Preface

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

August 2012
**DEPARTMENT OF DANCE MISSION STATEMENT**

The CSULB Department of Dance is committed to artistic and academic excellence that promotes the value of dance for the individual and society. Our curricula emphasize modern dance performance and composition with supporting course work in dance theory, ballet, jazz, tap, and world dance. The course of study embraces creative, historical, and scientific perspectives of dance appropriate to the degree being pursued.

**DEPARTMENT DESCRIPTION and PHILOSOPHY**

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

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

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

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

GERALD CASEL (Assistant Professor) was born in the Philippines and raised in California where he began dancing in public school. He holds a BFA from the Juilliard School and an MFA from University of Wisconsin-Milwaukee assisted by a fellowship from the Advanced Opportunity Program. Gerald has danced in the companies of Michael Clark, Sungsoo Ahn, Stanley Love, Zvi Gotheiner, Russell Dumas, The Metropolitan Opera Ballet, Larker Lubovitch and Stephen Petronio where he was a company member from 1991-1998 and 2001-2005. He served as Stephen Petronio Company’s Assistant Director and Director of Education. His dance company, GERALDCASELDANCE has been presented in New York at Danspace Project at St. Mark’s Church, Movement Research at Judson Church, Dance Theater Workshop (Fresh Tracks and SplitStream), Joyce SoHo, Dixon Place, Dancenow NYC, Aaron Davis Hall, and 92nd Street Y.

As a teacher Casel regularly taught in New York City at Dance New Amsterdam and Movement Research as well as a guest artist at Impulstanz (Vienna), The School for Modern Dance in Denmark (Copenhagen), Tanzfabrik (Berlin) and as a guest company teacher for Sasha Waltz and Guests (Berlin). He has also taught as a guest teacher at The Juilliard School, Sydney Dance Company, Ballet National de Marseille, The Scottish Ballet and The University of North Carolina-Greensboro. He has been on faculty at Sarah Lawrence College, Marymount Manhattan College, Barnard College, Long Island University, University of Wisconsin-Milwaukee (as a visiting Assistant Professor) and as a full-time faculty member at NYU Tisch School of the Arts where he received the David Payne-Carter Award for Teaching Excellence. In 2010-2011 he was a Professor of Contemporary Dance at Palucca Hochschule für Tanz Dresden.

Casel has been Artist-in-Residence at Movement Research, Dance New Amsterdam and The Yard. He has received grants from the Asian American Arts Alliance, was a finalist for the Urban Artist Initiative (NYFA), The Dance New Work Award and the Center for International Education’s Overseas Undergraduate Research Grant at UW-Milwaukee. He served on the New York State Council on the Arts’ Dance Panel 2008-2010. Gerald holds certifications to teach yoga (Om Yoga Center, NYC) and to practice Thai Yoga Bodywork.

KAREN CLIPPINGER, M.S.P.E. (Professor) received her masters in Exercise Science from the University of Washington in 1984. Her lifelong work has focused on application of anatomical and biomechanical principles to enhance movement performance while lowering injury risk. In the last 17 years she has integrated Pilates into her work and personal practice. Karen is currently a Professor at California State University, Long Beach where she teaches anatomy, Pilates, and other dance science courses. She previously taught anatomy/kinesiology for dancers at UCLA and Scripp’s College. Karen has also been BASI Pilates® faculty since 1996, and teaches Pilates teacher training and continuing education courses.

Prior to her academic employment, Ms. Clippinger worked as a clinical kinesiologist for 22 years, including at Loma Linda University Medical Center where she developed Pilates-based programs for clients with varied medical conditions. She has worked with hundreds of professional dancers and elite athletes and consulted for the U.S. Weightlifting Federation, U.S. Race Walking Team, Pacific Northwest Ballet, and California’s Governor’s Council on Physical Fitness and Sports.

Ms. Clippinger is a renowned international educator who has given more than 375 presentations over the last 32 years in Australia, Canada, England, Germany, Greece, Italy, Japan, New Zealand, South Africa, and throughout the United States. She served as co-editor-in-chief of the Journal of Dance Medicine and Science, and has authored numerous articles for academic and lay publications, chapters for four different books, and a textbook (Dance Anatomy and Kinesiology) that has received excellent reviews and been adopted by many prestigious educational institutions.

COLLEEN T. DUNAGAN (Associate Professor and Assistant Chair) holds a Ph.D. in Dance History and Theory from the University of California, Riverside. She has presented her scholarly work at national conferences, including the Society of Dance History Scholars and the Congress on Research in Dance. Her research has been published in Dance Research Journal, Topoi: an International Review of Philosophy, and The International Journal of the Arts in Society. She recently completed two co-authored book chapters with Roxane Fenton: “The Beatles, the Moving Image, and Dancing Bodies” in Movies, Moves and Music: The Sonic World of Dance Films (forthcoming) and “Dirty Dancing: Dance, Class, and Race in the Pursuit of Womanhood” in Hollywood Dance Film Anthology (forthcoming). In addition to her scholarly work, Dr. Dunagan continues to choreograph, producing both concert work and video dance. Her most recent video dance was a collaboration with film director Gregory, Après, which reexamines Vaslav Nijinsky’s L’Apres Midi d’un faune. Dr. Dunagan is currently serving on the Board of Directors for the Society of Dance History Scholars and is a member of the Congress on Research in Dance and the Society for Cinema and Media Studies. Her choreography has been performed at Santa Ana College, Highways Performance Space, University Settlement (NYC), and the University of California,
Spirit Brands, and is the Baja Regional Director for the American College Dance Festival Association.

KEITH JOHNSON (Professor) danced with the Doug Varone Company, Creach & Koester, and Bill T. Jones/Arnie Zane Dance Companies, and was a member of the Ririe-Woodbury Dance Company from 1986 through 1994. In 1998, he formed Keith Johnson/Dancers. At CSULB, Keith is a Professor who teaches both composition and contemporary dance techniques, and is the Co-advisor to the M.F.A. candidates and the B.F.A. students. Keith received the Choo San Goh Award in 2002 for emerging choreographers and has had support from the Dance/U.S.A. Foundation. His work has been shown in various venues including the University of Utah (with Stephen Koester), The LIT Series, Joyce Soho (with Colleen Thomas), The Rose Wagner Theater in Salt Lake City, The Center Stage Theatre (with Stephanie Nugent) and The Diavolo Space. His work has been commissioned by the Ririe/Woodbury Dance Company, d9 Collective, CONDER/dance, Contemporary Danceworks, various solo artists, and universities.

LORIN JOHNSON (Assistant Professor) danced with the American Ballet Theatre in New York under the direction of Mikhail Baryshnikov. He has worked with some of the 20th century's most influential choreographers including: Glen Tetley, Kenneth Macmillan, Twyla Tharp, Ulysses Dove, Agnes DeMille, and Jerome Robbins. His choreography has been commissioned in the U.S. and abroad, and he has been on faculty of the American Ballet Theatre Summer Intensives program since 2004. In 2006, Johnson became an Assistant Professor of Dance at CSULB, and he teaches courses in ballet technique, men’s class, dance appreciation and history. Johnson has published several articles as a result of his extensive research in Moscow, Russia, and has both B.A. and M.A. degrees from the University of Southern California.

DORI Y. LEVY, M.A., D.T.R. (Full-Time Lecturer) holds an A.A. in Theatre, a B.A. in Dance from CSULB, a M.A. in Dance/Movement Therapy from UCLA, and a M.A. in Psychology from U. S. International University. She is a registered by the American Dance Therapy Association as a Dance/Movement Therapist, and is certified in Labanotation by the Dance Notation Bureau, Inc. She is included in "Who's Who in the West" and in "Who's Who Among Human Services Professionals." Dori has worked as a Dance/Movement Therapist since 1987 in various psychiatric facilities, treating a variety of issues. She was the primary researcher in a pilot study of the effects of dance/movement therapy in the battered woman syndrome as a Masters project at UCLA. Dori also serves as consultant to the Sarah Center for abused children in Long Beach, and the Barbara Sinatra Center for abused children at Eisenhower Memorial Hospital in Rancho Mirage. She has taught pain management classes in the Arthritis Foundation and is author of Movement Awareness Program for Arthritis Patients, v1991, and Rehearsal/Performance Protocol, v1985. Dori currently teaches Nonverbal Communication and Viewing Dance at CSULB.

SOPHIE MONAT (Full-Time Lecturer) was born in London, England and began her professional career in Europe where she danced with the Lille Opera Ballet in France and the National ballet of Portugal. Following eight years as Ballet Mistress to the New Jersey Ballet, she served as Director of the Classical Department of Dance at the Orange County High School of the Arts. In 1995, Ms. Monat joined the faculty of the CSULB Department of Dance, where she teaches all levels of ballet technique and directs and choreographs for the Department’s dance concerts. She is also Ballet Mistress to the State Street Ballet in Santa Barbara. Ms. Monat guest teaches extensively, and choreographs and stages a wide range of classical and contemporary ballets throughout the U.S.

ANDREW VACA (Interim Department Chair and Associate Professor) joined the CSULB Department of Dance faculty in 1999, currently teaches courses such and Modern and Jazz Dance Technique, Improvisation and Composition, and Dance for Children, and is a regular contributor to Faculty Dance Concerts having premiered 14 original dances at CSULB. In the concert dance world, Mr. Vaca has danced with the Ririe-Woodbury Dance Company, Jazzworks, Dale Scholl Dance/Art, and Keith Johnson/Dancers. As a performer, he has danced the work of renowned choreographers Janis Brenner, Pat Catterson, Della Davidson, Laura Dean, Keith Johnson, Stephen Koester, José Limón, Susan McLain, Douglas Nielsen, David Rousseve, Doug Varone, and Dan Wagoner. As a choreographer, Mr. Vaca is known in the worlds of both entertainment and concert dance. For over 23 years, he has choreographed for NBA and NFL dance teams, including the Los Angeles Laker Girls and Boston Celtic Dancers, has choreographed large televised halftime shows for the Detroit Lions (Goo Goo Dolls) and the NFL Pro Bowl (Enrique Iglesias and Ciara), and is currently on the choreography staff of Pro Action Dance. Outside of CSULB, Mr. Vaca is Artistic Director of Jazzworks—Long Beach, has had his work presented at the Dance Under the Stars Choreography Festival, and is a regular teacher at the L.A. Music Center’s Dance Downtown and A Taste of Dance events. Mr. Vaca is also a highly sought out adjudicator and workshop presenter working primarily with the Varsity Spirit Brands, and is the Baja Regional Director for the American College Dance Festival Association.
**Department Advisors**

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

- Lorin Johnson  
  BA/BFA Advisor
- Keith Johnson  
  MFA Concert Director and Co-Advisor, BFA Co-Advisor
- Colleen Dunagan  
  MFA and MA Advisor
- Karen Clippinger  
  BA Dance Science majors

**PART-TIME DANCE FACULTY**

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

- Summer Brown
- Nzingha Camara
- Eileen Cooley
- Nick Duran
- Roxane Fenton
- Lisa Johnson
- Brian Moe
- Victor Robles
- Jenilyn Brown Smith
- Jenny Stevens
- Tim Stevenson
- Lora Wilson
- Steve Zee
STAFF

GREGORY R.R. CROSBY is the Technology Advisor for the Department of Dance at California State University, Long Beach, supervising all video productions integrating Dance and Video. Crosby graduated Cum Laude with a Bachelor of Arts in Film and Video Production from CSULB and went on to edit season one of the nationally televised news magazine, Martial Arts Television. He has written and directed numerous short films, commercials and was the Director of Photography on the HD feature documentary Women of the Gridiron. Crosby's duties entail being Web Master on top of offering general technical assistance to the department.

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

ANDREW N. MILHAN is the Technical Director/Lighting Designer for the Department of Dance, supervising all productions in the Martha B. Knoebel Dance Theater and teaching lighting design for dance. He worked for the Lewitzky Dance Company for eight years, as Production Manager and later as Technical Director/Lighting Supervisor. Recent and future projects include work with John Pennington, Diana MacNeil, Jeff Slayton, Casey Carney, Davalos Dance Company, Jazz Tap Ensemble, Dance Kaleidoscope, and American Repertory Dance Company.

LIZ PELSTER received her MFA in Costume Design from the CSULB Theater Arts Department where she designed many shows for the University and Cal Rep Theaters. In addition to serving as resident costume designer for the Dance Department, she teaches classes in costume design and manages the Dance Department’s costume shop. Ms. Pelster continues to enjoy creating costumes professionally as well as teaching design at several colleges in the Orange County area.

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

ERIC RUSKIN holds an M.A. in Music Composition from the University of Pennsylvania where he studied with George Crumb, George Rochberg, and George Perle. From 1978-1980 he played dance classes at UCI where he worked with Eugene Loring and Anthony Tudor. Since that time he has been accompanist, composer, and concert music director for the Department of Dance. Outside of the dance world, Eric's jazz performance and compositions may be found on The New York Jazz Connection on the Sexton label.

JOHN SIEGEL became certified as an Athletic Trainer (A.T.C.) in 1997, and completed a M.S. in Kinesiology with an emphasis in Sports Medicine/Sports Injury Studies from CSULB in the summer of 2000. He currently is Head Athletic Trainer for the Dance Department and also works with dancers and entertainers through St. Joseph's Hospital on sight at Disneyland and Disney's California Adventure.
**GUEST ARTIST RESIDENCIES**

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

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Company</th>
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<tbody>
<tr>
<td>Bill T. Jones</td>
<td>Choreographer</td>
<td>New York City</td>
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<tr>
<td>Jodie Gates</td>
<td>Choreographer</td>
<td>Los Angeles</td>
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<tr>
<td>George Balanchine</td>
<td>Choreographer</td>
<td>New York City Ballet</td>
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<td>Maria Gillespie</td>
<td>Choreographer</td>
<td>Los Angeles</td>
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<tr>
<td>Sean Greene</td>
<td>Choreographer</td>
<td>Los Angeles</td>
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<tr>
<td>Diann Sichell</td>
<td>Choreographer</td>
<td>New York City</td>
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<tr>
<td>Victoria Marks</td>
<td>Choreographer</td>
<td>Los Angeles</td>
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<tr>
<td>Paul Taylor</td>
<td>Choreographer</td>
<td>Paul Taylor Dance Company</td>
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<tr>
<td>Martha Graham</td>
<td>Choreographer</td>
<td>Martha Graham Dance Company</td>
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<tr>
<td>Tere O’Conner</td>
<td>Choreographer</td>
<td>New York City</td>
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<tr>
<td>Charlotte Christensen</td>
<td>Co-Director</td>
<td>Ririe-Woodbury Dance Co.</td>
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<tr>
<td>Charles Moulton</td>
<td>Choreographer</td>
<td>San Francisco</td>
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<tr>
<td>David Dorfman</td>
<td>Artistic Director</td>
<td>David Dorfman Dance</td>
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<tr>
<td>Andrea Woods</td>
<td>Choreographer</td>
<td>New York City</td>
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<tr>
<td>Dan Wagoner</td>
<td>Choreographer</td>
<td>Connecticut College, Faculty</td>
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<tr>
<td>Laurence Blake</td>
<td>Choreographer</td>
<td>CalArts, Faculty</td>
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<tr>
<td>Holly Williams</td>
<td>Choreographer</td>
<td>U. of Texas at Austin, Faculty</td>
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<tr>
<td>Bill Young</td>
<td>Artistic Director</td>
<td>Bill Young and Dancers</td>
</tr>
<tr>
<td>Della Davidson</td>
<td>Choreographer</td>
<td>U.C. Davis, Faculty</td>
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<tr>
<td>Francine Landes</td>
<td>Choreographer</td>
<td>ACT Acting School, San Francisco</td>
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<tr>
<td>Molly Lynch</td>
<td>Choreographer</td>
<td>Director, Ballet Pacifica</td>
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<tr>
<td>Liz Koeppen</td>
<td>Dancer</td>
<td>David Parsons Dance Company</td>
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<tr>
<td>Lane Sayles</td>
<td>Former member</td>
<td>Lar Lubovitch Dancers</td>
</tr>
<tr>
<td>Robert Moses</td>
<td>Choreographer</td>
<td>Stanford University</td>
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<tr>
<td>Arturo Fernandez</td>
<td>Ballet Master</td>
<td>Lines Contemporary Ballet Co.</td>
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<tr>
<td>Janis Brenner</td>
<td>Choreographer</td>
<td>New York City</td>
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<tr>
<td>Laura Dean</td>
<td>Choreographer</td>
<td>New York City</td>
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<tr>
<td>Lar Lubovitch</td>
<td>Choreographer</td>
<td>New York City</td>
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<tr>
<td>Kurt Jooss</td>
<td>Choreographer</td>
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MASTER CLASSES and WORKSHOPS

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

Lional Popkin  Los Angeles Performer
John Malashock  San Diego choreographer
Doug Varone  Artistic Director, Doug Varone Dancers
Leonard Crofoot  Choreographer and Actor
Richard Rein  Independent Choreographer and Teacher
Richard Chen Zee  Paul Taylor Dance Company
Luis Tintendo  Professional Dancer  NYC
John Pennington  American Repertory Company, Los Angeles
Jory Hancock  University of Arizona, Faculty
Melissa Lowe  University of Arizona, Faculty
Sandra Hammond  Choreographer/Writer, Ballet Basics
Rennie Harris  Rennie Harris Dance Company
Joe Goode  Joe Goode Performance Group
Abby Fiat  University of Utah, Faculty
Eddie Takata  Doug Varone Dancers
K. T. Nelson  ODC San Francisco
Michael Utoff  Arizona Ballet
Charles Maple  American Ballet Theater
Nzingha Camara  Los Angeles Performer

PERFORMANCE OPPORTUNITIES

The Department presents three to five annual concerts (undergraduate, graduate, and faculty/guest artist) that provide opportunities to perform in various genres of dance including modern, jazz, ballet, and other dance forms. All programs strive for the best in contemporary and experimental performance opportunities created by student, faculty, and guest choreographers.

In addition to regular on-campus dance performances, CSULB participates annually in the activities of the American College Dance Festival Association, which has led to performances at regional festivals and in the national festival held each year at the Kennedy Center for the Performing Arts. The Los Angeles metropolitan area is home to many resident choreographers who offer regional performance opportunities to CSULB students who audition for their work.
PROGRESSION FOR COMPLETION OF THE MFA DEGREE in DANCE

1. Conditional Admission to the Program, enrollment in courses, and payment of tuition/fees

2. Register for and attempt the Writing Proficiency Exam at http://www.csulb.edu/divisions/students2/testing/test_information/wpe/

3. Removal of the conditional admit occurs after the following:
   - Completion of 24 graduate dance units with a GPA of 3.0 or better;
   - Completion of all prerequisites
   - Passing the Writing Proficiency Exam*
   - Determination by the faculty that candidate is making satisfactory progress towards the degree
   - Submission and acceptance of Thesis Proposal
   - Formation of Thesis Committee

   *Note: Failure to successfully complete the WPE by the end of the first year in residence will result in the student’s discontinuation from the program.

4. Advancement to Candidacy
   - Requires meeting with Graduate Advisor to complete a Program Planner
   - Must be completed prior to producing thesis work
   - Usually happens at the end of the first or beginning of the second year

4. Thesis work/production work in Graduate Concerts (ongoing process)*:
   - Submission of Individual Concert Proposal reviewed and accepted by the Thesis Committee
   - Audition of dancers, Preliminary presentation, and Showing of work in progress
   - Production/Performance
   - Oral post-concert evaluation
   - Written evaluation of the candidate’s work by the Committee
   - Submission of individual concert report

   *Note: This sequence will be repeated for each concert in which the candidate produces work in partial fulfillment of the Graduate Project.

5. Request to graduate filed with Enrollment Services*

   *Note: Normally students planning a Spring graduation would file for graduation by Oct. 1 of the preceding Fall. For a Fall graduation a request to graduate form would be filed with Enrollment Services by March 1 of the preceding Spring.

6. Completion of Graduate Thesis Concerts

7. Completion of Final Project Report

8. Final Project Report approved by MFA Project Report Writing Advisor and candidate’s Committee


10. Completion of necessary revisions as indicated by Thesis Office reviewer, delivery of Project Report to the University Bookstore (copy center) for duplication, pay binding and duplication fees, and call Thesis Office with Bookstore receipt number. For further information see the Thesis Office website (see #9).

11. Graduation
PROCESS FOR COMPLETING THE GRADUATE PROJECT AND PROJECT REPORT

Timetable for production of project work:

1. Candidates must complete and submit Thesis Project Proposals by the week prior to the first day of the Spring semester during their first year of study. Proposal must include the following information: background and choreographic focus/research question, nature of the works to be completed as part of the thesis, semester and venue details for each work, additional or alternative artistic media to be employed, a projection of budget details, and proposed length of each work.

2. The MFA Graduate Advisor and Department Chair, in consultation with the candidate, will assign each candidate a Thesis Committee Chair. Once Committee Chairs are assigned candidates must identify their second permanent committee member.

3. Individual Concert Proposals must be submitted to the Thesis Committee, Graduate Advisor, and MFA Concert Director no later than the sixth week of the semester prior to the production. The MFA Concert Director, Graduate Advisor, and Committee Chair evaluate the proposals in terms of allocation of resources and amount of work proposed. The MFA Concert Director will communicate with Committee Chairs regarding any necessary adjustments. A third rotating committee member will be identified prior to each concert. Candidates must gain approval of the Thesis Project proposal and form committees prior to completing Individual Concert Proposals or auditioning dancers. These proposals should be reviewed and approved by the Thesis Committee no later than the ninth week of the same semester. Individual Concert Proposals may differ from the original Thesis Project Proposal as necessary.

4. Candidates will schedule a group audition in coordination with the faculty member serving as the MFA Concert Director. Auditions for each graduate concert are to be held no later than the tenth week of the semester prior to the concert.

5. Candidates will show works-in-progress during the week prior to the start of classes of the semester in which their work will appear in the graduate concert.

THE MFA THESIS: CREATIVE WORK AND PROJECT REPORT

The Master of Fine Arts Graduate Project is supervised by the candidate’s Thesis Committee and is subject to approval by that Committee. It is the responsibility of the student to maintain close contact and open lines of communication with the Thesis Committee during the development of the Project.

THE MFA THESIS: CREATIVE WORK

Graduate Concert Participation

Candidates are required to participate in at least three graduate concerts, during the course of which the candidate must fulfill production responsibilities in one concert and produce creative work in two other concerts. They may not perform in the same concert in which they fulfill production responsibilities.

Graduate Project Requirements

Candidates must produce a body of work that meets the following minimum requirements:
A. The sum of the work totals 30 minutes in length
B. No single work can exceed 20 minutes
C. At least 20 minutes must be original choreography by the candidate (see below re: commissioned solos)
D. At least one work will be a group piece for five or more dancers
D. At least one work must be produced for and presented on the MBKDT stage in a MFA concert. This work must be at least 10 minutes in duration.
Typically, candidates choreograph **works that range between 10 and 20 minutes in length and are produced in two to three graduate concerts**. However, there are two options for completing the **Graduate Project**:

1. **A series of new works** choreographed by the candidate and produced in graduate concerts on campus.

2. **One new work** choreographed by the candidate and produced in a graduate concert on campus and one or two of the following alternatives:
   - A **commissioned solo** performed by the candidate (maximum 10 min. towards thesis), and/or
   - A **work** produced by the candidate in another venue, and/or
   - A choreographic **work** produced by the candidate in another medium.

Any off-campus or site-specific choreographic work must receive approval of the MFA Coordinator, Department Chairs, and Committee Chair in order to receive credit for the work.

If a student produces a portion of their thesis work in a venue other than the stage of the Martha B. Knoebel Dance Theater, the faculty will decide how many minutes of the choreographic work may be used to fulfill the thesis requirement, regardless of the actual length of the work. This will be decided on a case-by-case basis.

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

**Performance Requirement**

Candidates are required to **earn two** of the four required **performance units in MFA Concerts** under performance courses DANC 585A and 585B. The other 2 performance units may be earned by dancing in faculty or undergraduate concerts under performance courses DANC 580A and 580B. In addition, candidates may chose to earn performance units rather than thesis units for performing their own choreography, with the approval of their Committee. However, they may not earn both performance and thesis credits for the same work.

**Criteria for Evaluation of Choreography and Performance**

As the MFA Degree is a terminal degree (the final preparation for a professional career in dance as a performer or choreographer) choreography and performance will be evaluated by the standards expected of professionals.

**Choreography will be evaluated on the basis of:**

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

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

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

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

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

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

**Grading**

The four units of credit earned as part of the creative portion of the thesis will be graded by percentage of grade in relation to the length of individual pieces (for example, a 15-minute dance equals 50%, a 10-minute dance equals 33%, a 6-minute dance equals 20%); this will comprise 90% of the overall grade for these four units with the remaining 10% left to the discretion of the committee for overall growth, progress, and sophistication in craft and creativity.

**Performance will be evaluated on the basis of:**

**Choreographic intentions:** Does the performer realize and embody the intentions, in both form and meaning, of the choreographer? Has the dancer fulfilled these choreographic intentions, regardless of the dancer’s personal preferences?

**Technique, phrasing, dynamics, musicality, projection:** Does the performer embody the appropriate technical components of the movement with sophistication and ease? Does the performer demonstrate professional standards in regard to phrasing, dynamics and musicality? Does the performer share with the audience? Does the performer have a presence in the work?

**Preparation:** Has the performer worked effectively and productively with the choreographer in accepting direction/coaching and corrections? Has the performer met the choreographer’s expectations for rehearsals and other preparation?

**Construction of the Thesis Committee and Submission of Thesis Project Proposal**

At the beginning of the first week of the Spring semester of the candidate’s first year of study, she/he will submit her/his Thesis Project Proposal to the Graduate Advisors/Coordinator. Once the proposals have been reviewed, the Chair of each Thesis Committee will be determined by the Graduate Advisor/Coordinator and Department Chair in consultation with each candidate.

The Thesis Committee consists of three permanent members and one rotating/temporary member: a committee Chair, a second member chosen by the candidate, the MFA Project Report Writing Advisor, and a rotating/temporary member chosen by the candidate.

The Committee must be composed of at least three members qualified in the discipline. The Chair and the second committee member must be full-time faculty of the CSULB Department of Dance; one of the two full-time faculty must be tenured or tenure track. The Chair of the Thesis Committee must agree to function as Chair for all three years of the candidate’s residency. The Chair acts as a primary mentor and may help in selecting the second and rotating members. The second committee member must be selected by the MFA candidate no later than the sixth week of the second semester of enrollment in the MFA Program at CSULB.

Once the Graduate Advisors/Coordinator and first two members have approved the Thesis Project Proposal, the
third member of the committee may be chosen. This third member is a rotating member chosen for how his/her areas of specialty are well suited to advising an individual work. The rotating third member must be chosen by the candidate no later than the eighth week of the semester prior to the semester in which each thesis work will be produced.

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

Submission and Approval of the Individual Concert Proposal

The candidate must submit an Individual Concert Proposal for each work that the candidate wishes to include in the body of choreography that constitutes the Graduate Thesis Project. Individual Concert Proposals must be submitted to the Committee, Graduate Coordinator, and Graduate Concert Director by the sixth week of the semester prior to that of the concert in which it will be produced. The proposal must be reviewed and approved by the candidate’s Thesis Committee no later than the ninth week of the semester prior to that of concert production.

The Proposal must be typed (double spaced) and follow the format given below:

Title page with spaces for approval signatures of committee members.
Project Proposal in which the Candidate addresses each of the following:

1. Proposed title of the dance, estimated length of dance, proposed accompaniment, and number of dancers.
2. Intent of the dance: What is the dance about? What does the dance evoke? What does it suggest or convey to the viewer?
3. Goals: What are the creative goals of this project for you as a choreographer? What skills will you develop or enhance?
4. Background: Provide a brief history of what led the candidate to chose the project topic/ theme/area of exploration and a description of any work already completed. Place the project within a historical and cultural context. How is the work situated within dance history? How is it informed by or related to other cultural practices?
5. Methodology: What choreographic approaches are used and how do they support the intent of the work? What is the projected rehearsal schedule, auditioning of dancers, population you wish to work with, venue, musical choices, research, media needs such as sets, props, slides, film etc.
6. Budget: estimates for proposed set design, musician’s fees or any other additional expenses.

The Proposal should be no longer than two to three pages and the information in the Proposal may have evolved since the initial Thesis Project Proposal. The faculty understands that the work will continue to develop as needed during the choreographic and production process.

The Individual Concert Proposal is discussed by the Thesis Committee and approved or returned for revision. After the candidate has secured approval from all members of the Thesis Committee, the Proposal is returned to the candidate by the last Committee member to sign it. The candidate makes nine copies of the signed Proposal and distributes one copy to each member of the Committee, one copy to the Department Chair, one copy to the Graduate Advisors/Coordinator, one copy to the Technical Director/Lighting Design, one copy to the Costume Designer, and one copy to the Department Administrator for inclusion in the Department files. The candidate keeps the original for his/her record.

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

In order to insure that each graduate student receives a fair share of production support it may be necessary to limit the amount of production elements (costumes, scenery, props, sound, special effects, and music rights etc) and stage time that individual graduate students receive in a particular concert. The Graduate Advisors/Coordinator and Thesis Committee Chairs will keep a record of the number of minutes produced and the kinds/amount of production support allocated to each graduate student as part of their thesis work. The Graduate Advisor, Graduate Concert Director, and Thesis Committee Chairs will inform candidates if they need to shorten a proposed work or adjust their production elements in order to allow another candidate to have her/his work produced. Due to budgetary constraints, the Department can only commit to providing production support and MBKDT stage space for 30 minutes of thesis choreography per candidate. When, and if, possible the Department will accommodate additional production time/support. Students wishing to present their work in an alternative venue will be responsible for making any necessary arrangements and may incur additional production costs. Students must gain approval of the faculty prior to beginning the production process.

Casting

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

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

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

Showing of Works in Progress

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

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

**Oral Post Concert Evaluation**

Following each Graduate Concert in which thesis work is presented the candidate schedules a meeting with the Committee to discuss and evaluate the work shown. The candidate should come prepared to analyze and assess his/her own work. Faculty will provide feedback on an individual basis. Ideally this meeting should take place no later than one week after the concert dates. It is the responsibility of the candidate to arrange a suitable time for the meeting.

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

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

Guidelines for the Individual Concert Chapters

The candidate shall write an Individual Concert Chapter following each concert in which thesis material is presented. It is required that these reports be written no later than the thirteenth week of the semester in which the thesis work was produced. This report should be submitted to the candidate’s Chair and the MFA Project Report Writing Advisor. The Individual Concert Chapter should be approximately five to ten pages, typed and double-spaced. The following should be included:

1. Introduction: A factual first section in which the candidate describes the basic elements of the work in its final form and documents when and where the performance took place, as well as any relevant program information. This section should also introduce the over-arching research question or focus that drives the individual choreographies.

2. Body: A second section that addresses the initial artistic intention and compositional process of the work, including information about the rehearsal process, collaborations (if any), accompaniment, production elements, and the incorporation of other media. This section should also include an analysis of the final product that discusses the historical and/or theoretical context of the work and how you see the dance participating in the ongoing discourse of dance history and includes a self-evaluation if your work.

3. Conclusion: Summarize the major points of discussion from the process and analysis sections. Address how you see this work in relationship your previous choreography, lessons learned, and how the work was informed by coursework this semester. The conclusion should end by projecting how you see this work relating to or informing where you will go from here (i.e. direction of future thesis work, work after the MFA program...).

The Report should be written according to University guidelines.

California State University, Long Beach’s College of the Arts requires the use of the Turabian Style Manual (7th or the most recent edition) along with the University document, Master Theses and Projects: Guide to Style and Format. In the event that there is a discrepancy between the two manuals, the University document supercedes Turabian. These manuals are available at the University Bookstore.

Completion of the Final Project Report

Following the successful completion of all Graduate Project work, the candidate will revise the individual concert chapters as part of the drafting of the Final Project Report, as set forth in the description of the Final Project Report. While the Final Project Report is compiled from revisions of the candidate’s Individual Concert Chapters, it should not be limited to a restatement of the written work already produced. The Final Project Report documents the body of work produced over the two-year period and must include a reflection of the development of the body of work and an analysis of the relationship between the different pieces included in the body of work. It should demonstrate the candidate’s knowledge of the relationship of his/her work to current theory and scholarship as well as to contemporary and/or historical genres.
Final Project Report
Components of the Project Report (in order)
See P. 59 of University Guidelines for details about numbering
(* items normally completed by the theses typist)

1. *Title page
2. Abstract, 150 words or less (See University Guidelines for criteria)
3. *Guard sheet
4. *Committee Approval Page
5. *Copyright page, if necessary
6. *Preface and/or acknowledgements, if any
7. *Table of contents
8. *List of figures (photographs)
9. Text
   Chapter 1. Introduction. Brief statement documenting the performance of works comprising the thesis project. Chapters 2-4 (or more depending on number of dances). These chapters consist of a description and analysis of each dance work completed as part of your thesis project. Each chapter should begin with a summary description of the dance, including your initial artistic intention, and a discussion of the compositional process. Each chapter will then move into an analysis of the final product by addressing the following elements: the success of the dance in fulfilling your intent (including how the dance conveyed a given image/mood/effect/plot to the audience), the historical context of the creative work and, if appropriate, the sub-genre of dance which is explored; any influences from art forms; the dance in relationship to current dance theory/studies, and contemporary dance and cultural practices.
   Each succeeding work included in the thesis project is described and analyzed in a separate chapter. The number of chapters will vary in relation to the number of works comprising the thesis project.
   Chapter 6 (substitute appropriate number). Conclusion. In this chapter the thesis work is considered as a whole. The chapter is a place for you to reflect on the development of your work over time. You may chose to compare and contrast different methodologies, evaluate strengths and weakness, comment on your artistic development, and project future directions for your work.

   The body and conclusion chapters should demonstrate the candidate’s ability to analyze and synthesize the experience of the Graduate Project and should demonstrate evidence of critical and independent thinking.

10. *Appendix or Appendices Half Title Sheet
11. *Appendices (in order) with Appendices half Title Sheets
   Included in the Appendices may be photographs, relevant sections of your journal, costume and/or set renderings, programs, etc.
12. *Bibliography Half Title Sheet
13. *Bibliography
Timetable for completing the Final Project Report

1. The candidate must submit a first draft of the Final Project Report to the MFA Project Report Writing Advisor (designated first reader) for review no later than the end of the 14th week of the Fall semester of the 3rd year of study.

2. After corrections are made, the next draft is submitted to the Committee Chair no later than the end of the week prior to the Spring semester of the 3rd year. The Committee Chair may request additional revisions of the content.

3. After these revisions are made, the report is submitted to any remaining committee members, who may require additional revisions.

4. Additional revision deadlines will be imposed by the Writing Advisor as deemed necessary.

5. After the candidate completes all necessary revisions, the document must be submitted for approval to all Committee members (including the MFA Project Report Writing Advisor).

6. Only after receiving final approval of the Project Report from the MFA Project Report Writing Advisor should the Project Report be formatted and/or sent to a professional typist. If desired, candidates should reserve a typist, who is familiar with the CSULB thesis format guidelines and the University and Department (Turabian) style manuals, well in advance, as the typists get quite busy as the thesis deadline approaches. The typing fees, the paper duplication expense, and binding fees are the candidate’s responsibility. Candidates may choose to prepare the final copy of the Project Report themselves on word processors; if they chose to do this they must familiarize themselves with both the University and Department (Turabian) style manuals and the format required by the Library thesis reviewer.

7. If using a typist, candidates should plan on submitting the manuscript to the typist a minimum of 2 weeks prior to the Thesis Office submission deadline. Theses are due to the library near the end of March, see the Thesis Office website for the exact deadline and further details about the submission and final filing process.

Criteria for Evaluation of MFA Final Project Reports

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

1. Following the Project Report Guidelines pertaining to structure, content, and deadlines:

2. Organization and clarity of expression:
   Each chapter must have an opening/thesis paragraph and a conclusion, as well as that within the chapters transitions between paragraphs must be employed in order to connect the various topics and ideas discussed.

3. Grammar, syntax, and punctuation:
   All Project Reports must be written in proper, standard English in terms of grammar, sentence structure (syntax), and punctuation. Reports must follow all departmental and college/university guidelines regarding formatting/style.

4. Comprehension and application of feedback/corrections:
   Candidates will be evaluated on their ability to effectively receive feedback and/or corrections given by their committee members and the Project Report Writing Advisor. In addition, candidates will be evaluated on how well they apply feedback and corrections in each subsequent draft.

5. Demonstration of critical and independent thinking in synthesis of materials and analysis of the creative project: including aspects such as the historical context of the creative work and, if appropriate, the sub-genre of dance which is explored; the influence of developments in other art forms; the influence of current theory and contemporary cultural practice in the work.
The Project Report will be evaluated on a one hundred (100) point scale; each of the above five (5) categories will be assessed on a twenty (20) point scale.

*Note:* It is necessary that candidates familiarize themselves with Library thesis deadlines in order to allow enough time for the review of thesis drafts, review by the Project Committee and by the Graduate Advisor, typing, proofreading and submission to the thesis reviewer in the Library.

**Department Policy Regarding Teaching Internships**

Teaching internships must be completed for 2 units.

The purpose of the teaching internships is to provide candidates to have an individualized mentorship opportunity in a course that will provide them with additional teaching experience. It is up to candidates to generate a list of courses they would like to be an intern for and to consult with the graduate advisor regarding the options prior to approaching a faculty mentor regarding the internship.

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

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

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

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

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

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

**REGISTRATION FOR THESIS UNITS (DANC 699)**

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

- Passing the W.P.E.
- Completion of 24 graduate units with a minimum GPA of 3.0
- Approval of the Department of Dance Faculty
- Completion of all prerequisites
- Removal of any incompletes
*Note: A complete program planner of all courses leading to the MFA degree must accompany your Advancement to Candidacy. This final program of courses must be approved by your Committee, the Graduate Advisor, the Department Chair and the Associate Dean of the College of the Arts. Any changes from this pre-approved course of study require filing a "Change of Program" form, available from the Graduate Advisor. Notifying the MFA Advisor of and securing the appropriate approvals for any changes to the program planner will be the responsibility of the candidate.

**GRADUATE RESIDENCE STUDIES CREDIT CLASS (GS-700)**

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

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

In order to register for GS-700, the candidate must take an approval form signed by the Graduate Advisor to the University Extension Office.

**GRADUATE STUDENT GRIEVANCES**

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

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

**GRADE POINT AVERAGE (GPA) REQUIREMENT**

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

**EDUCATIONAL LEAVE**

If it is necessary for you to take a leave from the University, it is strongly advised that you complete and file a Request for Educational Leave before leaving the University. This will exempt you from an application fee when you apply for readmission.

The completed form must be approved by the program’s graduate advisor and filed with the Office of Enrollment Services.
Upon returning after an approved one-semester educational leave you will not be required to submit an application form. If you are on leave longer than one semester you must apply for readmission to the University, but an application fee will not be required.

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

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

Studio Technique Classes

1. All students are placed in designated levels of technique through placement screening classes held during the first and last weeks of the Fall and Spring semester. Between semesters, technical skill may increase or decrease. Therefore, placement at the end of any semester is tentative. Final placement takes place during the first week of classes and students may be moved to a higher or lower level of technique at that time. Students wishing to screen at a higher level may do so only through the recommendation of studio faculty with Department Chair approval. Screenings are adjudicated by faculty members, and screening decisions may not be appealed.

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

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

4. A grade of incomplete will not be given in a technique course as an alternative to a poor grade due to absences or class performance.

5. Additional technique classes may be taken below the level screened with the permission of the instructor and the Department Chair. Students may not use classes taken below the screened dance level to fulfill graduation requirements.

6. All dance majors and minors must be registered in their technique classes for credit.

7. All major technique classes are repeatable for credit and must be taken for traditional grading only. Audits are rarely permitted. (If permission is granted, the student auditing must adhere to the attendance requirements. If these are not adhered to, the student’s auditing privilege will be revoked and attendance will cease).

8. Students may not drop major technique courses after the 9th week of classes.

9. NEW POLICY! Starting Fall 2011, all dance majors must present proof of ownership of a first aid kit to their technique teachers each semester. Ownership must be proved by the end of the third week of the semester or the student will be asked to observe classes until ownership can be proved. Instructors have the option of lowering the student’s grade if these observations go beyond the allowed observations for the course. First aid kits will include basic items such as adhesive bandages, antiseptic wipes, and athletic tape. Department Athletic Trainer John Siegel will determine specific first aid supplies in conjunction with the Chair, and first aid kits will be sold for a nominal fee through the Dance Clinic to all dance majors.

STUDENT RESPONSIBILITIES

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

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

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

Students must present a written proposal describing the project for which they seek Independent Study credit to the Dance Faculty. If approved, the faculty will assign the appropriate number of credits for the suggested project, complete the required University form, and the student may then register for the course under DANC 599 INDEPENDENT STUDY. A faculty member, usually selected by the student, serves as mentor to the independent study project.

**Transfer of Summer Dance Classes**

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

**GRADE APPEALS**

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

**Mailboxes and Lockers**

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

**Priorities for Productions**

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

**Use of Studio Space**

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

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

Graduate Associateships and Assistantships in the Department

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

Bulletin Boards

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

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

Auditions

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

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

Audition details are posted on the Production Bulletin Board.

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

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

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

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

Area Interests:
- Barclay Theater 949.854.4646
- C.S.U.L.B. Arts Ticket Box Office 562.985.7000
- Los Angeles Music Center 213.972.7211
- Orange County Performing Arts Center 714.692.1559
- REDCAT 213.237.2800
- Royce Hall U.C.L.A. 310.825.2101
ADVANCEMENT TO CANDIDACY
Program Requirements for the Master of Fine Arts degree (60 units)

Name:  
ID#:  
Date:  

Address:  
Apt.#:  
Tel:  

City/State:  
Zip:  
WPE Passed:  

Technique (12 units): 8 units from 512 or 510A; 4 units from 514 or 510B

<table>
<thead>
<tr>
<th>Course #</th>
<th>Title</th>
<th>Units</th>
<th>Grade</th>
<th>Sem/Year</th>
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<tbody>
<tr>
<td>DANC 512</td>
<td>Adv./Int. Modern Technique</td>
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<td>DANC 512</td>
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<tr>
<td>DANC 514</td>
<td>Adv./Int. Ballet Technique</td>
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<td>DANC 514</td>
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Theory (15–17 units)

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<th>Course #</th>
<th>Title</th>
<th>Units</th>
<th>Grade</th>
<th>Sem/Year</th>
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<tbody>
<tr>
<td>DANC 505</td>
<td>Seminar in Methodology</td>
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<tr>
<td>DANC 565</td>
<td>Dance Science</td>
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<td>DANC 588</td>
<td>Dance Management</td>
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<td>DANC 597</td>
<td>Sem. in Dance Criticism / Analysis</td>
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<td>DANC 605</td>
<td>Seminar in Dance</td>
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<tr>
<td>DANC 693</td>
<td>Teaching Internship</td>
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Choreography (12 units)

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<th>Sem/Year</th>
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<tr>
<td>DANC 520A</td>
<td>Composition A</td>
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<tr>
<td>DANC 520B</td>
<td>Composition B</td>
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<td>DANC 520C</td>
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<td>DANC 520D</td>
<td>Composition D</td>
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Performance (4 units)

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<tr>
<td>DANC 580A</td>
<td>Dance Performance (any dance dept. production)</td>
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<tr>
<td>DANC 580B</td>
<td>Dance Performance (any dance dept. production)</td>
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<td>DANC 585A</td>
<td>Dance Performance (MFA)</td>
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<tr>
<td>DANC 585B</td>
<td>Dance Performance (MFA)</td>
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Production (1 unit)

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<th>Grade</th>
<th>Sem/Year</th>
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</thead>
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<td>DANC 592</td>
<td>Special Topics (Prod: SM or Production assist)</td>
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Thesis/Project (6 units)

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<td>DANC 699</td>
<td>Project</td>
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DANC 699 | Project
DANC 699 | Project
DANC 699 | Project Report (Writing) | 2

<table>
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<tr>
<th>Electives (8–10 units)</th>
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Total Program Units: 60

Program Approval

<table>
<thead>
<tr>
<th>Committee Chair</th>
<th>Date</th>
<th>Student</th>
<th>Date</th>
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<tbody>
<tr>
<td>Permanent Member</td>
<td>Date</td>
<td>Department Chair</td>
<td>Date</td>
</tr>
<tr>
<td>Graduate Advisor</td>
<td>Date</td>
<td>Associate Dean C.O.T.A.</td>
<td>Date</td>
</tr>
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</table>
Teaching Internship Proposal

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

Student Intern:

Semester of Internship:

Course Name:

Instructor of Record:

Class Meeting Times:

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

Internship Learning Objectives and Outcomes:
For example…
Objective one: To refine teaching and/or student supervisory skills by assisting in the dissemination of course information.

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

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