

**DEPARTMENT OF DANCE**  
***M.F.A. HANDBOOK***  
***2023-2025***



**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 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 accordingly.

August 2023

## **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

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 50<sup>th</sup> Annual National ACDA Conference.

The CSULB Dance Center offers its students seven dance students and a pool of undergraduate dancers for exploration of choreography in the Department production venue, the 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

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## **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:

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595). Once the guest choreographer leaves, a Dance Department faculty member acting in capacity of artistic director for that semester continues to rehearse 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 Fort

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

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

Candidates submit a Choreographic Project (Thesis) Proposal to the Graduate Advisor. Once the proposals have been reviewed, Project Committees are formed and Committee Chairs selected.

The Committee consists of four members: (d a)325 (s)-10 (is)BT/TT0 1 Thesis







# **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 DANC 570: Practical Research Methods in Dan

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## **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.

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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)**

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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

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 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. 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.

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- 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
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