

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

CharlotteBoye-Christensen
JanisBrenner
JacquelyrBuqlisi
FrankChaves
LeahCox
Marie De LaPalme
DavidDorfman
Mike Esperanza
JodieGates
Maria Gillespie

Artistic Director
Choreographer
Artistic Director
Artistic Director
EducationDirector
Artistic Director
Artistic Director
Choreographer
Choreographer
Artistic Director

Ririe-Woodbury DanceCo.
New York City
Buqlisi DanceTheatre
River North Chicago DanceCo.
New York Live Arts
Motion/TribeDanceCompany
David Dorfman DanceN.Y.C.
BARE DanceCompany
Vice Dean,USCDance

Bill T. Jones	Artistic Director, Bill T. Jones/Arnie Zane Co
Zippora Karz	New York City Ballet
Alex Ketley	The Foundry
Shay Kuhla	Arts Council for Long Beach
Shouze Ma	Choreographer Beijing, China
John Malashock	Artistic Director, Malashock Dance
Charles Maple	Director, Maple Conservatory, formerly with ABT
Colleen	Ventura Ballet, formerly with ABT
Rocio Ponce	professional Flamenco choreographer
Summer Lee Rhatigan	San Francisco Conservatory of Music
Melanie Ríos Glaser	Artistic Director, The Wooden Floor
Shawn Stephens	Twyla Tharp Company
Nicholas Strafaccia	Trisha Brown Company
Eddie Taketa	Doug Varone and Dancers
Michael Utoff	Arizona Ballet
Doug Varone	Artistic Director, Doug Varone and Dancers
Wendy Whelan	Former Principal, NYC Ballet
Dan Wilson	VP Retail Development, Sabers Brands

PROGRESSION FOR COMPLETION OF THE MFA DEGREE in DANCE

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

**Note: Normally students planning a Spring or Summer graduation would file for graduation by Oct. 1 of the preceding Fall. For a Fall graduation a request to graduate form would be filed with Enrollment Services by March 1 of the preceding Spring.*
8. Completion of Choreographic Project during year of program:

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

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

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

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

Policy on Committee Structure:

The Committee must be composed of at least three members qualified in the discipline. The Chair and one other committee member must be full-time faculty of the CSUB Department of Dance; the Committee Chair must be a tenured or tenure-track CSULB faculty member. The Chair of the Project/Thesis Committee must agree to function as Chair for the entirety of the process. The Graduate Writing Advisor serves as the third member. The Chair acts as a primary mentor and once determined should be consulted in the selection of the fourth member. This fourth

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 progress via video and meet separately with them.

graduate student to provide consistency and ensure that the Committee issuing the final thesis grade is knowledgeable about the body

may become necessary to change the composition of the Committee. Candidates are encouraged to consult with other professionals for artistic guidance, in addition to their Committee, including faculty members and/or personnel.

Submission and Approval of the Choreographic Project/Thesis Proposal

The candidate first submits a Choreographic Project/Thesis Proposal to the Graduate Advisor. After the Committee has been

summer to discuss the proposal and summer plans. Deadlines for the Choreographic Proj-5(Is)-74. 2-21(c)19(10(s)-10(t)3

- < **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 at 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, if possible the Department will accommodate additional production time/support for longer works or offsite venues. Students wishing to present their work in an alternative venue will be responsible for making any necessary arrangements and may incur additional production costs. Candidates who wish to pursue original work in a different medium must demonstrate to the faculty that they have adequate expertise in the chosen medium of campus, site-specific, or digital/film choreographic proposals must receive approval of the MFA Coordinator, Committee Chair, Technical Director, and Department Chair within Department established deadlines in order to fulfill MFA Choreographic Thesis/Requirements.

Criteria for Evaluation of Choreographic Project/Thesis

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

Concept: What is the theme or idea of the work overall? Is there a dramatic concept, a movement problem, an expressive ideal, or an exploration of certain formal principles or conceptual issues? Is the concept coherent, clear and appropriate for the dance? Is the concept original (not in the sense of historic novelty, but in the sense of contributing to the art form and not being blatantly derivative)?

Development: Is the concept developed effectively in the work? Are the resources available within the a form used well to develop the concept? Does the form support the content; does the work progress through appropriate phases of introduction, exploration and resolution?

Use of time, dynamics, space: Does the work demonstrate maturity and mastery of the elements of dance?

Choice of music, text, sound or silence: Is the choice appropriate? Is attention paid to musical structure, meaning of text, integration of sound and movement?

Presentation: How effectively has the cast been selected and coached? Are the abilities of the dancers used effectively in the choreography? Are they fulfilling the form and meaning of the work? Are the choreographic ideas made clear through effective casting and blocking of the dancers?

Production: Has the choreographer effectively collaborated with the technical director, designers, crew established by the Technical Director, Concert Director, Project/Thesis Committee, and Graduate Advisors) and communicating with production personnel clearly, thoughtfully, and considerately.

Process: nd sophistication in craft and creativity?

Oral Post Concert Evaluation

Following the concert the candidate should schedule a meeting with the Committee to discuss and evaluate the work shown. The candidate should come prepared to analyze and assess his/her own work. Faculty will provide feedback on an individual basis. Ideally, the oral evaluation should take place Monday following the concert at 6 pm. However, it is the responsibility of the candidate to arrange a suitable time for the meeting BT /F9 10 Tf 1 0 0 1 110.3 250.08 Tm 0 g 0 G

Casting

Choreographers for Graduate Concerts must follow the provisions for participation in Department sponsored events. Dancers are to be chosen by audition and must meet all requirements for performing in Dance Department productions. Any exceptions to this must be approved by the MFA Advisor and MFA Concert Director.

All dancers performing in Graduate Concerts must:

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

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

3. Choreography Self-Analysis an original document in which candidates reflect on their work: what is most effective in the choreography and areas to continue working on; document is written following the MFA concert.
- 4.

DEPARTMENT OF DANCE POLICIES

Studio Technique Courses

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

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

STUDENT RESPONSIBILITIES

PREPARATION FOR CLASS

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

CHEATING AND PLAGIARISM

Cheating and plagiarism are serious academic

Use of Studio Space

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

Scholarship Opportunities

Pilates Lab	562.985.7078
Recording Studio	562.985.7079

University Offices:

Admissions	562.985.5471
Arts Ticket Office	562.985.7000
Cashier	562.985.1752
Counseling Center	562.985.4001
C.S.U.L.B. Records	562.985.5471
Emergency (on campus)	911
Escort Service	562.985.4101
Financial Aid	562.985.4641
General Information	562.985.5518
Health Center	562.985.4771
I.D. (photo)	562.985.7388
Library (general)	562.985.4047
Library (hours)	562.985.4012
Parking Services	562.985.4146
Police, University	562.985.4101
Registrar	562.985.5471
Student Accounts	562.985.8280
Student Life & Development	562.985.4181
Website for Registration	http://my.csulb.edu

Area Interests:

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

ADVANCEMENT TO CANDIDACY

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

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

Technique (4 units)

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

Theory (21 units)

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

Choreography/Dancemaking (12 units)

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

Production, Performance and/or Repertory (5 units)

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

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

Course #	Title	Units	Grade	Sem/Year

TEACHING INTERNSHIP PROPOSAL

[This page is intended to be an example of the format. The content provided is only intended to be a sample content of individual proposals will vary according to course and instructor.]

Student Intern:

Semester of Internship:

Course Name:

Instructor of Record:

Class Meeting Times:

Summary of Internship:

-unit internship in Traditions of Ballet and Modern Dance, which focuses on dance history in the 20th century.