

DEPARTMENT OF DANCE
M.F.A. HANDBOOK
2024-2026

CSULB
DANCE

California State University, Long Beach

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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 and 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 accordingly.

August 2024

DEPARTMENT OF DANCE MISSION STATEMENT

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

DEPARTMENT DESCRIPTION AND PHILOSOPHY

CSULB was the first university within the California State University system to offer a B.A. in Dance degree. Today it is the only CSU campus to grant the Master of Fine Arts and Bachelor of Fine Arts (professional degrees), as well as a Master of Arts degree specifically designed for dance educators. CSULB Dance has enjoyed steady growth since its inception in 1970 and has approximately 160 undergraduate dance majors, 8 M.A. candidates, and 3 M.F.A. candidates. Accredited by the National Association of Schools of Dance (NASD) since 1982, CSULB Dance is a community of engaged practitioners/scholars. Working alongside Department Chair Colleen Dunagan, the full-time faculty includes Tsiambwom Akuchu, Zakiya Atkinson, Rebecca Bryant, Keith Johnson, Lorin Johnson, Rebecca Lemme, Danzel Thompson-Stout, Andrew Vaca, and Brooke Winder. Our highly skilled staff and part-time faculty contribute to multiple areas of the undergraduate and graduate curricula:

- performance
- technique and somatic practice
- dance science
- dance composition
- lighting and costume design
- history and ethnology
- film production and sound design
- pedagogy

Three to five fully produced concerts are produced each academic year and are key venues for student performance and choreographic experimentation. The MFAs produce work for one fully produced concert in the spring of their second year and for two informal showings at the end of the fall and spring semesters of their first 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.

CSULB Dance strives to create well-rounded dancers by offering a diverse curriculum that includes modern/contemporary forms, ballet, street and club dances, jazz, contemporary African dance, tap, dance composition, improvisation, anatomy, physical conditioning & Pilates, dance history/ethnography, lighting and costuming design, music for dance, pedagogy, and capstone courses. Additionally, there are abundant opportunities to study and view professional dance artists and companies at the many performance venues in the Los Angeles and Orange County area. CSULB Dance also participates annually in the regional festivals of the American College Dance Association (ACDA) and has been selected to perform at the national festival held at the Kennedy Center for the Performing Arts in Washington D.C. several times. In June 2023, CSULB Dance hosted the 50th Annual National ACDA Conference.

The CSULB Dance Center offers its MFA students seven dance studios and a pool of undergraduate dancers to work with in their choreographic explorations, as well as the opportunity to produce work in the Department's Martha B. Knoebel Dance Theater.

PROGRAM LEARNING OUTCOMES

CSULB Dance M.F.A. graduates will:

1. 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.
2. 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.
3. 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.
4. Identify and characterize trends in the contemporary dance canon and articulate and advocate for the role of their work within the field.
5. Organize and communicate both practical and theoretical dance concepts in diverse pedagogical contexts, using knowledge gained via teaching practicum, internships, and the study of dance science.

FULL-TIME DANCE FACULTY

Dr. Colleen Dunagan – Professor, Department Chair and MA Program Director/Advisor

Tsiambwom Akuchu – Assistant Professor, Street Dance

Zakiya Atkinson – Assistant Professor, Dance Education Coordinator

Rebecca Bryant – Associate Professor, Contemporary Dance, MFA Advisor

Keith Johnson – Professor, Modern Technique

Lorin Johnson – Professor, Ballet/History

Rebecca Lemme – Associate Professor, Modern/Ballet

Danzel Thompson-Stout – Assistant Professor, Improvisation/Street Dance/Umfundalai

Andrew Vaca – Professor, Jazz, Pedagogy

Brooke Winder – Associate Professor, Dance Science

See the Department of Dance [Faculty & Staff Directory](#) for more information.

DEPARTMENT ADVISORS

All students are expected to meet with their faculty advisors for guidance through their elected degree plan of study.

The following individuals serve as advisors to degrees in Dance:

Kirsten Sumpter – Undergraduate Academic Advisor

Colleen Dunagan – MA Advisor

Rebecca Bryant – MFA Advisor

Zakiya Atkinson – Dance Education Credential 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 and masters students. The following part-time faculty regularly teach courses:

Amy “catfox” Campion

Liz Curtis

Stacy Fireheart

Tashara Gavin-Moorehead

Erika Hansen

Francesca Jandasek

Teresa Jankovic

Lisa Johnson

Sarah Leddy

Stephanie Losleben

Shyamala Moorty

Dr. Don Nichols

Manuel Macias

Brenna Monroe-Cook

Kelsey Vidic

Aimée Wobode
Lora Wilson
Steve Zee

STAFF

Gregory R.R. Crosby – Technology Advisor, Filmmaker, Lecturer
Erika Hansen – Costume Technician, Lecturer
Lillian McKenzie – Front Office Assistant, Audition Coordinator
Stephanie Losleben – Technical Coordinator, Lecturer
Dr. Don Nichols – Music Director, Lecturer
Sylvia Rodriguez-Scholz – Administrative Support Coordinator, Assistant to the Chair
Kelsey Vidic – Costume Design, Lecturer
John Siegel – Head Athletic Trainer
Kirsten Sumpter – Undergraduate Academic Advisor

PERFORMANCE OPPORTUNITIES

The Department presents three to five annual concerts featuring undergraduate, graduate, and faculty/guest artist choreography. Concerts provide opportunities to perform in various genres of dance including modern, jazz, ballet, street & club dance, and other dance forms. In addition to regular on-campus dance performances, CSULB annually participates in the activities of the American College Dance Association, which has included performances at regional conferences and the national festival. 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 performance repertory of 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 a new or restaged work on CSULB students. The choreographer usually is in residence 7-10 days, working intensively with their cast. 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 as artistic director for that semester rehearses the work through the scheduled performance.

Sidra Bell, Artistic Director Sidra Bell Dance New York
Janis Brenner, Choreographer, New York City
Frank Chaves, Artistic Director, River North Chicago Dance Co.
Leah Cox, Education Director, New York Live Arts Norbert De La Cruz, Choreographer
Mike Esperanza, Choreographer, BARE Dance Company
Melecio Estrella, Bandaloop, Joe Goode Dance
Marjani Forté-Saunders, Choreographer, Co-founder, LOVE|FORTÉ A COLLECTIVE
Maria Gillespie, Artistic Director, Oni Dance, Los Angeles
Kate Hutter, Co-Founder, L.A. Contemporary Dance Company
Laurel Jenkins, Trisha Brown Dance Company
Holly Johnston, Artistic Director, Ledges and Bones Dance Project
Bill T. Jones, Artistic Director, Bill T. Jones/Arnie Zane Dance
Zippora Karz, Repetiteur, Balanchine Trust
Alex Ketley, Artistic Director, The Foundry
Sharon Kinney, Repetiteur, Paul Taylor
Stephen Koester, Choreographer, University of Utah, Faculty
Stephanie Lapis, Repetiteur, Doug Varone and Dancers
Fiona Lummis, Repetiteur, Nederlands Dans Theatre
Victoria Marks, Choreographer, U.C.L.A., Faculty
Robert Moses, Artistic Director, Kin Dance Company
Shyamala Moorty, Choreographer
C. Kemal Nance, Choreography, University of Illinois, Urbana-Champaign
Tere O'Conner, Choreographer, New York City
John Pennington, Choreographer Pennington Dance Group
Kameron Saunders, Dancer/Choreographer

Dolly Sfeir, Choreographer
Kensaku Shinohara, Choreographer
Patrick Simoniello, Ballet Master River North Dance Chicago
Shawn Stevens Dancer, Repetiteur Twyla Tharp Dance Company
Eddie Taketa, Repetiteur, Doug Varone and Dancers
Micaela Taylor, Artistic Director, TL Collective
Colleen Thomas, Choreographer
Donna Uchizono, Choreographer, Artistic Director of Donna Uchizono Company
George Willis, Charles Weidman Repetiteur
Megan Williams. Repetiteur, Mark Morris Dance Group
Kevin Williamson, Choreographer
Dan Wagoner, Choreographer
Bill Young, Artistic Director Bill Young and Dancers

Guest artist classes and workshops provide opportunities for students to interact with many dance professionals. Here is a partial list of guest artists who have enhanced the education of CSULB dancers:

Kyle Abraham, Artistic Director, A.I.M.
Janis Brenner, Artistic Director, Janis Brenner & Dancers
Jennifer Backhaus, Backhaus Dance
Genevieve Baker, Artistic Director, L.A. Contemporary Dance Company Lillian Barbeito, BodyTraffic Dance Company
Bill Bohl, Managing Director, DDO Artists Agency/The Movement Leslie Carothers-Aromaa, Colburn School, formerly with Joffrey Ballet
Evelyn Cisneros-Legate, Boston Ballet, formerly with S.F. Ballet Robert Cohan, Artistic Dir. London Contemporary Dance School Misty Copeland, Soloist, American Ballet Theatre
Lauren Kias, Cast of Hamilton
Brenda Dixon Gottschild, Dance Scholar
David Dorfman, Artistic Director, David Dorfman Dance
Glen Eddy, Cal Arts Faculty, formerly with Netherlands Dance Theater
Glenn Edgerton, Hubbard Street Dance Chicago
Arturo Fernandez, Alonzo King Lines Ballet
Joe Goode, Artistic Director, Joe Goode Performance Group
Rennie Harris, Artistic Director, Rennie Harris Dance Company
Alaine Haubert, American Ballet Theatre
Millicent Hodson/Kenneth Archer, Rite of Spring Centennial
Kevin Iega Jeff, Artistic Director Deeply Rooted Dance Theater
Bill T. Jones, Artistic Director, Bill T. Jones/Arnie Zane Co.
Zippora Karz, former Soloist, New York City Ballet
Alex Ketley, The Foundry
Jmy James Kidd, Director, Pieter Performance Space
Shouze Ma, Choreographer, Beijing, China
Cheryl Mann, Choreographer & Dance Photographer, Cheryl Mann Productions
John Malashock, Artistic Director, Malashock Dance
Patrick McCollum, Choreographer The Band's Visit, CSULB alum
Sergio Mejia, Commercial dance choreographer
Colleen Neary, Artistic Director Los Angeles Ballet
Colleen O'Callaghan, Ventura Ballet, formerly with ABT
Rocio Ponce, Professional Flamenco choreographer
Summer Lee Rhatigan, San Francisco Conservatory of Dance
Melanie Ríos, Glaser Artistic Director, The Wooden Floor
John Selya, ABT, Come Fly Away, Movin' Out
Robbie Shaw, Choreographer/Screendance creator
Eddie Taketa, Doug Varone and Dancers
Rosanna Tavarez, CounterTechnique, LA DANSA DANSA
Doug Varone, Artistic Director, Doug Varone and Dancers
Wendy Whelan, Former Principal Dancer, Associate Artistic Director, New York City Ballet

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 and fees.
2. Showing of choreography in the Fall and Spring Showings during the 1st year of the MFA.
3. Removal of a conditional admit occurs after the following:
 - a. 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:
 - a. Attainment of classified admission status;
 - b. Completion of at least 6 graduate dance units with a minimum GPA of 3.0;
 - c. A cumulative graduate GPA of at least 3.0 calculated on all upper-division and graduate-level coursework attempted at CSULB;
 - d. Completion of a graduate study program planner in consultation with Graduate Advisor;
 - e. Successful choreography produced in an informal graduate concert;
 - f. Evaluation by graduate faculty of the candidate's satisfactory progress toward the degree; and
 - g. 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*
 - a. ***Note:** Normally students planning a Spring or Summer graduation would file for graduation by Oct. 1 of the preceding Fall semester. For a Fall graduation, a request to graduate form would be filed with Enrollment Services by March 1 of the preceding Spring semester.
8. Completion of Choreographic Project during 2nd year of program:
 - a. Audition dancers for Project (Thesis) work in Fall of 2nd year
 - b. Attend production meetings, create 30 minutes of project choreography, present in-progress showings
 - c. Production/Performance of Project Choreography
 - d. Post-Concert Oral Defense
 - e. Written evaluation of the candidate's work by the Committee
9. Completion of Choreographic Project Report (the written component of culminating activity).
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 Report approved by MFA Project Report Writing Advisor and candidate's Committee.
13. We encourage MFA candidates to submit to the CSULB's ScholarWorks repository. However, MFA candidates have the option of submitting the project report to the Thesis and Dissertation Office for inclusion in the ProQuest Thesis & Dissertation database.
 - a. Submission to the Thesis & Dissertation Office requires enrolling in GS700 in the summer following the second year of study and submitting the Project Report during the summer submission period.
 - i. Please note: Submissions to the Thesis & Dissertation Office will result in a summer graduation date. Final transcripts are usually not available until September.
14. Walk at Graduation in CSULB's May graduation ceremony (optional).
15. Awarding of MFA in Dance degree.

INFORMAL SHOWINGS OF CHOREOGRAPHY

At the end of the Fall and Spring semesters during the 1st year of study, MFA candidates will present 10-15 minutes of choreography as part of student organized studio showings created with mentorship from faculty. Detailed guidelines regarding expectations and requirements for choreography will be distributed as part of DANC 585A/B.

THE MFA PROJECT/THESIS: CHOREOGRAPHY PROJECT & PROJECT REPORT

The Master of Fine Arts 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 are 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

Candidates will shadow production roles in one concert and assume **production responsibilities in another concert** during their first year of study. Candidates are required to **produce creative work in concert during the second year**. Candidates may not perform or choreograph for the same concert in which they fulfill production responsibilities.

CHOREOGRAPHIC PROJECT (THESIS) AND PROJECT REPORT

The candidate must complete 6 project units (DANC 699): 4 of these are for the choreographic work presented in the Graduate Concert and 2 for the written report. The candidate will register for culminating project 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 DANC 699 units. If the Committee decides that the candidate's work is not satisfactory, the committee will convene with the candidate to discuss options. Upon completion of the project, candidates must complete the project report and submit it for approval. Candidates receive a grade of RP (Report in Progress) for 699 units until such time as the project and report are completed and approved. At the successful completion and approval of the graduate project and report, the RP grade is converted to a letter grade.

CONSTRUCTION OF THE CHOREOGRAPHIC PROJECT (THESIS) COMMITTEE AND SUBMISSION OF CHOREOGRAPHIC PROJECT (THESIS) PROPOSAL

SUBMISSION AND APPROVAL OF THE CHOREOGRAPHIC PROJECT (THESIS) PROPOSAL

Candidates submit a Choreographic Project Proposal in DANC 570 Practical Research Methods in Dance. Once the proposals have been reviewed and approved, Project Committees are formed and Committee Chairs selected. After the Committee has been formed, the proposal must be reviewed by the candidate's Committee. Candidates should meet with their Committee members prior to summer to discuss the proposal and summer plans. Deadlines for the Choreographic Project Proposal will be provided during the first year of study. Deadlines and guidelines for the Proposal format will be discussed in DANC 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.

POLICY ON COMMITTEE STRUCTURE

The Committee must be composed of at least three members qualified in the discipline, but typically 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. 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 entire 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. The fourth member is a temporary member chosen for how their 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/or rehearsal visits, and may meet with them separately.

Ideally, the Committee Chair and Committee Members will guide the candidate's project work throughout their second year of study 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 members.

MFA CHOREOGRAPHIC PROJECT 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 second works-in-progress showing.

- B. At least one work or part of a longer work will be a group piece for five or more dancers.
- C. Thesis work must be set on current CSULB dance majors, minors, and/or graduate students.

Possible options for completing the Choreographic Project:

- **A series of new works** choreographed by the candidate and produced in a graduate concert on campus and/or in digital medium (i.e. screen dance)
- **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 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, and 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 Advisor, Committee Chair, Technical Director, and Department Chair within Department established deadlines to fulfill MFA Choreographic Project requirements.

CRITERIA FOR EVALUATION OF CHOREOGRAPHIC PROJECT

As the MFA Degree is a terminal degree and as such is typically considered the final preparation for a professional career in dance as a creative artist and/or educator, choreography will be evaluated by the standards expected of professionals. The Choreographic Project 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 solely derivative)?
- **Development:** Is the concept developed effectively for 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 convey a logical progression appropriate to the choreographic methodology employed and the work's intent?
- **Use of time, dynamics, space:** Does the work demonstrate maturity and mastery of the elements of dance?
- **Choices of music, text, sound, or silence:** Is the choice appropriate to the work's goals? Does the choreography work effectively with musical structure, meaning of text, and/or integration of sound and movement in accordance with the work's intent?
- **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 individual feedback. **Ideally, the oral evaluation should take place the Monday following the concert at 6pm.** However, the candidate is responsible for arranging 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 Concert Director will keep a record of the number of minutes produced and the kinds/amounts 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 their 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 rule must be approved by the MFA Advisor, MFA Concert Director, and Department Chair.

All dancers performing in Graduate Concerts must:

1. Be Dance Majors, Minors, or graduate students. 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 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. The 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 must present their works-in-progress at two to three MFA Showings. The Graduate Advisor establishes showing dates in collaboration with the Technical and Concert Directors.

The first Works-in-Progress Showing will be held at the end of the third semester of study; the second will be held at the beginning of the fourth semester of study. A possible third showing will be held a week prior to the MFA Spacing Rehearsals. Candidates should have a rough draft of the complete work ready to show by the second showing. Substantial changes to the choreography should not occur after the third showing.

Additional mandatory production meetings will be scheduled by the Technical Director 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 third 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 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 by the MFA Advisor and discussed in DANC 570:

Practical Research Methods in Dance.

The written Project Report consists of a portfolio that 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 DANC 570 and then revised and resubmitted in the second year; each candidate's Committee will read thesis proposal at the end of the second semester and meet with the candidate to discuss the project goals.
3. **Artist's Statement:** An original document drafted in DANC 581 and 605 and revised in the final semester of study.
4. **Research Article:** An original document drafted in DANC 597 in which candidates articulate their research findings. Candidates identify possible publications with the goal of submitting their research.
5. **Conclusion:** The conclusion consists of a Choreographic Self-Analysis in which candidates reflect on their dancework—addressing what is most effective in the choreography as well as aspects of the work that could be further developed and future goals. The conclusion also reflects on their time in the degree program and the application of course content and skills in the choreographic project. The document is written following the MFA concert.

Project Reports must be submitted, approved, and graded prior to candidates graduating. Candidates wishing to submit the Project Report to the library for inclusion in the ProQuest Dissertation and Thesis 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* (9th 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 about library submission is available on the [Thesis and Dissertation Office website](#).

CRITERIA FOR EVALUATION OF MFA FINAL PROJECT REPORTS

The written MFA Choreographic Project Report constitutes two (2) of the six (6) DANC 699 units completed as part of the culminating activity. The report will be graded according to the following criteria:

1. **Following Guidelines:** Each component should follow all guidelines for structure and 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 English with legible 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 Proposal, Research Article, and Choreographic Self-Analysis component of the Conclusion 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.

PROJECT REPORT 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, Project (Thesis) Proposal, and Research Article by due dates assigned at start of the fourth 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 twelfth week of the fourth 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.
 - 8.1. 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.
 - 8.2. 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 choose to undertake this task, they must familiarize themselves with both the University and Department style manuals and the format required by the Library thesis reviewer. If using a typist, candidates should submit the manuscript to the typist at least 2 weeks before the Thesis Office submission deadline.
 - 8.3. Summer submissions theses are due to the library between late May and early July. See the [Thesis and Dissertation Office website](#) for exact dates and further details about the submission process.

REGISTRATION FOR PROJECT (THESIS) UNITS (DANC 699)

Before MFA candidates can register for DANC 699 units they 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
- Removal of any incomplete grades

***NOTE:** A complete program planner of all courses leading to the MFA degree must be completed prior to Advancement to Candidacy. This final program of courses must be approved by your Committee, the Graduate Advisor, and Department Chair. Any changes from this pre-approved course of study require approval from the MFA Advisor.

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 Professional and Continuing Education (CPACE) and pay the registration fee (\$367 as of August 9, 2024). More information on GS700 may be found on the [CPACE website](#).

TEACHING INTERNSHIPS (DANC 693): 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. Candidates must generate a list of courses they are interested in and consult with the graduate advisor about the options before approaching a faculty mentor about 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 assessments. Students shall be responsible for teaching no more than three full class sessions over 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.

GRADUATE STUDENT GRIEVANCES

A graduate student may only file a grievance ([POLICY 07-01](#)) 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 the college Dean's Office.

GRADE POINT AVERAGE (GPA) REQUIREMENT

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

EDUCATIONAL LEAVE

If it is necessary for students to take leave from the University, it is strongly advised that they complete and file a Request for [Educational Leave](#) before leaving the University. Students may request to take a leave for one or two semesters. While on leave students may request to extend the leave, but leaves may not extend beyond two calendar years. Upon returning from an approved educational leave, students will be able to register for classes.

If students break continuous enrollment by leaving without taking an approved leave, when they return from their absence they must reapply for admission and pay the application fee. If students plan to enroll for credit at another university during the leave period, they must obtain prior approval from the Graduate Advisor, the Department Chair, and the College Dean or designee for the course credit to apply to the graduate program.

GRADE APPEALS

Students have the right to appeal final course grades. Information about grade appeals is available from the College Dean's office and online (For specific details and guidelines see [Policy 11-09](#) Grade Appeals Procedure).

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 ninth week of classes.

STUDENT RESPONSIBILITIES

CHEATING AND PLAGIARISM

Cheating and plagiarism are serious academic offenses. See the [Policy on Academic Integrity Regarding Cheating and Plagiarism](#).

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 in the department main office. Please check your mailboxes frequently. 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 graduate students 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 via the [Dance Center Space Book found on the CSULB Dance Website](#). It is understood that each person requesting use of a studio space will use it appropriately by taking care of the space, floor, and any equipment. It is also expected that when a student signs out studio space, they will either use it OR relinquish it by cancelling their booking.

SCHOLARSHIP OPPORTUNITIES

The Department has a limited amount of scholarship for its students but dedicates a significant portion of these to graduate candidates each year. Graduate students are automatically considered for scholarships each year. In the

case of competitive scholarships at the college or university level, students will be notified of guidelines and application deadlines via email and/or the Dance – Grad Canvas course.

GRADUATE ASSOCIATESHIPS AND ASSISTANTSHIPS IN THE DEPARTMENT

The Department has a limited number of graduate associateships (GA-ships) and teaching assistantships (TA-ships) that can be offered to qualified MFA candidates. GA-ships 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. TA-ships 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 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)
 - NOTE: Audition and job announcements also get periodically posted online on Canvas and our social media platforms. They may also be sent out via email.
- 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:

- ACDA audition for dances to be considered for adjudication and performance at the annual regional ACDA Festival
- 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.

For University guidelines on Graduate student conduct, responsibilities and other information, please see the [Graduate Degree Information in the 2023-2024 University Catalog](#).

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