


Dear Students:

Anali Saldivar | Undergraduate Academic Advisor
John Siegel | Head Athletic Trainer
Kirsten Sumpter | Undergraduate Academic Advisor
Kelsey Vidic | Costume Designer & Costume Shop Manager

Amy | catfox | Campion
Liz Curtis
Stacy Fireheart
Tashara Gavin-Moorehead
Erika Hansen
Francesca Jandasek
Teresa Jankovic
Lisa Johnson | 72.6 | Fireheart



funded by

CSULB Associated Students and is obligated to Comply with A.S.I. regulations. All Dance majors and minors are automatically members of the organization. Dance Collab sponsors guest artist classes, wellness events, community chats, fundraising and social events. All students are encouraged to attend meetings and get involved in Dance Collab activities.
csulbdancecollaborative@gmail.com

President: Evie Barakat
Vice President: Eva Anderson
Secretary: Trinity Massey
Treasurer: Brandon Garcia Michel
Wellness Chair: Timneat Daniel

Affinity's mission is to hold space and advocate for students from marginalized groups within the CSULB Department of Dance; to give previously silenced voices a place to be heard; to supply marginalized students with the support and resources they need to thrive as students and artists; to celebrate different communities and cultures within a dance context; and to create more opportunities for marginalized students where few to none exist in the department.
csulbdanceaffinity@gmail.com

President: Anessa Davies
Vice President: Talisa Solorzano
Secretary: Ilancueitl Sobrenais
Treasurer: Aina Eden
Diversity/LGBTQ+ Chair: Kenya Smith
Publicity: Jayden Cardona

The "Current Students" tab on the CSULB Department of Dance website is the home for the on-going [informational needs of dance majors](#).

The transition to college and university-level training in dance is a very exciting time, yet it can also be stressful and challenging to manage. Our department and university are dedicated to helping students through tough transitions and unexpected circumstances. The department chair, faculty, and staff are ready and available to guide students to the proper resources that can help lead to happier and more successful college experiences. Students seeking guidance or information regarding healthy life choices, nutrition, or eating disorders, and other health issues are encouraged to speak with Head Athletic Trainer John Siegel in the Dance Clinic: John.Siegel@csulb.edu
There are numerous student resources on campus:

The Dance Clinic, located on the second floor of the Dance Center, provides dance majors with access to conditioning and weight training equipment, Pilates equipment, injury prevention, therapeutic treatment for minor injuries, and consultation in health and fitness with Head Athletic Trainer John Siegel, a Certified Athletic Trainer. Because the nature of dance activity is physically demanding, each major is encouraged to consult with Mr. Siegel early in their education at CSULB to best prepare her/himself/themselves for the rigors of life as a dance major. We strongly encourage all dance majors to maintain good health and conditioning by eating properly, sleeping as much as possible, maintaining a healthy weight, and cross-training to provide a needed supplement to dance activities. If you are experiencing issues that impact your well-being, please reach out to Mr. Siegel and the Department Chair, so that we may provide assistance with the appropriate resources.

It is the responsibility of each major to notify dance instructors if/when a particular physical condition or injury prohibits full participation in a studio course or rehearsal. Each major must also work with their instructors and Mr. Siegel to find/create a program for optimal health and fitness as soon as possible to return to full participation.

There are three distinct undergraduate degree paths offered in the CSULB Department of Dance. These will be explained in DANC 100-Orientation to Dance and DANC 300-Transfer Orientation to Dance. During a student's first year of study, all three undergraduate degree paths contain a core of lower-division foundation courses that are nearly identical.

We encourage each of you to investigate the differences between these degree paths, and to choose an undergraduate degree path by the end of the first year of study at CSULB Dance. The best way to learn more about degree options is by reaching out to faculty members and Undergraduate Academic Advisor Kirsten Sumpter. Please make an appointment with our Undergraduate Academic Advisor Kirsten Sumpter using [Beach Connect](#). Visit the

- 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 including at least 24 upper-division CSULB units to meet the residency requirement.

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

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 orally, practically, and in writing.
-
1. Perform an anatomical analysis of static and dynamic alignment in dance-movement vocabularies and provide exercises & cues for their improvement.
 2. Employ key anatomical & biomechanical principles for preventing dance-movement injuries & promoting optimal technique when training as performers or teaching dance-movement techniques.
 3. Identify, apply, and analyze basic scientific principles of wellness & conditioning for the promotion of lifelong health in dance-movement techniques.
 4. Demonstrate competency in one or more dance-movement lexicons and dancemaking strategies.
 5. Describe and analyze the historical, socio-cultural, and aesthetic dimensions of various dance forms.
-
1. Majors will demonstrate proficient skills and technique in modern/contemporary dance and ballet, with competency in jazz dance and street and club dances, enabling them to pursue professional dance careers.
 2. Majors will demonstrate competencies in choreographic processes that support the

4. Majors will develop and demonstrate current methods and relevant strategies necessary to

office and only those students can 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.

The Contemporary Dance Concert Audition guidelines are currently under review by the faculty and staff. Revised guidelines and performance contracts will be published later this year.

Guest Artist Residencies enliven and amplify the experience of CSULB dance majors. Through one or two-week residencies, professional choreographers and dancers from around the world set new or restaged dances on our students, giving them a taste of the rehearsal process that is a part of a professional career.

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 Fortf-Saunders, Choreographer, Co-founder, LOVE | FORTv 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, Choreographer, University of Illinois, Urbana-Champaign
Tere O'Conner, Choreographer, New York City
John Pennington, Choreographer Pennington Dance Group
Kameron Saunders, Dancer and 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 a wide array of dance professionals. Below 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 Art0 G()x-10(ert)21(C)-10(o)10(h)x-10(ert0.15 Tm0 2 G()x-10(ertt)21(C)-10(o)10(h)x-10(S.o9IS(o

- 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, and other graded activities. If verification is required, students should provide it to the faculty member within one week of the date of the last prior absence.

*As a courtesy, please notify your faculty at least one week in advance of any planned excused absence(s). Faculty are not obligated to provide make-up work opportunities for unexcused absences.

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 if the grading criteria for participation is clearly articulated by the instructor. Students are encouraged to work closely with their instructors to clearly understand each instructor's course requirements and grading guidelines, pertinent departmental agreements, and their own responsibilities to the community of learners in the class.

Regular training is essential to students' development as dancers. Students are encouraged to work

Strategies for modification and adaptation include but are not limited to the following, which may be done in combination, as appropriate:

1. Adapting movement to a prone or seated position (e.g., floor barre or chair work, or a combination?)
2. Translation of movement (e.g., creative alternatives in body movement)
3. Reduction of range of motion
4. Elimination of injured areas and augmentation no other aspects of movement
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 to ensure active participation in class to their fullest ability.

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.

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.

Be mindful of unnecessary conversation and how it impacts your attention, and the ability of others to focus and learn.

Stay focused on material presented in class/rehearsal and avoid working on material from other courses/rehearsals during that time.

Work safely and effectively in class and allow others to do so.

If you are coping with an issue that may impact your participation, please talk to your instructor before class begins so, together, you can strategize on your participation for the day.

In the event of an injury or sudden illness, alert the instructor immediately.

Shoes worn o

supplies in the dressing rooms overnight. The costume shop has limited products in stock for emergency situations.

2. Wear antiperspirant /deodorant and appropriate underwear as discussed in the fittings.
 - a)

The Shop Manager will be attentive during fittings and dress rehearsals to recognize and point out to the Designer (Lighting or Costume) if a certain color choice is working against or not in favor of the dancer's skin color.

If you do not feel comfortable talking to the Costume Shop Manager about your needs or how the Costume Shop has not met them, here are alternative resources to contact:

- Affinity A.I.D.E Student Group, csulbdanceaffinity@gmail.com
 - Colleen Dunagan, Chair of the Dance Department, colleen.dunagan@csulb.edu
 - File a Complaint with CSULB Office of Equity and Compliance.
-
- Student has taken Design for Dance: Costuming 491B, or equivalent prior experience with costume design process.
 - Student has between 40-60 hours of time for commitment.
 - First-time designers should not design for more than one piece in a semester.
 - Experienced student designers are limited to designing for no more than two pieces per semester in consultation with Kelsey and the Concert Director.
-
- A student can design for a dance piece while not being involved in that dance concert as a performer or choreographer.
 - A student can design for the dance piece they are choreographing.
 - They can NOT also be a dancer in that piece, only choreographer.
 - A student can design for a dance piece while also a dancer in a dance piece in that same concert.
 - In this scenario, the dancer must meet with Costume Supervisor prior to

It is understood that each person requesting use of a studio space will use it appropriately by taking care of the space, the floor, and any equipment, as well as by following all COVID-19 Safety Guidelines. There are to be no street shoes, no food or drink (other than water) in the studios. Please pick up water bottles and trash, close windows, turn off lights and close doors after use. It is also expected that when students sign up for studio space, they will use it. If there is a change in schedule, stud