

DEPARTMENT OF DANCE

*Graduate Handbook
2016-2017*



**California State University, Long Beach
College of the Arts
1250 Bellflower Blvd.
Long Beach, CA 90840-7201**

www.csulb.edu/dance

Preface

This handbook is meant to guide candidates seeking a MFA in Dance at California State University, Long Beach. Its contents include policies and procedures within the Department of Dance, as well as information dictated by CSULB that pertains to all graduate students. A complete description of University policies can be found in the *University Catalogue* and *Schedule of Classes*. The information contained in this document is current as of the printing date shown on the cover; changes made after this date that affect currently enrolled students will be distributed via student mailboxes within the Department Office.

August 2016

DEPARTMENT OF DANCE MISSION STATEMENT

The Department of Dance at CSULB is a rigorous program that provides training in dance with a strong foundation in modern and ballet technique and choreography. Physical practice interfaces with theoretical study, placing dance in a historical, pedagogical, scientific, and cultural context. The varied degrees offered in the Department of Dance (BA, BFA, BA Option in Dance Science, MA and MFA) challenge students to grow and contribute to society as artists and individuals.

November 2016

DEPARTMENT DESCRIPTION and PHILOSOPHY

The Department of Dance at California State University, Long Beach is a modern-based program and offers its dance majors rich educational experiences through its courses in studio and theoretical study. Performance and choreographic opportunities are at the heart of the program with abundant opportunities to view professional dance artists and companies at the many performance venues in the Los Angeles and Orange County area.

The CSULB Department of Dance offers two graduate degrees: a Master of Fine Arts and Master of Arts. Each degree offers a unique focus: the MFA for those students who seek a terminal degree with a studio emphasis; and the MA degree for candidates who are employed as dance educators in high schools and community colleges. Both degrees are designed to prepare students for professional and creative opportunities in dance, or to further educational pursuits in dance and/or related fields. Performance and choreographic opportunities are at the center of the MFA degree.

Three to five concerts are produced each academic year and are the primary venues for student performance and choreographic experimentation. At the heart of production activities is a long-standing successful guest artist residency that allows students to work closely with a renowned choreographer each term. In keeping with the demands of an ever-changing dance world, dance theory and technique courses are rich in contemporary as well as traditional concepts.

The CSULB Dance Center offers its students seven dance studios and a pool of graduate and undergraduate dancers for exploration of choreography in the department production venue, The Martha B. Knoebel Dance Theater. The Department expects its majors will be active participants in all aspects of the Department's activities.

MFA DEGREE GOALS AND OBJECTIVES

Our M.F.A. in Dance is centered on the following student learning outcomes:

- Students will explore, practice, and actualize the craft of making dances to communicate a declared intention.
- Students will refine proficiency in dance/movement vocabularies, enabling them to pursue careers in the professional arenas of choreography, performance, and/or education.
- Students will engage in theoretical inquiry and study in the dance-related areas of history, music, film/video, aesthetics, dance science, and dance criticism.
- Students will attain substantial knowledge and practical skills in preparation for teaching, including theoretical, practical, and kinesiological perspectives.
- Students will acquire practical skills in the production aspects of dance, including collaboration with artists/designers and technical personnel, dance concert direction/production, technical theater equipment operation, stage management, and publicity.

FULL-TIME DANCE FACULTY

See the Department of Dance website for Faculty Biographies:

http://web.csulb.edu/depts/dance/faculty_staff.html

Department Advisors

All students are expected to meet with their faculty advisors for guidance through their elected degree plan of study. The following faculty members serve as advisors to degrees in Dance.

Ashley Garcia Undergraduate Advisor

Colleen Dunagan MFA Coordinator and Advisor, MA Program Director and Advisor

PART-TIME DANCE FACULTY

The geographic location of CSULB allows the Department of Dance to regularly employ dance professionals residing in Los Angeles and Orange County on a part-time basis for instruction of undergraduate students. The following part-time faculty regularly teach undergraduate courses.

Summer Brown
Alisha Head
Kirsten Harvey
Laurel Jenkins
Lisa Johnson
Carol McDowell
Tiffany Williams
Lora Wilson

Steve Zee

STAFF

LIZ CARPENTER has been the Department of Dance's resident Costume Designer since 1997. She received her MFA in Costume Design from the CSULB Theatre Arts Department where she designed many shows for the University and California Repertory Theatres. Liz has designed costumes for theatre and dance throughout Southern California as well as the Lake Tahoe Shakespeare Festival. Liz has also created costumes for Sea World Inc., Six Flags Inc., South Coast Repertory, Shakespeare Orange County, Ballet Pacifica, Disneyland and The Gem Theatre. Most recently she was pleased to create original designs for The Martha Graham Company and Twyla Tharp. In addition to her design work, she also enjoys teaching the Costume Design for Dance course, supervising and mentoring student assistants, and running the Department's costume shop.

GREGORY R.R. CROSBY obtained a BA in Film and Video Production from California State University, Long Beach and went on to edit for television. He directs the department's annual film festival, 4 The Camera Outdoor Dance Film Festival; which has been part of the Art's Council for Long Beach's A LOT Initiative funded by the National Endowment for the Arts. Mr. Crosby has worked on countless productions with his production company, Lost Heart Productions, and with Keith Johnson through Fistbomb Films. While working with talented choreographers, Crosby produced the dance films, *Life in Security* (ADF, ACDFA, Dance Conversations at the Flea, Breaking Ground, WestFest, Fusion), *Wander/lost* (Dance on Camera- 25CPW, Sans Souci Festival of Dance Cinema), *Evacuated* (Dance on Camera-Lincoln Center, Dance Camera West, WestFest), *Promiscuity* (Dance Camera West), *Hoofing to the White House and the Steve Zee for President series* (Topanga Film Festival), has had screenings in the Newport Beach Film Festival, Sprouts Film Festival, and at the DGA theater.

Mr. Crosby is the resident photographer and videographer for the Department of Dance producing publicity material and documenting concerts. He teaches classes that produce Screendance for graduate and undergraduate students and works with BFA students to create working performance artist portfolios; complete with headshots, studio dance photography, and websites. For more info on Gregory Crosby visit: www.lostheartproductions.com, IMDB

JENNIFER (JEN) FUENTES-MISHICA comes to the Department of Dance from the Office of Enrollment Services where she has spent nearly 3 years providing support to the Enrollment Services staff. In her role as Administrative Coordinator, she provides administrative and fiscal oversight and support for the academic and performance programs within the department of dance. A bottomless well of energy, enthusiasm and professionalism, Jennifer is committed to being an asset to the daily operations of the department office, as well as the students and faculty at the Department of Dance.

SYLVIA RODRIGUEZ-SCHOLZ pursued a BA in Theatre Arts and a MFA in Theatre Management here at CSULB. During her time with the University Players and Cal Rep, she filled many roles that included Marketing Director for Cal Rep, stage managing many productions including *Die Fledermaus* for the CSULB Opera Institute, *An O'Henry Christmas* and *The Cannibals* for Cal Rep, to name a few. She brings to the Department of Dance an understanding of arts management, an enthusiasm for the performing arts and arts education, and a sensibility that only a stage manager has. Sylvia is not only the Chair's assistant, but the Rental Coordinator for the Dance Facilities.

DR. DON NICHOLS is a performer, composer and long-time collaborator with dance dedicated to innovative and interdisciplinary performance. He is an active performer in a variety of musical styles including contemporary solo percussion, jazz, chamber music, improvisation and electro-acoustic music, as well as with the dance/music group PMPD. His vehicle for musical expression encompasses real-time electronics and a wide range of percussion instruments, which include pitched and un-pitched instruments, traditional and non-traditional drum sets, resonant metals and gongs, hand percussion and found objects. Using these materials, Nichols forges new pathways in performance, expands the expressive potential of contemporary percussion, and establishes new connections with contemporary dance.

As a frequent interdisciplinary collaborator, Nichols continually explores new relationships between music and other performance forms. He previously served as the Music Director for the Dance Programs at the University of Wisconsin, Milwaukee and Missouri State University. As a dance collaborator, Nichols has performed extensively throughout the US and abroad, including festivals in New York City, Los Angeles, Chicago, New Hampshire, Oregon, Hungary, Romania, Argentina, Denmark and Norway. As a composer and musician for dance Nichols has worked with Nina Martin and the Lower Left Performance Collective, Andrew Harwood, Kim Epifano, Sandra Mathern, Allyson Green Dance, Peter Carpenter, Kacico Dance Company and the Patricia Rincon Dance Collective. Following his collaborative mission, Nichols co-founded PMPD with choreographer Rebecca Bryant in 2002. PMPD combines movement, sound, technology and theater elements into a brand of live art that challenges traditional notions of performance.

His work has been received with critical acclaim and awards. Nichols combines "a creative mind with the touch of a gifted percussionist and improviser" (John Lane, Percussive Notes Magazine), and his playing is "infectiously melodic while remaining rhythmically complex...perfectly reactive and interactive." (Don Seybold, WBAA Public Radio) In 2000, Nichols became the first percussionist awarded a Fulbright grant to Sweden, where he worked closely with percussionist Anders Åstrand. In 2011, he received an Indiana Arts Commission Grant to record his debut solo CD "Station of Small Sounds," which presents a series of original electro-acoustic compositions and improvisations. Nichols has performed extensively throughout the US and internationally, including Carnegie Hall, Disney Hall, the Spark Festival [MN], Sonorities Festival [N. Ireland] and the Agora Festival [France]. Reflecting his diverse talents, Nichols performs and collaborates with a variety of leading artists, which have included Steven Schick, Max Roach, Roger Reynolds, Evelyn Glennie, John Luther Adams, Evan Parker, Joseph Kalichstein, Vinko Globokar, Ray Dillard, Bob Becker, Michael Pisaro, Sean Griffin and Anthony Davis. Nichols earned his DMA from UC San Diego, MA degrees in Music from UC San Diego and Musikhögskolan in Piteå, Sweden, and his Bachelor of Music Degree from Northwestern University.

JOHN SIEGEL graduated with a BA in Physical Education with an emphasis in Athletic Training from California State University, Long Beach (CSULB) in the Spring of 1997. He became certified as an Athletic Trainer (A.T.C.) in 1997 and completed a MS in Kinesiology with an emphasis in Sports Medicine/ Sports Injury Studies in the summer of 2000. John is currently Head Athletic Trainer for the department of dance at CSULB and also works with dancers and entertainers through St. Joseph's Hospital on site at a major theme park in Anaheim.

PERFORMANCE OPPORTUNITIES

The Department presents three to five annual concerts (undergraduate, graduate, and faculty/guest artist) that provide opportunities to perform in various genres of dance including modern, jazz, ballet, and other dance forms. All programs strive for the best in contemporary and experimental performance opportunities created by student, faculty, and guest choreographers. In addition to regular on-campus dance performances, CSULB participates annually in the activities of the American College Dance Association, which has led to performances at regional festivals and in the national festival held each year at the Kennedy Center for the Performing Arts. The Los Angeles metropolitan area is

home to many resident choreographers who offer regional performance opportunities to CSULB students who audition for their work.

GUEST ARTIST RESIDENCIES

The contemporary performance repertory of the CSULB dancers is kept alive through a successful, long-standing residency program. Every fall and spring term the Dance Department invites a professional guest choreographer to set either a new or restaged work on CSULB dancers. The choreographer usually is in residence 10-14 days working intensively with the cast, which has been auditioned by the choreographer. All graduates are highly encouraged to audition for this opportunity and if selected, receive Repertory credit (DANC 595). Once the guest choreographer leaves, a Dance Department faculty member acting in the capacity of artistic director for that semester continues to rehearse the work through performance as scheduled.

The artists listed below have contributed to the success of the guest artist residency program.

Charlotte Boye-Christensen	Artistic Director	Ririe-Woodbury Dance Co.
Janis Brenner	Choreographer	New York City
Jacquelyn Buglisi	Artistic Director	Buglisi Dance Theatre
Frank Chaves	Artistic Director	River North Chicago Dance Co.
Leah Cox	Education Director	New York Live Arts
Marie De La Palme	Artistic Director	Motion/Tribe Dance Company
David Dorfman	Artistic Director	David Dorfman Dance, N.Y.C.
Mike Esperanza	Choreographer	BARE Dance Company
Jodie Gates	Choreographer	Vice Dean. USC Dance
Maria Gillespie	Artistic Director	Oni Dance, Los Angeles
Holly Johnston	Artistic Director	Ledges and Bones Dance Project
Bill T. Jones	Artistic Director	Bill T. Jones/Arnie Zane Dance
Zippora Karz	Repetiteur	Balanchine Trust
Alex Ketley	Artistic Director	The Foundry
Sharon Kinney	Teacher/Repetiteur	Paul Taylor Dance Company
Regina Klenjoski	Artistic Director	Regina Klejoski Dance Company
Stephen Koester	Choreographer/Teacher	University of Utah, Faculty
Fiona Lummis	Repetiteur	Nederlands Dans Theatre
Victoria Marks	Choreographer	U.C.L.A., Faculty
Robert Moses	Artistic Director	Kin Dance Company
Tere O'Conner	Choreographer	New York City
John Pennington	Choreographer	Pennington Dance Group
Shawn Stevens	Dancer, Repetiteur	Twyla Tharp Dance Company
Eddie Taketa	Dancer, Repetiteur	Doug Varone and Dancers
Dan Wagoner	Choreographer	Florida State University, Faculty
Holly Williams	Choreographer	U. of Texas at Austin, Faculty
Bill Young	Artistic Director	Bill Young and Dancers

MASTER CLASSES and WORKSHOPS

The academic and production components of the Dance Department are enriched through the frequent master class/workshop opportunities afforded to undergraduate majors. These professional contacts come to the students in the form of workshops, guest lecturers, master classes, and choreographic residencies. Below is a partial list of the recent guest artists who interacted with CSULB undergraduates in an instructional manner:

Kyle Abraham	Abraham.in.Motion
Jennifer Backhaus	Backhaus Dance
Bill Bohl	L.A. Managing Director, DDO Artists Agency/The Movement
Leslie Carothers-Aromaa	Colburn School, formerly with Joffrey
Ballet Frank Chaves	Artistic Director, River North Chicago
Dance Co. Evelyn Cisneros-Legate	Boston Ballet, formerly with S.F. Ballet
Robert Cohan	Artistic Dir. London Contemporary Dance School
Misty Copeland	Soloist, American Ballet Theatre
Brenda Dixon Gottschild	Author
David Dorfman	Artistic Director, David Dorfman Dance
Glen Eddy	Cal Arts Faculty, formerly with Netherlands D.T.
Glen Edgerton	Hubbard Street Dance Chicago
Carl Flink	Black Label Movement
Joe Goode	Joe Goode Performance Group
Rennie Harris	Rennie Harris Dance Company
Alaine Haubert	ABT
Bonnie Oda Homsey	American Repertory Dance Company
Steven Hyde	OCHSA, formerly ABT
Bill T. Jones	Artistic Director, Bill T. Jones/Arnie Zane Co
Zippora Karz	New York City Ballet
Alex Ketley	The Foundry
Shay Kuhla	Arts Council for Long Beach
Shouze Ma	Choreographer, Beijing, China
John Malashock	Artistic Director, Malashock Dance
Charles Maple	Director, Maple Conservatory, formerly with ABT
Leslie Miller	former company member Complexions and Radio
City Rockettes	
Colleen O'Callaghan	Ventura Ballet, formerly with ABT
Rocio Ponce	professional Flamenco choreographer
Summer Lee Rhatigan	San Francisco Conservatory of Dance
Melanie Ríos Glaser	Artistic Director, The Wooden Floor
Shawn Stephens	Twyla Tharp Company
Nicholas Strafaccia	Trisha Brown Company
Eddie Taketa	Doug Varone and Dancers
Michael Utoff	Arizona Ballet
Doug Varone	Artistic Director, Doug Varone and Dancers

Wendy Whelan

Former Principal, NYC Ballet

Dan Wilson

VP Retail Development, Saban Brands

PROGRESSION FOR COMPLETION OF THE MFA DEGREE in DANCE

1. Classified or Conditionally Classified Admission to the Program, enrollment in courses, and payment of tuition/fees
2. Removal of a conditional admit occurs after the following:
Completion of all prerequisites (must be completed by the end of second semester of study)
3. Advancement to Candidacy occurs when students have met the following criteria:
Completion of the Graduation Writing Assessment Requirement (GWAR);
Attainment of classified admission status;
Completion with a minimum GPA of 3.0 of at least 6 graduate dance units of study;
A cumulative, graduate, grade-point average of at least 3.0 calculated on all upper-division and graduate-level coursework attempted at CSULB (after completion of baccalaureate degree);
Completion of a graduate study program planner in consultation with graduate advisor;
Successful choreography produced in an informal graduate concert;
Evaluation by graduate faculty of the candidate's satisfactory progress toward the degree; and
Removal of any incomplete grades.
4. Submission and acceptance of Thesis Proposal
5. Formation of Thesis Committee
4. Request to graduate filed with Enrollment Services*
**Note: Normally students planning a Spring or Summer graduation would file for graduation by Oct. 1 of the preceding Fall. For a Fall graduation a request to graduate form would be filed with Enrollment Services by March 1 of the preceding Spring.*
5. Thesis work/production work in Graduate Concert:
Submission of Thesis Concert Proposal reviewed and accepted by the Thesis Committee
Audition of dancers, Preliminary presentation, and Showing of work in progress
Production/Performance
Oral post concert evaluation
Written evaluation of the candidate's work by the Committee
7. Completion of Final Project Report (written component of thesis work)
8. Enrollment in GS700 in the summer following the second year of study
9. Final Project Report approved by MFA Project Report Writing Advisor and candidate's Committee
10. Walk in graduation
11. Completion of the Thesis Author Online Submission Form and uploading of PDF manuscript of Final Project Report to the Library's Thesis Office database website and payment of database/thesis filing fee. For further information see the Thesis Office website at <http://web.csulb.edu/library/guide/serv/>
12. Completion of necessary revisions as indicated by Thesis Office reviewer, uploading of corrected PDF manuscript of the Final Project Report. For further information see the Thesis Office website (see #9).
13. Completion of required degree coursework.
14. Awarding of M.F.A. degree

PROCESS FOR COMPLETING THE GRADUATE THESIS PROJECT AND PROJECT REPORT

THE MFA THESIS: CREATIVE WORK AND PROJECT REPORT

The Master of Fine Arts degree culminates in the creation of a choreographic thesis work, or Graduate Project, and a written Project Report. The Thesis/Project is supervised by the candidate's Thesis Committee and is subject to approval by that Committee. It is the responsibility of the student to maintain close contact and open lines of communication with the Thesis Committee during the development of the Project.

Graduate Concert Participation

During the course of study, candidates are required to fulfill **production responsibilities in one concert** and to produce **creative work in another concert**. Candidates may not perform or choreograph in the same concert in which they fulfill production responsibilities.

THE MFA THESIS: CREATIVE WORK

The candidate must complete a total of 6 thesis units: 4 of these are for the body of choreographic work presented in the Graduate Concerts, and 2 for the Project Report. The candidate will register for thesis units as approved by MFA Advisors/Coordinator and Department Chair. The candidate may not register for all 6 units in one semester.

The Committee submits a written evaluation of the candidate's work with a letter grade for work completed. If the Committee approves the graduate project and the candidate has registered for thesis units that semester, the grade will officially appear as RP (Satisfactory Progress). If the Committee decides that the candidate is not progressing satisfactorily, the committee will convene with the candidate to discuss options. At the completion of the graduate project the RP grade will be converted to a single letter grade for all thesis units, based upon the average of thesis grades for the body of work (4 of the 6 thesis units) and for the corresponding Project Report (equivalent to 2 of the 6 thesis units.)

Construction of the Thesis Committee and Submission of Thesis Project Proposal

Candidates will submit a Thesis Project Proposal to the Graduate Advisor. Once the proposals have been reviewed, the Chair of each Thesis Committee will be determined by the Graduate Advisor and Department Chair in consultation with each candidate and Department Faculty.

The Thesis Committee consists of four members: a committee Chair, a second member chosen by the candidate, the MFA Project Report Writing Advisor, and a fourth temporary/provisional member chosen by the candidate.

The Committee must be composed of at least three members qualified in the discipline. The Chair and the second committee member must be full-time faculty of the CSULB Department of Dance; the Committee Chair must be a tenured or tenure-track CSULB faculty member. The Chair of the Thesis Committee must agree to function as Chair for the entirety of the process. The Chair acts as a primary mentor and may help in selecting the second and fourth members. This fourth member is a rotating member chosen for how his/her areas of specialty are well suited to advising an individual work.

Ideally, the Committee Chair and Committee Members will guide the candidate's project work throughout his/her career as a graduate student to provide consistency and insure that the Committee issuing the final thesis grade is knowledgeable about the body of the candidate's work. However, in the event of a change in faculty, faculty sabbaticals and/or leaves of absence, it may become necessary to change the composition of the Committee. Candidates are encouraged to consult with other professionals for artistic guidance, in addition to their Committee, including faculty members and/or personnel.

Submission and Approval of the Thesis Concert Proposal

The candidate first submits a Thesis Concert Proposal to the Graduate Advisor. After the Thesis Committee has been formed, the proposal must be reviewed and approved by the candidate's Thesis Committee. Deadlines for the submission process will be provided during the first year of study. Details regarding proposal format will be discussed in Dance 570: Practical Research Methods in Dance.

The Committee Chair should be informed of all changes in intention throughout choreographic process; major departures from the proposal must be approved by the candidate's Committee.

MFA Thesis Concert/Project Requirements

Candidates must produce a body of work that meets the following minimum requirements:

- A. The sum of the work totals approximately 30 minutes in length, but longer and shorter durations are possible with appropriate justification;
- C. At least one work or part of a longer work will be a group piece for five or more dancers; and
- D. Thesis work must be set on current CSULB dance majors, minors, and/or graduate students.

Some possible options for completing the **Graduate Project**:

1. **A series of new works** choreographed by the candidate and produced in a graduate concert on campus and/or in a digital medium (i.e. screendance).
2. **A single, longer work** choreographed by the candidate and produced in a graduate concert on campus and/or in a digital medium.
3. **A single work or a series of works** choreographed by the candidate produced by the candidate in **another venue**.

Due to budgetary constraints, the Department can only commit to providing production support and MBKDT stage space for 30 minutes of thesis choreography per candidate. When, and if, possible the Department will accommodate additional production time/support.

Students wishing to present their work in an alternative venue will be responsible for making any necessary arrangements and may incur additional production costs. Any off-campus or site-specific choreographic work must receive approval of the MFA Coordinator, Department Chairs, and Committee Chair in order to receive credit for the work.

Students who wish to pursue original work in a different medium must demonstrate to the faculty that they have adequate expertise in the chosen medium. The student's proposal must show evidence of competency in this medium.

Criteria for Evaluation of Choreography

As the MFA Degree is a terminal degree (the final preparation for a professional career in dance as a performer or choreographer) choreography and performance will be evaluated by the standards expected of professionals. The grade will account for four units of credit earned as part of the creative portion of the thesis (Dance 699) and will take into account the following criteria:

Concept: What is the theme or idea of the work overall? Is there a dramatic concept, a movement problem, an expressive ideal, or an exploration of certain formal principles? Is the concept coherent, clear and appropriate for the dance? Is the concept original (not in the sense of historic novelty, but in the sense of contributing to the art form and not being blatantly derivative)?

Development: Is the concept developed effectively in the work? Are the resources available within the art form used well to develop the concept? Does the form support the content; does the work progress through appropriate phases of introduction, exploration and resolution?

Use of time, dynamics, space: Does the work demonstrate maturity and mastery of the elements of dance?

Choice of music, text, sound or silence: Is the choice appropriate? Is attention paid to musical structure, meaning of text, integration of sound and movement?

Presentation: How effectively has the cast been selected and coached? Is the talent of the dancers used appropriately in the choreography? Are they fulfilling the form and meaning of the work? Are the choreographic ideas made clear through effective casting and coaching of the dancers?

Production: Has the choreographer worked productively with the technical director, designers, crew and other members of the theater's staff?

Process: Has the choreographer's process demonstrated overall growth, progress, and sophistication in craft and creativity?

Oral Post Concert Evaluation

Following each Graduate Concert in which thesis work is presented the candidate schedules a meeting with the Committee to discuss and evaluate the work shown. The candidate should come prepared to analyze and assess his/her own work. Faculty will provide feedback on an individual basis. The oral evaluation should take place the Monday following the concert at 6 pm. It is the responsibility of the candidate to arrange a suitable time for the meeting.

Allocation of Production Resources

To insure each graduate student receives a fair share of production support it may be necessary to limit the amount of production elements (costumes, scenery, props, sound, special effects, and music rights etc.) and stage time that individual graduate students receive in a concert. The Graduate Advisor and Thesis Committee Chairs will keep a record of the number of minutes produced and the kinds/amount of production support allocated to each graduate student as part of their thesis work. The Graduate Advisor, Graduate Concert Director, and Thesis Committee Chairs will inform candidates if they need to shorten a proposed work or adjust their production elements to allow another candidate to have her/his work produced.

Casting

The Thesis Concert Proposal must be approved by the candidate's Committee before dancers are auditioned. Choreographers for Graduate Concerts must follow the provisions for participation in Department sponsored events. Dancers are to be chosen by audition and must meet all requirements for performing in Dance Department productions. Any exceptions to this must be approved by the MFA Advisor and MFA Concert Director. All dancers performing in Graduate Concerts must:

1. Be Dance Majors or Minors. Proposals for exceptions to this rule must be submitted to the Concert Director, Committee Chair, MFA Advisor, and Department Chair as early as possible. Any auditions for non-department performers must have department approval prior to being held.
2. Be enrolled in a technique class during the semester of the Concert
3. Have completed their first crew assignment.

Dancers will receive 1 unit of credit for each work in which they perform in a Graduate Concert and they may not perform in more than two works in a single concert. Graduate choreographers are responsible for completing performance assessment forms and providing tentative grades for each dancer who appears in their work. The actual final grade will be assigned by a faculty member after consulting the graduate choreographer's assessment of the student.

Showing of Works in Progress

Candidates must show work in progress (pilot projects) to their Thesis Committee members periodically throughout the choreographic process. Scheduling of these showings is the responsibility of the candidates and failure to comply with this requirement may postpone participation in production. An organized informal showing of a draft of the complete work will be held at a time to be determined later. Candidates should schedule additional showings of the work in progress during the semester of production as necessary.

Candidates are required to keep a journal to document their process in completing the Graduate Project. The journal should include notes on the choreographic/performance process, research conducted, a documentation of methodology, copies of rehearsal schedules, costume sketches, fabric swatches, Project budget, publicity materials, a documentation of discussions with the various designers (costume, lighting), theater staff, musicians and copies of programs and any press clippings. It should include notes on the problems encountered throughout the process and how they were addressed. The journal will be most useful if it embodies a sense of the journey, of the evolution of the Graduate Project. Candidates should bring their journals to their post-concert oral evaluations.

THE MFA THESIS: PROJECT REPORT

Composition, Submission, and Approval of the Thesis Project Report

Candidates are required to complete a written Project Report as part of their Thesis work as required by University Policy. Details of the Project Report format will be provided during the first year of study and discussed in more detail in Dance_570 Practical Research Methods in Dance.

The written Project Report includes the following elements:

1. Introduction – an original document that must reference the statement of thoughts and goals completed during the first year of the program. (should we have Becca do it which requires talking to Andy – this would also entail being a resource for informal concert)
2. Thesis Proposal – an original document drafted in Dance 570 and then revised and submitted; each candidate's committee will read thesis proposal prior to first day of the 3rd semester and schedule meetings with them. Candidates will audition dancers in September.
3. Choreographic Self-Analysis – an original document in which candidates reflect on their work: what is most effective in the choreography and areas to continue working on; document is written following the MFA concert.
4. Artist's Statement – an original document drafted in Dance 605 during fall of 2nd year and revised in the final semester.

Thesis Project Reports will draw on writing completed as part of the proposal process, during the choreographic process, and post-production of the Thesis Concert. Project Reports must be submitted to the University Thesis Office as part of fulfillment of the MFA degree in accordance with the timelines set forth by the University. Candidates in the Department of Dance should expect to file their Project Reports in the summer following their second year of study. Candidates filing during summer are required to register for GS700 in the summer term. Details regarding the content and structure of the MFA Thesis Project Report will be provided during the first year of study.

The Report should be written according to University guidelines. California State University, Long Beach's College of the Arts requires the use of the *Turabian Style Manual* (8th or most recent edition) along with the University document, *Master Theses and Projects: Guide to Style and Format*. In the event that there is a discrepancy between the two manuals, the University document supersedes Turabian. These manuals are available at the University Bookstore. Additional information is available on the University Library Thesis Office webpage: <http://web.csulb.edu/library/guide/serv/>

Criteria for Evaluation of MFA Final Project Reports

As the MFA Degree is a terminal degree, candidates are required to complete a written final Project Report that addresses their thesis choreography according to the guidelines handed out by the MFA Project Report Writing Advisor. This written portion of their thesis work will constitute two (2) of the six (6) units completed as part of the Thesis project(s).

The MFA Project Reports will be graded according to the following criteria.

1. Following the Project Report Guidelines pertaining to structure, content, and deadlines:
2. Organization and clarity of expression: Each chapter must have an opening/thesis paragraph and a conclusion; within individual chapters, transitions between paragraphs must be employed to connect the various topics and ideas discussed.
3. Grammar, syntax, and punctuation: All Project Reports must be written in proper, standard English in terms of grammar, sentence structure (syntax), and punctuation. Reports must follow all departmental and college/university guidelines regarding formatting/style.
4. Comprehension and application of feedback/corrections: Candidates will be evaluated on their ability to effectively receive feedback and/or corrections given by their committee members and the Project Report Writing Advisor. In addition, candidates will be evaluated on how well they apply feedback and corrections in each subsequent draft.
5. Demonstration of critical and independent thinking in synthesis of materials and analysis of the creative project: including aspects such as the historical context of the creative work and, if appropriate, the sub-genre of dance which is explored; the influence of developments in other art forms; the influence of current theory and contemporary cultural practice in the work.

Grading

The Project Report will be evaluated on a one hundred (100) point scale; each of the above five (5) categories will be assessed on a twenty (20) point scale.

Timetable for completing the Final Project Report

1. The candidate must submit a first draft of the Choreographic Self-analysis by the end of the 10th week of the spring semester of the 2nd year.
2. The candidate must submit a first draft of the complete Final Project Report to the MFA Project Report Writing Advisor (designated first reader) for review no later than the end of the 12th week of the Spring semester in the 2nd year of study.
3. After candidates have made revisions based on the Writing Advisor's feedback, the next draft is submitted to the Committee Chair and remaining Committee members.
4. Candidates should make any necessary revisions based on the Committees feedback and resubmit the Project Report to the Writing Advisor.
5. Additional revision deadlines will be imposed by the Writing Advisor as deemed necessary.
6. After the candidate completes all necessary revisions, the document must be submitted for final approval to all Committee members (including the Writing Advisor). It is the candidate's responsibility to communicate with Committee Members regarding their availability to provide feedback beyond the last day of the spring semester.
7. Only after receiving final approval of the Project Report from the MFA Project Report Writing Advisor should the Project Report be formatted and/or sent to a professional typist. If desired, candidates should reserve a typist, who is familiar with the CSULB thesis format guidelines and the Turabian style manual, well in advance. Typing fees, the paper duplication expense, and any binding or submission fees, are the candidate's responsibility. Candidates may choose to prepare the final copy of the Project Report themselves; if they chose to undertake this task, they must familiarize themselves with both the University and Department (Turabian) style manuals and the format required by the Library thesis reviewer.

8. If using a typist, candidates should plan on submitting the manuscript to the typist a minimum of 2 weeks prior to the Thesis Office submission deadline.
9. Summer submission theses are due to the library between late May and early July, see the Thesis Office website for exact dates and further details about the submission process

TEACHING INTERNSHIPS: DEPARTMENT POLICIES

Teaching internships must be completed for 2 units.

The purpose of the teaching internship is to provide candidates with the opportunity for individualized mentorship in courses other than technique. It is up to candidates to generate a list of courses in which they are interested and to consult with the graduate advisor regarding the options prior to approaching a faculty mentor regarding the internship.

Teaching internships provide a mentorship opportunity that addresses various aspects of teaching a given course. These aspects include things such as research and planning of course materials, preparing and delivering lectures, preparing and delivering activity sessions, designing assessments, establishing and conveying grading criteria, and/or supervising or assisting students in implementing course materials.

Proposals for teaching internships must be drafted by the end of the first week of the semester in which the internship is to occur. The details of the internship are established in consultation between the candidate and the faculty mentor and must be approved by the Faculty Mentor, Graduate Advisor and Department Chair by the start of the second week of the semester in which the internship is to occur.

Students **shall not be solely** responsible for designing and/or grading of assessments.

Students **shall be responsible for teaching not more than three (3) full class sessions** over the course of the semester.

Proposals shall outline the student's responsibilities and the form of assessment(s) to be used to determine his/her grade. Responsibilities and assessments should include, at a minimum, the following elements: how often the student must attend class, any duties/tasks to be completed during class sessions, any formal assignments to be completed as part of the internship, teaching schedule (dates and content) in cases where the intern will be actually teaching class sessions, some indication of how often the mentor and intern will meet to discuss pedagogical issues, and the extent to which the intern will be participating in the crafting and/or grading of course assessments.

Questions about the teaching internship and proposal process should be directed to the Graduate Advisor. A sample format for the teaching internship is included at the end of the handbook.

REGISTRATION FOR THESIS UNITS (DANC 699)

Before the candidate can register for thesis units he/she must be Advanced to Candidacy. In the Department of Dance Advancement to Candidacy requires:

- Completion of the Graduation Writing Assessment Requirement (GWAR);
- Attainment of classified admission status;
- Completion with a minimum GPA of 3.0 of at least 6 graduate dance units of study;
- A cumulative, graduate, grade-point average of at least 3.0 calculated on all upper-division and graduate-level coursework attempted at CSULB (after completion of baccalaureate degree);
- Completion of a graduate study program planner in consultation with graduate advisor;
- Successful choreography produced in an informal graduate concert;
- Evaluation by graduate faculty of the candidate's satisfactory progress toward the degree; and
- Removal of any incomplete grades.

**Note: A complete program planner of all courses leading to the MFA degree must accompany your Advancement to Candidacy. This final program of courses must be approved by your Committee, the Graduate Advisor, the Department Chair and the Associate Dean of the College of the Arts. Any changes from this pre-approved course of study require filing a "Change of Program" in consultation with the Graduate Advisor. Notifying the MFA Advisor of and securing the appropriate approvals for any changes to the program planner will be the responsibility of the candidate.*

GRADUATE RESIDENCE STUDIES CREDIT CLASS (GS-700)

It is University policy that students be enrolled the semester they plan to graduate and that they be enrolled for at least one semester each twelve-month period.

If the candidate has already registered for 6 units of DANC 699 and if all program course work has been completed except for the written Project Report, the candidate should enroll in GS-700, which has no course requirements.

To register for GS-700, the candidate must take an approval form signed by the Graduate Advisor to the College of Continuing and Professional Education and pay the registration fee. More information on GS700 may be found at http://www.ccpe.csulb.edu/continuing/course_listing/programdescription.aspx?ProgramID=10000&Content=2

GRADUATE STUDENT GRIEVANCES

A graduate student may only file a grievance (Policy 95-06) on an alleged violation of specific University regulations, policies, or accepted principles of due process, and only if another specified remedy (such as the University Grade Appeals Policy in the case of all course grades) does not exist. The grievance may not be on basis of a graduate student's judgment of an instructor's or administrator's competence. Such judgments are solely the province of the academic department involved or of the administrator's supervisor, and must be initiated within one calendar year of the alleged violation.

A copy of the Policies and Procedures for Resolving Graduate Student Grievances may be obtained from your college dean's office.

GRADE POINT AVERAGE (GPA) REQUIREMENT

Graduate students are required to maintain a cumulative grade point average (GPA) of at least 3.00 both in their program and all other university coursework.

EDUCATIONAL LEAVE

If it is necessary for you to take a leave from the University, it is strongly advised that you complete and file a Request for Educational Leave before leaving the University.

The completed form must be approved by the program's graduate advisor and filed with the Office of Enrollment Services.

Upon returning after an approved one-semester educational leave you will not be required to submit a new application. If you are on leave longer than one semester you must apply for readmission to the University, but an application fee will not be required.

If you return from an absence without filing an approved educational leave, you must reapply for admission and pay the reapplication fee.

If you plan to enroll for credit at another university during the leave period, you must obtain prior approval from the graduate advisor, the department chair, and the College Dean or designee for the course credit to apply to your graduate program.

DEPARTMENT OF DANCE POLICIES

Studio Technique Classes

1. All students are placed in designated levels of technique through placement screening classes held during the first and last weeks of the Fall and Spring semester. Between semesters, technical skill may increase or decrease. Therefore, placement at the end of any semester is tentative. Final placement takes place during the first week of classes and students may be moved to a higher or lower level of technique at that time. Students wishing to screen at a higher level may do so only through the recommendation of studio faculty with Department Chair approval. Screenings are adjudicated by faculty members, and screening decisions may not be appealed.
2. Students are expected to complete levels of dance technique in sequence, and should expect to remain in the assigned level for two semesters.
3. No technique class, which is above the level at which the student is placed in screening, may be taken through adjunct enrollment.
4. A grade of incomplete will not be given in a technique course as an alternative to a poor grade due to absences or class performance.
5. Additional technique classes may be taken below the level screened with the permission of the instructor and the Department Chair. **Students may not use classes taken below the screened dance level to fulfill graduation requirements.**
6. All dance majors and minors must be registered in their technique classes for credit.
7. All major technique classes are repeatable for credit and must be taken for traditional grading only. Audits are rarely permitted. (If permission is granted, the student auditing must adhere to the attendance requirements. If these are not adhered to, the student's auditing privilege will be revoked and attendance will cease).
8. Students may not drop major technique courses after the 9th week of classes.
9. **NEW POLICY!** Starting Fall 2011, all dance majors must present proof of ownership of a first aid kit to their technique teachers each semester. Ownership must be proved by the end of the third week of the semester or the student will be asked to observe classes until ownership can be proved. Instructors have the option of lowering the student's grade if these observations go beyond the allowed observations for the course. First aid kits will include basic items such as adhesive bandages, antiseptic wipes, and athletic tape. Department Athletic Trainer John Siegel will determine specific first aid supplies in conjunction with the Chair, and first aid kits will be sold for a nominal fee through the Dance Clinic to all dance majors.

STUDENT RESPONSIBILITIES

PREPARATION FOR CLASS

Students will be punctual and ready to begin class when the professor walks into the room. Dress codes will be strictly enforced and established by each professor.

CHEATING AND PLAGIARISM

Cheating and plagiarism are serious academic offenses. In accordance with University Policy the consequences for cheating and/or plagiarism is a decision of the faculty member. The faculty member's decision may include a failing final grade for the course up to a referral to the University's Office of Judicial Affairs for possible probation, suspension or expulsion. See the University Catalogue for complete description of the process and its consequences.

RESPONSIBILITY FOR PHYSICAL HEALTH

Because the nature of dance activity is physically demanding, each student is responsible to notify dance instructors if/when any physical condition or previous injury prohibits full participation in a dance activity class.

Independent Study

Students must present a written proposal describing the project for which they seek Independent Study credit to the Dance Faculty. If approved, the faculty will assign the appropriate number of credits for the suggested project,

complete the required University form, and the student may then register for the course under DANC 599 INDEPENDENT STUDY. A faculty member, usually selected by the student, serves as mentor to the independent study project.

Transfer of Summer Dance Classes

Students who plan to transfer dance courses from any summer session must get the approval of a CSULB advisor for course transferability before the summer class is taken. Classes taken elsewhere frequently do not equate to CSULB classes in units, hours and/or content. It is the student's responsibility to request equivalencies before the class is taken. The department is not required to transfer course work taken without consultation and approval.

GRADE APPEALS

- Students have the right formally to appeal only the final course grade. Information about grade appeals is available from the college dean's office and online (Policy 94-07).
- Grade appeals are limited to situations in which the student believes the course grade was "prejudicially," "capriciously," or "arbitrarily" assigned.
- The appeal must be initiated during the first regular semester following assignment of the course grade.
- The appeal must first be directed to the course's instructor, orally or in writing. If further action is necessary, the student should appeal, in writing to the department chair. If the matter remains unresolved, the written appeal can be directed to the Grade Appeals Committee in the department (in which course was offered), the college, and if needed, to the University Grade Appeals Committee.

Mailboxes and Lockers

Mailboxes for MFA Candidates are located in the department office at the east end of the Dance Center. Please notify the Department Office Staff if a box needs to be labeled for you. Please check your mailboxes daily because important information is distributed through the mailbox system within the Department. Lockers are available for rental to all students enrolled in CSULB dance courses. If you would like to use a locker in the student locker room, please request one in the Department office.

Priorities for Productions

The most immediate Department production takes priority for use of rehearsal space, design/construction time, and technical needs. Students participating in multiple productions must prioritize their commitment accordingly, as well as choreographers and technical staff. This policy is intended to avoid the situation in which students feel pulled in two directions. Choreographers must release student dancers from scheduled rehearsals if the student has a responsibility to the Department's upcoming production.

Use of Studio Space

Dance majors and minors are encouraged to use studio space in the CSULB Dance Center to fulfill choreography assignments for composition class, to create individual artistic projects for eventual production within the Dance Department; and to foster better technical growth. Reservations for studio space can be made in the Space Reservation Book in the Department's office. It is understood that each person requesting use of a studio space will use it appropriately: taking care of the space, the floor, and any equipment. It is also expected that when a student signs out studio space, they will use it or relinquish it by taking their name out of the Space Reservation Book.

Scholarship Opportunities

The Department has a limited amount of scholarship support for its students. Guidelines for qualifications for scholarship auditions are circulated in student mailboxes one month prior to the scholarship audition by the

Department's faculty scholarship coordinator.

Graduate Associateships and Assistantships in the Department

The Department has a limited number of graduate associateships (GAships) and teaching assistantships (TAships) that can be offered to qualified MFA candidates. GAships provide students with a standard amount of hourly employment in a variety of service capacities. This form of employment includes the following kinds of positions: readers, building monitors, office assistants, theatre crew/ushers, and rental assistant coordinators. TAships provide students with an opportunity to teach courses or assist professors in several courses offered by the Department. These assignments are determined based on prior work and teaching experience, observation of pedagogical skills during the methodology course, and candidates' demonstrated knowledge of dance forms and areas of study.

Bulletin Boards

Bulletin boards throughout the Dance Center display important information for students. Check the following bulletin boards for specific information concerning:

- auditions and job announcements (located in the student lounge);
- upcoming regional and local dance concerts (located at the entrance to studio 3);
- CSULB production, auditions, casting, crewing, costuming information (located in the first-floor hallway across from the elevator).
- official Department news board for internal posting (in the first-floor hallway directly across from studio 3);
- general University news (in the first-floor hallway directly across from studio 3).

Auditions

Throughout the year, several auditions are held for various activities, such as:

- ACDFA audition for dances to be considered for adjudication and performance at the annual regional ACDFA Festival;
- BFA audition for entrance into the BFA curriculum;
- Contemporary Concert audition for dances choreographed by undergraduate students for performance in the Contemporary Concert held every Spring Semester;
- Faculty, guest artists, and MFA auditions for dancers to perform in faculty and MFA concerts. Auditions are scheduled and posted throughout the semester.

Auditions are posted on the Production Bulletin Board.

For University guidelines on Graduate student conduct, responsibilities and other information, please visit: <http://www.csulb.edu/divisions/aa/projects/grad/handbook/index.html>

GENERAL CONTACT INFORMATION

The following phone numbers may be of assistance when seeking further information.

Department of Dance:

Computer and Media Lab	562.985.4879
Costume Shop	562.985.5960
Dance Clinic	562.985.7076
Main Office	562.985.4747
Pilates Lab	562.985.7078
Recording Studio	562.985.7079

University Offices:

Admissions	562.985.5471
Arts Ticket Office	562.985.7000
Cashier	562.985.1752
Counseling Center	562.985.4001
C.S.U.L.B. Records	562.985.5471
Emergency (on-campus)	911
Escort Service	562.985.4101
Financial Aid	562.985.4641
General Information	562.985.5518
Health Center	562.985.4771
I.D. (photo)	562.985.7388
Library (general)	562.985.4047
Library (hours)	562.985.4012
Parking Services	562.985.4146
Police, University	562.985.4101
Registrar	562.985.5471
Student Accounts	562.985.8280
Student Life & Development	562.985.4181
Website for Registration	http://my.csulb.edu

Area Interests:

Barclay Theater	949.854.4646
C.S.U.L.B. Arts Ticket Box Office	562.985.7000
Los Angeles Music Center	213.972.7211
Orange County Performing Arts Center	714.692.1559
REDCAT	213.237.2800
Royce Hall U.C.L.A.	310.825.2101

ADVANCEMENT TO CANDIDACY

Program Requirements for the Master of Fine Arts degree (60 units)

Name:	ID#	Date:
Address:	Apt.#	Tel:
City/State:	Zip:	WPE Passed:

Technique (4 units)

Course #	Title	Units	Grade	Sem/Year
DANC 511A	MFA Technique Laboratory	2		
DANC 511B	MFA Technique Laboratory	2		

Theory (21 units)

Course #	Title	Units	Grade	Sem/Year
DANC 505	Dance Pedagogy	3		
DANC 506	Teaching Practicum	1		
DANC 506	Teaching Practicum	1		
DANC 565	Dance Science as Related to Teaching Technique	3		
DANC 570	Practical Research Methods in Dance	3		
DANC 588	Seminar in Dance Management	2		
DANC 597	Sem. in Dance Criticism / Analysis	3		
DANC 605	Seminar in Dance	3		
DANC 693	Teaching Internship	2		

Choreography/Dancemaking (12 units)

Course #	Title	Units	Grade	Sem/Year
DANC 520A	Composition A	3		
DANC 520B	Composition B	3		
DANC 520C	Composition C	3		
DANC 520D	Composition D	3		

Production, Performance and/or Repertory (5 units)

Course #	Title	Units	Grade	Sem/Year
DANC 581	Graduate Dance Production	3		
DANC 585A	Dance Performance	1		
DANC 585B	Dance Performance	1		
DANC 595	Repertory	1-3		

Electives – graduate level and/or upper division coursework in dance or another discipline (6 units)

Course #	Title	Units	Grade	Sem/Year

Additional units in performance, technique, improvisation, and/or production (6 units) from the following:

Course #	Title	Units	Grade	Sem/Year
DANC 420	Advanced Compositions	2		
DANC 511A/B	MFA Technique Laboratory	2		
DANC 512	Advanced Modern Technique	2		
DANC 514	Advanced Ballet Technique	2		
DANC 580 A/B	Dance Performance	1		
DANC 591A	Advanced Design for Dance Lighting	3		
DANC 591B	Advanced Design for Dance Costuming	3		
DANC 595	Repertory	1-3		

Thesis/Project (6 units)

Course #	Title	Units	Grade	Sem/Year
DANC 699	Project	1-4		
DANC 699	Project	1-4		
DANC 699	Project	1-4		
DANC 699	Project Report (Writing)	2		

Total Program Units: 60

Program Approval

Committee Chair	Date	Student	Date
Permanent Member	Date	Department Chair	Date
Graduate Advisor	Date	Associate Dean C.O.T.A.	Date

TEACHING INTERNSHIP PROPOSAL

[This page is intended to be an example of the format. The content provided is only intended to be a sample – content of individual proposals will vary according to course and instructor.]

Student Intern:

Semester of Internship:

Course Name:

Instructor of Record:

Class Meeting Times:

Summary of Internship:

For example... This proposal is for a 2-unit internship in Traditions of Ballet and Modern Dance, which focuses on dance history in the 20th century.

Internship Learning Objectives and Outcomes:

For example...

Objective one: To refine teaching and/or student supervisory skills by assisting in the dissemination of course information.

...

Internship Responsibilities and Forms of Assessment:

For example...

Assessments:

1. Intern shall research, plan, and deliver three lectures on the following assigned topics on the days indicated in the syllabus: Classical ballet 2/5, Avant-Garde dance of the 1950s 4/16, and Contemporary modern choreographers 5/6.
2. ...

Additional Responsibilities:

1. Intern shall attend every class
2. Intern shall be responsible for keeping up the readings, video viewings, and other information provided in class
3. ...