

CSULB Dance
Undergraduate Student Handbook
2023 - 2024

California State University, Long Beach

College of the Arts

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Andrew Vaca – Production Coordinator
Dr. Brooke Winder – Dance Science Coordinator

Staff

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

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

THE DANCE CLINIC

training, careers in fitness and somatics, and/or graduate education in the areas of dance science, dance medicine, or related dance studies. Through an integrated course of study, our students gain specific skills and knowledge related to dance and kinesiology, learn by doing in applied experiences, and have opportunities for shaping the degree according to areas of individual interest within the specialization. Students interested in the B.S. in Dance Science should meet with the Program Coordinator no later than the start of their 2

description to the Dance Undergraduate Academic Advisor to determine the transferability of a course taken at another institution.

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

- The course has been articulated with a CSULB Dance course.
 - The course was offered for the same number of units.
 - The content of the class was the same or equivalent.
 - The course was offered for Dance majors and minors (not a survey class open to non-majors)
 - The number of hours the class met is the same as, or close to, CSULB's equivalent course
- Upper Division courses (300 and 400 level) are accepted from other four-year institutions if the above are fulfilled. Courses at the 100 and 200 are not equivalent to 300 and 400 courses.
- All CSULB undergraduate Dance students must complete a minimum of 30 units in coursework at CSULB along with 24 upper-division CSULB units to meet the residency requirement.

DEGREE STUDENT LEARNING OUTCOMES

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

Bachelor of Arts in Dance

1. Majors will demonstrate competency in modern dance, ballet, jazz, and street and club dances, enabling them to pursue careers in dance and dance-related fields such as dance education, studio-based teaching, performance/choreography, and health and fitness.
2. Majors will describe historical, socio-cultural, and scientific dimensions of dance.
3. Majors will practice the fundamental skills and techniques necessary for the public performance of dance.
4. Majors will demonstrate skills in the production and technological aspects of dance.
5. Majors will analyze and describe the craft and aesthetic qualities of dance

EARNING DANC 499 CREDIT FOR A DIRECTED STUDY

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

USE OF PILATES EQUIPMENT IN PILATES LAB

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

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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, BalaTf0 Tc .1 115.(a)-10 (.1 11A-10 (e)21 7Ts 1(n)9F0T04TD5z2n(rti)21 (s)-9 (tic Direct

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 Rios, Glaser Artistic Director, The Wooden Floor
John Selya, ABT, Come Fly A way, 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

DEPARTMENT GUIDELINES

Placement Screening and Studio Technique Classes:

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

After passing a technique level for two semesters, a student will automatically move up to the next level. Students who have questions about the screening process and/or technique placement decisions, should reach out to their technique instructor or the department chair. Students earning a grade of F in a technique class must re-take technique at the level at which the F was earned before moving up a level.

With the permission of the instructor and the Department Chair, students may enroll in, or audit, additional technique classes, provided the course is below the level at which they screened. Students

interested in enrolling in classes taken below the screened dance level to fulfill graduation requirements need to request approval from the Chair and the Undergraduate Academic Advisor.

1. Incompletes are not assigned in technique courses, or as an alternative to a poor grade.
2. All major technique classes must be taken for a letter grade (A-F) and are repeatable for credit, though some may be repeated more than others (refer to the CSULB catalog for information on repeatability). Audits are rarely permitted and are only typically allowed for upper division students who have completed graduation technique requirements. (If permission is granted, it is expected that students will adhere to the participation requirements in the course syllabus.
3. Students needing to drop Department of Dance courses after the 9th week of classes must first consult with the Department Chair.
4. Student safety is important to us; therefore, all students should have a personal first aid kit in their dance bag or locker at the beginning of each semester. First aid kits should include basic items such as adhesive bandages, antiseptic wipes, and athletic tape. Those with severe allergies should be sure to have an epi-pen in their possession at all times.

CLASS PARTICIPATION IN DEPARTMENT OF DANCE COURSES

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

According to University Policy, excused absences include:

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

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

Students should consult with the faculty member about whether verification is necessary for excused absences. Faculty members may only require students to provide verification for repeated or successive absences (three or more instructional hours), or absences on the days of tests, presentations, or other important events.

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Evaluation and Grading in Studio Dance Courses

Studio-based courses such as technique, improvisation, composition, BFA workshop, directed choreography, etc., are assessed both objectively and subjectively. Depending upon the course content, an instructor will assign a grade typically having evaluated: technical and performance-based skills and development, completing all course assignments including written work, reading, and viewing materials, participation and effort, and progress made during the term. As a standardized departmental agreement, behavior such as "attitude" will not be used as a means of grading dance courses; instructors will grade student "performance" that can be measured through established criteria. Participation may be used as a means of grading as long as the criteria for participation is clearly articulated by the instructor. Students are encouraged to work closely with their instructors to clearly understand

color and/or cultural backgrounds and enforce gender binaries. While some dance genres require uniformity of appearance in class, each student's identity, personal expression, and cultural background will be given full consideration within attire guidelines.

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

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

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

Illness & Injury

Students suffering from an illness (mental and physical) or injury that results in missing more than one week of class should seek medical care (if feasible), consult with Athletic Trainer John Seigel (in the case of physical injuries)

5. Movement visualization
6. Active peer-critique
7. Class observation writing responsive
8. Acting as an assistant in class

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

Use of Touch in Dance Pedagogy

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

Recommendations for Class Conduct

- If possible, arrive early to class to prepare mentally and/or physically for class.
- Use the time before class to breathe, relax, and find internal focus.
- Use of cellphones, computers, and other electronic devices are permitted at the discretion of the instructor and depending on the nature of the course.
- Please work to create a space of open dialogue and community.
- Receive, share, and apply feedback in a productive manner.
- Treat each other with care and avoid making assumptions based on stereotypes and cultural biases.
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Step 4—

2. Be on time to your costume fitting or measurements. The costume shop works on a tight schedule. Showing up 15 minutes late can mean you are there when the next fitting is scheduled, and the shop won't be able to accommodate you. If you are going to be late or need to reschedule, it is very important to contact the shop manager. We can work with you if something unexpected comes up or you are dealing with a difficult situation, but communication is absolutely needed in a timely manner.
3. Let us know if a costume is uncomfortable or isn't working for your movement. Make sure to try your most extreme movements from the choreography in the costume fitting.

Dress Rehearsals and Show

1. Each performer is responsible for their own make-up, makeup removers and hair supplies/products for the run of the production. Students should not leave personal hair and makeup supplies in the dressing rooms overnight. The costume shop has limited products on stock for emergency situations.
2. Wear antiperspirant /deodorant and appropriate underwear as discussed in the fittings.
 - a) If you don't have the proper undergarments or have any questions on this, please talk to the Costume Designer or Shop Manager so we can assist you.
3. Absolutely No Eating, Drinking, or Smoking while in Costume. Water is always ok.
4. Under no circumstance should you greet your family and friends in your costume after a show.
5. If your costume malfunctions, students must write down what happened on the Costume Notes Paper posted on the back of the dressing room door.
6. Laundry should be placed in the laundry baskets in the dressing room. We only wash the items you place in the basket. In special cases, some costume items may be laundered, but we will notify you in the fittings if your costume falls into this category.
7. Hang your costumes neatly on the rack at the end of the evening just as you found it. One piece per hanger, please! Clean up your space after each dress rehearsal and performance.

Note: The Costume Shop is here to serve you and your presentation. We care deeply about how you feel and what you need. We do our best to make sure you have a great experience. (p)-10 (res)-9n (p)-109 (p)

o We are committed to finding the best skin tone shade, with the performer's approval, for any costume that is attempting to be the color of your skin tone.

We are committed to labeling and categorizing the costume stock and materials in a way that is inclusive and denies stereotypes, racism, gender assumption, or culturally inappropriate terms.

We acknowledge that every person with a disability requires different accommodations. We are committed to adapting our costume shop to any student that would like to work in the shop or is using the space for fittings or classes.

With every new dancer that is being fitted in the shop, we ask that you fill out a "Memo of Understanding" to familiarize us with your preQ Q



