



# CSULB DANCE

A white silhouette of a dancer in a dynamic, leaping pose, positioned to the right of the 'CSULB DANCE' text.

## UNDERGRADUATE HANDBOOK 2018 - 2019

California State University, Long Beach  
College of the Arts  
1250 Bellflower Blvd.  
Long Beach, CA 90840-7201  
[www.csulb.edu/dance](http://www.csulb.edu/dance)  
562.985.4747





## 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.

January 2009

## Welcome to the CSULB Department of Dance!

As the new Chair of the CSULB Department of Dance, I am thrilled to welcome you to our department and to the start of the 2018-2019 school year. The faculty and staff are invested in your success and well-being. This newly updated Undergraduate Handbook provides a quick and inclusive guide to many of the amazing opportunities that await you. You'll find descriptions of the undergraduate dance degrees and course requirements, important departmental policies and procedures, information about performance and choreographic opportunities, scholarship awards, and a 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.

A special thanks to Gregory Crosby and Sylvia Rodriguez-Scholz for designing and updating this 6th edition of the online Undergraduate Handbook.

Welcome to the CSULB Dance Family and Go Beach!

Betsy Cooper  
Department Chair, August 2018



## DEPARTMENT DESCRIPTION and PHILOSOPHY

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 the Master of Fine Arts and Bachelor of Fine Arts (professional degrees), as well as a Master of Arts degree specifically designed for dance educators. The Department of Dance has enjoyed steady growth since its inception in 1970, and has approximately 180 dance majors and minors, M.A. and M.F.A. candidates. The Department has been accredited by the National Association of Schools of Dance since 1982, and was reaccredited in 2013.

CSULB Dance offers three undergraduate degree programs and a Minor in Dance. The B.A. in Dance provides a balanced course of study that helps to prepare students for careers such as performers, educators, arts administrators, health and fitness specialists, and/or graduate study in dance, all while allowing a student the space for a Minor or possibly a double-major. The B.F.A. in Dance is designed to prepare students for professional careers as performers and/or choreographers. The B.A. degree, Option in Dance Science adds scientific depth to help prepare students for careers in dance medicine, dance fitness, somatics, education, or graduate studies in related areas such as athletic training, physical therapy, or kinesiology. The Dance Minor began in Fall 2016 that allows dancers of various levels to study dance in a manner that can best relate to their major course of study without having to pass the Dance Major audition. Undergraduate majors are encouraged from their freshman year to begin aiming their Department experience toward one of our three degrees.

CSULB Dance strives to create well-rounded dancers with a strong base in modern dance and ballet, supported by courses in jazz technique, composition, improvisation, dance history, lighting and costuming design, music, pedagogy, body placement, and Pilates. Performance and choreographic opportunities are at the heart of the program. Within the Department there are four to five main stage concerts and several informal studio performances produced each academic year that act as the primary mechanisms for the development of student artistry and choreographic experimentation. Master classes and guest artist residencies occur each term to allow students to work closely with renowned teachers and choreographers. Additionally, there are abundant opportunities to study and view professional dance artists and companies at the many performance venues in the Los Angeles and Orange County area. The Department also participates annually in the regional conferences of the American College Dance Association, and has been selected to perform at the National College Dance Festival held at the Kennedy Center for the Performing Arts in Washington D.C. several times, most recently in Spring 2016. For all dance majors, active participation in numerous Department activities enhances and supports classroom instruction and brings together our community of artists. Dance theory and technique courses are rich in contemporary concepts, aiding students to develop their potential in a dance community dedicated to the highest artistic standards.

The physical centerpiece of CSULB Dance is the 90,000-square foot CSULB Dance Center. Designed specifically for dance instruction and production, the Dance Center includes seven large studios, an instructional classroom, a state-of-the-art dance clinic, a Pilates training facility, a computer and video lab, a large costume design shop, a sound production studio, and the intimate Martha B. Knoebel Dance Theater. Nowhere in the United States will you find a larger or more all-embracing facility dedicated to the study of dance.



# THE PEOPLE OF THE CSULB DANCE CENTER

The Department of Dance is much more than a large facility: it is the workplace and second home for a large group of talented, educated, and well-respected dance professionals and artists. To learn more about your faculty and staff, click on any name.

## Chair

[Betsy Cooper](#)

## Tenure-Track Faculty

[Rebecca Bryant](#) Modern Dance  
[Dr. Colleen Dunagan](#) Dance theory curriculum,  
Graduate Advisor,  
MA Program Director  
[Keith Johnson](#) Modern Dance Coordinator,  
BFA Co-Coordinator  
[Lorin Johnson](#) Ballet Coordinator  
[Rebecca Lemme](#) Modern Dance  
BFA Co-Coordinator  
[Julio Medina](#) Hip Hop, Modern Dance  
[Andrew Vaca](#) Jazz Dance, Pedagogy  
[Dr. Brooke Winder](#) Dance Science Coordinator

## Full-time Faculty

[Sophie Monat](#) Ballet

## Lecturers

[Temria Airmet](#) Jazz Dance  
[Summer Brown](#) Modern Dance  
[Amy "Catfox" Champion](#) Hip Hop  
[Queala Clancy](#) Modern Dance  
[Raul Cruz](#) Hip Hop  
[Liz Curtis](#) Modern Dance  
[Francesca Jandasek](#) Ballet  
[Teresa Jankovic](#) Jazz Dance  
[Lisa Johnson](#) Ballet  
[David Kim](#) Ballet  
[Manuel Macias](#) Modern Dance  
[Megan MacLean](#) Costume Design  
[Stacy McKenney](#) Lighting Design  
[Dr. Don Nichols](#) Intro to Music  
[Courtney Ozovek](#) Modern Dance  
[Erin Reynolds](#) Modern Dance  
[Gracie Whyte](#) Ballet  
[Lora Wilson-Mau](#) Nonverbal Communication,  
Viewing Dance  
[Steve Zee](#) Tap Dance

## Staff

[Gregory R. R. Crosby](#) Technology Advisor,  
Media, Webmaster  
[Jeniffer Fuentes-Mishica](#) Administrative Services  
Coordinator  
[Stephanie Losleben](#) Technical Director  
[Dr. Don Nichols](#) Music Director  
[Sylvia Rodriguez-Scholz](#) Assistant to the Chair,  
Rental Coordinator  
[John Siegel](#) Head Athletic Trainer  
[Kirsten Sumpter](#) Undergraduate Advsor  
[Kelsey Vidic](#) Costume Designer

## Musicians

Paul Blackwell  
Aaron Chavez  
Ron Ciago  
Brad Dutz  
Monti Ellison  
Soro Gnenemon  
Malila Hollow  
Tyler Hunt  
Satomi Kanzawa  
Eddit Nazarro  
Daniel Pravder  
Malik Sow  
Mark Uranker  
Deanna Watkins  
Brian Wood



# DEGREE DESCRIPTIONS & ADVISING

Many students entering into the CSULB Department of Dance find it difficult to decide which degree program is most suitable for them. Differences in the undergraduate degree programs will be clarified in Orientation to Dance, plus students are encouraged to speak to faculty members and Undergraduate Advisor Kirsten Sumpter regarding options. We encourage all students to choose an undergraduate degree path by the end of the first year of study. All three undergraduate degree paths are nearly identical during a student's first year of study since they contain similar lower-division core requirements. Information on the following pages and on the Dance website can help students to see how course requirements change over a four-year period depending on the degree path chosen. These are not intended to be used as degree roadmaps or program planners, but simply show required courses within each degree.

## **Freshman dance majors Sophomore dance majors Junior dance majors Senior dance majors**

For more information regarding program advising, please make an appointment with our Undergraduate Advisor Kirsten Sumpter ([Kirsten.sumpter@csulb.edu](mailto:Kirsten.sumpter@csulb.edu)) and please visit the Undergraduate Advising page on the CSULB Dance website.

Below you will find descriptions and information relating to the three undergraduate degree programs offered by CSULB Dance.

The Bachelor of Arts (B.A.) in Dance program, provides students with a balanced course of study that prepares them for careers in dance as performers, educators, arts administrators, health and fitness specialists, and/or graduate study in dance while providing opportunities for study in specific areas of personal interest. The B.A. in Dance provides students the greatest flexibility in terms of choices, and increases the opportunity to declare a Minor or, in some specific cases, a second major.

An additional specialized program, the B.A. in Dance, Option in Dance Science, offers a course of study combining dance with specific kinesiology and science courses for students interested in teaching careers in dance, dance medicine, careers in dance fitness, or graduate education in the areas of dance science or related dance studies. Students interested in the B.A., Option in Dance Science should meet with Program Coordinator Brooke Winder no later than the start of their 2nd year (earlier for transfer students) in addition to meeting with Kirsten Sumpter. The Department recommends that students not continue in the BA in Dance, Option in Dance Science unless passing DANC 260 and DANC 261 with a grade of B or better.

The Bachelor of Fine Arts (B.F.A.) in Dance is designed to prepare students for professional careers as performers and/or choreographers. All students wishing to pursue the B.F.A. in Dance must demonstrate strong technical skill, and must successfully pass a supplemental audition consisting of a solo of original choreography and a short interview. Students are eligible to audition after completing the following course work with a grade of "B" or better:

- DANC 120 • Six units from DANC 152 and/or 252 • Six units from DANC 154 and/or 254
- One unit from 181A, 181B, 381A, 381B

If students are within 3 weeks of completing the requirements, they may audition with a signed Grade in Progress from their current technique teacher, improvisation teacher, and/or production supervisor. These signatures should appear on the B.F.A. application. Students may not apply after they have completed more than 90 units. B.F.A. auditions occur each semester, and students may only audition twice for entrance into this degree program. For more information, see B.F.A. Coordinators, Keith Johnson or Rebecca Lemme.

The Minor in Dance allows students to maintain their commitment to their dance training while majoring in another field of study. Since Fall 2016, Dance Minors no longer need to pass the Department audition in order to declare a Minor. Dance Minors wishing to take certain technique courses with dance majors must successfully pass the Minor Technique Screening, which is essentially the same as the Department audition (no solo is necessary). For more information, visit [the CSULB Dance Minor Page](#).



## TRANSFER STUDENTS

STUDENTS MAY TRANSFER INTO THE DANCE MAJOR OR MINOR BY AUDITION ONLY.

1. Prior to attending the mandatory SOAR workshop, Dance Undergraduate Advisor Kirsten Sumpter will review transfer credit reports and transcripts for each new transfer student in order 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 reports and a list of dance courses to register for that semester. Students are guided through the SOAR process by the Undergraduate Advisor or the Department Chair.

2. The office of Enrollment Services evaluates General Education transferability. A Department of Dance advisor determines transferability of Dance courses. The student may need to provide transcripts and a catalog description to the Dance Undergraduate Advisor in order 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 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 service 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 or 200 level are not equivalent to 300 or 400 courses.

All CSULB Dance students must complete a minimum of 30 units of coursework at CSULB along with 24 upper-division CSULB units in order to meet the residency requirement.

# 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. Majors will develop competency in modern dance and ballet, enabling them to pursue careers in education, health and fitness, professional arenas, or to further their academic dance pursuits.
2. Majors will gain an overview of the historical, cultural, and scientific dimensions of dance.
3. Majors will have explored the fundamental skills and techniques necessary for the public performance of dance.
4. Majors will have practical experience in the production and technological aspects of dance.
5. Majors will be able to demonstrate an understanding of the craft and aesthetic qualities of dance orally, practically, and in writing.

## **Bachelor of Arts in Dance, Option in Dance Science**

1. Majors will be able to perform a qualitative anatomical analysis of standing alignment and key dance vocabulary, as well as provide exercises and cues for their improvement.
2. Majors will be able to execute and cue Pilates repertoire designed to enhance dance performance, movement coordination, and physical conditioning.
3. Majors will demonstrate an understanding of key anatomical and biomechanical principles for preventing dance injuries and promoting optimal technique when training as dancers or teaching dance technique.
4. Majors will attain an understanding of theoretical and practical scientific concepts of movement to help prepare them for pursuing further degrees or certifications in dance science or related fields.
5. Majors will develop competency in modern dance and ballet, enabling them to pursue careers in education, health and fitness, professional arenas, or to further their academic dance pursuits.
6. Majors will gain an overview of the historical, cultural, and scientific dimensions of dance.
7. Majors will be able to demonstrate an understanding of the craft and aesthetic qualities of dance orally, practically, and in writing.

## **Bachelor of Fine Arts in Dance**

1. Majors will demonstrate proficient skills and technique in modern dance and ballet, with competency in jazz dance and/or other forms, enabling them to pursue professional dance careers.
2. Majors will demonstrate competencies in choreographic processes that support the development of creative and collaborative professional opportunities.
3. Majors will demonstrate substantial knowledge of the historical and scientific dimensions of dance, to give depth and perspective to the performance and pedagogical aspects of the dance discipline.
4. Majors will develop and demonstrate current methods and relevant strategies necessary to pursue professional careers in dance and dance-related fields.
5. Majors will demonstrate the skills necessary to analyze and review dance, both orally and in writing the history, concepts and aesthetic qualities of dance.
6. Majors will demonstrate selected practical skills in the production and technological aspects of dance.



# BA IN DANCE: 120 units

## 5 Units from the following:

DANC 120 Improvisation – 2  
DANC 220 Dance Composition I – 3

## 21 Units: Theory Requirement

DANC 100 Orientation to Dance – 1  
DANC 131 Intro to Music for Dance– 2  
DANC 161 Placement for the Dancer– 2  
DANC 260 Functional Anatomy for the Dancer – 3  
DANC 261 Anatomy with Clay Lab – 1  
DANC 361 Pilates I – 3  
DANC 442 Dance and Social Identity in the U.S. – 3  
DANC 470A Dance Pedagogy-3, 470B Ballet Pedagogy, or DANC 475 Dance for Children – 3  
DANC 488 Org. of Dance Production - 3, DANC 491A Design for Dance Lighting - 3, or  
DANC 491B Design for Dance Cost. - 3

## 4 Units: Performance/Crew Requirement (two units from each list)

DANC 181A,B; 381A,B; 481A,B Dance Production Technical - 1  
DANC 180A,B; 295; 321; 380A,B; 480A,B; 495 Dance Performance/Repertory - 1

## 22 Units: Technique Requirement

9 units from the following modern technique sequence: DANC 152; DANC 252; DANC 312

9 units from the following ballet technique sequence: DANC 154; DANC 254; DANC 314

2 units in ballet or modern technique must be from the following:

DANC 112, DANC 114, DANC 312; DANC 314

Students may not enroll for credit for technique classes below the level they have been screened to without approval of the Chair.

## 2 units from the following jazz sequence:

**DANC 116; DANC 216; DANC 316**

## 4 Units from the following

Each course may only be applied once

DANC 106 African Dance—2  
DANC 108 Flamenco—2  
DANC 109 Beg. Hip Hop—2  
DANC 116 Intermediate Jazz—2  
DANC 200 Ballet History in Western Culture – 3  
DANC 209 Int. Hip Hop—2  
DANC 214 Ballet Pointe—1  
DANC 216 Int/Adv. Jazz—2  
DANC 217 Intermediate Tap—2  
DANC 312 Modern III—2  
DANC 313 Modern Dance Workshop—1-3  
DANC 314 Ballet III—2  
DANC 315 Ballet Workshop—1-3  
DANC 316 Advanced Jazz—2  
DANC 320 Composition II—3

DANC 342 Global Cultures & Dance ... - 3  
DANC 360 Prevention of Dance Injuries—3  
DANC 362 Pilates II – 2  
DANC 373 Nonverbal Communication—3  
DANC 420 Advanced Composition—2  
DANC 445 Movement Analysis—3  
DANC 470A Dance Pedagogy—3  
DANC 470B Ballet Pedagogy—3  
DANC 475 Dance for Children—3  
DANC 491A Design for Dance Lighting – 3  
DANC 491B Design for Dance Costuming—3  
DANC 498 Senior Seminar—2

3 Units: General Education

DANC 435 Dance on Camera—3



# BA IN DANCE, OPTION IN DANCE SCIENCE: 120 units

## **5 Units: Composition Requirement**

- DANC 120 Improvisation—2
- DANC 220 Dance Composition I—3

## **40 Units: Theory Requirement**

- DANC 100 Orientation to Dance—1
- DANC 131 Intro to Music for Dance—2
- DANC 161 Placement for the Dancer—2
- DANC 260 Functional Anatomy for the Dancer—3
- DANC 261 Anatomy with Clay Laboratory—1
- DANC 361 Pilates I—3
- DANC 362 Pilates II—2
- DANC 442 Dance and Social Identity in the U.S.—3
- DANC 470A or 470B Dance Pedagogy or Ballet Pedagogy—3
- BIO 207 Human Physiology—4
- BIO 208 Human Anatomy—4
- KIN 300 Biomechanics of Human Movement—3
- KIN 301 Exercise Physiology—3
- KIN 312 Motor Control and Learning—3
- PSY 100 General Psychology—3

## **2 Units: Performance/Crew Requirement (1 unit from each list)**

- DANC 181A,B; 381A,B; 481A,B Dance Production Technical - 1
- DANC 180A,B; 295; 380A,B; 480A,B; 495 Dance Performance/Repertory - 1

## **20 Units: Technique Requirement (Students must enroll in screened technique level)**

9 units from the following modern technique sequence: DANC 152; DANC 252; DANC 312

9 units from the following ballet sequence: DANC 154; DANC 254; DANC 314

2 units from the following: DANC 216; DANC 312; DANC 314; DANC 316

## **3 units from the following:**

- ATEP 309 Developmental and Therapeutic Ex—3
- KIN 315 Motor Development—3
- KIN 339 Psychology of Sport Behavior & Athletic Performance —3
- KIN 368 Resistance Training for Fitness—3
- KIN 430 Motor Control Principles and Theory—3
- NUTR 132 Introductory Nutrition -3

# BFA IN DANCE: 132 units

## **8 Units: Composition Requirement**

- DANC 120 Improvisation—2
- DANC 220 Dance Composition I—3
- DANC 320 Composition II—3

## **29 Units: Theory Requirement**

- DANC 100 Orientation to Dance—1
- DANC 131 Intro to Music for Dance—2
- DANC 161 Placement for the Dancer—2
- DANC 260 Functional Anatomy for the Dancer—3
- DANC 261 Anatomy with Clay Laboratory—1
- DANC 342 Global Cultures and Dance Traditions—3
- DANC 361 Pilates I—3
- DANC 442 Dance and Social Identity in the U.S.—3
- DANC 445 Movement Analysis—3
- DANC 470A Dance Pedagogy-3, 470B Ballet Pedagogy, or DANC 475 Dance for Children – 3
- DANC 488 Org. of Dance Production—3, DANC 491A Design for Dance Lighting—3, or
- DANC 491B Design for Dance Cost.—3
- DANC 498 Senior Seminar in Dance—2

## **7 Units: Performance/Crew Requirement (2 units in production, 5 units in performance)**

- DANC 181A,B; 381A,B; 481A,B Dance Production Technical—2
- DANC 180A,B; 295; 321; 380A,B; 480A,B; 495 Dance Performance/Repertory—5

## **26 Units: Technique Requirement (Students must enroll in screened technique level)**

11 units from the following modern technique sequence:  
DANC 152; DANC 252; DANC 312; DANC 412

11 units from the following ballet sequence:  
DANC 154; DANC 254; DANC 314; DANC 414

2 units must be earned from either DANC 412 or 414

2 additional units from the following jazz sequence:  
DANC 216; DANC 316

## **3 Units: General Education**

- DANC 373 Nonverbal Communication

## MINOR IN DANCE: 20 units

Students may be admitted to the minor after completing 6 units in dance. Minors wishing to take major-level technique courses and/or perform must pass the Minor Technique Screening.

Students should consult the Dance Undergraduate advisor regarding ways by which requirements can be grouped into specialized tracks of study. For example, an introductory dance performance set might include DANC 113, DANC 115, and DANC 117; a set related to Africana Studies might include DANC 106, DANC 109, and DANC 342; a humanities track might include DANC 342, DANC 435, and DANC 442.

Requirements: 20 units of which six (6) must be upper division.

### 8 Units: Technique

Take the following course:

DANC 120 Improvisation—2

Take one of the following courses:

DANC 112A or 112B, DANC 152

(each course must be passed with “B” or better, and may only be applied once)

Take 3 to 4 units from the following courses:

DANC 106, 108, 109, 111A, 111B, 113A, 113B, 114A, 114B, 115, 116, 117, 152, 154, 209, 214, 216, 217, 252, 254, 312, 314, 315, 316 (each course may only be applied once)

### 6 Units: Dance Studies

Take 6 units from the following courses, three of which must be upper-division:

DANC 110 Viewing Dance—3

DANC 373 Nonverbal Communication—3

DANC 200 Ballet History in Western Culture—3

DANC 435 Dance on Camera—3

DANC 342 Global Cultures and Dance Traditions—3

### 3 Units from the following: Each course may only be applied once

DANC 101 Intro to Modern Dance—3

DANC 214 Ballet Pointe—1

DANC 102 Intro to Ballet—3

DANC 216 Intermediate/Adv Jazz—2

DANC 103 Intro to Jazz—3

DANC 217 Intermediate Tap—2

DANC 104 Intro to Tap—3

DANC 252 Modern Technique II—3

DANC 106 African—2

DANC 254 Ballet Technique II—3

DANC 107 Intro to Hip Hop—3

DANC 312 Modern Technique III—2

DANC 108 Beginning Flamenco—2

DANC 314 Ballet Technique III—2

DANC 109 Beginning Hip Hop—2

DANC 315 Ballet Workshop—1-3

DANC 110 Viewing Dance—3

DANC 316 Advanced Jazz—2

DANC 113A/B Beginning Ballet—2

DANC 342 Global Cultures and Dance Trad.—3

DANC 114A/B Intermediate Ballet—2

DANC 373 Nonverbal Communication—3

DANC 115 Beginning Jazz—2

DANC 380A/B Dance Performance—1

DANC 116 Intermediate Jazz—2

DANC 381A/B Dance Prod. Technical—1

DANC 117 Beginning Tap—2

DANC 426 Int./Adv. Ballet Pointe—2

DANC 152 Modern Technique I—3

DANC 435 Dance on Camera—3

DANC 154 Ballet Technique I—3

DANC 445 Movement Analysis—3

DANC 200 Ballet History in Western Culture—3

DANC 475 Dance for Children—3

DANC 209 Intermediate Hip Hop—2

# 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. Under Current Students, you can find information about Student Resources (including often-needed forms, advice about Healthy Living, info about our Dance Ambassadors, and much more), Student Handbooks, Scholarships, Student Activities, Concert Auditions, and Concert Photos and Videos. For all things connected to your life as a dance major, Current Students is the place to look.

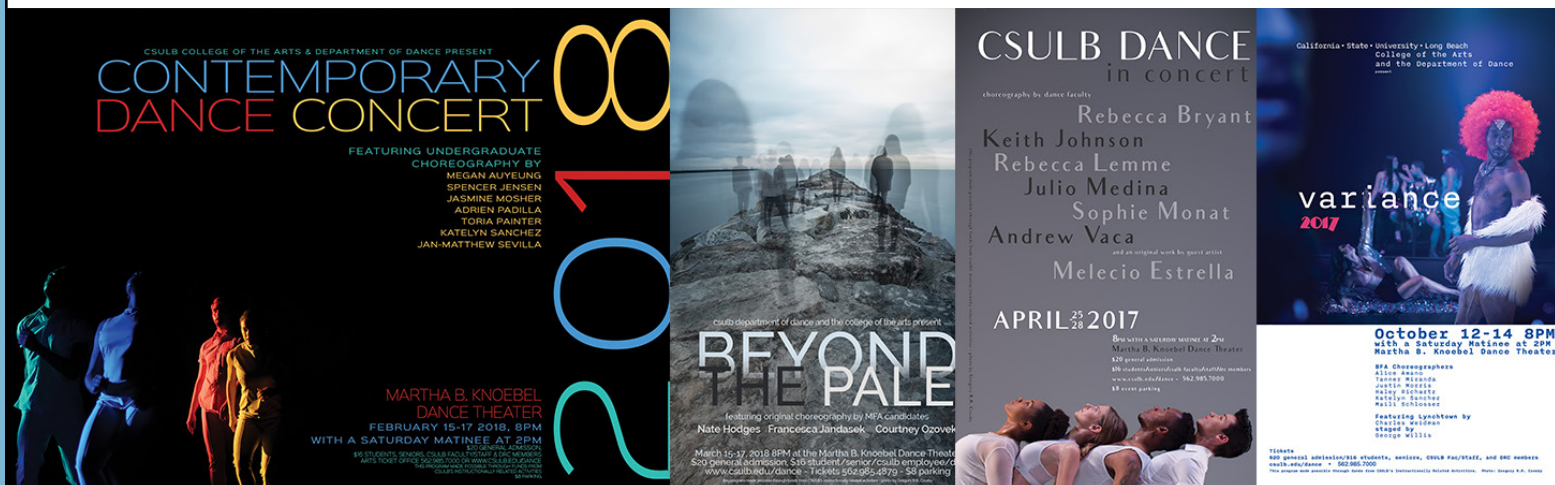
## Performance Opportunities and Auditions

The Department of Dance presents numerous opportunities for dance majors of all levels to perform in both formal and informal dance settings. Three to five annual main stage concerts highlight the Department and strive for the best in contemporary, traditional, and experimental choreography in various 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 are rich opportunities that allow students to perform, network, and gain skills that aid in being cast in future events. There are also various opportunities each semester for dancers to participate in campus events that bring the Department of Dance to the University community, including the student organized Day of the Arts and Senior Seminar projects.

In addition, the Department participates annually in the activities of the American College Dance Association, which leads to performances at regional conferences and national festivals. With Long Beach being a 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.

Below is a list of the primary audition and performance opportunities in the Department:

- CSULB Dance in Concert, the Faculty/Guest Artist Concerts - All current dance majors and minors who have passed the MTS may audition for these events. Auditions are typically at the beginning of each semester.
- M.F.A. Concerts and Showcases - All current dance majors and minors who have passed the MTS may audition for these concerts, which highlight the choreography of the current M.F.A. students.
- B.F.A. Dance Concert (Variance) – This concert opportunity features choreography by BFA dance majors performed by BA, BA-Option in Dance Science, and dance minor students who have passed the MTS. Choreographic submissions are in mid-spring semester with auditions for dancers in late spring semester.
- Contemporary Dance Concert - The Contemporary Dance Concert is the annual showcase of undergraduate choreography. Students who wish to choreograph may choose their own dancers or hold auditions. For information concerning auditioning an original dance for the Contemporary Dance Concert, please see the policies below.
- A.C.D.A. Regional Conferences - Each year the faculty chooses three works to represent the Department at a regional ACDA conference. Typically, dances viewed at the Contemporary Dance Concert audition, the M.F.A. Concerts, and CSULB Dance in Concert are all considered, with priority going to student choreography.



# Contemporary Dance Concert Auditions

The following policy applies to any undergraduate who wishes to submit a dance for consideration into the Contemporary Concert:

- The faculty encourage students to make dances representing their personal interests for the Contemporary Dance Concert, so dances may be presented in any style or genre.
- Dances auditioned for the Contemporary Dance Concert may not be longer than 10 minutes.
- Student choreographers must have taken or be currently enrolled in DANC 220 COMPOSITION I in order to submit a piece for audition.
- The audition involves showing choreography in two separate events: a showing in October and the audition in December. The showing is typically in late October, and work presented must be a minimum of 90 seconds of well-crafted material. The faculty encourages choreographers to present material that indicates the intention and nature of the work and that represents whether the dance will be a large ensemble, small ensemble, or solo. For instance, large ensemble/group dances should be presented by an ensemble, not a soloist. The faculty also advise that presenting two minutes of developed material for one section of a dance is often more impactful, and better conveys the choreographer's intention, than 30 seconds of three incomplete sections.
- At the showing and the audition, choreographers will introduce themselves and their dancers, share the title of their work (even if it is a working title), and give a professional yet brief (no more than 30 seconds) introduction to their presentation. This should include any information necessary regarding technical production elements that the choreographer hopes to involve as part of the work.
- Choreographers may only present one in-progress dance at the October showing, including collaborations with other student choreographers.
- Faculty attending the October showing will choose no more than 20 dances to move forward to the December audition.
- Composition faculty reserve the right to nominate exceptionally strong dances that have been created in their fall composition classes to move straight to the December audition.
- Works auditioned in December should represent complete and well-developed ideas with cohesive visual elements and a strong artistic sensibility. Dances with originally composed scores must audition with at least a portion of the composed score, even if it is in rough draft form.
- This is the only concert in which students may participate in two dances. Dancing in a piece counts as dance participation, as does choreographing a dance, whether the choreographer is actually dancing in the work or not. In years where there are two Contemporary Dance Concerts, students may only participate two times TOTAL as dancer and/or choreographer in the two concerts.
- Dancers for the Contemporary Dance Concert can be any dance major, or a dance minor who has passed the MTS. Choreographers may choose their own casts for their dances. Choreographers and dancers need to be aware that no student may participate in more than two Contemporary Dance Concert pieces as either a choreographer and/or dancer. This should be taken into account during the pre-audition rehearsal phase.
- No student may participate in more than two dances during the December audition (and choreographing counts as participating in a dance).

## Guest Artist Residencies

Guest Artist Residencies enliven and amplify the experience of CSULB dance majors. Through one or two-week residencies, professional choreographers and dancers from around the world set new or restaged dances on our students, giving them a taste of the intense study and rehearsal that is a part of a professional career. Below is a list of artists who have recently been Department Guest Artists:

**Sidra Bell**, Artistic Director Sidra Bell Dance New York

**Janis Brenner**, Choreographer, New York City

**Frank Chaves**, Artistic Director, River North  
Chicago Dance Co.

**Leah Cox**, Education Director, New York Live Arts

**Norbert De La Cruz**, Choreographer

**Mike Esperanza**, Choreographer,  
BARE Dance Company

**Melecio Estrella**, Bandaloop, Joe Goode Dance

**Maria Gillespie**, Artistic Director,  
Oni Dance, Los Angeles

**Kate Hutter**, Co-Founder,  
L.A. Contemporary Dance Company

**Laurel Jenkins**, Trisha Brown Dance Company

**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

**Stephen Koester**, Choreographer,  
University of Utah, Faculty

**Stephanie Lapis**, Repetiteur, Doug Varone and Dancers

**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

**Patrick Simoniello**, Ballet Master  
River North Dance Chicago

**Shawn Stevens Dancer**, Repetiteur  
Twyla Tharp Dance Company

**Eddie Taketa**, Repetiteur, Doug Varone and Dancers

**Colleen Thomas**, Choreographer

**Dan Wagoner**, Choreographer

**Bill Young**, Artistic Director Bill Young and Dancers

**George Willis**, Charles Weidman Repetiteur

## Master Classes and Workshops

Instructionally Related Activities (IRA) funding from CSULB Associated Students allows students to interact with a wide array of dance professionals in the form of master classes, workshops, guest lectures, and choreographic residencies. Below is a partial list of the recent guest artists who enhanced the education of CSULB dancers:

Kyle Abraham	Abraham.in.Motion
Jennifer Backhaus	Backhaus Dance
Genevieve Baker	Artistic Director, L.A. Contemporary Dance Company
Lillian Barbeito	BodyTraffic Dance Company
Bill Bohl	Managing Director, DDO Artists Agency/The Movement
Leslie Carothers-Aromaa	Colburn School, formerly with Joffrey Ballet
Evelyn Cisneros-Legate	Boston Ballet, formerly with S.F. Ballet
Robert Cohan	Artistic Dir. London Contemporary Dance School
Misty Copeland	Soloist, American Ballet Theatre
Lauren Kia Costanzo	Cast of Hamilton
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
Arturo Fernandez	Lines Ballet
Joe Goode	Joe Goode Performance Group
Rennie Harris	Rennie Harris Dance Company
Alaine Haubert	American Ballet Theatre
Millicent Hodson/Kenneth Archer	Rite of Spring Centennial
Steven Hyde	OCSA, formerly ABT
Kevin Iega Jeff	Artistic Director Deeply Rooted Dance Theater
Bill T. Jones	Artistic Director, Bill T. Jones/Arnie Zane Co.
Zippora Karz	New York City Ballet
Alex Ketley	The Foundry
Jmy James Kidd	Director, Pieter Performance Space
Shouze Ma	Choreographer, Beijing, China
John Malashock	Artistic Director, Malashock Dance
Patrick McCollum	Choreographer The Band's Visit, CSULB alum
Sergio Mejia	Commercial dance choreographer
Colleen Neary	Artistic Director Los Angeles Ballet
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
John Selya	ABT, Come Fly Away, Movin' Out
Robbie Shaw	Choreographer/Screendance creator
Eddie Taketa	Doug Varone and Dancers
Rosanna Tavarez	Countertechnique, LA DANSA DANSA
Doug Varone	Artistic Director, Doug Varone and Dancers
Wendy Whelan	Former Principal, NYC Ballet



## Student Organizations

The CSULB Dance Collaborative is the student organization of CSULB Dance, and all Dance majors and minors are automatically members of the organization. Dance Collaborative sponsors master classes and workshops as well as fundraising and social events for majors and minors. The CSULB Dance Collaborative is funded by CSULB Associated Students and is obligated to comply with A.S.I. regulations.

All students are encouraged to attend meetings and to become involved in this vital student organization!

2018-19 Officers:	President, Emma Silagy	Vice-President, Leilani Shiratori
	Secretary, Jazmin Davis	Treasurer, Sara Celaya

## Healthy Living

The transition to college and serious University-level training in Dance is a very exciting time, yet can also be stressful and difficult to manage. CSULB Dance and the University are dedicated to helping students through tough transitions and issues, and your faculty, staff, Student Ambassadors, and the Dance Clinic are wonderful resources in guiding students toward pinpointing the proper resources that can help them lead happier and more successful college experiences.

Students seeking guidance or information regarding healthy life choices, nutrition, or eating disorders can drop by the Dance Clinic, and are encouraged to speak with Head Athletic Trainer John Siegel regarding these and any other health issues. In the Dance Clinic, students will find literature regarding numerous topics pertinent to dance students regarding health.

There are numerous resources on campus that can aid students in the challenges of their college life. These challenges may include maintaining healthy eating and exercise habits, physical and psychological wellness, sexuality and/or gender-identity issues, alcohol or drug abuse, sexual assault or harassment, or simply finding a group to socialize with.

Below are just some of the helpful resources on the CSULB campus. Click on the service to be directed to their page on the CSULB website:

- [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](#)
- [LGBT Resource Center](#): 562.985.4585
- [Student Health Center](#): 562.985.4771
- [Student Recreation & Wellness Center](#): 562.985.0775
- [University Police](#): 562.985.4101
- [Women's Resource Center](#): 562.985.8576

## 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 the Dance scholarships. Specific information regarding Dance scholarships and the auditions is posted on the Student Life page of the CSULB Dance website. For more information, contact the current faculty scholarship Chair, Rebecca Lemme, at [Rebecca.lemme@csulb.edu](mailto:Rebecca.lemme@csulb.edu). *Note: all students applying for scholarships must complete a FAFSA, even if they are international students (the staff at the Center for International Education will assist you).*

If 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 a number of work opportunities for students in the Department. Positions include assisting in the lighting and costuming production areas, reading papers for large lecture courses, building security, and ushering and other front-of-house positions in the Martha B. Knoebel Dance Theater. Announcements for such positions will be announced to students via Beachboard and on the Student Job Boards in the Student Lounge. Students may also check with the Department Office for these positions.

## **Mailboxes and Lockers**

Mailboxes for all dance majors and minors are located in the east end of the Dance Center, next to Studio 3 on the first floor. Please notify the Department of Dance Office Staff if a box needs to be labeled for you. Students should check mailboxes daily because important information is distributed through the mailbox system within the Department.

Lockers in the Dance Center locker/dressing rooms are available to all students enrolling in dance courses, and students may arrange for locker assignments in the Department Office. Lockers must be rented each semester and are \$5/semester.

## **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);
- BFA information, Guest Artist 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 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).

## **Earning DANC 499 Credit for a Directed Study**

A student may work with a CSULB instructor to design an independent project or execute research of an advanced nature in an area of dance. Directed studies may be designed for 1-3 units, depending upon the nature of and time necessary for the study. All Directed Studies must be approved and instructor/mentors must fill out the Agreement for DANC 499/599 form and submit to the Chair for approval. Permission to enroll will be granted by Sylvia Rodriguez-Scholz after approval by the Chair. [Please download a Petition if you are interested.](#)

## **Transfer of Summer Dance Classes**

Students who plan to transfer dance courses from any summer session must get the approval of Undergraduate Advisor Kirsten Sumpter or 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 course work taken without consultation and approval.

## **Use of Pilates Equipment in Pilates Center**

Only students who have successfully completed DANC 361 and 362 may use the Pilates equipment in the CSULB Pilates Lab. This 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. This facility may NEVER be used without an approved partner or supervisor. Students currently enrolled in DANC 361 who must use the equipment as part of their homework for the course, must do so when there is supervision by either Dr. Winder, Lisa Johnson, or a designated assistant with Pilates expertise.





## DEPARTMENT POLICIES

All of the following policies have been approved by the Faculty of the Department of Dance:

### Placement Screening and Studio Technique Classes

1. All new students are placed in designated levels of technique through placement screening classes held during the first week of the Fall and Spring semester. Students should expect to remain in each technique level for two semesters. After passing a technique level for two semesters, a student will automatically move up to the next level. Screenings are adjudicated by faculty members, and screening decisions may not be appealed.

2. Students earning a grade of F in a technique class did not pass that class and must re-take technique at the level at which the F was earned before moving up in level.

3. Students are expected to complete levels of dance technique in sequence, and should expect to remain in the assigned level for two semesters.

4. No technique class, which is above the level at which the student is placed in screening, may be taken through adjunct enrollment.

5. 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.

6. 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 unless approved by the Chair.**

7. 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. Audits are rarely permitted, and are only typically allowed for upper division students who have completed graduation technique requirements. (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 Department of Dance courses after the 9th week of classes without meeting with the Department Chair prior.

9. 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.

10. After earning six units from DANC 252 Modern Technique II (or earning three units from DANC 252 and articulating three units of modern dance technique from community college), students who have passed the B.F.A. supplemental audition (B.F.A. Majors) will enroll in DANC 412 Advanced B.F.A. Modern Technique for modern dance technique training. Once progressing to DANC 412, B.F.A. Majors must continue enrolling in DANC 412 for modern dance technique training. If B.F.A. majors declare a different degree, they may no longer register for DANC 412.

11. After earning six units from DANC 254 Ballet Technique II (or earning three units from DANC 254 and articulating three units of ballet technique from community college), students who have passed the B.F.A. supplemental audition (B.F.A. Majors) will enroll in DANC 414 Advanced B.F.A. Ballet Technique for ballet technique training. Once progressing to DANC 414, B.F.A. Majors must continue enrolling in DANC 414 for ballet technique training. If B.F.A. majors declare a different degree, they may no longer register for DANC 414.

12. Transfer students who entered into CSULB as B.F.A. majors but have not yet passed the B.F.A. supplemental audition are not eligible for enrollment in DANC 412 or DANC 414.

## **Policies regarding Major Technique Courses**

### Absences

Because technique improves by actively participating in studio classes, it is the CSULB Department of Dance perspective that attendance and participation is essential to progress and success. Students are allowed the same number of absences equal to the number of course meetings per week (e.g. 3 absences in courses meeting 3 times per week, 2 absences in courses meeting 2 times per week, 1 absence in courses meeting once a week). The next absence after the maximum allowed will lower the final course grade by one full letter; each subsequent absence will continue to lower the final grade accordingly. Students are encouraged to save these absences for situations in which they may not be in control of circumstances (illness, freeway traffic, family emergency, etc.).

One additional absence will be allowed without consequence to the final grade only for illness, injury or other University established excused absences (e.g. jury duty, religious holiday, curricular reasons such as athletics, ACDA, etc.), and only when documentation is provided. In cases of illness or injury needing more time for recovery beyond the permitted absences, the instructor, the student, and the Department Chair will discuss options for continuing or dropping the course.

This policy is specific to the Department of Dance, and is in compliance with the University policy on absences.

### Tardiness

Punctuality is crucial to professional and academic success. The policy regarding guidelines for tardiness varies for each instructor and will be stated in the course syllabus.

### Observations in Technique Class

It is up to the individual technique teacher to delineate his/her policy for class observations in his/her technique syllabus.

### Observations due to Severe Injury/Illness

Occasionally, a dancer is temporarily ill or injured, and a one to two-week period of observation will allow her/him to recover expediently. Students wishing to observe class instead of participating must receive approval from their instructor by asking permission, and, in cases of injury, this must be done in consultation with Head Athletic Trainer John Siegel and the Department Chair. The extended observation period is a maximum of two (2) weeks and will be allowed only with documentation of injury from John Siegel or a doctor. During that two-week period, injured students will be required to spend at minimum two one-hour sessions each week doing supervised strengthening and rehabilitation exercises in the Dance Clinic or Pilates lab as determined. Failure to comply will affect the students' final grade. It is up to the individual technique instructor as to whether or not the student may use class time for this rehabilitation program.

In cases where students cannot participate in technique classes for more than two weeks, or have more than one period of extended need for observation in a semester, the student will be asked to drop the course. This decision will be made in conjunction between the instructor, the student, and the Department Chair. Once the student has completely recovered and has been cleared to return to technique class, the Chair and the instructor can allow the student to return for the remainder of the semester as an audit, without receiving any credit for the course. Permission for return must be obtained from both the instructor and the Chair.

### Grading Philosophy for Studio Courses

Studio courses such as technique, composition, performance, directed choreography, etc., are measured in both objective and subjective manners. Depending upon the course content, each instructor will assign a grade typically having evaluated practical, technical and performance skills, the quality of the student's participation and effort, the mastery of course material, the student's attitude and responsibility toward the work, and a measure of improvement over the term. Students are encouraged to work closely with their instructors to clearly understand each instructor's individual grading policies, and their own responsibilities involved in this process.

## **Additional Policies for Technique Classes**

### Dress Code and Student Preparation for Class

Students will be punctual and ready to begin class when the professor walks into the room. Dress codes are established as a professional standard of practice and represent a sense of respect for the instructor and for the art form of dance. Individual instructors will establish acceptable attire, and students are required to abide by these dress codes. Dress codes may change as the semester progresses at the discretion of the instructor.

### 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. Not only is this practice another form of respect for the studio as a “sacred space” but it is also 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.

There is no food or drink allowed in the studios other than water. Water containers must be closable. 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 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, students should avoid applying lotions to bare skin within 30 minutes of participating in technique classes. Lotions help to 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. Clear instructions for disposing of a biohazard spill or exposure are inside each kit, however studio instructors and Head Athletic Trainer John Siegel will also train any individual in the proper way to handle such a situation. All red biohazard disposal bags should be brought to the main office or the Dance Clinic for proper and final disposal. If any Biohazard Kit is missing supplies, please contact the Dance Clinic at X57076, or contact the main office.

### The Dance Clinic and Technique Class

The Dance Clinic in the Department of Dance is a facility providing dance majors with access to conditioning and weight training equipment, Pilates equipment, 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 for the rigors of life as a dance major. Dance majors are expected 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. Mr. Siegel and the Dance Clinic staff are there to provide each major with programs and assistance toward reaching these expectations.

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.

### Methods of instruction and corrections in dance activity courses

Because it is often necessary and most helpful for instructors to touch a student’s body for the purpose of making a correction, it is the student’s responsibility to notify dance instructors if he/she is not comfortable with this routine method of instruction.

### **Enrolling in DANC 119/319**

Students who have a legitimate 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 with the DANC 119/319 Registration Petition, that includes:

- Permission from the Technique Instructor
- A copy of the student's schedule printed from MyCSULB showing the enrolled course that causes the conflict
- 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. [Petitions are available at Student Resources.](#)

### **Cheating and Plagiarism**

Cheating and plagiarism are serious academic offenses. In accordance with University Policy, the consequence for cheating and plagiarism is a decision of the faculty member and may include a failing final grade for the course, assignment of zero credit for the specific demonstration of competence, or referral to the University's Office of Judicial Affairs for possible probation, suspension, or expulsion. See [the University Catalog](#) for complete description of this process and its consequences.

### **Grade Appeals**

The Department of Dance follows the grade appeal process as described in the University's Undergraduate Catalog. 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 Policies—Let's Put on a Show!**

With a production calendar that typically contains five fully-produced concerts each academic year, CSULB Dance is one of the most production-driven dance departments in California. Managing production details is a cooperative effort taken on by our Production Coordinator Lorin Johnson, Technical Director Stephanie Losleben, Video Specialist Gregory R.R. Crosby, Costume Designer Kelsey Vidic, Music Director Dr. Don Nichols, Department Chair Betsy Cooper, and the Concert Director of each production, with input by many other staff, faculty, and student production assistants. While performing in dance concerts is a requirement of every degree program, it is also a great privilege that students earn. CSULB Dance is proud of the fact that all dance majors may audition for any dance concert, but that right is earned through a process that begins the moment a student joins the CSULB Dance family.

#### Step 1—Enroll in a dance major technique course

All students must be enrolled for a grade in a dance major technique course (DANC 112, 114, 116, 152, 154, 216, 252, 254, 312, 314, 316, 412, or 414) the semester that he/she auditions for and performs in a Department concert. At times, choreographers may require that a student be enrolled in a technique class that pertains to the genre in which their dance is choreographed. For instance, a student might need to be enrolled in ballet in order to perform a dance steeped in ballet technique.

#### Step 2—Sign up for a Crew Assignment

The first week of the fall semester, all new students must sign up for a crew assignment through Technical Director Stephanie Losleben. The actual assignment may take place in the fall or spring semester. After a student has signed up for an approved Crew Assignment, he/she is eligible to audition for and perform in Department concerts. Students are not eligible to audition for or perform in the particular production for which they have a Crew Assignment.

Transfer students articulating an approved production course must still sign up for a Stage Crew Assignment in the first semester (this would be their only necessary Crew Assignment).

#### Step 3—Put all production information available about the Crew Assignment in your calendar

As soon as a student receives a Crew Assignment, all information available about the schedule pertaining to that assignment is given to the student. Many Crew Assignments take place for many hours over a two-week period while some take place over a more spread out allotment of time. It is the student's responsibility to write down everything known at the time of assignment into their calendar and to not book other activities during said times.

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

Except with occasional approved exceptions, students are expected to register in the same semester they complete their Crew Assignment for the correct and corresponding production unit.

Freshmen: Enroll in 181A or 181B for your first Crew Assignment

Transfer students: Enroll in 381A, 381B, 481A, or 481B for your first Crew Assignment.

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

Once students have taken care of their 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 know all dates associated with the performance before auditioning or accepting a role.

Except with occasional approved exceptions, students are expected to register in the same semester they complete the performance for the correct and corresponding performance unit.

Freshmen: Enroll in 180A or 180B for your first Performance

Transfer students: Enroll in 380A, 380B, 480A, or 480B for your first Performance.

#### **Student Performance and Crew Responsibilities**

In the spirit of cultivating a professional environment, instilling professional standards of practice, reinforcing the holistic nature of production and performance, and generating responsible and ethical student artists, the below policies shall be understood and followed by all student participants. **Failure to comply to stated crew and performer responsibilities may result in dismissal from a project, and will result in a poor or failing grade and disqualification from auditioning and performing in the following semester's concerts.**

Note: Scholarship students failing to complete crew or rehearsal obligations may have their scholarships revoked and discontinued, or the student may be disqualified from receiving scholarships in the next academic year.

#### **Performers in Department Concerts**

Students who are cast in concerts will:

- Read and sign the Performance Contract, stating that he/she understands all responsibilities related to that particular performance and the methods of evaluation the choreographer will use to assess his/her work in rehearsal and on stage.
- Register for the appropriate performance unit (in some cases, registration may be deferred when arranged with the Production Chair).
- Attend all scheduled studio rehearsals, unless pre-arranged and approved by the Choreographer.
- Attend all spacing, lighting and technical rehearsals. There are no excused absences for these; full attendance is mandatory. Dancers who do not comply will be subject to disqualification from future casting.

Double-Cast performers sharing a role with another student will:

- Attend all spacing, lighting, & technical rehearsals.
- Attend all warm-ups and performances of the production whether performing or not.
- Attend all post-performance feedback sessions as determined by the choreographer, whether performing in that show or not.

Understudies will:

- Remember that their role is important in the creative and production process.
- Attend all spacing, lighting, & technical rehearsals.
- Attend all warm-ups and performances of the production whether performing or not.
- Attend all post-performance feedback sessions as determined by the choreographer, whether performing in that show or not.

Note: students can serve as an understudy in a production one time for performance credit. Students may not receive performance credit as an understudy for the Contemporary Dance Concert (without approval by the Production Chair).

#### **Student Crew Members**

Students assigned to a crew will:

- Sign up for a Crew Assignment before being qualified to audition and perform.
- Register for Production units the semester of the assignment (in some cases, registration may be deferred when arranged with the Production Chair).
- Complete crew assignment by participating fully in all scheduled activities.
- Attend all spacing, lighting and technical rehearsals. There are no excused absences for these; full attendance is mandatory.

### **Production Priority Policy**

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. 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.

### **Reservation of Studio Space**

Dance majors 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 Department, and to foster better technical growth. Reservations for studio space are made in the Space Reservation Book (the Space Book) in the Department's office. 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), and no one other than current majors in the studios. **Please pick up water bottles and trash after use, close windows, turn off lights and close doors.** It is also expected that when students sign up for studio space, they will use it. If there is a change, 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 is means for loss of studio privileges.

To reserve studio space for rehearsals, practice or personal use, there are parameters that must be observed. The Department Policies are:

- Users of studios must be dance majors and minors who have passed the MTS and currently enrolled in CSULB Dance classes.
- Students may use the space for creation of choreography and for personal practice or use by signing -up in the space book maintained in the Department Office (provided there are NO OUTSIDE INDIVIDUALS involved). Priorities (listed below) go to rehearsals for productions and faculty use/rentals, and may supersede reservations for personal use.
- Individuals desiring use of CSULB Dance studios who are not majors or minors, and/or who are alumni MUST rent studio space at the current rate. Contact Sylvia Rodriguez-Scholz at [Sylvia.rodriguez@csulb.edu](mailto:Sylvia.rodriguez@csulb.edu) for information
- No student may reserve space for any purpose that involves outside groups. Outside groups are anyone who is not a current CSULB dance major. The studios are State of California facilities and 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.



All Photos by Gregory R.R. Crosby