Coordinator.

YEAR 2:

- 2 Critical Dance Studies core courses (required)
- 2 Dance seminars (possibly including an Experimental Choreography core course, a maximum of one of which can satisfy Ph.D. degree requirements)
- 1 graduate seminar outside of Dance
- 301 (required, if not offered or taken the previous year)
- 280 Colloquium
- 302 (while TA-ing, with advance permission of instructor)
- Movement practice courses
- Language courses (if needed to fulfill language requirement)

For students who started *before Fall 2025*, you should ideally have fulfilled your language requirement by the end of Year 2. You notify the Graduate Advisor in writing of the mode by which you satisfied the requirement and supply appropriate documentation. Also, the complement of graduate Dance and non-Dance courses you have completed by this point should prepare you to create the fields for your qualifying exams, once you have formed your exams committee.

RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE PH.D. PROGRAM IN CRITICAL DANCE STUDIES

During Spring of Year 2, you should seek out a dissertation Chair. Your chair must be an Academic Senate (tenure-track) faculty member in the Department of Dance and should be a core member of the PhD track. Faculty will often ask you to submit a brief description of your proposed dissertation project when you approach them about serving as Chair. The formal ask should happen in the course of a meeting (rather than over email).

How to Choose a Dissertation Chair:

1. Overlap in Research Area/Topic
2. Methodological Overlap
3. Theoretical Overlap
4. Working Style
5. Rapport

Once you've secured a Chair, you and your Chair will then discuss the composition of your Written Qualifying Exam Committee, who will guide you through your reading lists and evaluate your written exam responses. This work will primarily take place during your Year 3.

Written Exam Committee:

- 4 members, at least two from UCR Dance. All 4 can be from Dance, but usually at least one person is from outside dance. Committee members should be determined in consultation with your Chair.
- Each member guides you through a reading list on a particular "field" (i.e., area of study, body of theory, methodology), determined in consultation between you and the faculty member
- Once you form your committee, you must formalize it by completing the **Ph.D. Written Qualifying Exams Committee Formation** form, available under "Documents and Forms" on the "Dance Graduate Community" Canvas site. This form requires the signatures of each committee member and must be submitted to and signed by the Graduate Advisor.

Apply for extramural funding for next year:

- Gluck fellowships

At academic year's end, go into your online student account (Banner) and perform a degree audit to confirm that your coursework and completed requirements are stated accurately. Report discrepancies, also things missing or improperly added, to the Graduate Administrative Coordinator.

YEAR 3:

Schedule to be determined in consultation with your Chair; may include:

- 291s to prepare exam reading lists (typically 4-6 units with each committee member)
- Seminars (for credit) that are relevant to your research focus
- Movement practice courses
- 302 (up to 4 units while TA-ing, with advance permission of instructor)

RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE PH.D. PROGRAM IN CRITICAL DANCE STUDIES

Finish language requirement, if not already completed; notify Grad Advisor in writing, as explained for Year 2 (*only for students who started prior to Fall 2025*).

Begin Qualifying Exam process:

- Take Written Qualifying Exams (4-member committee): Spring of Year 3
- Write Qualifying Essay (prospectus): Spring of Year 3, Summer, or Fall of Year 4
- Take Oral Qualifying Exam (5-member committee; to be completed with a Pass one quarter after the quarter in which you passed the Writtens): Spring of Year 3 or by end of Fall of Year 4

Once you've completed your written exams, you will begin writing your Qualifying Essay (prospectus), working directly and only with your Chair. Once the Qualifying Essay is nearing completion, you will need to form your Oral Exam Committee, typically composed of your Written Qualifying Exam Committee **plus** an additional faculty member. Please see "**Committee Composition and Formation**" in this handbook for more information.

You can advance to candidacy (C.Phil status) once you have completed all coursework and requirements, and successfully completed all portions of the qualifying exams process. **To initiate this advancement to candidacy, and at least one month prior to taking your Oral Qualifying Exam**, go into your online student account (Banner) and perform a degree audit to confirm that your coursework and completed requirements are accurately stated. Notify the Grad Advisor and Graduate Administrative Coordinator about any discrepancies, things missing and/or improperly added.

Apply for funding for extramural grants and fellowships:

- Humanities Graduate Student Research Grant (due in early February, secure a faculty sponsor by early January)
- Gluck fellowships

YEAR 4:

By end of Fall quarter: Complete and pass all 3 portions of Qualifying Exams and any remaining foreign language requirement (must be fulfilled before you can advance to candidacy).

Initiate advancement to candidacy process (if not yet launched), as explained for Year 3.

- Enroll in 291s while taking exams
- Enroll in 299s after advancing to candidacy (ABD)
- Dance 302 (while TA-ing, with advance permission of instructor)
- Movement practice courses
- Begin research for dissertation
- Submit IRB application if planning to conduct fieldwork

Apply for extramural fellowships:

- Dissertation Research Grant (Fall, Winter, and Spring deadlines)
- External national fellowships (October/December deadlines)
- Dissertation Year Fellowship (early January deadline)

RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE PH.D. PROGRAM IN CRITICAL DANCE STUDIES

Present at local/UC conferences and, in consultation with your dissertation Chair, possibly submit paper proposals for national conferences (Dance Studies Association, American Society for Theatre Research, Performance Studies International, Association for Theatre in Higher Education, etc.) to present work from your dissertation research during Year 5.

At academic year's end, go into your online student account (Banner) and perform a degree audit to confirm that your coursework and completed requirements are stated accurately. Report discrepancies, also things missing or improperly added, to the Graduate Administrative Coordinator.

YEAR 5:

- Research and writing of dissertation

Apply for extramural fellowships:

- External national fellowships (October/December deadlines)
- Dissertation Fellowships (October and January deadlines)

In consultation with your Chair, apply for jobs and postdoctoral fellowships

Submit paper proposals for national conferences; if your chair advises, prepare an article for submission to an appropriate journal (Dance Research Journal, Theatre Journal, Women & Performance, etc.)

At academic year's end, go into your online student account (Banner) and perform a degree audit to confirm that your coursework and completed requirements are stated accurately. Report discrepancies, also things missing or improperly added to Graduate Administrative Coordinator.

YEAR 6:

- Writing of Dissertation
- Oral Dissertation Defense

2 forms must be submitted to finalize the successful completion of your dissertation: Report of Final Exam (Final Defense) – Form 5, and the Signature Approval Page. Both can be found here: <https://graduate.ucr.edu/petitions-and-forms>.

Consult Grad Division's Dissertation Submission Guidelines here: <https://graduate.ucr.edu/dissertation-and-thesis-submission>

Apply for jobs, postdoctoral fellowships, national conferences
Submit an article for publication to a journal

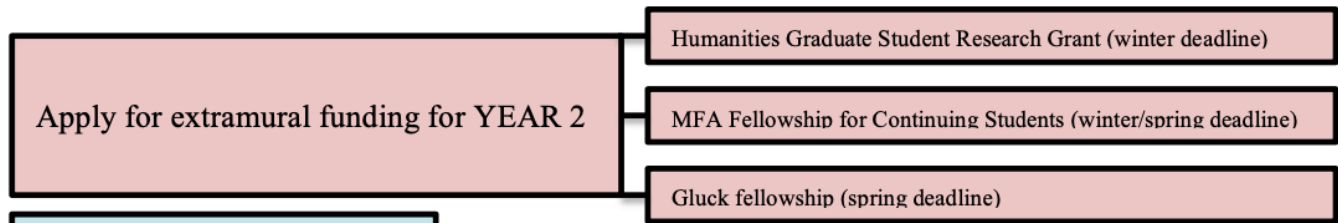
RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE MFA PROGRAM IN EXPERIMENTAL CHOREOGRAPHY

While this sheet is designed to assist you through the program, please bear in mind that **all graduate students are responsible for meeting the requirements listed in the General Catalog for the year in which they enter.** See <https://registrar.ucr.edu/registering/catalog>.

Note: The M.F.A. program was designed to be a two years plus one-quarter program. Many students complete their study in two years. Those who are able to make use of the extra quarter invariably benefit, although the Department cannot guarantee funding for the 7th quarter.

YEAR 1	
• Dance 239: Introduction to Graduate Study of Dance	Required Fall quarter
• Dance 180R: Pedagogy plus 2 units of 292: Concurrent Analytical Studies	Required Fall quarter; prerequisite for TA-ing Dance 5
• 2 Experimental Choreography core courses	4 total required over the 6 quarters
• 2 Critical Dance Studies core courses	2 total required over the 6 quarters
• Dance 244: Special Topics in Dance Making	Required during YEAR 1, optional in YEAR 2
• Dance 280: Colloquium	If taken for a letter grade, can fulfill requirement for a grad. seminar
• Dance 301	Optional, though recommended, especially during your first quarter TAing
• Dance 302	Required during the YEAR 1, optional the second year
• Additional graduate seminar, inside or outside the Department	1 total required over the 6 quarters
• Movement practice courses	
• Graduate Critique Panel	1st years will no longer have GCP in their first quarter, however they will still engage in mentorship with a designated faculty member in their 1st quarter

RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE MFA PROGRAM IN EXPERIMENTAL CHOREOGRAPHY



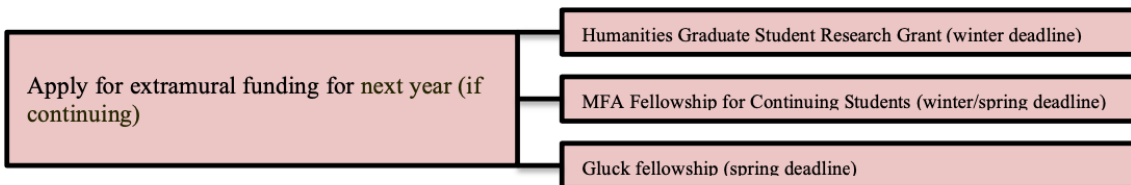
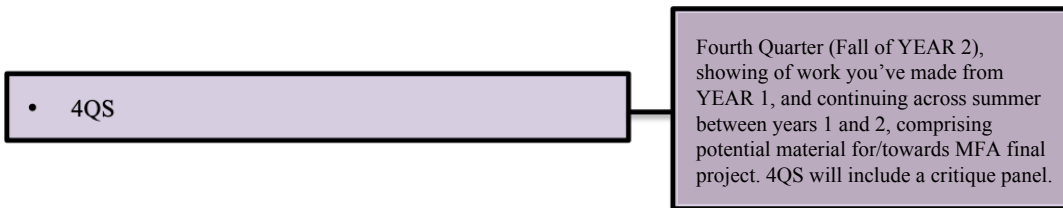
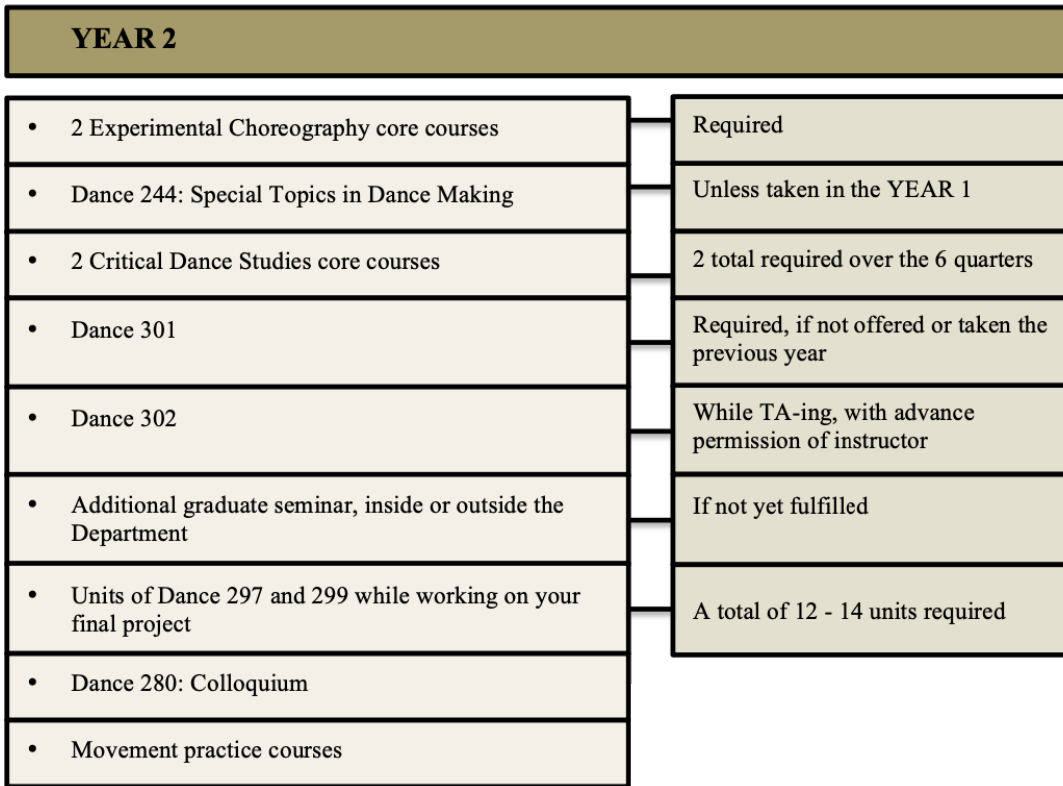
By end of spring of YEAR 1

Identify and seek out an M.F.A. project Chair, with whom you will then form your M.F.A. committee. At **academic year's end**, go into your online student account (Banner) and perform a degree audit to confirm that your coursework and completed requirements are stated accurately. Report discrepancies, also things missing or improperly added, to Graduate Program Assistant.

No later than week six of fall quarter of YEAR 2

Consulting with your committee chair, you should form your whole MFA committee. Please advise with your committee chair as soon as possible to select your other committee members, if you have not already done so. As you form your committee, you must fill out and obtain faculty signatures for the Appointment of M.F.A. Final Project Committee Formation form, available on the Dance Graduate Community iLearn site, under tab for Documents. Your individual committee sets the deadline by which you must obtain your committee's approval of your Final Project proposal. Notify the Grad Advisor in writing when your committee has approved your Final Project proposal, and provide appropriate documentation, with cc to your committee chair.

RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE MFA PROGRAM IN EXPERIMENTAL CHOREOGRAPHY



RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE MFA PROGRAM IN EXPERIMENTAL CHOREOGRAPHY

No later than week six of fall quarter of YEAR 2

Consulting with your committee chair, you should form your whole MFA committee. Please advise with your committee chair as soon as possible to select your other committee members, if you have not already done so. As you form your committee, you must fill out and obtain faculty signatures for the Appointment of M.F.A. Final Project Committee Formation form, available on the Dance Graduate Community iLearn site, under tab for Documents. Your individual committee sets the deadline by which you must obtain your committee's approval of your Final Project proposal. Notify the Grad Advisor in writing when your committee has approved your Final Project proposal, and provide appropriate documentation, with cc to your committee chair.

By the last day of February

Students aiming to graduate at end of Spring in YEAR 2 should go into their online student account (Banner) and perform a degree audit to confirm that your coursework and completed requirements are stated accurately. Report discrepancies, also things missing or improperly added, to Graduate Program Assistant and Graduate Advisor; also email a copy of your degree audit to Graduate Advisor.

By Wednesday noon of Week 9 of Winter quarter

Students aiming to graduate at end of Spring in YEAR 2 must complete the Master's Application for Candidacy Form (Plan II) online on R'Grad (<http://rweb.ucr.edu/>) to submit it electronically.

By Wednesday noon of Week 10 of Winter quarter

Following any needed fine-tuning, students must wet-sign the finalized form. This time frame accommodates faculty and student reduced presence on campus during finals week, their absence during Spring break, and campus closure for Cesar Chavez holiday.

Notify the Graduate Advisor and Graduate Program Assistant in writing when you have completed all parts of the performance components of your MFA final project, with cc to your committee chair. Be sure to state the dates.

Spring Graduation: Graduation Ceremony June of YEAR 2

Students who wish to graduate with a spring graduation date on their transcripts, and also "walk" in the formal UCR graduation ceremony in June of YEAR 2, must secure their committee's approval of the written component of their final project by noon Thursday of finals week in Spring quarter. Students must notify the Graduate Advisor and Graduate Program Assistant in writing by noon Thursday of finals week, with cc to their committee chair. For a summer completion date on transcripts, students have until nearly the end of August to finish the written component.

RECOMMENDED TIMELINE FOR PROGRESS THROUGH THE MFA PROGRAM IN EXPERIMENTAL CHOREOGRAPHY

FALL of YEAR 3

- 12 units of 299 while working on your choreographic project, including the written component
- Critique Panel. Required for 7th quarter/YEAR 3

Note: students may go on Filing Fee in their last quarter of the program.

By August 15 prior to start of YEAR 3

Students aiming to graduate at end of Fall in YEAR 3 must go into their online student account (Banner) and perform a degree audit to confirm that your coursework and completed requirements are stated accurately. Report discrepancies, also things missing or improperly added, to Graduate Program Assistant and Graduate Advisor; also email a copy of your degree audit to Graduate Advisor.

By noon on August 31 prior to start of YEAR 3

Students aiming to graduate at end of Fall in year 3 must complete the Master's Application for Candidacy Form (Plan II) online on R'Grad (<http://rweb.ucr.edu/>) to submit it electronically.

By September 15 prior to start of Fall instruction in YEAR 3

Following any needed fine-tuning, student must finalize the form and electronically submit the application. This time frame accommodates Labor Day holiday, faculty and student absence from campus until instruction starts, and time required to post documents by US mail in order to secure faculty wet signature.

Notify the Graduate Advisor and Graduate Program Assistant in writing when you have completed all parts of the performance component of your MFA final project (if not completed the previous spring), with cc to your committee chair. Be sure to state the dates.

Secure your committee's approval of the written component of your final project by noon Thursday of finals week in Fall quarter. You must notify the Graduate Advisor and Graduate Program Assistant in writing by noon Thursday of finals week, with cc to your committee chair.

MFA GRADUATE CRITIQUE PANELS

GRADUATE CRITIQUE PROCESS

General Structure:

The Graduate Critique Process offers MFA students a rigorous approach to research, creative process, experimentation, and practice which may inform the development of the final MFA project (but this is not a requirement). Each MFA student will work independently with faculty mentors under the following structure:

Except for the first quarter of their first year and the final quarter of their second year (see below), MFA students will engage in an independent study under the mentorship of a faculty member of their choice (pending the selected member's availability) toward the presentation of their Graduate Critique Project. The project is presented to an interdisciplinary, cross-departmental panel of 3-4 faculty and invited professionals.

Note: In their first quarter, 1st-year MFA students will not have a Graduate Critique Panel, but will be assigned a faculty mentor. (Students can self-select mentors starting in their first winter quarter). This first quarter mentorship is intended to: a) support students as they navigate the start of the MFA program and its expectations, and b) provide students with the space to ask questions, experiment, and engage in their ongoing artistic practice. In their final quarter, 2nd-year MFA students will not have a Graduate Critique Panel or mentor, but will instead focus on the requirements for the completion of their final MFA projects.

Selecting Mentors:

The Graduate Critique Coordinator, in consultation with Department faculty, will assign mentors to first-quarter MFA students and inform them of the assignment two weeks before the start of their first quarter.

Starting in the winter quarter of their first year, MFA students may self-select a Graduate Critique mentor from among the Department's full-time faculty. Students must select their mentor and inform the Graduate Critique Coordinator (and their MFA project chairperson, in the case of 2nd-year MFA students; see below) of the selection two weeks prior to the start of each quarter.

In the case of 2nd-year MFA students, the MFA final project chairperson will serve as the Graduate Critique Mentor. However, 2nd-year students may elect to have a different faculty mentor for their Graduate Critique Panel process, but only after consultation with their MFA final project chairperson and the Graduate Critique Coordinator.

Should the need for a Graduate Critique mentorship change arise at any time during the process, the Graduate Critique Coordinator will work with students and faculty to find solutions.

Relationship with Mentor:

MFA students will enroll in 2 units of DNCE 297 with their mentors. The scope of the mentorship and frequency of meetings will be coordinated between each student and mentor, but the general expectation is that students will meet with their mentors 3 times during the quarter.

MFA GRADUATE CRITIQUE PANELS

The course of study will focus exclusively on the student's creative research and ongoing inquiries. With the exception of 1st-year students' 1st quarter and 2nd-year students' final quarter (see above), the mentorship will support students in the preparation of their projects for each quarter's critique panel. Students are expected to demonstrate a growing development of their craft and process while engaging the observations and provocations their mentor provides as well as ideas that emerge during the quarter. Students may use the panel process to develop a part of the final MFA project, expand on a topic or assignment from a previous course, or focus on a budding idea that requires more space for experimentation. At the start of each graduate critique quarter, students will work with their faculty mentor to decide what is most useful for them.

Graduate Critique Panels:

General Description: Graduate Critique Panels support the rigorous development and reflection of creative research and experimentation. Panels are interdisciplinary and cross-departmental, consisting of 3 to 4 panelists, including the Graduate Critique mentor. In addition to Dance Department faculty, panels may also include professionals in the field and faculty from other departments, programs, and universities.

Panelists will witness each student's work live or under the best conditions created for the work, as determined in consultation with each student's Graduate Critique mentor, and offer critical feedback to the artists. Critiques can be open to the community, as determined by each student in consultation with their Graduate Critique Mentor and the Graduate Critique Coordinator.

The time allotted for each panel will be determined by the mentor in consultation with the student and the Grad Critique Coordinator. However, the general expectation is that each panel will be allotted approximately 75 minutes: 30 minutes for the presentation of work and 45 minutes for panelists' responses and dialogue.

Critique Panel Selection Process: Panelists are selected by the Graduate Critique Coordinator in consultation with the student, the Graduate Critique Panel mentor, and, in the case of 2nd-year MFA students, with the student's committee chair. Students may recommend potential panel members, who will be considered and invited if conditions allow.

Critique Panel Preparation Process: No later than two weeks prior to their scheduled Graduate Critique Panel, each student must submit the following to their Graduate Critique Panel mentor and the Graduate Critique Coordinator: a biography, a Project Vision Statement, and questions for the panelists about their work. This information, which should not be longer than 2 pages, will be provided to the invited panelists to support their witnessing of the work and participation in the feedback and critique process.

With the exception of the 2nd-year fall quarter Graduate Critique Panel, which will be held in conjunction with the 4th Quarter Showing (4QS), Graduate Critique Panels are not full-scale productions. Instead, they offer opportunities to explore self-production and process. Therefore, requests of staff should be limited as follows: our Tech Director, Pete Pace, can be available—with advance notice—for early technical consultation and guidance, as well as access to equipment, during the quarter in which a student's ideas are being developed. However, the Technical Director's role is not to run tech or be on-call for Graduate Critique Panels outside of 4QS. All day-of technical and production support must be arranged, coordinated, and executed by the student or a peer.

MFA GRADUATE CRITIQUE PANELS

Critique Panel Timeline:

Fall Quarter Graduate Critique Panels will be held immediately after the 4th Quarter Showing (4QS) that 2nd year MFA students are required to participate in. Winter (years 1 and 2) and Spring (year 1 only) Graduate Critique Panels will be scheduled during weeks 8-9 of these quarters.

Panel Timelines

2025-2026: Fall Quarter:

- 1st-year MFA students: Mentorship with assigned mentor; no Graduate Critique Panel.
- 2nd-year MFA students: Graduate Critique Panels in conjunction with 4QS (Weeks 4-5).

Winter Quarter:

- All MFA students: Graduate Critique Panels during Weeks

Spring Quarter

- 1st-year MFA students: Graduate Critique Panels during Weeks 8-9.
- 2nd-year MFA students: no Graduate Critique Panels.

Critique Panel Moderation: Panels will be moderated either by the Graduate Critique Panel mentor, the student's MFA committee chair, or the Graduate Critique Coordinator; the moderation of the panel is decided in consultation with the mentor on a case by case basis. A recommended structure for panel facilitation can be found at the end of this section.

Role of Graduate Critique Coordinator (in addition to what is outlined above):

- Lead (in consultation with department faculty) the curation and coordination of the Graduate Critique Panels each quarter.
- Field inquiries from students on the process and structure of the Graduate Critique and support recommendations of faculty mentors.
- Lead the organization and administration of the Graduate Critique Panels in collaboration with the mentor and student, coordinating the panel schedule, securing space, and other logistical details.
- Coordinate moderation of the panels in consultation with the Graduate Critique Panel mentor, the student's committee chair, and the student. The panel moderation structure is decided on a case by case basis.
- Confer with the Department Graduate Advisor(s) on relevant matters.

Recommended Graduate Critique Panel Facilitation Process

This document does not represent a required facilitation structure. Adapted from Liz Lerman's "Critical Response Process®" by María Regina Firmino-Castillo and Joel Mejía Smith, the following is offered as a possible guide and is open to adaptations to suit each MFA student's process and needs. Panels may also be facilitated using entirely different processes, as determined by the Graduate Critique Panel mentor in consultation with the MFA student.

MFA GRADUATE CRITIQUE PANELS

Introduction:

“[The Critical Response Process] affords both the maker and a group of responders a chance to ask questions, share reactions, and voice opinions with *the goal of building a stronger work of art*. The Process offers artists valuable information and engages professional peers, audiences, and community members in the artmaking process.”

The Roles:

Artist/Maker: “Offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.”

Panelists and Mentor(s): “Engages in dialogue with the artist, with a commitment to the artist’s intent to make excellent work.”

Facilitator: “Initiates each step, keeps the process on track, and works to help the artist and responders use the process to frame useful questions and responses.”

THE PROCESS

The Critical Response Process starts by centering the artistic work and artists’ inquiries, followed by questions posed by panelists that invite the artist to reflect on and articulate the reasons behind their artistic decisions. This is intended to offer the artist the opportunity to arrive at findings, solutions, and alternatives on their own prior to receiving these from panelists.

STEPS IN THE PROCESS

Step 1. Panelists Offer Statements of Affirmation

After witnessing a work, panelists briefly offer initial *affirmative* statements that articulate moments in the work that were impactful and/or that provoked curiosity.

Step 2. Panelists Answer Questions Posed by Artists in their Vision Statements, and or Respond to the Work in Relation to the Vision Statement

Step 3. Panelists Pose Questions to the Artists

Step 4. Artists Respond to the Questions

Step 5. Critical Feedback

Panelists offer opinions, critique, and commentary on subject matter, interdisciplinary connections, and reflect on the implications of the work beyond the studio. They also make suggestions for compositional and/or aesthetic changes.

Post-Panel Process Between Mentor and Artist: Next Steps

“Artists share the next steps they are planning based on information gained through the Process.”

References:

Lerman, Liz. 2020. “Liz Lerman’s Critical Response Process: The Basics.” https://lizlerman.com/wp-content/uploads/2020/04/Critical-Response-Process-in-Brief_CRP-one-pager_updated-2020_03_24.pdf

Lerman, Liz and John Borstell. 2022. Critique Is Creative: The Critical Response Process® in Theory and Action. Wesleyan University Press.

MFA ARTIST TALK GUIDELINES

Whatever its final form, the MFA performance should demonstrate a thorough investigation and committed execution of a defined aesthetic concern.

Accompanying the MFA performance is a discursive presentation -- **the MFA talk** -- which tasks the student to reflect on and articulate the conceptual framework of the total research project, and the critical resources, methodologies and decisions that lent structure and content to the final work. Adopted from the model of an artist talk or job talk, **the MFA talk** shall consist of a 30 minute, well-organized discussion of the total research project including relevant visual documentation; a brief, informal Q&A; and be completed within one quarter following the final performance.

The content of this presentation must:

Clearly describe and assess the research project's creative development — from its initial seed ideas and goals to its final production — giving special attention to the choice of cast and methods used for working with them; the (choreographic) strategies employed; and the development of set, sound, costume and lighting design and how each added meaning to the work;

Articulate the key social, historical, cultural, political, aesthetic, and/or philosophical vantages and concerns that were taken up within or gave inspiration to the research. (Please indicate the origins of your lines of research, whether they came via independent research, studio courses, seminar courses, faculty dialogue, etc.);

Position the project in relation to what's currently being produced, taken up and or challenged in the field and/or creative lineage(s) that the student is a part of;

Take up any questions posed by the chair and committee members (to be given to the student following their performance);

Provide relevant still and/or video footage of the performance and/or studio process, in an organized and easy to follow format, that supports and gives clarity to the ideas being discussed. (Screen and projector will be provided. Please be in touch with your chair and Greg to address tech needs.)

Offer thoughtful and articulate reflection to inquiries posed within the Q & A.

MFA FINAL PAPER GUIDELINES

Final Project Proposal

MFA students are required to write a 5-15 page proposal for their final project, to be approved by the committee, by end of fall quarter their second year. The proposal should make evident the needs of the student, including desired venue, material and production needs, as well as any collaborative expenses. Once a draft is submitted, a meeting will be called with the department's production staff and the committee members to discuss logistics and budget.

Final Project

The final project may take shape in many forms in which the student's research is made evident. Because of the experimental nature of the program, it is difficult to specify a requirement or form the project must take. For example, students may 1) undertake to create site-specific dances occurring in different locales over several months, 2) organize opportunities for interactive choreography with distinct groups of performers, 3) develop a digital media or film project, or 4) create a portfolio of many smaller projects. Whatever its final form, the project must demonstrate a thorough investigation and committed execution of a defined aesthetic concern. The final project also includes a public Artist Talk where the candidate shares their research and reflections.

Additionally, a written document, 20-40 pages long, outlines the aesthetic focus of the student's research, reflects on the creative process, and provides a historical and philosophical contextualization for the project.

The written component should:

Describe and assess the process, choreography and final project performance(s), including references to the core studio courses, theory and history courses and faculty dialogue, as well as lines of independent research.

Position the work in relation to the field – lineage, direct influences, similar inquiries by others — and in relationship to other disciplines artistic or theoretical.

Use the writing as an opportunity to develop language for articulating the work — significance and potential next directions of creative research – for job talks, grant proposals, promotion, etc.

Address issues posed by the chair and committee members.

This written document is not a THESIS per. se., but is flexible and presented in a format that reflects the particular project, with the guidance of the chair and approval by committee members. It can (but is not necessarily required to) include or attach as an appendix a pivotal paper written in a course, different kinds of writing, journal entries, scores, photographs and/or other relevant elements. Such appendices must be in addition to at least 20 written pages, in order to fulfill the catalogue requirement.

Publicity material posters generated by Kathy DeAtley/the Promotions and Publicity Manager are archived on the Department of Dance website, usually annually. Grad Division does not require formal filing of the written component document, which eases the time frame for completion in some ways. However, it also means that Rivera Library does not shelve print copies of the written components.

MFA & PHD COMMITTEE COMPOSITION AND FORMATION

Graduate Students in both the PhD and MFA programs work with the Graduate Advisor as their primary faculty advisor until they nominate a Chair and form their Committee. This happens at the end of the first year for MFAs and at the end of the second year for PhDs. The below is intended to provide clarity on Graduate Division and Departmental protocols for committee formation and composition. Students are also always advised to consult Graduate Division's [Regulations and Procedures](#).

MFAs

During spring of Year 1, you should seek out an MFA project Chair. Your Chair must be an Academic Senate (tenure-track) faculty member in the Department of Dance and should be a core member of the MFA track. Faculty will often ask you to submit a brief description of your proposed final project when you approach them about serving as Chair. The formal ask should happen in the course of a meeting (rather than over email). Once you've secured a Chair, you and your Chair will then discuss the composition of the rest of your committee.

MFA Project Committee

- 3 members, at least 2 of whom must be core members of the MFA track in UCR Dance
 - **Must be formalized via the Appointment of MFA Committee form.** Once you have finalized your committee, please email Hannah Braund and ask her to create a DocuSign of the MFA committee form to gather electronic signatures from each committee member. Once all committee members have signed, please submit the completed form to the Graduate Advisor..
 - The full committee should be formed prior to the completion of 4QS (4th Quarter Showing), which takes place during fall of the student's 2nd year
 - All members of your committee must sign off, via written notification to your Chair, once the final project, artist talk, and written component have been completed; the committee chair then notifies the Graduate Advisor that all components of the final project have been completed and approved member of the committee can be from outside UCR with approval of the comm chair. However, it is not the Dance Department's policy to offer honoraria to Committee Members from outside UCR.
 - Please be advised that moving forward, we will not be able to process payments to any UCR students for collaboration in MFA Final Projects (or any other projects, i.e. 4QS)
-

PhDs

During Spring of Year 2, you should seek out a dissertation Chair. Your chair must be an Academic Senate (tenure-track) faculty member in the Department of Dance and should be a core member of the PhD track. Faculty will often ask you to submit a brief description of your proposed dissertation project when you approach them about serving as Chair. The formal ask should happen in the course of a meeting (rather than over email). Once you've secured a Chair, you and your Chair will then discuss the composition of your Written Qualifying Exam Committee, who will guide you through your reading lists and evaluate your written exam responses. This work will primarily take place during your Year 3.

Written Exam Committee:

- 4 members, at least two from UCR Dance
- Each member guides you through a reading list on a "field" (i.e., area of study, body of theory, methodology), determined in consultation between you and the faculty member

MFA & PHD COMMITTEE COMPOSITION AND FORMATION

- **Formalized via the Ph.D. Written Qualifying Exams Committee Formation form.** Once you have finalized your committee, please email Hannah Braund and ask her to create a Docusign of the PhD committee formation form to gather electronic signatures from each committee member. Once all committee members have signed, please submit the completed form to the Graduate Advisor.

Once you've completed your written exams, you will begin writing your Qualifying Essay (prospectus), working directly and only with your Chair. Once the Qualifying Essay is nearing completion, you will need to form your Oral Exam Committee, typically composed of your Written Qualifying Exam Committee **plus** an additional faculty member.

Oral Exam Committee

- 5 members: at least 3 from UCR Dance and at least 1 from a UCR dept other than Dance (this is your “oversight” member, as required by Grad Division). The oversight member must be UC Academic Senate, no exceptions.
- The Chairperson and/or Co-Chairperson are expected to be Academic Senate members from the student’s graduate program. If this is not feasible, they must at minimum be a UCR employee.
- Adjunct faculty and CE Specialists nominated for committee membership are recognized as equal to UC Academic Senate members and can participate on committees as the Chairperson, Co-Chairperson or Oversight Member with no additional justification or review.
- A nomination of any committee member that does not fit the above descriptions (e.g., researcher, lecturer, non-UC senate members from other institutions, business or industry) must be accompanied by the nominee’s CV and justification from the Graduate Advisor. The request will be evaluated by the Graduate Division based on the nominee having comparable education and experience to a UC Academic Senate member and that no other UCR Senate faculty has the same knowledge. They will count neither as “inside” nor “outside” members of the committee.
- These rules apply only to your Oral Qualifying Exam Committee, which means you have more flexibility in how you configure your Written Exams Committee. For example, while it is common and typically advantageous to work with 3 Dance faculty and 1 non-Dance faculty member for your writtens, it is possible to work with 4 Dance faculty on your writtens and then bring in a non-Dance faculty for your orals.
- Formalized via Grad Division’s **Nomination for Oral Exam Committee (Form 2)**, available on R’web via R’Grad or here <https://graduate.ucr.edu/petitions-and-forms>. Must be submitted to Grad Division **at least 2 weeks, preferably one month, prior to the oral exam**. The Oral Qualifying exam cannot take place until approval is granted by Graduate Division.

At the conclusion of your oral exam, you must submit the **Report of Oral Qualifying Exam and Nomination of Dissertation Committee**, at which time you must nominate a Dissertation Chair. This form must be signed by all committee members and submitted to Graduate Division within 48 hours of completing your oral exam. In the absence of a unanimous decision, 1 No Pass vote shall result in a pass of the Oral Qualifying Exam. More than 1 No Pass vote will result in a fail.

Note: Although Form 3 asks you to list your Dissertation Committee members (see below), you only have to name a Chair at the time of submission. It’s important to discuss the composition of your Dissertation Committee with your Chair and get committee members’ approval before listing them. You have up to one quarter after you advance to submit the names of the full committee. See

MFA & PHD COMMITTEE COMPOSITION AND FORMATION

the Dissertation Committee Nomination/Change Form here:

<https://graduate.ucr.edu/petitions-and-forms>.

Helpful information about forms and procedures for Qualifying Exams can be found here:

https://graduate.ucr.edu/campus-closure#signing_regulations_orals_final_defense_and_dissertation_hesis_approval.

Dissertation Committee

- Must consist of a Chair from Dance and at least 2 other members, the majority of whom must be from Dance; up to 5 members permitted, but please remember that scheduling defenses is more difficult the larger the committee. Committees of 3-4 people are most typical and recommended.
 - Dissertation committee must be nominated (via Dissertation/Thesis Committee Nomination/Change Form) within a quarter of completing your oral exam
 - Changes to the composition of the Dissertation Committee can be made up to two weeks before the final defense
 - See https://graduate.ucr.edu/regulations-and-procedures#the_dissertation_committee for more info
-

Co-Chair Possibility

While we strongly encourage students to select advisors from their respective degree tracks, we recognize that, in exceptional cases, particularly for trans- and anti-disciplinary work, having co-chairs within and across degree tracks might be warranted. Requests for a co-chair committee model will be reviewed on a case-by-case basis. Students should understand that co-chair arrangements require extra labor on the part of faculty and should allow for additional time in their progress toward degree, given that two different faculty members will need to view, review, and sign off on research components.

Students who have a compelling reason for pursuing this model must submit a written request to their respective co-chairs outlining their reasons for this request and articulating the ways in which the model speaks to and directly serves their research objectives.

If a co-chair model is approved (by the co-chairs and the Graduate Advisor), co-chairs are required to draw up an MOU (Memorandum of Understanding) that establishes clear expectations around division of labor. The MOU is to be signed by the student and co-chairs and should be submitted to the Graduate Advisor and Department Chair.

APPEALS PROCEDURE FOR PHD IN CRITICAL DANCE STUDIES PROGRAM

Appeals Procedure for PhD in Critical Dance Studies Program

This document lays out the procedures for appealing academic decisions, including the outcomes of qualifying exams, for the PhD in Critical Dance Studies Program in the Department of Dance.

1. In the case that a dispute arises over an academic decision, including the outcome of any portion of the Qualifying Exams (Written Qualifying Exams, Qualifying Essay, Oral Qualifying Exam), the disputing party is strongly encouraged to seek an informal resolution as a first course of action. Informal resolution usually involves further communication among the affected parties (e.g., a student and the chair of his/her exam committee), perhaps in the presence of a third party if desired.
2. In the case that the dispute cannot be resolved informally, the disputing party may make a formal appeal. An appeal will be considered valid if it meets the following criteria:
 - a) The appeal is made by a currently enrolled student or a current FTE faculty member in the Dance Department.
 - b) The appeal is made to the Graduate Adviser; or, in the case that a conflict of interest exists between the appellant and the Graduate Adviser, to the Department Chair; or in the case that a conflict of interest exists between the appellant and both the Graduate Adviser and the Department Chair; to another FTE faculty member in the Dance Department.
 - c) The appeal is made no later than 30 days following the notification of the decision (i.e., the date on which the exam results were announced).
 - d) The grounds of the appeal fall under one of the following two areas:
 - (1) evidence of procedural error; and/or
 - (2) evidence of non-academic criteria being used to evaluate academic work, including personal bias and violations of the campus nondiscrimination policy.
 - e) The appeal takes the form of a written statement that lays out the grounds for the appeal and includes any supporting documentation.
3. The validity of the appeal must be verified by the Graduate Adviser; or, in the case of a conflict of interest, by the Department Chair; or, in the case of a conflict of interest with both the Graduate Adviser and Department Chair, by two other FTE faculty in the Dance Department. The appellant must be notified of the validity of the appeal within 14 days of submitting it.
4. If deemed valid, the appeal will be considered by a hearing panel consisting of a committee of FTE faculty in the Dance Department who were not involved in making the decision under appeal.
5. The appeals hearing will include the opportunity for the affected parties to meet separately with the hearing panel. Once the hearing panel has heard from all sides in the dispute, they must decide collectively, by a majority decision, whether or not to deem the result in question valid or invalid. If the result is deemed invalid, the hearing panel may rule to overturn the result. The appellant must be notified of the outcome of the hearing panel's decision within 60 days after the appeal has been deemed valid.
6. All affected parties may appeal academic decisions made at the program level (including appeals decisions) to the Graduate Dean (http://graduate.ucr.edu/dispute_resolution.html)

APPEALS PROCEDURE FOR MFA IN EXPERIMENTAL CHOREOGRAPHY

Appeals Procedure for MFA in Experimental Choreography Program

This document lays out the procedures for appealing academic decisions, including the evaluation of MFA choreographic projects, for the MFA in Experimental Choreography Program in the Department of Dance.

1. In the case that a dispute arises over an academic decision, including the evaluation of an MFA choreographic project, the disputing party is strongly encouraged to seek an informal resolution as a first course of action. Informal resolution usually involves further communication among the affected parties (e.g., a student and the chair of his/her exam committee), perhaps in the presence of a third party if desired.
2. In the case that the dispute cannot be resolved informally, the disputing party may make a formal appeal. An appeal will be considered valid if it meets the following criteria:
 - a) The appeal is made by a currently enrolled student or a current FTE faculty member in the Dance Department.
 - b) The appeal is made to the Graduate Adviser; or, in the case that a conflict of interest exists between the appellant and the Graduate Adviser, to the Department Chair; or in the case that a conflict of interest exists between the appellant and both the Graduate Adviser and the Department Chair; to another FTE faculty member in the Dance Department.
 - c) The appeal is made no later than 30 days following the notification of the decision (i.e., the date on which the results of the evaluation of a choreographic project were announced).
 - d) The grounds of the appeal fall under one of the following two areas:
 - (1) evidence of procedural error; and/or
 - (2) evidence of non-academic criteria being used to evaluate academic work, including personal bias and violations of the campus nondiscrimination policy.
 - e) The appeal takes the form of a written statement that lays out the grounds for the appeal and includes any supporting documentation.
3. The validity of the appeal must be verified by the Graduate Adviser; or, in the case of a conflict of interest, by the Department Chair; or, in the case of a conflict of interest with both the Graduate Adviser and Department Chair, by two other FTE faculty in the Dance Department. The appellant must be notified of the validity of the appeal within 14 days of submitting it.
4. If deemed valid, the appeal will be considered by a hearing panel consisting of a committee of FTE faculty in the Dance Department who were not involved in making the decision under appeal.
5. The appeals hearing will include the opportunity for the affected parties to meet separately with the hearing panel. Once the hearing panel has heard from all sides in the dispute, they must decide collectively, by a majority decision, whether or not to deem the result in question valid or invalid. If the result is deemed invalid, the hearing panel may rule to overturn the result. The appellant must be notified of the outcome of the hearing panel's decision within 60 days after the appeal has been deemed valid.
6. All affected parties may appeal academic decisions made at the program level (including appeals decisions) to the Graduate Dean.

PROCEDURES FOR QUALIFYING EXAMS IN THE PHD PROGRAM IN CRITICAL DANCE STUDIES PROGRAM

created May 2014, updated Fall 2023

Written Qualifying Examination (WQE)

Purpose and Expectations: All PhD students must demonstrate their proficiency in four fields of study related to critical dance studies and to the student's individual area of research by completing a written qualifying exam consisting of four written essay questions.

Structure: Students must prepare one field for examination with each of four members of the committee in whose courses the student has completed degree requirements. The committee is composed of two Dance faculty members, one of whom is chair, and two other members who may be Dance faculty or "outside members" (not a UCR Dance faculty member or cooperating faculty member). The written qualifying examination may be completed as a "take-home" format (seven-day, open-book) or a "sit-in" format (two-hour exam periods for each field, conducted on site in the department, and completed in one five-day work week). Each exam answer is expected to be approximately 10-12 typed double-spaced pages. No citations or precise references (i.e. pagination) should be expected so as to allow the student more time for elaboration. Students are not permitted to take their written exam answers to the Graduate Writing Center, nor receive any outside editing assistance. The only exception is for students whose first language is not English, who, with the prior approval of their chair, may have someone edit their essay for grammatical legibility.

Question submission: Questions for the qualifying exams are composed by the four members of the student's Written Qualifying Exam Committee. For a given field, a Committee member may compose a single question, or compose several questions from which the student chooses one to answer. The Committee Chair solicits and compiles these questions from the Committee members.

Content: The content of the Written Qualifying Exams is based on the four readings lists that the student prepares with each member of his/her Written Qualifying Exams committee. These lists may or may not be tied to specific classes that the student has taken.

Administration: All students taking the Written Qualifying Exams will be tested using the same procedures. The WQE are administered at a time mutually agreed upon by the four Committee members and the student, after the student has completed preparatory work on each exam field reading list. Once the time of the exam has been set, the Committee Chair forwards the Committee's exam questions to the Dance Department Administrative Coordinator (or a Performing Arts Administration staff member, if the Coordinator is not available). The Coordinator then administers the exam to the student. For the take-home format, this means the Coordinator emails the questions to the student at an agreed-upon time, and exactly seven days later, receives the exam answers from the student. The Coordinator then forwards these answers to the Committee Chair.

Standards of Evaluation and Evaluation Process: The Written Qualifying Exams are evaluated by the student's Written Qualifying Exam Committee. Each member of the committee evaluates the student's completed answer to their individual question on a pass/no pass basis. To pass, students must demonstrate their abilities to synthesize and integrate various kinds of materials (textual and otherwise) and methodological perspectives acquired in their field reading lists and their required coursework.

PROCEDURES FOR QUALIFYING EXAMS IN THE PHD PROGRAM IN CRITICAL DANCE STUDIES PROGRAM

Reporting of results: Students will be informed of the results of their Written Qualifying Exams by their Committee Chair via a WQE pass or fail letter, which will be kept in the student's departmental file and forwarded to Graduate Division. Typically, these results will be received and disseminated approximately two weeks following the completion of the Exams.

Access to exams and feedback: Under Federal law, students have the right to access their student records. A hard copy of each student's Written Qualifying Exam will be kept as a permanent part of the student's file, along with the Department's memo notifying the student of the results of the Exam. Students can request a meeting with a suitable faculty member to discuss their performance on the Written Qualifying Exams. Students who fail to pass any of their examination fields are required to confer with their Exams Committee Chair to make arrangements for retaking the Exam in the field(s) they did not pass.

Retake Policy: Students who pass at least one of the WQE fields are eligible to be re-examined in the field/s they failed to pass. Students who fail in ALL examined fields are not eligible to retake the WQE. Students who fail 1-3 fields must be re-examined in these failed fields in one time period. That is, they may have 2 days to complete their responses per re-examined field, and the re-examinations must be taken in sequence, without a break between the reexaminations. The date for re-examinations in fields failed will be set in consultation with students' Committee Chair. (As a norm, students are expected to complete the re-examination between three and six months after the original examination date.) Students must pass all reexamined fields in this second try in order to pass the entire Written Qualifying Exam. There is no third opportunity for re-examination.

Qualifying Essay (QE)

One quarter after successfully completing the written examination, students complete a rough draft of the qualifying essay, under the direction of the chair. Students finalize the qualifying essay and sit for the oral examination before the end of the following quarter. The qualifying essay is generally 25 pages (double-space) in length and demonstrates the student's ability to articulate a viable dissertation research project. It must consist of written work or video or film productions with the approval of the relevant committee and the graduate advisor.

Oral Qualifying Examination (OQE)

Students must prepare a qualifying essay that proposes a viable dissertation research project and be examined by a five-person oral qualifying examination committee. The committee, chosen in consultation with the student, nominated by the department and appointed by the Vice Provost and Dean of Graduate Studies, consists of all four written examination committee members, plus a fifth oversight member. The five-person committee will be comprised of no more than two faculty members from outside the department, and no fewer than one faculty member from outside the department. All committee members should normally be voting members of the UC Academic Senate. Any exceptions must be accompanied by the nominee's CV and justification from the graduate advisor. The request will be evaluated by the Graduate Division based on the nominee having comparable education and experience to a UC Academic Senate member and that no other UCR senate faculty has the same knowledge.

PROCEDURES FOR QUALIFYING EXAMS IN THE PHD PROGRAM IN CRITICAL DANCE STUDIES PROGRAM

All members of the committee must be present either in person or virtually for the exam depending on the exam modality selected (see below). The committee examines the adequacy of the student's preparation to conduct the research proposed in the qualifying essay. Advancement to candidacy for the doctoral degree depends on completing required course work, fulfilling language requirements (*for students starting before Fall 2025*), and passing the written examination, qualifying essay, and the oral examination.

The Dance department expects students to complete the entire examination process by the end of their tenth quarter in the program (end of the first quarter of their fourth year) to make satisfactory progress toward completing the degree.

Dissertation and Final Defense

A dissertation committee is composed of at least three members: a chair from Dance, a Dance faculty member, and either a Dance faculty member, or a faculty member from outside the department. All committee members should normally be voting members of the UC Academic Senate. Any exceptions must be accompanied by the nominee's CV and justification from the graduate advisor. The request will be evaluated by the Graduate Division based on the nominee having comparable education and experience to a UC Academic Senate member and that no other UCR senate faculty has the same knowledge. The committee directs and approves the research and writing of the dissertation. The dissertation must consist of written work but may include other forms of video or film productions with the approval of the relevant committee and the graduate advisor. It must present original scholarly work and be approved by the chair of the dissertation committee before the final defense. Students must have satisfactory performance on a final defense, conducted by the dissertation committee and open to all members of the faculty. The defense emphasizes the dissertation and related topics.

Modalities for Oral Qualifying Exam and Final Defense

Students have the option of in-person, hybrid, or remote modalities for oral qualifying exams and the final defense.

- In-Person – student and all committee members are in-person on campus
- Hybrid - student and at least one committee member is in-person
- Remote - student and all committee members are remote

The modality for the exam/defense will be decided based on consultation with the committee chairperson, the student, and the grad advisor, with the committee chairperson making the final determination.

Exceptions and changes to modalities must be approved by the graduate advisor. If the graduate advisor is the committee chairperson, exceptions and changes to modalities must be approved by the chair of the department. Exceptions and changes must be submitted in writing to the graduate advisor at least 24 hours before the date of the exam/defense.

LANGUAGE REQUIREMENT FOR PHD IN CRITICAL DANCE STUDIES PROGRAM

The Dance Department no longer has a language requirement as part of its PhD requirements. However, students admitted prior to Fall 2025 still need adhere to the following:

All students must show competence in at least **one** language other than English. Further requirements in specific forms of dance or music notation or ancient or contemporary languages may be determined for each student in consultation with relevant faculty and the graduate advisor of the program. **Students who are already competent in a language other than English can have this requirement waived via a memo from the Grad Advisor.** All other students may fulfill their language requirement in one of the following ways:

1. Pass a translation exam administered by a faculty member. This option should be selected by students with good reading command of the chosen language. The exam typically consists of 500 - 750 words of the foreign language. Time allotted for the exam is one and one half hours, and the student may use a dictionary in printed form (not online) to accomplish the translation. Students may petition to take courses towards this end as S/NC. As a rule, the translation exam may be taken only once; students who do not pass the exam will need to employ one of the other options, below.
2. Effective Winter Quarter 2003: Attain a grade of "B" or better in a graduate seminar taught in the foreign language.
3. Effective Winter Quarter 2003: Attain a grade of "B" or better for the equivalent of two years of coursework, taught in the form of an intensive course sequence in the language. This option requires that the student petition the faculty for acceptance of the equivalency.
4. In consultation with their dissertation committee chair, students may pursue the following option, both for written languages and for languages that are in the process of being "reconstituted" or that exist solely as oral and/or coded languages:

Choose three documents or performances written or recorded in a language other than English that they plan to use in their dissertation research. Students then translate these documents into English within a time frame approved by their chair. They then fulfill their requirement by either:

- a. handing in the full English translations, plus a 5 to 7 page essay, written in English, discussing issues that arose during translation, the translations themselves and the relation of both to the student's research.
- b. sitting for a 90 minute exam in which they are presented with a short excerpt from one of the documents they have chosen. They first translate that excerpt into English, and then write a short essay discussing it and its import in relation to their research.

DESIGNATED EMPHASES FOR PHD IN CRITICAL DANCE STUDIES STUDENTS

PhD students are invited to take part in Designated Emphasis options that are designed to give students extra research experience in the following areas of study:

[Archive, Museum, Manuscript, and Print Studies](#) – DE Director: Prof. Andrea Denny-Brown (English)

[Cell, Molecular and Behavioral Neuroscience](#) – DE Co-Directors: Prof. Iryna Ethell (Biomedical Sciences) and Prof. Khaleel Razak (Psychology)

[Chemistry Education](#) – DE Director: Prof. Gregory Beran (Chemistry)

[Corporeality and Embodiment](#) – contact: Prof. Jennifer Doyle (English) and Prof. Anthea Kraut (Dance)

[Gene Expression and Regulation Studies](#) – DE Co-Directors: Prof. David Lo (Biomedical Sciences) and Prof. Thomas Girke (Institute for Integrative Genome Biology)

[Inflammation and Infectious Disease](#) - DE Co-Directors: Prof. Monica Carson (Biomedical Sciences) and Prof. Emma Wilson (Biomedical Sciences)

[Latin American and Latino Studies](#) – DE Director: Prof. Jennifer Scheper Hughes (History)

[Medical and Health Humanities](#) – DE Director: Prof. Juliet McMullin (Anthropology)

[Middle East and Islamic Studies](#) – DE Director: Prof. Muhamad Ali (Religious Studies)

[Public Policy](#) – contact: mpp@ucr.edu

[Southeast Asian Studies](#) – DE Director: Prof. Christina Schwenkel (Anthropology)

[Speculative Fictions and Cultures of Science](#) – DE Committee in Charge: prof. andré carrington (English), Prof. Gloria Kim (Media and Cultural Studies), Prof. Eric Schwitzgebel (Philosophy), and Prof. Dana Simmons (History)

PhD students who are interested in these areas should examine the catalog requirements and make an appointment to meet with the Designated Emphasis Director prior to beginning coursework or other non-course requirements. Any substitutions to required courses must be made in advance of enrollment in the substituted course.

Procedures for completion and approval of the DE can be found on the Graduate Division web site: [Regulations and Procedures](#). DE application forms are available at <https://graduate.ucr.edu/petitions-and-forms> under *Designated Emphasis Application Forms*.

TA ALLOCATION POLICY

TA allocations. The allocation of TAships among Dance Graduate students is a large puzzle, based on available funding, department needs, and campus enrollment needs and trends. TA assignments are decided on by the Graduate Advisor and Chair and based on the following four criteria:

1. Legal commitments as outlined in your admissions package (“promised TAships”).
2. Skills: Evaluation of graduate students’ skill sets. Not everyone can teach Dance 5; not everyone can teach Dance 7. We have commitments not only to support grad students, but also to ensure that UCR undergraduates have a solid learning experience. Our evaluations are based on TAs’ previous teaching experience (outside of UCR); what we’ve observed in coursework at UCR; previous student evaluations (if applicable); faculty evaluation of skill as observed in guest teaching, performances and presentations; and relation of skills to UCR undergraduate student body needs.
3. Need: This includes an evaluation of students’ personal situation particularly in relation to their success in the program; health; and financial need. (Sometimes these are confidential and not known to other students).
4. Equity: This includes how many TAships beyond the “promised TAships” a student has already received.

TA Offers:

- ❖ Offer letters, ASE (Academic Student Employee) guidelines and TA section rating form go out 30 days in advance of the first day of the next quarter.
 - Offer letters are automated and will come via email.
 - ASE guidelines and the TA section rating form will come in a separate email from the Administrative Graduate Coordinator.
- ❖ Grads have 3 days to sign and upload their signed letter to accept the appointment.
 - Failure to do so is considered forfeiture of the appointment.
 - Contact the Administrative Graduate Coordinator if you cannot make this deadline.

TA section ratings form. This procedure is designed to give TAs an equal opportunity to teach their most desired sections.

- ❖ TA’s will be sent a form listing all the TA sections, days, times and rooms. TAs must rank each section, with 1 being your first choice to teach, 2 your second choice and so on.
 - ⊗ If you are unavailable to teach a section, you must state the reason.
 - o Failure to state the reason will result in not considering this time unavailable.
 - ⊗ Section ranking sheets are due via email to the Dance Graduate Administrative Coordinator at the same time offer letters are due.
 - ⊗ If all TAs accept their position, you can expect to get your assigned TA courses in approximately one week.

TA ALLOCATION POLICY

Priorities on assigning sections are decided with these criteria in mind:

1. Class conflicts required for degree
 2. Other class conflicts (i.e. conflicts with classes not required for degree)
 3. UCR-related commitments (i.e. Gluck, campus service roles)
 4. Non-UCR work-related conflicts
 5. Family/Personal conflicts (i.e. coordinating with daycare, caring for family member, health issues)
 6. Equity in assignment times in relation to previous quarters (i.e. your acceptance of this less desirable section time in previous quarters weighs toward your request not to teach this time slot again)
 7. Personal preference/commute-related requests. Note: this is considered, but given least priority in these considerations.
-
- ❖ We will do our very best to accommodate requests as weighted in this breakdown, but cannot guarantee that everyone will be assigned sections for which they have no conflicts. Once assignments are made, you may accept or decline the position, but cannot renegotiate your section time.
 - ❖ In the event not all TAs accept the TA appointment/offer, the section assignments will be postponed until another TA offer is extended and the TA accepts the position and turns in their section assignments by the 3-day acceptance deadline.
 - ❖ In the event that all TA offers have been accepted and sections have been assigned, and THEN a TA declines their position, we will NOT reassign all the sections again. Instead, we will offer the TAship to someone who can teach the available sections, or, if there are legitimate conflicts with these times, work with specific TAs to adjust the sections.
 - ❖ If you fail to turn in your section assignments by the 3-day deadline, it will be assumed you are flexible and willing to take whichever sections are available.