

*DEPARTMENT OF DANCE*

*Graduate Handbook  
2019-2021*



California State University, Long Beach  
College of the Arts  
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[www.csulb.edu/dance](http://www.csulb.edu/dance)

*Preface*

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

August 2019

## **DEPARTMENT OF DANCE MISSION STATEMENT**

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

December 2009

## **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: 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 an emphasis on choreographic practice and preparation for teaching in higher education; 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. Choreographic and opportunities to teach within higher education are at the center of the MFA degree.

Three to five fully-produced, formal concerts are produced each academic year and are key venues for student performance and choreographic experimentation. The MFAs produce work for one fully-produced, formal concert in the spring of their 2<sup>nd</sup> year and for two informal showings at the end of the fall and spring semesters in their 1<sup>st</sup> year. 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 Euro-American contemporary and historical forms and concepts with attention to contextualizing this work with attention to global dance forms.

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

## **MFA DEGREE GOALS AND OBJECTIVES**

Our M.F.A. in Dance is centered on the following student learning outcomes. At the end of the program, students will be able to:

- Craft dances that communicate a declared intention; skills include actualizing concepts, directing and collaborating with performers and contributors, processing feedback, implementing revisions, and ethically/critically considering the role of the work in the contemporary climate.
- Produce their own danceworks; students will demonstrate a working knowledge of lighting design, costume design, stage management, technical direction, house management, and/or public relations. Additionally, students will be able to work in collaboration with theater technicians and design professionals.
- Articulate effectively in oral and written form their artistic and pedagogical goals/vision/philosophy, positioning them to work in higher education and/or the professional creative field.
- Identify and characterize trends in the contemporary dance canon and articulate and advocate for the role of their work within the field.
- Organize and communicate both practical and theoretical dance concepts in diverse pedagogical contexts, using knowledge gained via teaching practicums, internships, and the study of dance science.

## **FULL-TIME DANCE FACULTY**

See the Department of Dance website for Faculty Biographies:

<https://www.csulb.edu/dance/department-of-dance/faculty-staff-directory>

### **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.

Kirsten Sumpter	Undergraduate Advisor
Dr. Colleen Dunagan	MFA Advisor, MA Program Director and Advisor

## **PART-TIME DANCE FACULTY**

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

Summer Brown  
Amy Campion  
Liz Curtis  
Francesca Jandasek  
Lisa Johnson  
Manuel Macias  
Megan MacLean  
Stacy McKenney  
Don Nichols  
Sarah Swenson  
Tiffany Williams  
Lora Wilson  
Steve Zee

## **STAFF**

See the Department of Dance website for Staff Biographies:

<https://www.csulb.edu/dance/department-of-dance/faculty-staff-directory>

## **PERFORMANCE OPPORTUNITIES**

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

## **GUEST ARTIST RESIDENCIES**

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

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

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

#### **MASTER CLASSES and WORKSHOPS**

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

Kyle Abraham	Abraham.in.Motion
Jennifer Backhaus	Backhaus Dance
Bill Bohl	L.A. Managing Director, DDO Artists Agency/The Movement
Leslie Carothers-Aromaa	Colburn School, formerly with Joffrey Ballet
Frank Chaves	Artistic Director, River North Chicago
Dance Co. Evelyn Cisneros-Legate	Boston Ballet, formerly with S.F. Ballet
Robert Cohan	Artistic Dir. London Contemporary Dance School
Misty Copeland	Soloist, American Ballet Theatre
Brenda Dixon Gottschild	Author
David Dorfman	Artistic Director, David Dorfman Dance
Glen Eddy	Cal Arts Faculty, formerly with Netherlands D.T.
Glen Edgerton	Hubbard Street Dance Chicago
Carl Flink	Black Label Movement
Joe Goode	Joe Goode Performance Group
Rennie Harris	Rennie Harris Dance Company
Alaine Haubert	ABT
Bonnie Oda Homsey	American Repertory Dance Company
Steven Hyde	OCHSA, formerly ABT

Bill T. Jones	Artistic Director, Bill T. Jones/Arnie Zane Co
Zippora Karz	New York City Ballet
Alex Ketley	The Foundry
Shay Kuhla	Arts Council for Long Beach
Shouze Ma	Choreographer, Beijing, China
John Malashock	Artistic Director, Malashock Dance
Charles Maple	Director, Maple Conservatory, formerly with ABT
Leslie Miller	former company member Complexions and Radio City Rockettes
Colleen O'Callaghan	Ventura Ballet, formerly with ABT
Rocio Ponce	professional Flamenco choreographer
Summer Lee Rhatigan	San Francisco Conservatory of Dance
Melanie Ríos Glaser	Artistic Director, The Wooden Floor
Shawn Stephens	Twyla Tharp Company
Nicholas Strafaccia	Trisha Brown Company
Eddie Taketa	Doug Varone and Dancers
Michael Utoff	Arizona Ballet
Doug Varone	Artistic Director, Doug Varone and Dancers
Wendy Whelan	Former Principal, NYC Ballet
Dan Wilson	VP Retail Development, Saban Brands

**PROGRESSION FOR COMPLETION OF THE MFA DEGREE in DANCE**

1. Classified or Conditionally Classified Admission to the Program, enrollment in courses, and payment of tuition/fees.
2. Showing of choreography in the Fall Informal and Spring Informal Showings during the 1<sup>st</sup> year of the MFA.
3. Removal of a conditional admit occurs after the following:  
Completion of all prerequisites (must be completed by the end of second semester of study).
4. Advancement to Candidacy occurs when students have met the following criteria:
  - o Completion of the Graduation Writing Assessment Requirement (GWAR), if required;
  - o Attainment of classified admission status;
  - o Completion with a minimum GPA of 3.0 of at least 6 graduate dance units of study;
  - o A cumulative, graduate, grade-point average of at least 3.0 calculated on all upper-division and graduate-level coursework attempted at CSULB (after completion of baccalaureate degree);
  - o Completion of a graduate study program planner in consultation with graduate advisor;
  - o Successful choreography produced in an informal graduate concert;
  - o Evaluation by graduate faculty of the candidate's satisfactory progress toward the degree; and
  - o Removal of any incomplete grades.
5. Formation of Choreographic Project/Thesis Committee.
6. Submission and acceptance of Choreographic Project/Thesis Proposal.
7. Request to graduate filed with Enrollment Services. \*  
*\*Note: Normally students planning a Spring or Summer graduation would file for graduation by Oct. 1 of the preceding Fall. For a Fall graduation a request to graduate form would be filed with Enrollment Services by March 1 of the preceding Spring.*
8. Completion of Choreographic Project during 2<sup>nd</sup> year of program:

- Audition dances for Project/Thesis work in Fall of 2<sup>nd</sup> year.
  - Audition of dancers, attendance at production meetings, presentation of thesis choreography in three works-in-progress showings
  - Production/Performance
  - Oral Defense (post-concert)
  - Written evaluation of the candidate's work by the Committee
9. Completion of Choreographic Project Report (written component of thesis work).
  10. Completion of required degree coursework and courses listed in the program of study with a 3.0 average, obtaining a minimum grade of C in all courses within the approved program of study.
  11. Earn a minimum grade of B on the Choreographic Project and on the Project Report.
  12. Choreographic Project/Thesis Report approved by MFA Project Report Writing Advisor and candidate's Committee
  13. Walk in graduation (optional).
  14. If submitting the project report to the library, enrollment in GS700 in the summer following the second year of study. If submitting the Project Report to the library and the ProQuest Dissertation and Theses database: Completion of the Thesis Author Online Submission Form, payment of any filing and graduation fees, and uploading of PDF manuscript of Final Project Report to the Library's Thesis Office database website during the summer submission period. For further information see the Thesis Office website: <http://www.csulb.edu/thesis-and-dissertation-office/thesis-and-dissertation-office>  
Completion of necessary revisions as indicated by Thesis Office reviewer, uploading of corrected PDF manuscript of the Choreographic Project Report. For further information see the Thesis Office website (see #9).
  15. Awarding of M.F.A. in Dance degree.

### **INFORMAL SHOWINGS OF CHOREOGRAPHY**

At the end of the Fall and Spring semesters during the 1<sup>st</sup> year of study, MFA candidates will present 10-15 minutes of choreography as part of informal studio showings. Detailed guidelines regarding expectations and requirements for choreography will be distributed as part of DANC 585A/B.

### **THE MFA PROJECT/THESIS: CHOREOGRAPHY PROJECT AND PROJECT REPORT**

The Master of Fine Arts degree culminates in the creation of a Choreographic Project and a written Project Report. The Project and Report are supervised by the candidate's 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 Committee during the development of the Project.

#### **Graduate Concert Participation**

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

### **CHOREOGRAPHIC PROJECT/THESIS AND PROJECT REPORT**

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 written report. The candidate will register for thesis units as approved by MFA Advisor(s) and Department Chair.

Following the MFA Concert and Oral Defense, the Committee submits a written evaluation of the candidate's work with a letter grade for work completed as part of the 699 units. If the Committee decides that the candidate's work is not satisfactory, the committee will convene with the candidate to discuss options. In this case, the student may receive an RP (Report in Progress) grade for the 699 units. At the successful completion and approval of the graduate project the RP grade will be converted to a letter grade for the corresponding sections of 699 (4 of the 6 thesis units). If project report extends beyond the semester of enrollment a grade of RP will be assigned. Once the

Project Report is completed and approved by the Committee and Graduate Writing Advisor, a letter grade will be assigned to the relevant 699 units (equivalent to 2 of the 6 thesis units).

### **Construction of the Choreographic Project/Thesis Committee and Submission of Choreographic Project/Thesis Proposal**

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

The Committee consists of four members: A Committee Chair, a second member chosen by the candidate, the MFA Project Report Writing Advisor, and a fourth temporary/provisional member. Committee members are determined through consultation among all parties: The Graduate Advisor, the candidates, and faculty members.

#### **Policy on Committee Structure:**

The Committee must be composed of at least three members qualified in the discipline. The Chair and one other committee member must be full-time faculty of the CSULB Department of Dance; the Committee Chair must be a tenured or tenure-track CSULB faculty member. The Chair of the Project/Thesis Committee must agree to function as Chair for the entirety of the process. The Graduate Writing Advisor serves as the third member. The Chair acts as a primary mentor and once determined should be consulted in the selection of the fourth member. This fourth member is a temporary member chosen for how his/her areas of specialty are well suited to advising the candidate's choreographic project. The fourth member is not required to attend mandatory showings or read the project report, instead the candidate may choose to share the work-in-progress via video and meet separately with them.

Ideally, the Committee Chair and Committee Members will guide the candidate's project work throughout his/her career as a graduate student to provide consistency and ensure 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 Choreographic Project/Thesis Proposal**

The candidate first submits a Choreographic Project/Thesis Proposal to the Graduate Advisor. After the Committee has been formed, the proposal must be reviewed by the candidate's Committee. Candidates should meet with their Committee prior to summer to discuss the proposal and summer plans. Deadlines for the Choreographic Project/Thesis Proposal will be provided during the first year of study.

Deadlines and guidelines for the Proposal format will be discussed in Dance 570: Practical Research Methods in Dance.

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

#### **MFA Choreographic Project/Thesis Requirements**

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

- A. The sum of the work totals 25-35 minutes in length; while somewhat longer and shorter durations are possible with appropriate justification, requests to modify the duration must be submitted and approved by the Committee and Graduate Advisor no later than the 2<sup>nd</sup> works-in-progress showing;
- C. At least one work or part of a longer work will be a group piece for five or more dancers; and
- D. Thesis work must be set on current CSULB dance majors, minors, and/or graduate students.

Some possible options for completing the **Choreographic Project/Thesis:**

- **A series of new works** choreographed by the candidate and produced in a graduate concert on campus and/or in a digital medium (i.e. screendance).



- **A single, longer work** choreographed by the candidate and produced in a graduate concert on campus and/or in a digital medium.
- **A single work or a series of works** choreographed by the candidate produced by the candidate in **another venue**.

Due to budgetary constraints, the Department can only commit to providing full production support for pieces performed in the MBKDT for up to 35 minutes per candidate. When, and if, possible the Department will accommodate additional production time/support for longer works or offsite venues. Students wishing to present their work in an alternative venue will be responsible for making any necessary arrangements and may incur additional production costs. Candidates 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 candidate's Proposal must show evidence of competency in the medium. Off-campus, site-specific, or digital/film choreographic proposals must receive approval of the MFA Coordinator, Committee Chair, Technical Director, and Department Chair within Department established deadlines in order to fulfill MFA Choreographic Project/Thesis requirements.

### **Criteria for Evaluation of Choreographic Project/Thesis**

As the MFA Degree is a terminal degree (the final preparation for a professional career in dance as a choreographer and/or educator), choreography will be evaluated by the standards expected of professionals. The grade will account for 4 out of 6 units of 699 earned as part of the creative portion of the thesis, which will be assessed based on the following criteria:

**Concept:** What is the theme or idea of the work overall? Is there a dramatic concept, a movement problem, an expressive ideal, or an exploration of certain formal principles or conceptual issues? 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? Are the abilities of the dancers used effectively 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 effectively collaborated with the technical director, designers, crew and other members of the theater's staff? Effective collaboration includes meeting all deadlines (as established by the Technical Director, Concert Director, Project/Thesis Committee, and Graduate Advisors) and communicating with production personnel clearly, thoughtfully, and considerately.

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

### **Oral Post Concert Evaluation**

Following the concert, the candidate should schedule 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, the oral evaluation should take place the Monday following the concert at 6 pm. However, it is the responsibility of the candidate to arrange a suitable time for the meeting.

### **Allocation of Production Resources**

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

## **Casting**

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

### **All dancers performing in Graduate Concerts must:**

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

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

### **Showing of Works in Progress**

Candidates should invite their Project Committee members to rehearsals periodically throughout the choreographic process. Scheduling of these visits is the responsibility of the candidates and failure to comply with this requirement may postpone participation in production. In addition, all candidates are required to present their works-in-progress at two to three MFA Showings. Dates for the showings are established by the Graduate Advisor working in collaboration with the Technical and Concert Directors.

The first Works-in-Progress Showing will be held at the end of the 3<sup>rd</sup> semester of study; the second will be held at the beginning of the 4<sup>th</sup> semester of study; and a possible 3<sup>rd</sup> showing will be held the week prior to the MFA Spacing Rehearsals. Candidates should have a rough draft of the complete work ready to show by the 2<sup>nd</sup> showing. Substantial changes to the choreography should not occur after the 3<sup>rd</sup> showing.

Additional mandatory production meetings will be scheduled by the TD and communicated to the candidates. Additional production deadlines (e.g. submission of final music and video, cue sheets, production costs, and such) will be distributed at the start of the 3<sup>rd</sup> semester. Failure to adhere to deadlines will lower the project grade and will result in production support being pulled from the project as deemed appropriate by the production staff in consultation with the Concert Director, Committee Chair, and Graduate Advisor.

Candidates should maintain a project journal, including notes on the choreographic/performance process, research conducted, documentation of methodology, copies of rehearsal schedules, costume sketches, fabric swatches, budget, publicity materials, documentation of discussions with the various designers (costume, lighting), theater staff, musicians, copies of programs, and copies of 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 development of the choreographic project. Candidates should bring their journals to their post-concert oral evaluations.

## **THE MFA CHOREOGRAPHIC PROJECT REPORT**

### **Composition, Submission, and Approval of the Choreographic Project Report**

Candidates are required to complete a written Project Report, as required by University Policy. Details of the Project Report format will be provided during the first year of study and discussed in more detail in Dance: 570 Practical Research Methods in Dance.

The written Project Report includes the following elements:

1. Introduction – an original document that must reference the statement of thoughts and goals completed during the first year of the program.
2. Thesis Proposal – an original document drafted in Dance 570 and then revised and submitted; each candidate's Committee will read thesis proposal at the end of the 2<sup>nd</sup> semester and schedule meetings with the candidates throughout the Project/Thesis process. Candidates will audition dancers during the first week of the third semester.

3. Choreographic Self-Analysis – an original document in which candidates reflect on their work: what is most effective in the choreography and areas to continue working on; document is written following the MFA concert.
4. Artist’s Statement – an original document drafted in Dance 605 and revised in the final semester of study.

Choreographic Project Reports will draw on writing completed as part of the proposal process, during the choreographic process, and after the MFA Concert. Project Reports must be submitted, approved, and graded in order to graduate. Candidates wishing to submit the Project Report to the library for inclusion in the ProQuest Dissertation and Theses Database must submit the Project Report to the University Thesis Office during the summer following the fourth semester and in accordance with the timelines set forth by the University. Details regarding the content and structure of the MFA Thesis Project Report will be provided throughout the program and in the fourth semester of study.

The Report should be written according to Department guidelines. California State University, Long Beach’s College of the Arts and Department of Dance requires the use of the *Turabian Style Manual* (9<sup>th</sup> or most recent edition). Students wishing to submit their Report to the library must also follow the University document, *Master Theses and Projects: Guide to Style and Format*. In the event that there is a discrepancy between the two manuals, the University document supersedes Turabian. These manuals are available at the University Bookstore. Additional information is available on the University Library Thesis Office webpage: <https://www.csulb.edu/university-library/thesis-and-dissertation-office>

### **Criteria for Evaluation of MFA Final Project Reports**

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

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

1. *Following instructions*: Each component should follow all guidelines for structure and content as well as be completed within established deadlines. Reports must follow all departmental and college/university guidelines regarding formatting/style.
2. *Organization and clarity of expression*: Each component must have a clear and logical structure appropriate to the nature of the document with effective transitions between paragraphs, topics, and ideas.
3. *Grammar, syntax, and punctuation*: All components must be written in formal English with correct grammar, sentence structure (syntax), and punctuation.
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 and their ability to apply feedback and corrections in revision.
5. *Demonstration of critical and independent thinking*: Project/Thesis Proposal and Choreographic Self-Analysis will be evaluated in terms of candidate’s ability to synthesize sources and experiences, apply them in their analysis of the choreographic project, provide a historical context, and contextualize the work’s relationship to developments in other art forms, dance studies, and contemporary cultural and choreographic practices.

### **Grading**

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

### **Timetable for completing the Choreographic Project Report**

1. If a candidate plans to submit the Project Report to the ProQuest Dissertation and Theses database, the candidate must notify the Graduate Advisor by the end of the first week of instruction in the fourth semester of study.
2. The candidate must submit revised and formatted drafts of the Introduction, Artist’s statement, and Project/Thesis Proposal by due dates assigned at start of 4<sup>th</sup> semester of study.
3. The candidate must submit a first draft of the Choreographic Self-analysis to the MFA Project Report Writing Advisor by the end of the week following the concert.
4. The candidate must submit a first draft of the complete Choreographic Project Report to the full Committee no later than the end of the 12<sup>th</sup> week of the 4<sup>th</sup> semester of study.
5. Candidates should make any necessary revisions based on the Committee’s feedback and resubmit the Project Report to the Committee members.
6. Additional revision deadlines will be imposed by the Writing Advisor as deemed necessary.
7. After the candidate completes all necessary revisions, the document must be submitted for final approval to all Committee members (including the Writing Advisor). The MFA Writing Advisor will submit a grade for the Project

Report only after all requested revisions have been made.

8. If the candidate plans on submitting the Project Report to ProQuest, it is the candidate's responsibility to communicate with Committee Members regarding their availability to provide feedback beyond the last day of the spring semester.
  - a. 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.
  - b. If a typist is used, they should be familiar with the CSULB thesis format guidelines and the Turabian style manual and reserved well in advance. Typing fees, the paper duplication expense, and any binding or submission fees are the candidate's responsibility. Candidates may choose to prepare the final copy of the Project Report themselves; if they chose to undertake this task, they must familiarize themselves with both the University and Department (Turabian) style manuals and the format required by the Library thesis reviewer. 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.
  - c. Summer submission theses are due to the library between late May and early July, see the Thesis Office website for exact dates and further details about the submission process.

### **TEACHING INTERNSHIPS: DEPARTMENT POLICIES**

Teaching internships must be completed for 2 units.

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

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

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

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

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

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

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

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

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

- Completion of the Graduation Writing Assessment Requirement (GWAR);
- Attainment of classified admission status;
- Completion with a minimum GPA of 3.0 of at least 6 graduate dance units of study;
- A cumulative, graduate, grade-point average of at least 3.0 calculated on all upper-division and graduate-level coursework attempted at CSULB (after completion of baccalaureate degree);
- Completion of a graduate study program planner in consultation with graduate advisor;

Successful choreography produced in an informal graduate concert;  
Evaluation by graduate faculty of the candidate's satisfactory progress toward the degree; and  
Removal of any incomplete grades.

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

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

It is University policy that students be enrolled the semester they plan to graduate and that they be enrolled for at least one semester each twelve-month period. If the candidate has already registered for 6 units of DANC 699 and if all program course work has been completed except for the written Project Report, the candidate should enroll in GS-700, which has no course requirements.

To register for GS-700, the candidate must be permitted into the course by the Graduate Advisor, at which point the candidate may enroll through the College of Continuing and Professional Education and pay the registration fee (\$367 as of August 19, 2019). More information on GS700 may be found at [http://www.ccpe.csulb.edu/continuinged/course\\_listing/programdescription.aspx?ProgramID=10000&Content=2](http://www.ccpe.csulb.edu/continuinged/course_listing/programdescription.aspx?ProgramID=10000&Content=2)

### **GRADUATE STUDENT GRIEVANCES**

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

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

### **GRADE POINT AVERAGE (GPA) REQUIREMENT**

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

### **EDUCATIONAL LEAVE**

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

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

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

If you return from an absence without filing an approved educational leave, you must reapply for admission and pay the reapplication fee. If you plan to enroll for credit at another university during the leave period, you must obtain prior approval from the graduate advisor, the department chair, and the College Dean or designee for the course credit to apply to your graduate program.

### **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), for specific guidelines please see <http://catalog.csulb.edu/content.php?catoid=3&navoid=147#grade-appeals> and <http://www.csulb.edu/academic-senate/grade-appeals-committee-gac>.

## **DEPARTMENT OF DANCE POLICIES**

### **Studio Technique Courses**

All major technique classes are repeatable for credit and must be taken for traditional grading only; graduate students are graded based on personal goals set at the start of the semester and their class participation. Audits are rarely permitted; if permission is granted, the student auditing must adhere to the attendance requirements. If attendance policies are not adhered to, the student's auditing privilege will be revoked. Students may not drop major technique courses after the 9th week of classes.

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

### **STUDENT RESPONSIBILITIES**

#### **PREPARATION FOR CLASS**

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

#### **CHEATING AND PLAGIARISM**

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

#### **RESPONSIBILITY FOR PHYSICAL HEALTH**

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

### **Independent Study**

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

### **Transfer of Summer Dance Classes**

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

### **Mailboxes and Lockers**

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

### **Priorities for Productions**

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

### **Use of Studio Space**

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

### **Scholarship Opportunities**

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

### **Graduate Associateships and Assistantships in the Department**

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

### **Bulletin Boards**

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

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

### **Auditions**

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

- ACDFA audition for dances to be considered for adjudication and performance at the annual regional ACDFA Festival;
- BFA audition for entrance into the BFA curriculum;
- Contemporary Concert audition for dances choreographed by undergraduate students for performance in the Contemporary Concert held every Spring Semester;
- Faculty, guest artists, and MFA auditions for dancers to perform in faculty and MFA concerts. Auditions are scheduled and posted throughout the semester.
- Audition de 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	<a href="http://my.csulb.edu">http://my.csulb.edu</a>

***Area Interests:***

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



**ADVANCEMENT TO CANDIDACY**

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

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

**Technique (4 units)**

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

**Theory (21 units)**

Course #	Title	Units	Grade	Sem/Year
DANC 505	Dance Pedagogy	3		
DANC 506	Teaching Practicum	1		Sub DANC 592 w/Don
DANC 506	Teaching Practicum	1		Sub
DANC 565	Dance Science as Related to Teaching Technique	3		
DANC 570	Practical Research Methods in Dance	3		
DANC 588	Seminar in Dance Management	2		
DANC 597	Sem. in Dance Criticism / Analysis	3		
DANC 605	Seminar in Dance	3		
DANC 693	Teaching Internship	2		

**Choreography/Dancemaking (12 units)**

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

**Production, Performance and/or Repertory (5 units)**

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

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

Course #	Title	Units	Grade	Sem/Year

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

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

**Thesis/Project (6 units)**

Course #	Title	Units	Grade	Sem/Year
DANC 699	Project	1-4		
DANC 699	Project	3		
DANC 699	Project	1		
DANC 699	Project Report (Writing)	2		

Total Program Units: 60

Program Approval

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

## **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 20<sup>th</sup> 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. ...