

CSULB Department of Dance

Undergraduate Student Handbook 2026-2027

California State University, Long Beach
College of the Arts
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Dear Students:

Welcome to the CSULB Department of Dance and to the start of the 2026-2027 school year. The faculty and staff are thrilled to welcome you to campus. We are all invested in your success and well-being.

This handbook provides a quick and comprehensive guide to our program and important campus resources. You'll find descriptions of the undergraduate dance degrees and course requirements, important departmental information about performance and choreographic opportunities, scholarship awards, and the department faculty and staff directory. I encourage all of you – whether you are a returning student, or new to campus, to read the handbook carefully and refer to it throughout the year. I also urge you to reach out to me – your department chair, and to the faculty and staff if you have any questions or concerns.

Colleen Dunagan, PhD, Department Chair Colleen.Dunaga@csulb.edu

STATEMENT OF SOLIDARITY AND COMMITMENT TO ACTION

CSULB Dance faculty and staff stand in solidarity with our BIPOC students and commit ourselves to creating a space where BIPOC artists are empowered to fulfill their artistic and educational goals. To do so we must first acknowledge that the history of dance in US higher education is rooted in curricula, policies, and practices that have systematically restricted and excluded BIPOC bodies from participation. We commit ourselves to creating policies and procedures that are anti-racist, just and humane, as we continue the work of creating aesthetic equality in our curriculum, audition practices, and pedagogies.

CSULB DANCE MISSION STATEMENT

Our faculty and staff are committed to creating an inclusive, student-centered community where you will discover educational pathways that reflect and expand upon your creative potential, intellectual curiosity, and career aspirations. We offer a holistic approach to the study of dance that integrates courses in dance history, theory and ethnography, dance science, design and production, and pedagogy with dance-making, physical training, and an array of immersive creative and research opportunities. Through these experiences, we seek to equip each of our graduates with the skills, knowledge, and confidence to engage in the dynamic field of dance and to contribute to its vitality as artists, scholars, educators, and advocates.

ABOUT CSULB DANCE

California State University, Long Beach was the first university within the California State University system to offer a B.A. in Dance degree. Today it is the only CSU campus to grant a Master of Fine Arts (professional degree), as well as a Master of Arts degree specifically designed for K-12 dance educators. The Department of Dance has enjoyed steady growth since its inception in 1970, and has approximately 185 dance majors, minors, M.A., and M.F.A. candidates. The Department has been accredited by the National Association of Schools of Dance since 1982, and most recently reaccredited in 2024.

CSULB Dance offers three newly revised undergraduate degree programs and a Minor in Dance. The B.A. in Dance provides a balanced course of study preparing students for an array of careers including performance, dance education, arts administration, health and wellness fields, and graduate study in Dance, all while allowing a student the ability to pursue a minor or possibly a double-major in a department outside of dance. The B.F.A. in Dance emphasizes preparation for professional careers as performers and/or choreographers. The B.S. in Dance Science adds scientific depth to help prepare students for careers in dance medicine, somatics, dance education, and graduate study in related areas such as physical therapy, athletic training, and kinesiology. The Dance Minor offers students the opportunity to study dance at the university while pursuing another major and without having to pass the Dance Major audition.

The department is housed in the 90,000 square foot CSULB Dance Center. Designed specifically for dance instruction and production, the complex includes six large studios, one hybrid studio/classroom, an instructional classroom, a state-of-the-art dance clinic, a Pilates training facility, a computer and video lab, a large costume shop, a sound production studio, and the intimate Martha B. Knoebel Dance Theater. We are extremely fortunate to work, study and create in an all-embracing facility dedicated to the study of dance.

The department produces four main stage concerts and several informal studio performances each academic year that serve as primary mechanisms for the development of student artistry and choreographic experimentation.

The Department has participated in the regional conference of the American College Dance Association annually and hosted the 50th Anniversary National Conference in June 2023. The Department also hosted the ACDA conference in Spring 2026.

THE CSULB DANCE COMMUNITY

The Department of Dance is much more than a large facility; it is the workplace and second home for a group of dedicated dance professionals and artists. To learn more about your faculty and staff, visit the [CSULB Dance Directory page](#).

Tenure-Track Faculty

Tsiambwom Akuchu, Assessment Representative and Co-Coordinator
Dr. Zakiya Atkinson – Dance Education Advisor
Rebecca Bryant, BA Coordinator
Dr. Colleen Dunagan – Department Chair, Graduate Advisor
Lorin Johnson, Ballet Coordinator, Assessment Co-Coordinator
Rebecca Lemme – BFA Co-Coordinator, Scholarship Coordinator
Danzel Thompson-Stout – BFA Co-Coordinator
Andrew Vaca – Production Coordinator
Dr. Brooke Winder – Dance Science Coordinator

Staff

Gregory R.R. Crosby – Technology & Media Advisor, Webmaster
Erika Hansen – Costume Technician
Stephanie Losleben – Technical Director
Lillian McKenzie – Front Office Assistant
Dr. Don Nichols – Music Director
Sylvia Rodriguez-Scholz – Administrative Support Coordinator & Assistant to the Chair
John Siegel – Head Athletic Trainer
Anali Saldivar – Undergraduate Academic Advisor
Kirsten Sumpter – Undergraduate Academic Advisor
Kelsey Vidic – Costume Designer & Costume Shop Manager

Lecturers

Amy “Catfox” Campion
Liz Curtis
Stacy Fireheart
Tashara Gavin-Moorehead
Ruth Gutierrez
Erika Hansen
Francesca Jandasek
Teresa Jankovic
Lisa Johnson
Stephanie Losleben
Manuel Macias
Parris Mann
Brenna Monroe-Cook
Justin Morris
Dr. Don Nichols
Maggie Ogle
Jen Shetland
Kelsey Vidic
Lora Wilson
MJ Wolff

MFA Candidates

Amy Ernst
Cammie Kao
Sofia Linggi-Perez

Musicians

Paul Blackwell
Aaron Chavez

Ron Ciago
Monti Ellison
Max Judelson
Satomi Kanazawa
Zaq Kenefick
Aboubacar Kouyate
Marc Lombardino
Matthew Miller
Edward Nazarro
Elhadj Malik Sow
Deanna Watkins
Brian Wood

STUDENT ORGANIZATIONS

Dance Collaborative

The CSULB Dance Collaborative is the student organization of CSULB Dance funded by CSULB Associated Students and is obligated to Comply with A.S.I. regulations.

All Dance majors and minors are automatically members of the organization. Dance Collab sponsors guest artist classes, wellness events, community chats, fundraising and social events. All students are encouraged to attend meetings and get involved in Dance Collab activities.

csulbdancecollaborative@gmail.com

2026-2027 Dance Collaborative Officers:

President: Elyse Turner
Vice-President: Jasmine Valdez
Secretary: Madeline Skalet
Treasurer: Isabella Fick
Wellness Chair: Claire Rosetti

Dance Affinity A.I.D.E (Advocates for Inclusion and Dancer Equality)

Affinity's mission is to hold space and advocate for students from marginalized groups within the CSULB Department of Dance; to give previously silenced voices a place to be heard; to supply marginalized students with the support and resources they need to thrive as students and artists; to celebrate different communities and cultures within a dance context; and to create more opportunities for marginalized students where few to none exist in the department.

csulbdanceaffinity@gmail.com

2026-2027 Affinity A.I.D.E. Officers:

President: Kiera Salley
Vice President: Eva Galindo
Treasurer: Zion Davis

Diversity Chair: Armita Azizi
Event Coordinator: Aaliyah Ybarra
Social Media Chair: Anna Abrego

Screendance Collective

The purpose of Screendance Collective is to create an inclusive, collaborative community for students interested in the intersection of dance and film. Screendance — dance created expressly for the camera — brings together performance, choreography, filmmaking, and digital media. The organization supports students working both in front of and behind the camera through hands-on production, shared resources, and experiential learning. Members of all backgrounds and experience levels are welcome, and the organization values accessibility, collaboration, and democratic participation.

2026-2027 Screendance Collective Officers:

President: Mia Katsaros
Vice President: Jacqueline Pacyna
Secretary: Tamar Roide
Treasurer: Michelle Delgado-Perez
Social Media Chair Kellan Mcarthur

STUDENT LIFE

The “Current Students” tab on the CSULB Department of Dance website is the home for the on-going [informational needs of dance majors](#) as well as the [Dance Canvas page](#).

Healthy Living

The transition to college and university-level training in dance is a very exciting time, yet it can also be stressful and challenging to manage. Our department and university are dedicated to helping students through tough transitions and unexpected circumstances. The department chair, faculty, and staff are ready and available to guide students to the proper resources that can help lead to happier and more successful college experiences. Students seeking guidance or information regarding healthy life choices, nutrition, or eating disorders, and other health issues are encouraged to speak with Head Athletic Trainer John Siegel in the Dance Clinic: John.Siegel@csulb.edu

There are numerous student resources on campus:

- [Alcohol, Tobacco, & Other Drugs](#): 562.985.2520
- [Basic Needs Program](#)
- [CARES \(Campus Assessment, Response and Evaluation for Students Team\)](#)
- [Counseling & Psychological Services](#): 562.985.4001 (24-hour access to a counselor is available by phone)
- [Dream Success Center](#)

• LGBTQ Resource Center: 562.985.4585
• Student Health Center: 562.985.4771 • Student Recreation & Wellness Center: 562.985.0775
• Emergency Preparedness Protocol for Dance • Run, Hide, Fight (Active Shooter Safety Info)

- University Police: 562.985.4101
- [Women's & Gender Equity Center](#): 562.985.8576
- [Learning Center](#)
- [Bob Murphy Access Center](#)
- [Student Cultural Resource Centers](#)

MOVEMENT MENTORING SESSIONS WITH DR. BROOKE WINDER

Movement Mentoring Sessions are available to any interested Dance Major within the CSULB Department of Dance. During Movement Mentoring Sessions, dancers consult with Dr. Brooke Winder, Physical Therapist and Coordinator of the BS in Dance Science, regarding challenges in their dance technique/specific dance skills, minor aches/pains, area of stiffness or weakness, or related concerns about exercise.

Movement mentoring sessions are scheduled in advance and are approximately 45 minutes in length. During the session, Dr. Winder will analyze and discuss the participant's movement via a series of explorations, including some or all of the following: posture, gait (walking), balance, specific upper/lower body strength, flexibility and joint mobility, core and breathe control, and specific dance movement relevant to the individual dancer's concern or goal. Through the analysis, the dancer will learn about their own specific strengths and areas for improvement. They will then be guided through individualized exercise and self-care techniques to help them work toward their specific wellness goal. During the session, students enrolled in the Movement Mentoring course will also observe, ask questions, and practice their analysis and exercise prescription skills.

The goal of these sessions is for Department of Dance participants to access an individualized wellness assessment and plan that empowers them with specific knowledge about their own body and how to better care for it from a musculoskeletal standpoint. Students may participate in more than one Movement Mentoring session.

THE DANCE CLINIC

The Dance Clinic, located on the second floor of the Dance Center, provides dance majors with access to conditioning and weight training equipment, Pilates equipment, injury prevention, therapeutic treatment for minor injuries, and consultation in health and fitness with Head Athletic Trainer John Siegel, a Certified Athletic Trainer. Because the nature of dance activity is physically demanding, each major is encouraged to consult with Mr. Siegel early in their education at CSULB to best prepare her/himself/themselves for the rigors of life as a dance major. We strongly

encourage all dance majors to maintain good health and conditioning by eating properly, sleeping as much as possible, maintaining a healthy weight, and cross-training to provide a needed supplement to dance activities. If you are experiencing issues that have an impact on your well-being, please reach out to Mr. Siegel and the Department Chair, so that we may provide assistance with the appropriate resources.

Note: it is the responsibility of each major to notify dance instructors if/when a particular physical condition or injury prohibits full participation in a studio course or rehearsal. It is also the responsibility of each major to work with their instructors and Mr. Siegel to find/create a program for optimal health and fitness as soon as possible in order to return to full participation.

DEGREE DESCRIPTIONS & ADVISING

There are three distinct undergraduate degree paths offered in the CSULB Department of Dance. These will be explained in DANC 100-Orientation to Dance and DANC 300-Transfer Orientation to Dance. During a student's first year of study, all three undergraduate degree paths contain a core of lower-division foundation courses that are nearly identical.

We encourage each of you to investigate the differences between these degree paths, and to choose an undergraduate degree path by the end of the first year of study at CSULB Dance. The best way to learn more about degree options is by reaching out to faculty members and Undergraduate Academic Advisor Kirsten Sumpter. Please make an appointment with our Undergraduate Academic Advisor Kirsten Sumpter using [Beach Connect](#). Visit the [Undergraduate Advising page](#) for additional details.

BA in Dance Degree

All students enter CSULB Dance in the Bachelor of Arts (BA) degree, which provides a balanced course of study that prepares students for careers as performers, educators, arts administrators, health, wellness and fitness specialists, and graduate study in dance or a related field.

BS in Dance Science Degree

The Bachelor of Science in Dance Science provides students with an interdisciplinary course of study that helps prepare them for graduate study and careers in dance, dance science, athletic training, careers in fitness and somatics, and/or graduate education in the areas of dance science, dance medicine, or related dance studies. Through an integrated course of study, our students gain specific skills and knowledge related to dance and kinesiology, learn by doing in applied experiences, and have opportunities for shaping the degree according to areas of individual interest within the specialization. Students interested in the B.S. in Dance Science should meet with the Program Coordinator no later than the start of their 2nd year (transfer students should meet during their first semester). Freshman may be admitted as pre-Dance Science and then will be eligible to declare the major upon completion of the GE Foundation and Major Specific Requirements—BIOL 207, BIOL 208, and PSY 100—with a cumulative GPA of 2.5

BFA in Dance Degree

To apply to audition to the BFA, students must have reached sophomore standing, have completed the GE Foundation requirements, and have successfully completed the following course work with a minimum GPA of 3.0: DANC 100 or DANC 300; DANC 120; DANC 161; DANC 182; one unit from DANC 181 or DANC 381; and 10 units of dance technique from at least three idioms of dance. Students enrolled in required courses at the time of the audition may audition with a signed Grade in Progress form from the instructor(s) of the in-progress courses. Students cannot audition for the BFA unless they have signed up for or completed their first production crew. Students may **not** apply after they have earned 90 Timely Graduation Units.

Each semester, BFA in Dance students must attend required periodic meetings with BFA coordinators and maintain a 2.5 GPA in the BFA Dance major. Students dropping below a 2.5 GPA in the BFA Dance major will be placed on administrative academic notice and required to meet with BFA coordinators to discuss progress in the degree. Students dropping below a 2.5 GPA in the BFA Dance major for two consecutive semesters will be removed from the BFA in Dance. BFA Dance majors must be enrolled in a minimum of two dance technique forms each semester of the program to be eligible to perform and/or choreograph in department productions.

Dance Minor

The Minor in Dance helps students to pursue dance training while majoring in another field of study. Students may be admitted to the minor after completing 6 units in dance and do not need to audition to declare the minor. Minors wishing to take major level technique courses and/or perform in departmental productions are required to pass the [Minor Technique Screening](#). Dance minors are **not** required to complete a production unit.

TRANSFER STUDENTS

STUDENTS MAY TRANSFER INTO THE DANCE MAJOR BY AUDITION

1. Prior to attending the mandatory SOAR workshop, Dance Undergraduate Academic Advisor, Kirsten Sumpter, will review transfer credit reports and transcripts for each new transfer student to determine which coursework has transferred to CSULB and which dance courses may be applied to the Dance degree. At SOAR, students will receive their transfer credit report and a list of dance courses to register for the upcoming semester. Students are guided through the registration process by the Undergraduate Academic Advisor.
2. The office of Enrollment Services evaluates General Education transferability. The Undergraduate Dance Academic Advisor, in consultation with the Chair, determines transferability of Dance courses. The student may need to provide transcripts and a catalog description to the Dance Undergraduate Academic Advisor to determine the transferability of a course taken at another institution.

Lower Division courses (100 and 200 level) are accepted for Dance Major equivalencies when:

- The course has been articulated with a CSULB Dance course.
- The course was offered for the same number of units.
- The content of the class was the same or equivalent.

- The course was offered for Dance majors and minors (not a survey class open to non-majors)
- The number of hours the class met is the same as, or close to, CSULB's equivalent course
- Upper Division courses (300 and 400 level) are accepted from other four-year institutions if the above are fulfilled. Courses at the 100 and 200 level are not equivalent to 300 and 400-level courses.
- All CSULB undergraduate Dance students must complete a minimum of 30 units in coursework at CSULB along with 24 upper-division CSULB units to meet the residency requirement.
- Students may transfer up to one production unit completed at another institution toward the production requirement for their major.
- Students may transfer up to two performance units completed at another institution toward the performance requirement for their major.

DEGREE STUDENT LEARNING OUTCOMES

The Dance Faculty, in support of the University's compliance with national assessment guidelines, created the Student Learning Outcomes below.

Bachelor of Arts in Dance

1. Demonstrate competency in at least five dance-movement vocabularies (modern/contemporary, street and club, ballet, jazz, and contemporary African dance) with proficient skills in at least one dance vocabulary.
2. Demonstrate competency in varied dancemaking strategies and the analysis of dance compositions.
3. Discuss and analyze the socio-cultural, historical, and aesthetic dimensions of dance forms in written and oral discourse.
4. Identify, apply, and analyze basic scientific principles of wellness and conditioning for the promotion of lifelong health in dance-movement techniques.
5. Demonstrate the fundamental skills and techniques necessary for the public performance of dance.
6. Demonstrate basic skills in dance production and technology.

Bachelor of Science in Dance Science

1. Demonstrate competency in one or more dance-movement vocabularies and dancemaking strategies.
2. Perform anatomical analyses of static and dynamic alignment in dance-movement vocabularies and provide exercises and cues for their improvement.
3. Discuss and analyze the historical, socio-cultural, and aesthetic dimensions of various dance forms in written and oral discourse.
4. Identify, apply, and analyze scientific principles of wellness and conditioning for the promotion of lifelong health in dance-movement techniques.
5. Employ key anatomical and biomechanical principles for optimizing movement strategies and reducing injury risks when training as performers and/or teaching dance-movement techniques.

Bachelor of Fine Arts in Dance

1. Demonstrate competency in five dance-movement vocabularies (modern/contemporary, street and club, ballet, jazz, and contemporary African dance) with proficient skills in at least two dance vocabularies.
2. Demonstrate proficiency in varied dancemaking strategies and the analysis of dance compositions.

3. Discuss and analyze the socio-cultural, historical, and aesthetic dimensions of dance in written and oral discourse.
4. Identify, apply, and analyze basic scientific principles of wellness and conditioning for the promotion of lifelong health in dance-movement techniques.
5. Develop and demonstrate current methods and relevant strategies necessary to pursue professional careers in dance and dance-related fields.
6. Demonstrate competency in dance production and technology skills.

SCHOLARSHIP OPPORTUNITIES

Students seeking information regarding scholarships should begin by visiting the [Center for Scholarship Information \(CSI\)](#). The CSI serves as the campus informational clearinghouse and resource regarding scholarships, from local to national awards.

The Department and other community and University organizations/individuals award a small number of dance scholarships to assist students financially. The Dance scholarship process begins in the fall semester when applications become available on the CSI website and the spring Dance scholarship audition is announced. All current dance majors with a cumulative GPA of 3.0 or higher may apply for Dance scholarships. More information on specifics regarding Dance scholarships and the auditions can be found on the university website. Contact the current faculty scholarship Chair, Rebecca Lemme, at Rebecca.lemme@csulb.edu.

Note: all students applying for scholarships must complete a FAFSA, even if they are international students. When funds allow, a process for Summer Study Awards will be announced in the spring semester. Summer Study Awards, like all scholarships, result in funds being transferred directly to students' CSULB accounts without the opportunity for direct payment of workshops, clinics, or intensives.

WORK OPPORTUNITIES

There are several work opportunities for students in the Department. Open positions will be announced to students via email and on the Student Job Boards in the Student Lounge. Students may also check with Lillian McKenzie and/or Sylvia Rodriguez-Scholz in the Department Main Office.

EARNING DANC 499 CREDIT FOR A DIRECTED STUDY

A student may work with a CSULB instructor to design an independent project, execute research of an advanced nature in an area of dance, or serve as an Assistant in the Pilates Lab or in Movement Mentoring sessions. Directed studies may be designed for 1-3 units, depending upon the nature of the project and time commitment involved. All Directed Studies must be approved, and instructor/mentors must fill out the Agreement for DANC 499/599 form and submit it to the Chair for approval **prior to enrollment**. Permission to enroll will be granted by Sylvia Rodriguez-Scholz after approval by the Chair.

USE OF PILATES EQUIPMENT IN PILATES LAB

Only students who have successfully completed DANC 361 and 362 may use the Pilates equipment in the CSULB Pilates Lab. The equipment can be accessed during posted hours Monday-Friday throughout the Fall and Spring semester. Each student must sign in at the start of each session with the designated person whose responsibility it is to monitor this space. A Dance Science professor will provide a list of students who are authorized to use the Department's Pilates equipment to the Dance office, and only those students will be allowed to sign in and use the equipment during the designated open times. For personal safety, this facility may not be used without an approved partner or supervisor.

TRANSFER OF SUMMER DANCE CLASSES

Students who plan to transfer dance courses from any summer session must get the approval of Undergraduate Academic Advisor Kirsten Sumpter and the Department Chair before the summer class is taken. Classes taken elsewhere frequently do not equate to CSULB dance major classes in units, hours and/or content. It is the student's responsibility to request equivalency evaluation before taking the class. The Department is not responsible for transfer of coursework taken without consultation and approval.

LOCKERS

Lockers in the Dance Center locker/dressing rooms are available to all students enrolling in dance courses. Students may arrange for locker assignments in the Department Office. Rental fees are \$5/semester or \$10/academic year.

STUDIO USAGE

Studio Usage for Rehearsals

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 commitments, accordingly, as should choreographers and technical staff.

Choreographers must release student dancers from their scheduled rehearsals if the student has a responsibility to the Department's upcoming production.

Reservation of Studio Space

The Department encourages Dance majors 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 Department, and to foster personal and artistic development. This year, we will be using our on-line Studio Reservation System.

It is understood that each person requesting use of a studio space will use it appropriately by taking care of the space, the floor, and any equipment. There are to be no street shoes, no food or drink (other than water) in the studios. Please pick up water bottles and trash, close windows, turn off

lights and close doors after use. It is also expected that when students sign up for studio space, they will use it. If there is a change in schedule, students are expected to be considerate by removing their names from the Space Reservation Book so that the space is made available to others. Failure to do so on a regular basis will result in a written warning and loss of privileges for one week.

Studio Reservation Guidelines

- Studios may only be reserved and used by dance majors who are currently enrolled in CSULB Dance classes. **Non-majors and outside groups are not permitted** to use the dance studios.
- CSULB Dance alumni and outside groups **may rent** studio space. Contact Sylvia Rodriguez-Scholz at Sylvia.rodriguez@csulb.edu for information.

The studios are State of California facilities: **there are legal mandates enforced by the University and the State that must be followed.** If a student wishes to reserve space as an outside group, responsibility for rental and liability must be arranged through Sylvia Rodriguez-Scholz in the Department of Dance Office. CSULB student groups/organizations not affiliated with the Department may only utilize space in the building with a Dance faculty or staff advisor present.

PERFORMANCE OPPORTUNITIES AND AUDITIONS

We will have four live fully produced concerts this year, in accordance with all state, county, and city public health guidelines.

General Information: The Department of Dance presents numerous occasions for dance majors of all levels to perform in both formal and informal dance settings. Three to five annual main stage concerts offer opportunities to perform and/or choreograph in multiple genres of dance. In addition to dance concerts and showcases, students are encouraged to volunteer to work with undergraduate and graduate students on composition assignments and special projects. These interactions allow students to perform, network, and gain skills that aid in being cast in future events. The Department annually participates in the activities of the American College Dance Association, which leads to performances at regional conferences and national festivals. As part of the greater Los Angeles metropolitan area, the city's numerous resident companies and choreographers often offer regional performance opportunities to CSULB students, as well.

CONTEMPORARY DANCE CONCERT AUDITIONS

The *Contemporary Dance Concert* is the Department's long-standing showcase of undergraduate student choreography. The term "contemporary" in the title is **not** in reference to dances needing to be in a "contemporary dance" style. The term has been used to represent the idea that these works are about contemporary ideas and processes, arise from fresh contemporary viewpoints, and may represent the full range of dance styles that are currently being presented around the world. Dances should represent students' personal interests in dance-making and may be presented in any style or genre. Proposals may be for dance created for the stage or the screen.

- All prospective choreographers must be currently enrolled in and/or have completed DANC 220 Composition I or DANC 320 Composition II, or have received articulation credit for either of these courses as an incoming transfer student. Transfer unit questions should be directed via email to Kirsten.sumpter@csulb.edu.
- Students are encouraged to consider work they have created or are currently working on in DANC 220 or DANC 320.
- There is a two-step Selection Process.
 - Step 1, choreographers submit a proposal outlining their work (typically due in December), including a video link to at least 3 minutes of material created to support the proposal. Though the proposed cast do not all need to participate in the video, the video should illuminate and support the details of the proposal. Up to 20 proposals are chosen by faculty/staff to continue to Step 2.
 - Choreographers may only propose one in-progress dance as part of the Concert proposal, including collaborations with other student choreographers.
 - Students **must attend the informational meeting held in October to receive the link to the proposal application**. Those who cannot attend should contact the Concert Director in advance. The meeting announcement will be sent out via the Dance Canvas.
 - Step 2, the live audition (typically held in January). At that time, the work should be “complete” (a beginning, middle, and end) with all proposed dancers participating and should represent well-developed ideas with a strong artistic sensibility. More specific details are shared in the months prior to the audition process.
 - Dances auditioned for the Contemporary Dance Concert may not be longer than 10 minutes.
- To allow opportunities for as many students as possible:
 - Students may only participate in one dance being created for the Contemporary Dance Concert.
 - Choreographing, whether as an individual or collaborative team, and dancing are both considered “participation.”
 - Choreographers are allowed to dance in their own works.
- Choreographers are free to choose their casts as they wish (no audition is necessary).
 - All dancers for the Contemporary Dance Concert must be dance majors, or dance minors who have passed the Minor Technique Screening and are enrolled in a major-level dance movement practice course during the semester of the live audition/concert. Choreographers are encouraged to reach out to newer Dance majors when looking for performers.
- Choreographers are encouraged to collaborate with CSULB student music composers, costume designers, and lighting designers. See Opportunities for Designers later in this handbook.
- Detailed guidelines will be shared with the Department of Dance community in the months prior to the proposal deadline for that year’s Contemporary Dance Concert.

BULLETIN BOARDS

Bulletin boards throughout the Dance Center display important information for students. The Digital Signage between studios 1 and 2 does as well. Check the following bulletin boards for specific information concerning:

- Audition and job announcements (located in the student lounge)
- BFA information, Guest Artists bios and information, and student advising information (boards near the back door of studio 1)
- Upcoming regional and local dance concerts (located at the entrance to studio 3)
- CSULB production, auditions, casting, crewing, costuming information (located on the first-floor hallway across from the elevator)
- Official Department news board for internal posting (located in the first-floor hallway across from studio 3)
- Official Department news board for internal posting (located in the first-floor hallway across from studio 3)
- General University news (located in the first-floor hallway across from studio 3)

DEPARTMENT GUIDELINES

Placement Screening and Studio Technique Classes:

Placement for returning students and new transfer students will take place throughout the first week of classes. During the first week of the Fall and Spring semesters, new students are placed in designated levels of technique through placement screening classes. Faculty are involved in screenings as teachers and observers. This is not an audition; it is a process to assure that all students are in a level of technique that will support their learning. Students should plan to enroll in dance technique courses in sequence. In general, students should expect to remain in each technique level for two semesters.

After passing a technique level for two semesters, in most cases, students will automatically move up to the next level. Exceptions to this rule include when the faculty and/or Athletic Trainer determine that remaining in the current level is in the best interest of the student's health and safety. In such cases, the Chair and Advisors will work with the student to ensure timely progress to degree. Students who have questions about the screening process and/or technique placement decisions, should reach out to their technique instructor and the department chair. Students earning a grade of F in a technique class must re-take technique at the level at which the F was earned before moving up a level.

With the permission of the instructor and the Department Chair, students may enroll in, or audit, additional technique classes, provided the course is below the level at which they screened. Students interested in enrolling in classes taken below the screened dance level to fulfill graduation requirements need to request approval from the Chair and the Undergraduate Academic Advisor.

1. Incompletes are not assigned in technique courses, or as an alternative to a poor grade.
2. All major technique classes must be taken for a letter grade (A-F) and are repeatable for credit, though some may be repeated more than others (refer to the CSULB catalog for information on repeatability). Audits are rarely permitted and are only typically allowed for upper division students who have completed graduation technique requirements. (If

permission is granted, it is expected that students will adhere to the participation requirements in the course syllabus.

3. Students needing to drop Department of Dance courses after the 9th week of classes must first consult with the Department Chair.
4. Student safety is important to us; therefore, all students should have a personal first aid kit in their dance bag or locker at the beginning of each semester. First aid kits should include basic items such as adhesive bandages, antiseptic wipes, and athletic tape. Those with severe allergies should be sure to have an epi-pen in their possession at all times.

CLASS PARTICIPATION IN DEPARTMENT OF DANCE COURSES

It is the CSULB Department of Dance perspective that attendance and engaged participation are essential to progressing towards your educational and career goals. However, we understand that illness, injury, and/or lasting disability can occur during the semester. We strongly encourage students to prioritize their mental and physical health, and to be proactive in consulting with head Athletic Trainer John Siegel and their faculty to alert them of any concerns.

According to University Policy, excused absences include:

- Illness, injury to the student, or medical conditions, including those related to pregnancy.
- Death, injury, or serious illness of an immediate family member. An immediate family member is defined as a close relative, or a person residing in the immediate household of the student.
- Religious reasons (California Education Code section 89320).
- Jury duty, military service, or other government obligation.
- University-sanctioned or -approved activities (examples include but are not limited to artistic performances, participation in scholarly conferences and presentations, intercollegiate athletic activities, student government, required class field trips, etc.).

Faculty members are not obligated to consider other absences as excused.

Students should consult with the faculty member about whether verification is necessary for excused absences. Faculty members may only require students to provide verification for repeated or successive absences (three or more instructional hours), or absences on the days of tests, presentations, and other graded activities. If verification is required, students should provide it to the faculty member within one week of the date of the last prior absence.

*As a courtesy, please notify your faculty at least one week in advance of any planned excused absence(s). Faculty are not obligated to provide make-up work opportunities for unexcused absences.

Evaluation and Grading in Studio Dance Courses

Studio-based courses such as technique, improvisation, composition, BFA workshop, directed choreography, etc., are assessed both objectively and subjectively. Depending upon the course content, an instructor will assign a grade typically having evaluated: technical and performance-based skills and development, completing all course assignments including written work, reading, and viewing materials, participation and effort, and progress made during the term. As a standardized

departmental agreement, behavior such as “attitude” will not be used as a means of grading dance courses; instructors will grade student “performance” that can be measured through established criteria. Participation may be used as a means of grading as long as the criterion for participation is clearly articulated by the instructor. Students are encouraged to work closely with their instructors to clearly understand each instructor’s course requirements and grading guidelines, pertinent departmental agreements, and their own responsibilities to the community of learners in the class.

Absences in Dance Courses

Regular training is essential to students’ development as dancers. Students are encouraged to attend every class session and successfully complete all course requirements. In the case of an absence, students should keep in communication with their instructor(s) and discuss plans for learning missed material and/or for making up missed assignments. However, in the case of unexcused absences, faculty are not obligated to provide make-up work. Additionally excessive absences will negatively impact students’ ability to succeed in courses, department-related activities, and department-related opportunities.

Therefore, unexcused absences and repeated tardiness will affect final grade calculations in which participation plays a role, when the student’s absences and/or tardiness impact the instructor’s ability to assess improvement, learning, or contributions to group projects, and/or when the student has not kept in communication with their instructor(s) to develop alternative means for making up missed work. If a student has missed 25%-30% of class sessions in a course by the seventh week of the semester, it is recommended that they meet with their instructor to determine if it is possible to successfully complete the course or if they will be better served by withdrawing from the class and receiving a W. In cases where students stop attending class but have not withdrawn, they will receive a WU (which calculates as an F in the GPA). Incompletes will not be issued based on excessive unexcused absences.

Tardiness

Students are encouraged to arrive early/on-time for each class period. Students will be given a grace period and should proactively communicate with their faculty regarding what constitutes tardiness in the course. In the case of frequent tardiness, the student and instructor are encouraged to create open communication to prevent further disruption(s) from the students learning and/or create reasonable accommodations together (if applicable).

Studio Attire

The Department of Dance recognizes that, in many instances, dance studio attire has historically reinforced Eurocentric and heteronormative practices that discriminate against or erase dancers’ skin color and/or cultural backgrounds and enforce gender binaries. While some dance genres require uniformity of appearance in class, each student’s identity, personal expression, and cultural background will be given full consideration within attire guidelines.

Instructors will communicate class attire in the course syllabus. Guidelines for class attire will take into consideration the following:

- Dress codes will not be based on gender binaries or contain unnecessary binary distinctions.
- If an instructor requires a special garment for class (e.g. unitards, leotards, practice skirt, etc.) they will communicate this in the syllabus and provide accessible alternatives to ensure equity.

Students are expected to follow these guidelines. If a student has questions or concerns about class attire, they should consult with the instructor. While still following the guidelines above, class attire may change as the semester progresses, depending on movement material and at the discretion of the instructor.

Illness & Injury

Students suffering from an illness (mental and physical) or injury that results in missing more than one week of class should seek medical care (if feasible), consult with Athletic Trainer John Siegel (in the case of physical injuries), and should contact their faculty to discuss a participation plan. This may involve arranging a substitute project, making up an exam, or in some cases, when the illness or injury is ongoing and severe, dropping the class. Students will not be asked to provide a doctor's note when they miss class due to illness or injury, except in when absences are repeated or successive (three or more instructional hours), or absences occur on the days of tests, presentations, and other graded activities. Instructors may ask for confirmation of other types of excused absences in accordance with the CSULB Attendance Policy (see above). **If you need to miss class and know in advance, please communicate promptly with the faculty. You can do this in two ways:** 1) email your instructor(s) directly.

Injured students are encouraged to work with the Head Athletic Trainer, John Siegel, in supervised strengthening and rehabilitation exercises. Protecting the health and wellness of students is a core value of the department. **If recommended by the Athletic Trainer, injured students must obtain a doctor's release prior to participating in technique classes and/or performing in department productions.** Faculty and students should consult with the Athletic Trainer as to the feasibility of using class time for this rehabilitation program. If you are ill or injured but still able to attend the class session, please consult with your faculty about strategies to modify and adapt your practice so that you may participate in some manner.

Strategies for modification and adaptation include but are not limited to the following, which may be done in combination, as appropriate:

1. Adapting movement to a prone or seated position (e.g., floor barre or chair work, or a combination?)
2. Translation of movement (e.g., creative alternatives in body movement)
3. Reduction of range of motion
4. Elimination of injured areas and augmentation no other aspects of movement
5. Movement visualization
6. Active peer-critique
7. Class observation writing responsive
8. Acting as an assistant in class

Instructors will maintain interaction with students who are adapting movement and students should also maintain active participation in class to their fullest ability.

Use of Touch in Dance Pedagogy

Touch is a common method for helping students to learn a dance form and can be an effective tool for imparting kinesthetic information such as alignment, initiation, and spatial/bodily orientation. Please notify the instructor if you are uncomfortable with this method of instruction so that alternative cueing methods can be substituted. Instructors or students should receive affirmative consent before initiating physical contact. A clear explanation of which area(s) of the body will be touched should occur prior to each application of touch.

Student Conduct and Community Expectations

- If possible, arrive early to class to prepare mentally and/or physically for class.
- Use the time before class to breathe, relax, and find internal focus.
- Use of cellphones, computers, and other electronic devices are permitted at the discretion of the instructor and depending on the nature of the course.
- Please work to create a space of open dialogue and community.
- Receive, share, and apply feedback in a productive manner.
- Treat each other with care and avoid making assumptions based on stereotypes and cultural biases.
- Be mindful of unnecessary conversation and how it impacts your attention, and the ability of others to focus and learn.
- Stay focused on material presented in class/rehearsal and avoid working on material from other courses/rehearsals during that time.
- Work safely and effectively in class and allow others to do so.
- If you are coping with an issue that may impact your participation, please talk to your instructor before class begins so, together, you can strategize on your participation for the day.
- In the event of an injury or sudden illness, alert the instructor immediately.

Keeping our Studios Clean and Safe

Shoes worn outside of the studio, even in hallways and the courtyard, are considered “street shoes” and should **never** be worn in the studios. **This is a safety issue:** shoes worn outside often carry glass or small rocks and debris. When carried into the studio, injury or illness could result from this debris and it may damage the floor.

Please do not bring food or drink in the studios with the exception of water in non-breakable containers. CSULB Dance recommends that students use reusable water bottles for technique class and take advantage of the hydration station on the first floor. Students should inform faculty of any nutritional needs that require accommodation (e.g., the need to step outside the class to have a quick snack for health reasons).

Students should never allow non-dance majors to work in studios unless supervised by their instructor and should **never** give studio entry codes to non-dance majors.

Students must bring a towel to every technique class to wipe up excessive sweat from the floor. To help keep studio floors clean and safe for everyone, students should **avoid** applying lotions to bare skin within 30 minutes of participating in technique classes. Lotions can create dangerous “slick spots” in the Marley dance floors.



Every studio contains a **Biohazard Kit** for use in cleaning up any sort of biohazard exposure during a technique class or a rehearsal. **All blood spills and bodily fluids such as vomit** are considered biohazards and must be dealt with properly. Biohazard Kits are mounted on the walls near the telephone in each studio. Use the paper towels provided to cover the biohazard and create a perimeter to prevent exposure. If you are in class, immediately stop dancing and tell your instructor. If you are in rehearsal and no faculty member is present, immediately call Head Athletic Trainer John Siegel (562-985-7076) to request his assistance. If John is not available, call the Dance Main Office at 562-985-4747. If it is after 5pm or on a Saturday, please call Beach Building Services (BBS) at 562-985-4101 and let them know the nature of the biohazard, the location (ex. Dance Center and Studio number), and that it is an emergency. If calling BBS, fill out the form attached to the QR code above to report the incident. Any time biohazards are put into the red biohazard disposal bags, the bags should be brought to the main office or to the Dance Clinic for proper and final disposal in the red biohazard trash cans. Please ask the main office staff and/or John, if you have questions. If any Biohazard Kit is missing supplies, please contact John in the Dance Clinic at (562) 98-57076.

Enrolling in DANC 119/319

Students who have a time schedule course conflict that prevents them from attending the third session of a three-day technique class may still attend the technique course two days a week by enrolling in DANC 119/319.

Registration includes:

- Permission from the Technique Instructor
- Permission from the Department Chair
- A signed statement from the student stating that he/she understands the requirements for attending the course and receiving a grade.
- After the Chair approves the petition for DANC 119/319 registration, Sylvia Rodriguez-Scholz will permit the student into DANC 119/319.

Plagiarism/Academic Integrity

Cheating, plagiarism, or any other act of violation of university's [Academic Integrity policy](#) is unacceptable. Work that you submit is assumed to be original unless your source material is documented appropriately, using proper citation. Using the ideas or words of another person (even a peer, web site, or artificial intelligence source) as if it were your own, is plagiarism. At a minimum, any student caught violating the university Academic Integrity Policy will receive no credit for the

work concerned. To learn more about the University policy on Cheating and Plagiarism, visit: [Academic Information and Regulations-Cheating and Plagiarism](#).

Grade Appeals

The Department of Dance follows the [grade appeal process](#) as described in the [University's Undergraduate Catalog and Grade appeal policy](#). Students are urged to familiarize themselves with this process prior to filing an appeal. The Department Chair is also available to answer any questions regarding the grade appeal process.

Performance and Production Guidelines

With a production calendar that typically contains four to five fully produced concerts each academic year, CSULB Dance is one of the most production-driven dance departments in California. Managing production is a cooperative effort involving faculty and staff—Production Coordinator Andy Vaca, Technical Director Stephanie Losleben, Video Specialist Gregory R.R. Crosby, Costume Shop Manager Kelsey Vidic, Costume Technician Erika Hansen, Music Director Dr. Don Nichols, Department Chair Colleen Dunagan and the Concert Director of each production, with input from other staff, faculty, and student production assistants.

- CSULB Dance is proud of the fact that all **Dance majors in Good Academic Standing may audition for any dance concert. Students on Academic Warning are not eligible** to audition or be cast in department concerts. BFA students are eligible to audition if they are enrolled in two technique classes a semester. Students should speak with the Chair and Production Coordinator if they have questions about eligibility. **If required by the Athletic Trainer, injured students must obtain a doctor's release to be eligible to perform.** To ensure that you have access to auditioning for a department concert, please be certain to take the following steps:

Step 1—Enroll in dance major technique course(s)

You must be enrolled, for a letter grade, in a dance major technique course the semester in which you audition for, and perform in, a department concert. Sometimes a faculty, student or guest choreographer may recommend that a student be enrolled in a specific technique class that pertains to the genre in which their dance is choreographed. BFA Dance majors must be enrolled in a minimum of two dance technique forms each semester of the program to be eligible to perform and/or choreograph in department productions. Dance Minors and Dance Credential students who have passed the Minor Technique Screening process and are enrolled in at least one technique class may audition for department productions.

Step 2—Sign up for a Crew Assignment

During the first week of the fall semester, all new students must sign up for a crew assignment through Technical Director Stephanie Losleben. The actual crew assignment may take place in the

fall or spring semester. After signing up for an approved Crew Assignment students are eligible to audition for and perform in department concerts. Students are not eligible to audition for or perform in a production for which they have a Crew Assignment.

Transfer students articulating an approved production course must still sign up for a Crew Assignment in the first semester (once complete, this will fulfill your Crew Assignment). Dance Minors and Credential students do **not** have a production requirement.

Step 3—Put all crew assignment dates and times in your calendar

A successful production requires teamwork and a commitment by all members of the cast, crew, choreographers, and production staff. Students will receive all production related information—including a detailed production schedule—as soon as crew positions are assigned. It is the student's responsibility to input all important dates into your calendar, and it is extremely important that students do not schedule other activities during assigned crew production hours. Students who do not complete or who fail the first crew assignment will **not** be eligible to audition for department productions until they have completed a crew.

Step 4—Enroll in a Production Unit in the semester the Crew Assignment takes place

Students should register for a production unit in the same semester they complete the Crew Assignment. Students should **not** enroll in a production unit until they have received confirmation of their crew assignment from the Theatre Director Stephanie Losleben.

- **First-Years:** Please enroll in 181 for your first crew assignment.
- **Transfers:** Please enroll in 381, or 481 for your first crew assignment.

Step 5—Audition for Concerts and be eligible to perform in Contemporary Dance Concert pieces

Once students have completed their first crew assignment responsibility, they are free to either audition for concerts or accept a role in a Contemporary Dance Concert piece choreographed by another dance major. It is the student's responsibility to review all dates associated with the performance before auditioning or accepting a role.

Students are expected to register for a performance unit in the semester that they complete the performance.

- **First-Years:** Please enroll in 180 for your first performance unit.
- **Transfers:** Please enroll in 380, or 480 for your first performance Unit.

Student Performance and Crew Responsibilities

Please consult with the Production Coordinator Andy Vaca and Technical Director Stephanie Losleben.

Opportunities for Student Designers (Costumes and Lighting)

Students who have taken DANC 491A Design for Dance Lighting and/or DANC 491B Design for Dance Costuming, and who are interested in lighting or costume design, may have opportunities to design for student concerts. Student designers must be able to commit 40-60 hours of time to the project during the semester of the concert. First-time designers may **not design more than one dance per semester**. Experienced student designers may **design no more than two dances per semester**, pending approval of the Department Costume Designer and the Concert Director.

- Students may design costumes for a dance if they are **neither** a choreographer **nor** a performer in the concert.
- Students may design costumes for their own choreography as long as they are **not** also performing in the dance.
- Students may design costumes for one dance while also performing in a different dance.
 - In this instance, prior to approval, the student must meet with the appropriate staff supervisor to determine if they have sufficient time in their schedule.
 - Approval to both perform *and* design must be received from the Staff Supervisor (Costume or Lighting), the Concert Director, the Technical Director, and the Department Chair.
- Students may design lighting for their own choreography but may **not** be both a choreographer *and* a lighting designer for someone else's dance.

COSTUME SHOP

What to expect from the costume shop, and what the Shop expects from you!

The Dance Costume Shop at CSULB is committed to creating a space that is inclusive to all students, including BIPOC, LGBTIAQ+, and students with disability or accessibility concerns.

COSTUME EXPECTATIONS

Etiquette for Measurements & Fittings, Wearing a Costume

Costume Studio Supervisor

Kelsey Vidic
kelsey.vidic@csulb.edu
(562) 985-5960

COSTUME PROCESS:

Whether pulled, built, or a combination of both, the costume designer will have done extensive research, analysis and renderings for each piece in the dance concert. Costumes will have been pulled, materials bought, and the shop will be preparing costumes for fittings. A complex scheduling network will be in place to accommodate multiple dance productions at the same time. Therefore, this involves your timeliness and respect.

You will be provided with at least one costume for the concert. The Costume Supervisor will reach out, *via email*, for a time slot to take your measurements. This will take no more than 15 minutes. Following the measurements, the Costume Supervisor will reach out for one or two costume fittings. Fittings are typically 30 minutes (depending on the complexity of the costume). During the show, the performer is responsible for treating the costume with respect.

EXPECTATIONS IN A FITTING:

1. Book the measurement and fitting appointments **within 24 hours of receiving the email; weekends not included**. The Studio Supervisor will reach out at least 24 hours in advance of the requested fitting (unless in a special situation).
 - a. If you do not book a time within 24 hours of the initial email, the Studio Supervisor will email you a second time and cc the Concert Director and Choreographer on the email.
2. If you do not book an appointment within 24 hours of the second email, your final grade for the performance experience will be affected (notice will go to the Concert Director).
3. Be on time to your measurement and fitting time. The Costume Studio works on a tightly planned schedule due to the fast-paced nature of our dance shows. Fittings are scheduled back-to-back during the concert season; therefore, we cannot accommodate late fittings.
 - a. If you are going to be more than 5 minutes late, email the Studio Supervisor immediately and rebook the fitting.
 - b. If you are late and/or rescheduling more than two measurement or fitting sessions, your final grade for the performance experience will be affected (notice will go to the Concert Director).
 - c. If you need to reschedule a fitting, you must notify the shop manager at least 24 hours in advance.
 - d. If you reschedule more than two measurement or fitting sessions, the third reschedule will affect your final grade for the performance experience (notice will go to the Concert Director).
4. We understand if something unexpected happens and you need to miss your fitting. In those cases, it is your job to communicate in a timely manner, and the Costume Studio can work with you to move forward with the best plan.
5. If a costume is uncomfortable and/or is constraining your movement, speak up in the fitting. You as the dancer are the expert in your choreography and the studio wants you to move freely and feel your best. We give time at the end of the fitting for this feedback, if we forget to ask, let us know how it feels.
 - a. The costume can be adjusted up until the concert opens. We may not be able to get your note right away during dress rehearsal, but we will adjust your costume as needed in the timeliest manner based on the needs for the whole production. If you feel we have forgotten your note, remind us. Email or the “Fix it List” is the best form of communication, so it is written and recorded.

DRESS REHEARSAL

1. Each performer is responsible for his/her own make-up, makeup removers and hair supplies/products for the run of the production. Exceptions made for specialty makeup dependent on piece.
2. Please wear antiperspirant/deodorant, and appropriate underwear, as discussed in fittings with your designer.
3. **ABSOLUTLY NO EATING, DRINKING, OR SMOKING IN COSTUME!!!**
4. Be mindful of sitting in your costume (specifically during dress rehearsals if you are watching other pieces). Remove your costume when you are not immediately going on or coming from the stage. The longer you take to get out of your costume, the longer the wardrobe crew must stay.
5. Under no circumstance can you greet your family and friends in your costume in the lobby.
6. There will be a paper and pencil posted on the dressing room door labeled *Costume Notes* for you to write any repair notes on. Do not depend on orally telling the designer or wardrobe crew, that is not a guaranteed way for the note to be completed.
7. Hang your costumes neatly on the rack at the end of the evening just as you found it, ONE piece per hanger, please! Clean up your space after each dress rehearsal and performance.
8. Remember that the designer is there to collaborate with you and the choreographer so ask questions or notify us of costume items that are restricting your movement or ability to perform.

COSTUME STUDIO COMMITMENT

Actions we are committed to taking as a Costume Studio.

ACTIONS:

*If any of these actions are not met, or you notice we have missed something to accommodate you, please contact the Costume Studio Supervisor (kelsey.vidic@csulb.edu)

- We believe that bodies of every variety are beautiful. We take time and care to design and make or alter costumes that fit your individual body type.
- We recognize that skin tones are many different shades and choose to use the word skin tone in lieu of nude.
 - We are committed to finding the best skin tone shade, with the performer's approval, for any costume that is attempting to be the color of your skin tone.
- We are committed to labeling and categorizing the costume stock and materials in a way that is inclusive and denies stereotypes, racism, gender assumption, or culturally inappropriate terms.

- We acknowledge that every person with a disability requires different accommodations. We are committed to adapting our costume studio to any student that would like to work in the studio or is using the space for fittings or classes.
- With every new dancer that is being fitted in the shop, we ask you to fill out a “Costume Boundary Worksheet” to familiarize us with your preferred name, pronouns and costume boundaries.
- We acknowledge that there are different products and increased time and costs needed to achieve hairstyles for dancers with textured hair (acknowledging specifically African American and/or Black dancers). The Studio Supervisor will assist in finding a style that works best with that specific dancer's hair texture (time and money in consideration) to achieve the look of the dance piece.
- The Shop Supervisor will be attentive during fittings and dress rehearsals to recognize and point out to the Designer (Lighting or Costume) if a certain color choice is working against or not in favor with the color of the dancer's skin.

*If you do not feel comfortable talking to the Costume Supervisor about your needs or how the Costume Studio has not met them, here are alternative resources to contact:

- Colleen Dunagan, Chair of the Dance Department, colleen.dunagan@csulb.edu
- File a Complaint with Equity and Diversity, CSULB, <https://www.csulb.edu/equity-diversity>