# TABLE OF CONTENTS

INTRODUCTION .............................................................................................................................................. 4

M.F.A. DEGREE IN DANCE ................................................................................................................................. 5
  Advising .............................................................................................................................................................. 5
  M.F.A. Degree Quick Glance ............................................................................................................................ 6
  Time-To-Degree ............................................................................................................................................... 6
  Course Requirements ....................................................................................................................................... 7
  M.F.A. Research paper .................................................................................................................................... 11
  M.F.A. Final Project: Concert Model .............................................................................................................. 13
  M.F.A. Final Project: Portfolio Model ............................................................................................................ 17

PRODUCTION NOTEBOOK & REFLECTION PAPER ..................................................................................... 20

PRODUCTION CALENDAR/CHECKLIST ........................................................................................................ 23

M.F.A. DEGREE CHECKLIST .............................................................................................................................. 29

MORE INFORMATION ON DEGREE REQUIREMENTS .................................................................................. 30

REGISTRATION, LEAVES, AND TERMINATION ............................................................................................ 32

M.F.A. PROGRAM FORMS ................................................................................................................................ 34

FINANCIAL ASSISTANCE ................................................................................................................................. 35

CAMPUS RESOURCES .................................................................................................................................... 39

INTERNATIONAL STUDENTS .......................................................................................................................... 41

OPPORTUNITIES ............................................................................................................................................... 42

ART | GLOBAL HEALTH CENTER ................................................................................................................... 43

PRESENTATION OPPORTUNITIES .................................................................................................................... 44

WAC/D CORE FACULTY ................................................................................................................................... 46

DEPARTMENTAL RESOURCES ......................................................................................................................... 48

WAC/D DEPARTMENTAL DIRECTORY ............................................................................................................ 50
INTRODUCTION

WORLD ARTS AND CULTURES/DANCE—the name itself expresses a commitment to cross-cultural understanding through the arts. By looking to world arts, the department seeks to de-center Western perspectives by recognizing that visual and performing arts and other ways of knowing are situated locally and often made and distributed globally. WAC/D faculty members are interlocutors in dialogues about the frictions and flows implicated by the department’s name. As such, WAC/D is defined by a dynamic interdisciplinary approach that encourages intercultural literacies and repertoires, including and transcending geography, ethnicity, class, and other distinctions of identity. WAC/D is designed for self-motivated students who want to study the arts in global and local contexts. An internationally renowned faculty provides fresh approaches to arts scholarship and arts practice. Inclusivity is our goal. Students are encouraged to take advantage of resources across campus and in greater Los Angeles, even as they learn from each other.

The graduate program offers M.A. and Ph.D. degrees in Culture and Performance (CAP) and a M.F.A. in Dance with an emphasis on choreography. The CAP degrees encompass research on communities, cultures, and transnational movements including arts traditions and innovations, arts activism, and interdisciplinary art-making. The M.F.A. provides dance education with a difference, offering opportunities to engage multiple dance practices, intercultural dance studies, civic engagement, and choreographic research. Although each of these degree programs is organized around a set of required courses, the department as a whole encourages possibilities for an interdisciplinary “cross-over” between scholarship and creative practice.

While operating with considerable independence, our degree streams are unified by WAC/D’s common concern for aesthetic production, corporeality and performance, the dynamics of “tradition,” and “culture-building” in contemporary societies. Connections are forged between critical theory and artistic practice and attention is given to the changing social roles and responsibilities of practitioners and scholars of the arts in the U.S. and worldwide.

Potential careers for WAC/D graduates include positions in research universities and colleges, and many of our alumni are active as choreographers/performers in their own companies or with other professional organizations. Additionally, graduates have excelled in fields including technology and the arts, videography, documentary work, public service, education, theatrical/events production, performing arts, urban planning, law, environmental activism, public health and medicine. They have also made careers in community non-profits and activist groups, government arts agencies, museums and arts foundations.
M.F.A. DEGREE IN DANCE

The M.F.A. degree in Dance, with an emphasis on choreography, focuses on the ethics and aesthetics of art-making, exploring the cultural and political issues that arise for contemporary artists, especially with regards to interculturality and interdisciplinarity. Our M.F.A. is organized around a series of intensive courses in which students are encouraged to develop an individual artistic voice, to create innovative and challenging work, and to explore the relationship between intuition and analysis, politics and performance. We welcome international as well as U.S.-based choreographers whose work comes from a wide range of movement idioms and traditions. In support of a range of choreographic work, in recent years our faculty has offered movement classes in the dance practices of Asia, Southeast Asia, India, Indonesia, Cuba, and Africa, as well as modern dance, ballet, tap and hip hop. These course offerings are further enriched by a continual flow of distinguished visiting artists and scholars of dance, and by a range of opportunities for public performances of original choreographic work.

ADVISING

The M.F.A. degree in Dance is organized around the relationship between the individual student, the student’s advisor, and the M.F.A. Faculty Committee of the student’s final project. Entering students will be assigned an academic advisor from among the department’s ladder faculty for the first year; this advisor will take primary responsibility for academic counseling. Advisors may be changed depending on the student’s focus of studies. Before requesting a change, however, the student should speak with the current faculty advisor, who may be able to help address any advising problems. Students meet with the faculty academic advisor each quarter to plan their program of study for the subsequent quarter. Progress is assessed periodically by the faculty. Successful completion of the first year curriculum determines whether students may continue in the program. The Vice Chair of Graduate Affairs, assisted by the departmental Student Affairs Officer (SAO) is fundamentally responsible for advising students in regard to program requirements, policies, and University regulations.

All graduate students must meet with their primary faculty advisers annually to complete the “Annual Review.” These meetings provide an opportunity to confirm student progress and to assist with the on-going practice of advising students. The faculty rely on the information from these forms in preparing annual student review letters and for yearly funding decisions Annual review forms can be accessed on the departmental CCLE site (see p. 34 for information on the CCLE).
M.F.A. DEGREE QUICK GLANCE

1. Complete Coursework (72 units; 32 units at 200-400 level; must take courses for a letter-grade unless only offered S/U; only 4 units of 500 level work to be applied to the Advancement To Candidacy form)

   (A) Creative Practice (20 units minimum) (p. 7)
      i. Advanced Choreography Sequence
         • DANCE 211A (Fall, Year 1)
         • DANCE 211B (Winter, Year 1)
         • DANCE 211C (Spring, Year 1)
         • DANCE 211D (Fall, Year 2)
      ii. DANCE 211E and M.F.A.2 (optional; p. 8)
      iii. DANCE 490 (p. 8)
      iv. WAC 174A/B (p. 8)

   (B) Theory/Critical Studies (12 units minimum at the 200 level) (p. 9)

   (C) Production/Design (12 units minimum) (p. 9)
      i. DANCE C243
      ii. DANCE 441

   (D) Electives (28 units minimum) (p. 9)
      i. WAC 596A

2. Preliminary Examination

   (A) M.F.A. Research Paper (p. 11)
   (B) Concert Proposal (p. 11)
      i. Written Proposal (Concert or Portfolio Model) (p. 13, 17)
      ii. Presentation of Proposed Works in Progress (p. 13, 14)
   (C) Nomination of Comprehensive Exam Committee (internal form obtained from the Student Affairs Officer) (p. 15, 18)

3. Petition for Advancement to Candidacy (ATC) (online form via Graduate Division: http://www.grad.ucla.edu/gasaa/library/masatc.pdf) (p. 15)

4. Comprehensive Examination (one year to complete after ATC) (p. 15, 18, 31)

   (A) Presentation of final choreographic project(s) (p. 15, 18)
   (B) Oral defense of final choreographic project(s) (p. 16, 18)
   (C) Production Notebook and Reflection Paper (p. 20)

TIME-TO-DEGREE
Time-to-degree is seven to nine quarters. This varies depending upon the student’s need to complete requirements or conduct additional coursework to support choreographic investigations.
COURSE REQUIREMENTS
The minimum course load is 12 units per quarter. Students must be registered and enrolled full-time at all times unless they are on an official leave of absence. (Refer to the Graduate Division’s Standards & Procedures handbook: http://www.gdnet.ucla.edu/gasaa/library/spfgs.pdf). M.F.A program requirements include a total of 72 units, distributed as follows:

(A) Creative Practice
Minimum 20 units, including:

(1) Advanced Choreography Sequence
   (a) DANCE 211A (Year One, Fall)
      (i) Focus: Exploration/Experimentation
      (ii) Showing: Since the emphasis is on trying out new approaches and ideas, this informal showing is not about producing a finished work. It will be held during class time at the end of the quarter. The faculty of the choreography class will provide feedback.
      (iii) Work-in-progress: No specific length is required. No technical staff assistance provided. Interest is in the student’s curiosity as demonstrated by the explorations.

   (b) DANCE 211B (Year One, Winter)
      (i) Focus: Syntax/Craft/Elaboration
      (ii) Showing: Again, the focus is more on continued exploration and experimentation of new ideas and approaches in choreography. The showing will be during class time at the end of the quarter. The entire choreography faculty is invited to attend this showing so that the student can be introduced to the department’s entire faculty. The choreography faculty will provide feedback and discuss the student’s work with the instructor, and the student receives a follow-up feedback session with your faculty instructor.
      (iii) Work-in-progress: No specific length required. No technical support provided. Interest is in seeing a continued focus on exploration of new ideas and choreographic approaches, fine-tuning of craft, and perhaps a deepening of previously explored ideas.

   (c) DANCE 211C (Year One, Spring)
      (i) Focus: Collaboration
      (ii) First Year Culmination Showing (usually the 9th week of the quarter): This is a more formal showing of choreographic work. We recommend that the student select one or two of the past quarters’ explorations to develop further. The student may also choose to further develop a study created during this quarter. Production values will not be emphasized. Approximately 10-15 minutes in total, depending on choreographic interests and direction. Interest is in concrete development of earlier exploration, and a sense of completion. The choreography faculty will be invited to attend and provide feedback.
      (iii) First Year Culmination Meeting: Feedback may be in written and/or verbal form, to be given at the first year culmination meeting shortly after the showing. The student is invited to ask questions, provide further ideas, and discuss with the faculty their comments. The student may invite other faculty to attend the showing; however they will not be required to provide written evaluation or attend the post-showing meeting. At this meeting, the M.F.A. faculty members will formally review progress to degree of each student and recommend continuation or not in the program. Students who have
successfully completed the first year curriculum (including prerequisites) and passed this showing will be allowed to continue into the second year.

(iv) Research Paper Preparation: Within DANCE 211C, you will be asked to identify and research an artist in the field whose work informs your choreographic interests and produce an 8-10 page research paper. This may serve as a potential subject for the M.F.A. Research Paper. The student will propose a Research Paper topic at the time of the culmination meeting with the M.F.A. faculty.

(d) DANCE 211D (Year Two, Fall)
(i) Focus: Project-based
(ii) Showing: The focus of the work should be developed substantially in ideas and structure. The student will be expected to show approximately 15-25 minutes of new or revised material (some may be on video). The showing takes place during class time. The choreography faculty will be invited to attend to provide feedback and discussion following the showing. The student may invite other faculty to attend as well. Expectations include further development and refinement of previously presented material, and the inclusion of new material. Group and solo works with a clarified direction will begin to move toward either the M.F.A. Concert Proposal stage (if the student is pursuing the Concert Model) or scheduled off-campus presentation of works (if pursuing the Portfolio Model). Where the showing will be held may be determined by the student’s choreographic interests (e.g., site specific work, proscenium stage, etc.). All other technical aspects will not be emphasized except where the student’s choreographic intent involves these elements in an integral way.

Other examples of courses fulfilling the “Creative Practice” requirement:

(2) DANCE 211E & M.F.A.2 Concert
This class is optional, as is the M.F.A.2 concert that it is designed to prepare the student for. If a student wishes to participate in the M.F.A.2 concert, however, the class is mandatory. For the M.F.A.2 Concert, students curate and produce their own concert, with supervision by the choreographic faculty member. Students meet as a class to develop, show, and complete their work along with coordinating the production components.

Students should review the departmental information regarding student productions (accessible on the CCLE site) along with having taken DANCE C243 Production Arts Seminar in the fall in order to be prepared to produce this show, which typically receives limited departmental production support in terms of monetary allocation. If a cohort wants to produce this event, preparation should begin by Fall Quarter of Year 2 and continue into the Winter Quarter. The group registers (generally by the end of the Year 2 fall quarter) as a graduate student organization in order to qualify and to apply for campus funding at the beginning of winter quarter. M.F.A.2 Production Notebooks are available from the SAO, which provide guidelines and steps for organizing and applying for University funds. Concert dates vary but usually occur by the latter part of the winter quarter. There is a post-production meeting held shortly after the concert with the choreography faculty, during which each student discusses her/his work and plans for their culminating project or portfolio.

(3) DANCE 490: Projects in Choreography and Performance

(4) WAC 174A/B: Projects in WAC
(B) Theory/Critical Studies
Minimum 12 units at the 200 level – consult with your academic faculty adviser for course options.

(C) Production/Design
Minimum 12 units, including:

(1) DANCE C243: Production Arts Seminar (mandatory and offered only once a year, fall quarter)
   This seminar provides specific information and processes for the M.F.A. student to successfully self-produce work, whether at UCLA or professionally, and to develop knowledge and skills for the business side of professional art-making.

(2) DANCE 441: Dance Production Practicum
   The “Instructor of Record” for DANCE 441 is the faculty member who serves as Chair of the M.F.A. Comprehensive Examination Committee overseeing the student’s concert.

If the student has not acquired skills in production, music/sound, and design elements prior to joining the department, the student is recommended to take DANCE C271 (Dance Production: Variable Topics), WAC C173 (Sound Resources for Performance), or DANCE C222 (Music and Dance Collaborations) along with the above requirements.

(D) Electives
Minimum 28 units, including:

(1) WAC 596A: Research Paper Development

Additional electives may incorporate a number of areas of study (e.g. community/civic engagement, education, dance science/movement studies, internship, field work, movement practices).

Additional Information on Coursework
Beyond basic requirements, course requirements vary and are determined under the direction of faculty advisors. The required 72 units for the degree must include a minimum of 32 units of coursework at the graduate (200-400) level. Except for those courses offered only for S/U credit, students must take courses for a grade to count for Advancement to Candidacy purposes. Students may opt to enroll in a graded course for S/U credit in consultation with his/her adviser. To obtain appropriate credit for lower division practice classes (courses numbers below 100), or practice classes taken with an artist in the community, students may enroll through WAC 478. Please consult with the instructor of record for guidelines on the procedures.

Courses outside the department are encouraged for students with interdisciplinary interests. Only four units of WAC 596A (Independent Study or Research) may be applied toward the degree. The four units of coursework at the 500 level may be applied toward the 72 units required for the degree, and must be designed in consultation with the academic faculty adviser.

It is expected that students actively engage in movement practice(s) throughout their studies.

Students are strongly encouraged to videotape all choreographic studies throughout the course of the program. For information on studio access, refer to the department’s Studio Use Policy Handbook, available in the departmental CCLE site. There are guidelines and order of priorities in granting reservations of studio spaces. Contact the Facilities Manager for more information.
(E) Production Assistance Requirement
For the purposes of building a supportive community and to gain practical experience, students are expected to serve at least once as both a stage manager (ordinarily first year) and as a production assistant (ordinarily second year) for their peers’ final projects (or alternatively in a major departmental production as approved by the faculty). The student will receive 2 units respectively (DANCE 441: Production Practicum) for serving in these specific roles. These production-related experiences usually occur during the first two years of studies in order to be completed prior to the student’s own final project production.

(F) Teaching Experience
Teaching experience is not a requirement. However, it is highly recommended for those who plan to teach in their area of specialization. WAC 495, Preparation for Teaching in World Arts and Cultures, is one of several pedagogy courses offered in the department.
The creative work of an M.F.A. student is informed by many sources. In addition to personal experience and insight it is assumed that a young working professional in dance is engaged with ideas, concepts and issues that arise from the larger artistic, social, historical and/or cultural milieu. The purpose of this written component of the M.F.A. requirement is to encourage the student to develop the analytical and research skills that can serve them in the future as they mature as artists. The research paper serves the purpose of giving the student the charge of delving deeply into a particular set of issues in the field, and which informs the student’s choreographic work. The paper is not about the student’s choreographic work (studio research), but about what is in the field that informs his/her work.

The topic of the research paper will be developed in consultation with the student’s faculty adviser and choreographic mentors, and will naturally be individual in nature. The paper should have a direct bearing on the aesthetic issues the student is working on regarding choreographic and/or performance work. It should demonstrate the student’s ability to research a subject of artistic interest and provide an analysis and synthesis of the researched material in written form, following University standards of writing. This paper is not for the purpose of development new knowledge, per se, but is more akin to a review of the topic field the student has identified as being of interest and of importance to the student’s body of work.

(A) M.F.A. Research Paper Organization

The paper should be 25-35 pages in length. Suggested organization includes:

1. Table of contents
2. Abstract
3. Purpose/goals/questions
4. Part 1 (research/theoretical discussion and personal connections)
5. Part 2 (personal connections, further development, summary and conclusions, etc.)
6. Bibliography

(B) M.F.A. Research Paper Procedure and Timeline

The research paper will be completed prior to submission of the Concert Proposal, typically by the end of the student’s fourth quarter (if pursuing the Concert Model). This timeline takes into account the concentrated creative work necessary in the latter period of the student’s activities in the program. Please note that if pursuing the Portfolio Model, the student must complete the Research Paper by the end of the first year (third quarter). If taking this route, the student should disregard the timeline below and discuss an abbreviated timeline with his/her faculty adviser. Steps toward the research paper’s completion include:

1. Preliminary Discussion (second quarter)
   During the second quarter of the program the student should, in consultation with his/her academic adviser, begin a preliminary discussion of issues of interest. If courses are available that focus on these topics, the student will be advised to take these courses.

2. Identification of Topic (third quarter)
   As a component of DANCE 211C, the student will be asked to identify an artist/topic in an area of choreographic interest and develop research questions to investigate. The student should, in consultation with the faculty, develop a bibliography of books, films, videos, or concert events that relate to this topic. The faculty member offering this support may be any faculty member, but preferably a ladder faculty member that the student has studied with in depth.

3. Topic Proposal (third quarter)
   By the end of the spring quarter of the first year, the student will propose a topic and/or provide a draft proposal and selected bibliography of the research paper. This proposal takes place at the first year culmination meeting with M.F.A. faculty. The goal is to have a paper subject that is mutually agreed upon by the student and the academic faculty adviser.
(4) Writing

The student is advised to begin work on the Research Paper starting in the summer and into the fall of the second year, as part of a course or an independent study (such as WAC 596A) with a faculty member. It is possible to work independently without credited units but we recommend that the student enroll under a faculty's supervision to complete the paper. Working with a faculty member outside of the department, or with a WAC/D faculty member who is not dance faculty, is permissible. However, the student’s faculty adviser and/or faculty committee chair should be a second reader to provide oversight and feedback.

Once the student’s committee is formed after the proposal presentation is approved, the student will provide the committee members a copy of the Research Paper for review/feedback. Student may need to revise as needed, in consultation with their faculty chair. It is strongly advisable that the student ask committee members to read the research paper as soon as it is available to ensure that work on suggestions and corrections may be completed well before the student enters the Production Notebook documentation process. It is the responsibility of the chair of the student’s committee to obtain the pass/no pass evaluation of committee members.

(5) Submission and Evaluation

The student will provide the final copy to his/her faculty adviser, whether or not the student worked on the paper with the support of another faculty member. The student’s faculty adviser informs the departmental Student Affairs Officer (SAO) of the paper’s completion, and that information is placed on the student’s M.F.A. tracking sheet. The student should provide the SAO with a copy of the paper, and the paper will remain on file in the student’s file.

Under certain circumstances, the paper may be suitable for publication; in other circumstances it may be used for other public purposes such as an expanded essay for a press kit or an educational package. The student should discuss these possibilities with his/her faculty adviser.

The research paper may be read again by all members of the student’s proposed faculty committee when the student submits the Production Notebook for review; the paper is included as part of the Production Notebook.

(6) Post-submission

After the student completes the research paper, he/she should focus on the concert or portfolio development until its completion, as well as the compilation of materials for the production and the Production Notebook. In the Production Notebook, the student may refer to the original research paper and re-examine the ideas that were formulated as part of the reflection paper, which is one component of the Production Notebook.

**The Research Paper must be completed before the student proceeds to the Final Project Proposal.**
M.F.A. FINAL PROJECT: CONCERT MODEL

The following information is intended for M.F.A. candidates who plan to complete their comprehensive examination (i.e. final choreographic project) with a culminating on-campus concert. It is strongly advised that two M.F.A. candidates co-produce a shared final concert, rather than producing a single-choreographer evening. A shared concert benefits both candidates by combining their departmental funding and resources, and by providing a diversity of works within a single production. The student may propose to produce a stand-alone concert project. However, the student must demonstrate a capacity to augment departmental financial support and provide a rationale for the project that justifies this format.

(A) Preparation for Formation of Faculty Committee
The faculty committee is comprised of three faculty members at a minimum, all of whom are “ladder” faculty (i.e., they have University titles of Assistant, Associate, or Full Professor). Two members must be choreography faculty from within the Department of World Arts and Cultures/Dance, and it is strongly recommended that the third faculty come from another department, or from within WAC/D but in another field of interest. The purpose of having a non-dance faculty member are twofold: one is to provide the student a perspective that would be related to his/her concerns but not necessarily directly related to choreographic issues; the other is to reach out to our campus community in generating awareness of and participation in the artistic endeavors of our department.

During the second year of the program, the student should select at least one dance faculty member as a mentor in preparation for the Concert Proposal. This faculty member will eventually serve as chair of the committee. At this time, the student may informally inquire with additional prospective committee members in order to establish a working relationship with them, and should start thinking about who might be an appropriate outside-the-field committee member.

(B) Concert Proposal
(1) Written Proposal
This document must be provided to M.F.A. faculty members prior to the presentation of proposed choreographic works, and the student should plan to provide 6-8 typed copies. The student should consult with the faculty adviser regarding the content of the written proposal, though the proposal typically includes:

(a) The “Statement of Purpose” which describes the student’s choreographic concept(s) and the central ideas that drive this work or the collection of works. The statement will eventually be useful for publicity, press releases, etc.

(b) Venue preference(s) and dates (include number of shows and scheduling) with reference to the artistic concepts described above. When proposing a concert date, please be mindful of the following timetable:

- Fall Quarter concert date – proposal in the preceding Spring quarter, early to mid-quarter
- Winter or Early Spring concert date – proposal in the preceding Spring quarter
- Late Spring concert date – proposal in the preceding Fall quarter, early quarter

(c) Program information and order, including:
   (i) Title(s)
   (ii) Approximate length(s)
   (iii) Performers
   (iv) Collaborators (composer, designers, etc.)

(d) A description of what is completed and a description of what is planned in terms of the development of individual pieces, and/or future pieces. This includes plans regarding all design and sound elements.
(e) For a shared program, a description of the rational for sharing, and for the program order (i.e., address issues of aesthetic considerations, production elements, dancers used, etc.).

Please note: for a shared concert, each student will also have an individual statement regarding her/his individual concerns of the works choreographed or selected for performance.

Samples of previous proposals are available and on file as a component of completed Production Notebooks in the departmental Student Affairs Office (SAO).

(2) Presentation of Proposed Choreographic Works
This presentation includes the following components:

(a) Performance
Entire pieces or sections are mostly or partially completed, but altogether the concert/event must have a sense of a whole in relation to the “Statement of Purpose.” This may be accomplished as a live performance (vastly preferable, if working in a live medium) and/or video of the work(s). At least 50% of the proposed work should be in presentable form.

(b) Verbal and visual presentation,
Following the performance, the student will be required to:
(i) explain the artistic concepts defining the choreographic approach and design ideas
(ii) provide sketches for any costumes, sets, or props
(iii) briefly summarize the music/sound design
(iv) if creating something that requires reconfiguring the performance space, or proposing a site-specific event, show a visual model (e.g., sketches, 3-D model, etc.) of these plans

(3) Feedback/Evaluation Process
After the presentation, the faculty meets, gives feedback to the student’s proposed committee chair, and makes an evaluation. The student meets with her/his committee at the earliest convenience to discuss the results.

A "pass" evaluation indicates that the student should go forward with further refinements and development of the proposed work. It does NOT mean that the concert is confirmed for the requested date(s) or space. If multiple students make the same request, or there are other departmental commitments, the choreography faculty (in consultation with the departmental Senior Public Events Manager) will assess the possibilities and may reschedule. This would be discussed during the feedback session. The dates may change even after this initial discussion due to unforeseen circumstances.

Upon passing, the student should arrange to meet with the faculty committee chair and the Senior Public Events Manager to review the Production Calendar/Checklist and to prepare a Budget Worksheet in order to insure timely completion of preparations leading up to the concert. This typically takes place right after the proposal presentation but if not, should take place no later than a week after the proposal presentation, or approximately 20 weeks before concert dates.

A "pass" evaluation may be conditional, meaning that the faculty would suggest a refocusing of energy and time on a fewer selection of works.
In the case of a “pass” evaluation, the student is responsible for reviewing incorporated music/sound/visuals/text in order to determine which selections require copyright permission. The process of obtaining any necessary permission should be begun as soon as possible.

"No pass" decisions are made with the best interests of the student in mind. It may mean the faculty feels the student needs more time to develop the work, so suggested concert dates may be at a later time. If that is the case, the student would schedule a re-presentation of your work either later in the quarter or the following quarter.

(C) Nomination of Comprehensive Examination Committee/Advancing to Candidacy

Having completed the required coursework and the Research Paper, and having passed the Concert Proposal, the student may apply for "Advancement to Candidacy" (ATC) status. At this time, a three-member M.F.A comprehensive examination committee is nominated by the M.F.A candidate to advise him/her in developing the final project. The student should obtain the official Committee nomination form from the departmental Student Affairs Officer for the faculty committee to sign off after the presentation has been approved. This form verifies who the committee members are and their approval of the proposal.

Even though the Committee Nominations form is filed in the student’s folder and NOT sent up to Graduate Division (as with MA Thesis and PhD candidates), it is important to have some kind of written verification of (1) who the committee members are, and (2) a verification for each committee member (by virtue of their signatures on the form), that the presentation has been approved. The ATC form may only be completed after course requirements have been completed and the final project (concert or portfolio model) proposal has been approved by the M.F.A. faculty. This form is sent to Graduate Division. Once student completes and files ATC Form, it takes approximately two weeks for the student to officially advance to candidacy.

(D) Concert Production

Once the proposal presentation has been passed, a committee formed, and the ATC form filed, the student and committee chair, in consultation with the WAC/D Senior Public Events Manager, will meet at least 20 weeks before the performance to develop the production calendar and budget, along with reviewing all aspects of the student’s responsibilities as producer and artistic director of the final project work. See also the Production Calendar/ Checklist on page 23 of this document. The Checklist is a recommended template; tasks, timings and priorities will shift according to the needs of the student’s particular body of artistic work and the date(s) of the performance(s). For instance, an M.F.A. student whose on-campus concert is in the fall quarter must work closely with their committee chair and Senior Public Events Manager in order to ensure that Checklist items that must be addressed in the summer are taken care of before the end of the prior spring quarter.

At this time, the student should approach a peer (1st or 2nd year M.F.A. student, though generally 2nd year) to serve as Production Assistant (PM) and develop a description or listing and timeline of responsibilities.

(E) Final Showing and Production Review

A final showing of the concert/event takes place eight to ten weeks before the performance dates. This showing is primarily for the faculty committee as well as the design/production faculty and staff. Successful completion of this showing can be understood as the “green light” to go forward with publicity materials. The student may want to invite other viewers. All design elements (music/sound selections, collaborations, etc.) should be in their final stages. A feedback session with the M.F.A. faculty committee follows this showing.

Additionally, a formal production review takes place at this meeting with the Senior Public Events Manager, the faculty committee chair, production assistant, and stage manager. The production
calendar (due dates, responsibilities, etc) and budget are reviewed, and final decisions are made regarding what will be allocated to various components of the production (e.g., costumes, sets, music rights fees, etc.) so that the production faculty and staff can assist the student effectively. At this point, it is still possible for the faculty to suggest a refocusing of energy and time on a limited selection of works.

By the time the Final Showing takes place, the student should ask a peer (1st year or 2nd year M.F.A. student, though generally 1st year) to serve as Stage Manager (SM). S/he will attend the proposal showing and any other rehearsals as needed and meet with the choreographer and the lighting designer to learn specific cues to call during the show. The Stage Manager will meet with the department’s Technical Director regularly to determine tech schedules and review the responsibilities of a stage manager.

After the Final Showing and Production Review, the student should schedule regular weekly meetings with the faculty chair, Senior Public Events Manager, PA, and SM so to ensure all aspects of the project are dealt with in a timely fashion.

(F) Oral Examination
The oral examination takes the form of a post-production meeting with the faculty committee. After the Final Project Concert has been produced, it is the student’s responsibility to set up this meeting no later than one week after the last performance of choreographic work so that the concert of works can be reviewed as a whole. Also included in this review will be a discussion on the completion of the Production Notebook, including the Reflection Paper. Suggested questions and guidelines for the Reflection Paper are developed by the faculty committee at this time.
M.F.A. FINAL PROJECT: PORTFOLIO MODEL

The Portfolio Model results in a body of work created, developed and produced on separate occasions over a period of time during the student’s graduate studies. This model is for students who have professionally self-produced and/or have been produced by third parties over a substantial period of time before beginning graduate studies. To be a successful candidate when proposing this model, it should be evident that the student has created and presented a number of works during the first year of studies. This ensures that the choreographic faculty will have had the opportunity to see the student’s work so that an informed evaluation of the proposal is possible. Works constituting the portfolio may be self-produced off-campus, produced by off-campus venues, or co-produced by the student and third parties.

The candidate may, with faculty committee approval, present a public showing of work(s) in Kaufman Hall from their portfolio if the showing satisfies each of the following parameters:

1. It is a one-day/night event only
2. It does not take place in Kaufman 200
3. It does not require staff presence before, during or after the event
4. A core WAC/D faculty member actively oversees and agrees to be responsible for the event (in most cases, this would be the candidate’s faculty committee chair)
5. All campus regulations, including fire regulations, are observed
6. Admission is free and the event is not ticketed
7. The candidate provides all personnel necessary to make the event run smoothly. Coordination of personnel will need to be worked out with the Senior Public Events Manager well in advance
8. The showing is scheduled at least one full quarter in advance, in consultation with the production staff and faculty committee

(A) Portfolio Proposal

If interested in choosing this route, it is absolutely crucial that the student have a clear plan by Spring Quarter (or earlier) of the first year. The Portfolio Proposal must be presented by the end of the first year, even if it is in draft form. If this is the case, the student should have a fully developed proposal – at least 50% of the work in completed form – approved by the M.F.A. faculty by Fall Quarter of the second year in order to facilitate the formation of faculty committee. A successful proposal will require the student to:

1. Articulate what issues are being explored in the choreographic work. What forms of knowledge gained in WAC/D form the basis for this work? How do the proposed pieces contribute to a coherent set of ideas? This portion of the proposal must include a statement demonstrating why the Portfolio Model is the most appropriate means to culminate the student’s M.F.A. studies.

2. Include an outline of the works to be considered as part of the portfolio. The works should be discussed in terms of how they contribute to the overall coherence of the portfolio.

3. Propose methods of post-production evaluation for the various performance events. What methods will be used to obtain responses to the work(s) from the site(s) of production? For example: a videotape of a post performance discussion, written responses from audience members, etc.

4. Provide evidence of upcoming presentation dates, such as letters of intent or promotional materials. These materials must include information about the dates and location of the presentation.
(B) Follow-up
If the student seeks to make substantial revisions to the proposed choreographic work, these revisions must be approved prior to implementation. Arguments for revision(s) must address the same information requested in the initial proposal. Proposed revisions should be submitted for faculty approval no later than three months prior to the performance of the work(s). Regularly scheduled meetings with the nominated committee Chair are important in order to insure appropriate feedback and supervision of the work.

(C) Nomination of Comprehensive Examination Committee/Advancing to Candidacy
Once the Portfolio Proposal has been approved, the student must form a three-member faculty committee, with members who will follow the progress of productions and provide meaningful feedback throughout. The faculty committee is comprised of three faculty members at a minimum, all of whom are “ladder” faculty (i.e., they have University titles of Assistant, Associate, or Full Professor). The Chair of the committee serves as the faculty member acting as the predominate mentor, and that person will also take over the role of faculty academic adviser. Two members must be choreography faculty from within the Department of World Arts and Cultures/Dance, and it is strongly recommended that the third faculty member come from another department, or from within WAC/D but in another field of interests. The purpose of having a non-dance faculty member are twofold: one is to provide the student a perspective that would be related to his/her concerns but not necessarily directly related to choreographic issues; the other is to reach out to our campus community in generating awareness of and participation in the artistic endeavors of our department.

To apply for "Advancement to Candidacy" (ATC) status, the student should obtain the official Committee nomination form from the departmental SAO. This form verifies who the committee members are and their approval of the proposal. Even though the Committee Nominations form is filed in the student’s folder and NOT sent up to Graduate Division (as with MA Thesis and PhD candidates), it is important to have some kind of written verification of (1) who the committee members are, and (2) a verification for each committee member (by virtue of their signatures on the form), that the presentation has been approved. The ATC form may only be completed after course requirements have been completed and the final project (concert or portfolio model) proposal has been approved by the M.F.A. faculty. This form is sent to Graduate Division. Once student completes and files ATC Form, it takes approximately two weeks for the student to officially advance to candidacy.

(D) Portfolio Performances
Because the works may be produced at venues that the faculty will not be able to reach, completed works must be viewed, discussed, and approved before the performance takes place. At the time of each showing/performance, the student should include an updated written analysis of the piece(s). Video documents of all portfolio performances should be made available to (nominated) committee members. Again, there should be a sense of integration of the choreographer’s creative goals even though the works will be produced on separate occasions. A coherence of perspective is given to the body of work proposed for consideration as part of the student’s “portfolio.”

(E) Oral Examination
The oral examination takes the form of a post-production meeting with the faculty committee. After all the works have been produced, it is the student’s responsibility to set up this meeting no later than one week after the last performance of choreographic work so that the portfolio can be reviewed as a whole. Also included in this review will be a discussion on the completion of the Production Notebook, including the Reflection Paper. Suggested questions and guidelines for the Reflection Paper are developed by the faculty committee at this time, but the paper will certainly include post-production evaluations from each site.

(F) Portfolio Model Timeline
The first presentation of choreographic work will take place no sooner than 3 months after the Portfolio Proposal. Subsequent showings of work for feedback and approval, which are required, must take place at least six weeks before performance date(s).
The production timeline for individual works or events within a student’s portfolio will be largely determined by the procedures of the respective off-campus venues at which those works are presented. The twenty-week Production Calendar/Checklist on page 23, however, stands as an excellent default template for students working under the portfolio model, especially in cases where the outside venues’ protocols are not explicit.

What follows is a rough guide intended to help the student direct their choreographic activities and ensure the completion of all degree requirements. Timelines vary based on the individual, but the following details reflect final deadlines for requirement completion. Where possible, it benefits the student to operate ahead of this schedule.

(1) **Year One**

The choreographic focus is on exploratory studies, the development and deepening of work. In addition to the student’s choreographic exploration and coursework, he/she will concentrate on meeting the following goals.

(a) Fall/Winter
   (i) Identify Research Paper topic
   (ii) Begin Research Paper development

(b) Spring
   (i) Complete Research Paper for approval by the academic adviser and committee
   (ii) Portfolio Proposal
   (iii) Formation of Faculty Committee; complete Comprehensive Examination Committee nomination form

(2) **Year Two**

(a) Fall/Winter
   (i) Update/Revise original proposal as needed.
   (ii) Establish regular meetings with faculty committee, and especially the committee chair, to follow work(s)-in-progress and performances
   (iii) File Advancement to Candidacy forms upon completion of coursework
   (iv) Begin documentation process for the Production Notebook as performances are completed

(b) Spring
   (i) Meet with Faculty Committee for Post-production Meeting after all works have been presented and documented
   (ii) Submit Reflection Paper draft for faculty committee feedback no later than three weeks before filing date for graduation in order to insure enough time for revisions and re-review for final approvals
   (iii) Submit Production Notebook for approval and signatures by the faculty committee no later than one week before filing date for graduation. If the work required assistance from our Productions staff, it will also be necessary to obtain the signature of the Senior Public Events Manager

(3) **Year Three**

The third year will involve fulfilling any requirements that could not be completed in the second year. Note: the student does not need to be enrolled to file for degree completion but there is a Filing Fee of $150 (refer to Continuous Enrollment, Leave of Absence and Filing Fee policies in the Standards and Procedures for Graduate Study at UCLA: http://www.grad.ucla.edu/gasaa/library/spfgs.pdf).
PRODUCTION NOTEBOOK & REFLECTION PAPER

The Production Notebook and accompanying DVD become the unique records of a student’s creative work at UCLA. This information captures in time the final choreographic work, or portfolio of works, and constitutes a legacy to future dance students and researchers. The notebook should be written in a way that will allow them access to that contribution with imagination and clarity. The guidelines are flexible and should adjust to the student’s individual needs, in consultation with the faculty academic adviser and/or committee chair.

(A) Overview

The Production Notebook includes the Post-Production Reflection paper, accompanying appendices, and a DVD copy of the concert. These materials are bound in notebook form and handed in to the Student Affairs Officer, who completes the final process of notifying the Registrar of the student’s eligibility to receive his/her degree. It is the student’s responsibility to check with the departmental SAO on filing dates for graduation. Production Notebooks from past M.F.A. concerts and portfolios are available for reference in the SAO’s office.

(B) Guidelines

The following pages are placed in order of sequence in the Production Notebook:

1. Signature page, including the following statement, accompanied by the signatures of your faculty committee members and the supervising production faculty member if applicable:

   “This Production Notebook, Research Paper, and taped documentation are submitted in partial fulfillment of the M.F.A. degree in Dance, and have been approved.”

   Sample contents on page 22.

2. Title page, including in the following order:
   - Concert Title(s)
   - Performance date(s)
   - Performance venue(s)
   - The student’s name.

3. Table of Contents page, including
   - Post-production Reflection Paper (You may use subtitles if desired.)
   - Appendices (list as needed)
   - MFA Research Paper

   NOTE: Please DO NOT include long e-mail strands or other non-essential documentation.

(C) Content of the Reflection Paper

The following suggestions for Reflection Paper content are provided for the student to review with the faculty committee at post-production. Specific issues or questions may be developed for the student to address at that time, which would shape the paper more individually. Generally included are:

1. Artistic Objectives
   Discuss these in detail, and in relationship to the chosen form of expression:
   - What is the overall intention of your work? Why did you make it? Assuming that there are several pieces, include here what is coherent about the performance event overall. If there is significant change from your concert/portfolio proposal (this not necessarily a problem) be sure to articulate the change.
   - How does the work reference existing areas of knowledge and discourse? Be specific and detailed. Though these references may not be immediately apparent in your work be sure to credit them here. Specifically make reference to your Research Paper.
(c) Discuss the work’s relationship and relevance to community (L.A., the audience, the
performers, other). Does your work embody a vision of social responsibility? Why or
why not?
(d) What else influenced your work (e.g., cultural background, life experiences, artistic and
aesthetic upbringing, education, mentors, among others)? How is this visible in the
work?

(2) Description and Analysis
This section invites a creative approach to the subject of description. Each piece (and/or the
whole, as appropriate) is described and analyzed. Invent the method of description most
appropriate to the presented work. At the same time, ensure that this description illuminates
perception and understanding of the work, rather than obscures it. Some suggestions:
communicate what happens in the piece(s) in a way that makes it vivid on the page, even to
someone who has not seen the work before. What does one see, hear, and otherwise sense?
How is movement made use of? How were choices of movement/music/design/text integral
to the intention of the work?

(3) Choreographic/Creative Process
This section includes the description of the process, a mapping of the inception, sources,
reference that the work grew from, and then its consequent development. How did it become
itself? Include information about sound choices and other resources as appropriate.

(4) Reflections
What did the work teach you about making pieces? What did this process teach you about
yourself? How did you arrange to learn about the impact of the work on your audiences?
Describe the responses you received for the work. How has your artistic process been affected
by this work? What will you make next (if appropriate) and why?

(5) Appendices
(a) The Program(s) and/or playbills
(b) Notes, sketches on/for the choreography
(c) Costume design, props, lighting notes and sketches
(d) Music/sound design notes; music use rights (if appropriate).
   For (c) and (d), include a brief summary of working processes with the respective
designers/creative collaborators where applicable, including a 30-word bio of each of
the creative collaborators.
(e) A summary of the production schedule and support staff in detail. Include the stage
manager’s prompt sheets and other relevant information. Include the Production
Assistant’s summary of responsibilities report.
(f) Promotion and publicity materials: summarize efforts to promote the concert. Include
examples of posters, flyers, ticket sales, budget projections of expenses and income, and
any other supporting materials.
(g) Final budget summary, including original estimated budget and final budget forms.
(h) Original concert/portfolio proposal.
(i) Event Info sheet and/or Tech Rider
(j) Contact sheet or Cast and crew list

(6) M.F.A. Research Paper

(D) Timeline
A final draft of the Reflection Paper and Production Notebook must be submitted to the Faculty
Committee and Production Manager at least three weeks before graduation filing date in order to give
enough time for feedback and editing of the material. It should be reviewed and signed off by
committee members no later than one week before filing date.
MASTER OF FINE ARTS DEGREE IN DANCE

This Production Notebook, Research Paper, and video documentation are submitted in partial fulfillment of the M.F.A. degree in Dance, and have been approved.

Signed:

__________________________
Committee Chair – (print name:
__________________________
Committee Member – (print name:
__________________________
Committee Member – (print name:
__________________________
Senior Public Events Manager – (print name:
(Final Concert Model only)

Date
PRODUCTION CALENDAR/CHECKLIST
The following document is intended to guide students pursuing the Concert Model. For students pursuing the Portfolio Model, the production timeline for individual works or events is largely determined by the procedures of the respective off-campus venues at which those works are presented. The following twenty-week Production Calendar/Checklist, however, stands as an excellent template for students working under the Portfolio Model, especially in cases where the outside venues’ protocols are not explicit.

Please see the next page for the Production Calendar/Checklist, or access the departmental CCLE site for information on all aspects of production.
<table>
<thead>
<tr>
<th>Date</th>
<th>Initial and Candidacy MFA Date</th>
<th>Initial and Candidate First Name</th>
<th>Initial and Candidate Last Name</th>
<th>Initial and Candidate Academic Committee Date</th>
<th>Initial and Candidate Committee Date</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

**IMFA Production: Calendar/Checklist towards Final Project/Concert**

**Name:**

**PRE-PROPOSAL**

1. Research Paper completed (end of 4th quarter); WAC C243 completed
2. Proposal presentation documents prepared; invite faculty and prospective committee members. (by 5th quarter)
3. Proposal presentation date:
4. Faculty Committee formed (by end of 5th quarter):
   - Chair:
   - Member:
   - Member:
5. Advancement to Candidacy and Nomination of committee forms complete. (by beginning of 6th quarter)
**PRODUCTION TIMELINE:**

Instruction: Each student will adapt own case with dates for each week based on calendar and individual circumstance. Insert date in Week One for automatic formatting. After adapting calendar should be approved and copies distributed to Comm Chair, MSO and SPEM. Consult SPEM for formatting questions.

<table>
<thead>
<tr>
<th>Week 20+</th>
<th>Liability Waivers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Copyrights and Permissions, submit requests as needed</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>The work-in-progress Artist's Statement</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11/28/11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Venue selection, dates confirmed:</td>
</tr>
<tr>
<td>Marketing Plan: calendar listing (draft)</td>
</tr>
<tr>
<td>Production preview meeting (all designers &amp; prod staff) (date):</td>
</tr>
<tr>
<td>Tech questionnaire</td>
</tr>
<tr>
<td>Directory/contact sheet of participants – roles and responsibilities articulated</td>
</tr>
<tr>
<td>PA assigned (name):</td>
</tr>
<tr>
<td>Stage Manager(SM) assigned (name):</td>
</tr>
<tr>
<td>Review PA and SM duties</td>
</tr>
<tr>
<td>Budget worksheet submitted</td>
</tr>
<tr>
<td>Develop seating and ticketing plan, Review CTO form</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other assignments including:</td>
</tr>
<tr>
<td>12/05/11</td>
</tr>
<tr>
<td>Contracts/letters of agreement (performers, collaborators)</td>
</tr>
<tr>
<td>Photo/Video Release</td>
</tr>
<tr>
<td>Documentation plan</td>
</tr>
<tr>
<td>Program design plan (obtain template from Google Prod Group site)</td>
</tr>
<tr>
<td>Obtain info standards to include for Program and PR materials</td>
</tr>
<tr>
<td>Reception/hospitality plan</td>
</tr>
<tr>
<td>Sound/music copyrights - requests submitted</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approve Budget Worksheet</td>
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</table>

<table>
<thead>
<tr>
<th>12/12/11</th>
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<tbody>
<tr>
<td>Week 15</td>
</tr>
<tr>
<td>---------</td>
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</tbody>
</table>
| 01/02/12 | Tech support meeting with TD to assess crew needs (ASM, board ops, stagehands, wardrobe)  
Date/time: |
<p>| Design meeting review (all crafts): |
| Assess Front-of-house needs with SPEM |
| Budget review with appropriate faculty and/or staff (consult committee chair) |
| Week 13 | Work-in-progress showing. Date/time: |
| 01/16/12 | Present mock-up of designs, to committee and technical support staff, as needed |
| Week 12 | Revisit marketing development- |
| 01/23/12 | Mockups of marketing materials including postcards, web and digital |
| Complete design drawings and materials list, present draft |
| Week 11 | Budget review with appropriate faculty and/or staff (consult committee chair) |
| 01/30/12 | Promotional photo shoot as necessary |
| Prepare set, prop and costume rehearsal mockups as needed |
| Week 10 | Mailing list development as needed |
| 02/06/12 | Press release copy approved by Comm Chair |
| Select photos for press |
| Week 9 | All marketing and promotional materials submitted to MSO (Postcard/flyer design, digital, display cases, etc.) |
| 02/13/12 | Press release and photos submitted to MSO |
| Tech rider submitted |
| Finalize all designs (consult tech support staff) |
| Costume sketches, fabrics and swatches review as needed with TD and LD |
| Week 8 | Final Showing/production review - feedback session |
| 02/20/12 | Incl. identifying special needs of venue/site, e.g., sprinklers, setups, other (Facilities Manager) |
| All marketing and promotional materials approved by MSO |
| Copyrights and permissions secured |
| Order tickets/finalize CTO ticketing plan with comps/special invites with SPEM |</p>
<table>
<thead>
<tr>
<th>Week 7</th>
<th>Postcard/flyers to print</th>
</tr>
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<tbody>
<tr>
<td>02/27/12</td>
<td>Construction of costumes, sets, etc., as needed</td>
</tr>
<tr>
<td></td>
<td>Rental/loans review/arrangements, as needed</td>
</tr>
<tr>
<td></td>
<td>Transportation for materials, as needed</td>
</tr>
<tr>
<td></td>
<td>Schedule tech week details (SM)</td>
</tr>
<tr>
<td></td>
<td>Hospitality/reception planning (PA)</td>
</tr>
<tr>
<td></td>
<td>Documentation planning (video, photo; consult video staff)</td>
</tr>
<tr>
<td>Week 6</td>
<td>Contracts – services, etc. review, complete (catering, facilities, custodial, fire insp.)</td>
</tr>
<tr>
<td>03/05/12</td>
<td></td>
</tr>
<tr>
<td>Week 5</td>
<td>Postcard/flyers to post/mail (for third class mailing)</td>
</tr>
<tr>
<td>03/12/12</td>
<td>Special invites/comps – draft, approved, send</td>
</tr>
<tr>
<td></td>
<td>Go live with link from WAC website to CTO site</td>
</tr>
<tr>
<td>Week 4</td>
<td>Postcard/flyers to post/mail (for first class mailing)</td>
</tr>
<tr>
<td>03/19/12</td>
<td>Program draft copy (work with PA)</td>
</tr>
<tr>
<td></td>
<td>Tech week review: include video/photo documentation needs (TD, SM)</td>
</tr>
<tr>
<td></td>
<td>Light plot submitted</td>
</tr>
<tr>
<td></td>
<td>Completion deadline for sound/music, burn show discs &amp; backups</td>
</tr>
<tr>
<td></td>
<td>Confirm comp parking list with MSO (PA)</td>
</tr>
<tr>
<td></td>
<td>Secure and assign hospitality/reception volunteers</td>
</tr>
<tr>
<td>Week 3</td>
<td>Program layout and copy approved for printing</td>
</tr>
<tr>
<td>03/26/12</td>
<td>Display case meeting with MSO and Facilities Manager</td>
</tr>
<tr>
<td></td>
<td>Distribute flyers, etc (PA)</td>
</tr>
<tr>
<td></td>
<td>Follow-up on press coverage (Daily Bruin) (PA)</td>
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<tr>
<td></td>
<td>Complete scenery as needed</td>
</tr>
<tr>
<td></td>
<td>Submit rental/purchase requests: color media and lighting templates (Tech Director)</td>
</tr>
<tr>
<td>Week 2</td>
<td>Display case install (Work with PA)</td>
</tr>
<tr>
<td>04/02/12</td>
<td>Completion deadline for costumes</td>
</tr>
<tr>
<td></td>
<td>Program copy to print (PA)</td>
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<tr>
<td></td>
<td>Comps/invites follow-up (PA)</td>
</tr>
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<td></td>
<td>Email reminder to WAC (PA)</td>
</tr>
<tr>
<td></td>
<td>Confirm reception/catering plans, purchases (PA)</td>
</tr>
<tr>
<td></td>
<td>Documentation plan review w/PM; materials purchased (tapes, etc.)</td>
</tr>
<tr>
<td></td>
<td>Rental pick-up/delivery arranged, as needed</td>
</tr>
<tr>
<td>Week 1</td>
<td>Tech week (Work with SM and tech staff)</td>
</tr>
<tr>
<td>04/09/12</td>
<td>Finalize comps/invites, will-call list (PA)</td>
</tr>
<tr>
<td></td>
<td>Hospitality and reception purchase and deliveries</td>
</tr>
<tr>
<td>POST-PRODUCTION:</td>
<td>Comm Chair</td>
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<td>-----------------</td>
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</tr>
<tr>
<td>Strike all tech areas as needed</td>
<td></td>
</tr>
<tr>
<td>Payment of outstanding balances (consult accounting staff)</td>
<td></td>
</tr>
<tr>
<td>Reconcile and finalize Budget Report: allocation spent and accounted for. All invoices, reimbursements and receipts submitted. All payments requested.</td>
<td></td>
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<tr>
<td>Clear display/flyers</td>
<td></td>
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<tr>
<td>Collect light plot and cue sheets</td>
<td></td>
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<tr>
<td>Collect SM’s and PM’s notes/summary of work</td>
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<tr>
<td>Collect media/documention</td>
<td></td>
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<tr>
<td>Returns (rentals/loans)</td>
<td></td>
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<tr>
<td>Archive clippings and other promotion</td>
<td></td>
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<tr>
<td>Archive documentation</td>
<td></td>
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<tr>
<td>Edit documentation if desired.</td>
<td></td>
</tr>
<tr>
<td>Post-production meeting (“Orals Examination”) with Faculty Committee</td>
<td></td>
</tr>
<tr>
<td>Post-production Reflection Paper: First drafts to Chair; subsequent drafts to committee members.</td>
<td></td>
</tr>
<tr>
<td>Production Notebook complete</td>
<td></td>
</tr>
<tr>
<td>Committee members review final version, approve, sign off.</td>
<td></td>
</tr>
<tr>
<td>Turn in Production Notebook, Research Paper, Reflection Paper, videotape(s) or DVD’s to</td>
<td></td>
</tr>
<tr>
<td>Student Affairs Officer. Hand in no later than 2 weeks before Filing Date deadline.</td>
<td></td>
</tr>
<tr>
<td>File for graduation. *Note: the student does not have to be enrolled to file for degree completion</td>
<td></td>
</tr>
</tbody>
</table>

— CELEBRATE!!
# M.F.A. IN DANCE DEGREE CHECKLIST

| | Complete Coursework Requirements | p. 7 |
| | Complete Production Assistant and Stage Manager Requirements | p. 10 |
| | Complete Annual Reviews | p. 5 |
| | Research Paper (must be completed before proceeding to Final Project Proposal) | p. 11 |
| | Final Project Proposal | p. 13 (Concert) | p. 17 (Portfolio) |
| | Establish Faculty Committee | p. 15 (Concert) | p. 18 (Portfolio) |
| | Petition for Advancement to Candidacy | p. 15 |
| | Final Concert or Completion of Portfolio | p. 15 (Concert) | p. 18 (Portfolio) |
| | Oral Defense of Choreographic Work | p. 16 (Concert) | p. 18 (Portfolio) |
| | Production Notebook, including Reflection Paper | p. 20 |
MORE INFORMATION ON DEGREE REQUIREMENTS

For a complete outline of degree requirements, see “Program Requirements for UCLA Graduate Degrees,” accessible on the Graduate Division Web Site: http://www.gdnet.ucla.edu/gasaa/library/pgmrqintro.htm

A) For the M.F.A. in Dance
   1) 72 units minimum are required for the degree
   2) 32 units of coursework must be at the graduate level (200 and 400-numbered courses)
   3) 4 units of 500-level courses may be applied (e.g. WAC 596, often used to facilitate the completion of the Research Paper requirement).

B) Course requirements: A minimum course load of 12 units per quarter is required.
   1) 20 units in Creative research –Advanced Choreography WAC 211A,B, C, D, (E), Independent Projects in Choreography -WAC 490’s, Projects in WAC - WAC 174’s (includes showings, M.F.A.2 (opt), etc.)
   2) 12 units in Theoretical/critical studies - 200-level seminars related to interests (e.g. WAC 201, Theories of Performance, WAC 203, The Body, etc.)
   3) 12 units in Production/practicum, including Production Seminar -WAC C243, Production Practicum –WAC 441’s
   4) 28 units in Electives in all areas, including movement practices, community/civic engagement, field work/education, in or outside of the department.

It is expected that student actively engage in movement practice(s) throughout their studies.

Except where courses are offered only as S/U or P/NP credited course, all other courses must be taken for a grade in order to satisfy degree requirements. You have the option to enroll in a graded course for S/U or P/NP should you not need or want the course to count towards degree requirements.

C) Advisement: Quarterly with Academic Faculty Adviser. (Week 0 or 1 or end of quarter)
   1) An Annual Review is conducted usually in the Winter quarter. The Annual Review Form is completed and discussed between you and your academic adviser, and filed with the Student Affairs Office counselor.

D) Complete Production Assistant and Stage Manager responsibility (obtain credit with WAC 441, 2 units each) (during Year One and/or Year Two)

E) Year One Spring quarterly showings and First Year M.F.A. culmination meeting; M.F.A. dance faculty review/assessment of progress to degree; Research Paper topic proposed. For Portfolio Model: Research Paper and Portfolio Proposal must be completed by the end of Year One Spring.

F) Year Two Fall quarter: Research Paper completed by end of fourth quarter (Fall of second year). Enrollment in WAC 211E is dependent on completion of the Research Paper.

G) Year Two Winter quarter showing (could be part of the optional M.F.A.2 presentation); M.F.A. faculty evaluation of progress to degree: review final project plans; set proposal presentation date.

H) Final Project Proposal Presentation: reviewed/passed (scheduled presentation is dependent on student’s path toward completion of studies – Portfolio or Final Concert model)
I) Formation of Faculty Committee (“Comprehensive Examination Committee”): complete nomination of committee form after approval of final project proposal; obtain form from the departmental Student Affairs Office (SAO) and return after the form has been signed.

J) Advancement to Candidacy (ATC): complete after M.F.A. faculty approval of final project proposal, and course requirements fulfilled; obtain form from and return to the departmental SAO to file with Graduate Division.

K) Production calendar and budget for final project developed/approved by faculty committee chair and SPE Manager.

L) Completion of Final Project work (culminating concert or portfolio).

M) Post-production meeting with faculty committee (“Orals Examination”).

N) Obtain filing date for the quarter you want to graduate. Plan accordingly regarding timelines to hand in documents for review, feedback, revisions, and final approvals.

O) Final documentation: Reflection Paper and Production Notebook. Complete draft of Reflection Paper for faculty feedback and revisions no later than three weeks before filing date for graduation.

P) Production Notebook (includes Research Paper, original Project Proposal, Reflection Paper, appendices) (see section on M.F.A. Production Notebook for more information) – reviewed/approved – signatures of faculty committee and, for concert model, SPE Manager. File Notebook with the departmental SAO. Deadline for final version of documents: no later than one week before filing date. SAO to notify Registrar’s Office of completing degree.

Q) File to graduate. If filing during a quarter when you are not enrolled, you need to fill out and file the Masters Filing Fee Form: http://www.gdnet.ucla.edu/gasaa/library/masffee.pdf There is a $150 filing fee. See Standards and Procedures for Graduate Study at UCLA for Continuous Registration and Filing policies: http://www.grad.ucla.edu/gasaa/library/spfgs.pdf.
**REGISTRATION, LEAVES, AND TERMINATION**

For complete information involving graduate study policies, please visit the Standards & Procedures for Graduate Study at UCLA [http://www.gdnet.ucla.edu/gasaa/library/spfgs.pdf](http://www.gdnet.ucla.edu/gasaa/library/spfgs.pdf).

(A) **Continuous Registration**

Unless granted a formal leave of absence, graduate students are expected to register every term, including the term in which their degree or certificate is to be awarded. A student must be registered in order to take any University examination with the exception of those that are permitted by payment of the Filing Fee (master’s comprehensive or doctoral final oral examination [defense if the dissertation]). Students must be registered during the regular academic quarter when they take the written and oral qualifying examinations for the doctorate. To be eligible to take such examinations in the summer, the student must have been registered in the immediately preceding Spring term. If students have completed all requirements for the degree except the filing of the thesis or dissertation and/or the final examination (master’s comprehensive or doctoral final oral examination), they may be eligible to pay the Filing Fee (half the registration fee) instead of registering. To be eligible to take final examinations, file theses or dissertations, or receive degrees during the summer, students must pay the Filing Fee (if eligible) unless they are registered in a Summer Session. Failure of students to register as required will constitute presumptive evidence that they have withdrawn without leave from the Graduate Division, and that to be readmitted, they must apply formally in competition with all other applicants for admission.

(B) **Leaves of Absence**

Only persons who are registered are entitled to use of University facilities (an exception is the library, to which the public-at-large has access if a fee is paid) or faculty time. On recommendation of the department and subject to the conditions stated in the paragraph above, a leave of absence may be granted by the Graduate Division to continuing graduate students in good standing (3.0 GPA), who have completed at least one quarter in graduate status at UCLA. All leaves must be requested before the end of the second week of class of the quarter in which the leave of absence or extension of leave of absence is to begin. Deadlines are published for each quarter in the General Catalog and in the quarterly Schedule of Classes. A leave is normally granted for periods of one to three quarters. Leaves may be extended for a total of two years (six quarters) at the request of the student, on the recommendation of the department involved, and with the approval of the Graduate Division. If the student fails to return to the University the quarter after being on official leave of absence, or leaves the University without an official leave of absence, the student must apply for readmission to graduate study. If a student is granted a leave for any period of time, the student may not keep a fellowship, grant, or salaried appointment to any apprentice teaching or research title. If a student is returning from a leave of absence of less than three terms, an URSA notification letter is automatically sent to the mailing address. If the student has been away three terms or longer, the student is sent a Statement of Legal Residence which must be completed and returned to the Registrar’s Office before registration information is available. If the student is returning before the end of the period of the leave, the student must notify the Graduate Division and the Registrar’s Office at least six weeks prior to the beginning of the term in which the student plans to register. Failure to give at least six weeks’ notice will result in liability for any and all late registration/late enrollment fees assessed by the Registrar’s Office.

International students on non-immigrant visas (F-1 or J-1) may not remain in the United States while on a leave of absence unless: (1) they have finished all coursework and have advanced to candidacy. They will be conducting degree-related research equivalent to a full course of study during the leave. The Dashew Center for International Students and Scholars may request additional documentation for verification purposes; or (2) they provide evidence of a serious illness of their own (not that of a family member) that prevents attendance at UCLA. Before granting a leave of absence to international students, the Graduate Division requires written notification from the Dashew Center for International Students and Scholars to the effect that the student has been made aware of the immigration implications of a leave of absence and immigration requirements for maintaining legal status within the U.S. while on leave of absence. The
Graduate Division will not approve a leave of absence that is not in compliance with Bureau of Immigration and Customs Enforcement (BICE) policy governing international student visas.

(C) In-Absentia Registration
In-absentia registration is available to academic and professional graduate students undertaking coursework or research related to their degree programs outside of California. Students registered in-absentia are assessed 15% of the combined University Educational and Registration Fees and full health insurance fees. Additional information and petition forms are available on the Graduate Division website. Completed and signed petitions are submitted to the Graduate Division Student Support Office, 1228 Murphy Hall.

(D) Withdrawal
With approval of the Dean of the Graduate Division, if a student is eligible for further registration in the University and is not under disciplinary disqualification, the student is entitled to a statement of honorable withdrawal. However, the Dean may attach comments to this statement. If a registered student leaves the University before the end of the quarter without formally withdrawing, the student will receive a grade of ‘F’ or, where appropriate, ‘U’ (Unsatisfactory) in each course in which the student is enrolled. A percentage of the registration fees paid is refunded according to the calendar date on which the official notice of withdrawal is submitted to the Graduate Division. A student can refer to the current Schedule of Classes for the refund schedule. If a student completes a quarter and fails to register or take a leave of absence for the following quarter, the student is presumed to have withdrawn from the University. If the student wishes to register for a subsequent quarter, the student will be required to be readmitted to the Graduate Division.

(E) Readmission
University requirements state that unless granted a formal leave of absence, continuing graduate students who fail to register are considered to have withdrawn from the University and must complete for readmission with all other applicants. Thus, applicants who were previously registered at any time as graduate students at UCLA, whether having completed a graduate program or not, should submit an online application or request an Application for Graduate Admission from the major department and submit this to Graduate Admissions/Student and Academic Affairs with the application fee. Official transcripts of record for all college and university work completed since last registration at UCLA should be sent directly to the major department. A formal application for readmission is not required for students who are returning from an official leave of absence.

(F) Termination
(1) UNIVERSITY POLICY
A graduate student may be disqualified from continuing in the graduate program for a variety of reasons. The most common is failure to maintain the minimum cumulative grade point average (3.00) required by the Academic Senate to remain in good standing (some programs require a higher grade point average). Other examples include failure of examinations, lack of timely progress toward the degree and poor performance in core courses. Probationary students (those with cumulative grade point averages below 3.00) are subject to immediate dismissal upon the recommendation of their department. University guidelines governing termination of graduate students, including the appeal procedure, are outlined in Standards and Procedures for Graduate Study at UCLA (see http://www.gdnet.ucla.edu/gasaa/library/spintro.htm).

(2) DEPARTMENTAL POLICY
A recommendation for termination is made by the chair of the department after a vote of the graduate faculty. Before the recommendation is sent to the Graduate Division, a student is notified in writing and given two weeks to respond in writing to the chair. An appeal is reviewed by the department’s graduate faculty, which makes the final departmental recommendation to the Graduate Division.
M.F.A. PROGRAM FORMS

The following forms can be found on the departmental “Common Collaboration and Learning Environment” site (CCLE). To access the CCLE, the student should visit https://ccle.ucla.edu/ and log in with a UCLA logon ID and password. The forms can also be found online through the Graduate Division site where indicated, or by visiting the Student Affairs Office.

M.F.A. Degree Requirements and Checklist
M.F.A. Annual Review Form
M.F.A. Budget Template for Projects/Productions
Master's Petition for Advancement to Candidacy (http://www.gdnet.ucla.edu/gasaa/library/masatc.pdf)
Masters Comprehensive Examination Committee (internal to WAC/D)
Master's Filing Fee Application (http://www.gdnet.ucla.edu/gasaa/library/masfee.pdf)
OID TA Handbook (http://www.oid.ucla.edu/units/tatp/resources/tahandbook)
WAC/D TA Handbook
TA Statement of Understanding (http://www.gdnet.ucla.edu/gss/appm/feeremission.pdf)
Request for Leave of Absence (http://www.gdnet.ucla.edu/gasaa/library/loarequest.pdf)
Waiver of Liability – Required (http://www.oirm.ucla.edu/waiver-required.pdf)
Waiver of Liability – Voluntary (http://www.oirm.ucla.edu/waiver-voluntary.pdf)
FINANCIAL ASSISTANCE

UCLA offers graduate students several kinds of financial assistance, including fellowships, assistantships, loans, and work-study employment. Merit-based financial support is available in the form of fellowships, teaching assistantships and graduate student researcher positions. Fellowships, which range from partial fees to full fees, nonresident tuition waivers, and a stipend, are awarded primarily to incoming students; teaching assistantships and graduate student researcher positions are awarded annually to eligible continuing students. See also the departmental TA Handbook regarding TAships.

Entering students apply for fellowships in conjunction with their admission application. Nominations for campus-wide awards as well as Departmental support are made by faculty and forwarded to the necessary faculty committees for decision. Factors considered include academic strength, creative work, and in some cases, financial need. Effort is made to distribute the available resources among all principal areas of study in the Department.

Continuing students must apply annually for fellowships, assistantships, and graduate student researcher positions. Need-based assistance is available to those who qualify. The Financial Aid Office calculates need based on the student’s financial resources. For graduate students, need-based financial aid is awarded only in the form of loans and work-study. International students are not eligible to apply for need-based financial aid.

The Financial Aid Office (A129-J Murphy Hall) is responsible for administering financial support based on need. To apply for financial aid, submit the Free Application for Federal Student Aid (FAFSA) or the FAFSA Renewal Application to the processor. For more information on applying for need-based support at UCLA, please refer to the Financial Aid Office web site at www.fao.ucla.edu.

(A) GRADUATE STUDENT FUNDING

The Graduate Division (www.gdnet.ucla.edu) provides online access to a broad range of information on funding a graduate education.

Please also review the Graduate Student Support for Continuing Students (http://www.gdnet.ucla.edu/asis/stusup/contspprt.pdf)
This brochure contains important general information, application procedures, and deadlines for University funded programs. It includes information about fellowships and grants, as well as application information about grants and loans from the Financial Aid Office.

Funding opportunities include:

(1) Graduate Student Researcher (GSR) positions
These opportunities are limited. Faculty members may receive grants that fund GSR positions for their respective research projects that will be filled at their discretion. These occur throughout the academic year. There may be a limited number GSR positions that serve the department for specific projects. Interested students should contact the faculty in their area of studies to express interest in a GSR position should one become available.

(2) Teaching Assistantship (TA) positions
These positions provide the student experience teaching undergraduates with faculty supervision, and are generally awarded to continuing students. At the end of fall quarter, the Student Affairs Office will distribute (into the grad mailboxes) material regarding the application process for TA positions in the department. See the departmental TA Handbook for more detailed information.
(3) Teaching Assistant mini-grants
This discretionary funding is available to TAs who wish to supplement the undergraduate classes they teach with extra-curricular activities. Funding is available for guest lecturers, for travel to outside events (but not for admission to these events), and for special projects within the class that are not otherwise funded by the department. Since preference is given to projects that will benefit a large number of students, TAs frequently combine their classes and make joint applications. Application forms should be provided in the TA orientation packets or by the departmental TA Consultant. Also available at the Office for Instructional Development (http://www.oid.ucla.edu/). Grants are usually awarded within two weeks of submission. Maximum funding awarded to a TA within one quarter is $250 (subject to change).

(4) Instructional Improvement Grants
These are offered through UCLA’s Office of Instructional Development, and are intended for the improvement of undergraduate courses, curricula, and teaching. Grants are designed for curricular innovation and pedagogical experimentation. Applications are due in early March. For application information, please visit the OID website (http://www.oid.ucla.edu/).

(5) Graduate Conference/Travel/Research Grants
Available to full-time, registered M.A., M.F.A. and Ph.D. students for travel related to their graduate research. Quarterly applications are available from the Student Affairs Officer.

(6) Production-related funding and limited technical support
This support is allocated to departmentally sponsored productions and events. Funding for projects proposed by graduates and approved by the faculty is determined on an individual basis.

(7) Departmental Scholarships
Applications for departmental scholarships become available in late winter quarter or early spring quarter for the following academic year. These scholarships include:

(a) Jean Irwin Scholarship
Talented graduate and undergraduate dance students in good standing, with a concern and awareness of the world, and social justice. Financial need.

(b) Sandra Zell Kaufman Memorial Fund
For students specializing in dance within WAC/D.

(c) Forti Family Endowed Scholarship in Dance
Talented students who specialize in dance, with preference given to students who specialize in dance improvisation. Preference given to students with financial need. Must maintain good academic standing with a minimum 3.0 grade point average.

(d) Hyatt Harry/Alma Egan Scholarship
For research (by student, faculty, staff) principally on African American diasporic traditions in the U.S.
(8) School of the Arts and Architecture Scholarships
Applications for school-wide scholarships become available in winter quarter for the following academic year. These scholarships include:

(a) General Dean’s Scholarships
For continuing undergraduate and graduate students. Based on outstanding qualities, academic merit, financial need, level in program, program of study.

(b) Competitive Scholarships
(i) Evelyn & Mo Ostin Performing Arts Scholarship
For continuing students (graduate or undergraduate). Based on outstanding qualities, academic merit, financial need, level in program, program of study.

(ii) Edna and Yu-Shan Han Scholarship
For continuing graduate student, preference given to those of Chinese descent; must demonstrate financial need.

(B) ADDITIONAL RESOURCES
(1) Fulbright Workshops, UCLA Graduate Division
http://www.gdnet.ucla.edu/asis/library/fulbright.htm
http://us.fulbrightonline.org/home.html

(2) Ford Foundation Diversity Fellowships for Achieving Excellence in College and University Teaching
http://national-academies.org/fellowships

(3) Jacob K. Javits Fellowship Program, U.S. Dept of Education

(4) Andrew W. Mellon Fellowships in Humanistic Studies
http://www.mellon.org/grant_programs/programs/higher-education-and-scholarship

(5) Funding Opportunities Databases
(a) Community of Science (COS): http://www.cos.com/
(b) Sponsored Programs Information Network (SPIN):
   http://www.infoed.org/new_spin/spinmain.asp
(c) Illinois Researcher Information Service (IRIS): http://www.library.illinois.edu/iris/

COS, SPIN, and IRIS contain thousands of federal and non-federal funding opportunities in the sciences, social sciences, arts, and humanities. Each provides program summaries that include sponsor names, program titles and descriptions, contact information, deadlines, and restrictions. Access is free for those using a UCLA public terminal or Bruin Online. Additionally, the databases can be accessed through UCLA Sponsored Research - Funding Opportunities Page:

(6) Gradfellowships-L Listserv
The Graduate Division Special Fellowships Office announces extramural funding opportunities available for graduate study, travel abroad, dissertation and postdoctoral research through its listserv, GRADFELLOWSHIPS-L. The list is open to UCLA graduate students, staff, and faculty. To subscribe, visit the Gradfellowships-L list subscription page at:
http://lists.ucla.edu/cgi-bin/mailman/listinfo/gradfellowships-l.
(7) Graduate & Postdoctoral Extramural Support (GRAPES)
GRAPES contains information on approximately 400 awards for graduate study, dissertation research, study and research abroad, postdoctoral research, and more.
(http://www.gdnet.ucla.edu/grpinst.htm)

(C) FUNDING SOURCES FOR PROGRAMMING
The following organizations look for well-organized projects, which not only benefit the specific interests of one particular group or organization, but also encourage student participation from other disciplines and departments on campus.

(1) Center for Student Programming (CSP)/Campus Programs Committee (CPC)
www.studentactivities.ucla.edu
This student-run agency requires the registration of active student organizations on the UCLA campus each year before applications for funding may be filed. Organizations must make an appointment to register as a Registered Group or an Affiliated Group with CSP. A CSP adviser provides orientation on the requirements of registering and the procedures for filing. CPC funding is divided into six application periods throughout the year, with specific filing dates. Students can apply for no more than $8,500 per funding period. Each organization may not apply for more than $15,500 for any given academic year.

WAC/D Graduate Student Organization (GSO):
The GSO is a department-sponsored graduate student organization registered through the CSP. The organization exists to support the needs of graduate students and has functioned on one level as a forum for members to articulate their interests and concerns, and on another level as a sponsor for member organized events. In the past the organization has sponsored informal graduate students presentations (e.g., “Chew on This” lecture series), dance concerts (e.g. M.F.A.2 concerts), and the U.C.-wide graduate student academic conference “Dance Under Construction.” Events sponsored by the organization are eligible for funding from various campus sources, including CPC ($1,000 to $8,500), Graduate Student Association ($1,000 per event), and the Arts and Architecture Council of the GSA (monies available for reimbursing students attending conference, and for various events).

(2) UCLA Performing Arts Student Committee
www.sca.ucla.edu
This organization can provide co-production for performing arts events, though funds for projects are limited. The Student Committee also promotes UCLA Performing Arts programs by subsidizing student tickets, coordinating on-campus publicity, and hosting artist receptions as well as producing its own events on campus. Anyone wishing to apply for a position to sit on the committee should apply in late September/early October.

(3) Graduate Student Association (GSA)
http://gsa.asucla.ucla.edu/index.html
GSA has limited funding which can be applied for through the Director of Discretionary Funding. Applications can be obtained online. This funding is to be used to benefit graduate activities.

(4) Arts & Architecture Council (formerly Fine Arts Council)
Each department in the School of the Arts sends a representative to this council. The AAC has a discretionary fund consisting of a portion of student fees. This money is applied for through requisition forms obtained through the President of the Council. The amount of money from this source is small; the amount available being based on enrollment figures for each quarter.
CAMPUS RESOURCES

Arthur Ashe Student Health and Wellness Center (http://www.studenthealth.ucla.edu/)

Bruin OnLine (www.bol.ucla.edu)
Providing UCLA students, faculty and staff with:
Email, web hosting services, network connectivity (including wireless), free software and support

BruinCard (www.bruincard.ucla.edu)
This multi-purpose card serves as the official UCLA identification card, registration card, library card, recreation center card, access card, Big Blue Bus card and more.

Career Center (www.career.ucla.edu)
Providing: BRUINVIEW™ Job Listings, Career Counseling, Career Resources Library, Credentials File Service, Workshops and Events

Computer Labs (www.clicc.ucla.edu)
(1) College Library Instructional Computing Commons
(2) Powell Library
(3) Center for Digital Humanities
(4) Kinsey Hall
(5) Design | Media Arts Lab (DMA) http://support.design.ucla.edu/
    Broad Art Center Restrictions: Only open to DMA students or students taking a class held in the lab.
    Special access available; contact DMA.

Counseling and Psychological Services (http://www.counseling.ucla.edu/)

Graduate Student Resource Center (http://gsa.asucla.ucla.edu/gsrc/)
The UCLA Graduate Student Resource Center is a Graduate Students Association initiative that is managed by Student Affairs. The GSRC is a one-stop resource, referral and information center for graduate students, offering programs and workshops on a variety of topics, drop-in counseling, a web and in-house resource library, meeting and study space, and the opportunity for social interaction. The GSRC brings the vast resources of UCLA to a common place where graduate students can meet, mingle, study, learn, and find answers to their questions. All graduate and professional students are welcome.

Libraries (www.libraries.ucla.edu)
The UCLA Library system, with more than 6.7 million volumes, ranks among the top three university research libraries in North America.

Office of Instructional Development (http://www.oid.ucla.edu/)
Promotes the effective use of current and emerging instructional methodologies and technologies.

Office for Students with Disabilities (http://www.osd.ucla.edu/)
The philosophy and mission of the program is to encourage independence, assist students in realizing their academic potential, and to facilitate the elimination of physical, programmatic, and attitudinal barriers.

Ombuds Office (www.saonet.ucla.edu/ombuds)
A university Ombudsperson is an independent, neutral third party who assists students, faculty, staff, and administrators in resolving grievances and complaints through informal means: counseling, negotiation, and mediation.
Recreational Programs (www.recreation.ucla.edu)
Enrolled UCLA students who have paid the full undergraduate or graduate registration fees for the current quarter are granted access to UCLA Recreation facilities, programs, and services. Entry to UCLA Recreation facilities requires a current Bruin Card photo ID.

University Records System Access (www.ursa.ucla.edu)
The University Records System Access (URSA) gives UCLA students real-time access to their University academic records. URSA provides the easiest way to enroll in classes, and to gain real-time access to academic, financial, and personal records. Access is based on the nine-digit UCLA student I.D. and a four-digit security code of your own choosing. Note: Students should check their URSA account monthly. This is especially true with students who might be assessed a SEVIS or Instructional Enhancement charge which have the potential to surprise students. Unpaid charges over 30 days incur a monthly fine if left unchecked.
INTERNATIONAL STUDENTS
Two offices serve international students at UCLA: the Office of International Students and Scholars (OISS) and the Dashew International Center (www.internationalcenter.ucla.edu). Both are located in Tom Bradley International Hall.

Office of International Students and Scholars
It is the international student’s priority at UCLA to maintain visa status. The student must meet with a counselor in OISS and attend all mandatory workshops organized by OISS. The Office of International Students and Scholars (OISS) offers a number of services, including counseling, advocacy, and support for UCLA international students, scholars, and their families from the point of their acceptance to the university to the time they complete their degree, exchange, research, or employment. Current and proposed legislation and policies for international students and scholars make OISS an essential source of expert guidance and advice, particularly on how to safeguard and maintain non-immigrant visa status.

The Dashew International Center for Students and Scholars (DICSS)
The Dashew International Center for Students and Scholars provides programs and services that serve two main purposes:
1. To help international students and scholars adjust to their new lives on campus and in the Los Angeles community through a large number of programs specifically designed for this purpose.
2. To build bridges between UCLA’s international community and domestic community.

English as a Second Language (ESL)
www.humnet.ucla.edu/humnet/esl
The student’s ability to understand, speak, read, and write English is crucial to success at UCLA. The English as a Second Language Placement Examination (ESLPE) is required of all non-native speakers of English new to UCLA. The ESLPE will determine the level of assistance needed in acquiring English proficiency. Depending on the exam score, the student may begin a program of studies without taking English courses. However, if the score falls below what is required to be exempt from ESL courses, one or more courses in English as a Second Language (ESL) are required.

Test of Oral Proficiency (TOP)
www.oid.ucla.edu/TOP/index.html
All international students whose native language is not English will need to pass the TOP before they are allowed to work as a teaching assistant (TA) at UCLA. “Native Speaker” is defined as the first language the student learned. If a student does not plan to work as a TA at UCLA, the TOP is not needed.
OPPORTUNITIES

Arts Education Teaching
The School of Arts and Architecture offers an Arts Education Minor for undergraduates considering a career as arts educators working in a variety of institutions, including K-12 schools, museums and community arts centers. It is open to selected juniors and seniors in the School majoring in Architectural Studies, Art, Design/Media Arts, Ethnomusicology, Music, and World Arts and Cultures. Graduates students interested in this program may serve as mentors or supervisors of the undergraduate students in this sequence. For more information, see http://www.arts.ucla.edu/artsbridge/contact/.

For graduate students interested in a teacher credential program, contact the TEACHLA (University Intern Program) office in the UCLA Graduate School of Education: www.gseis.ucla.edu/oss/programs.htm.

Center for Community Learning (CCL)
www.ugeducation.ucla.edu/communitylearning
The Center for Community Learning is the undergraduate curricular arm of the Chancellor’s “UCLA in LA” initiative. The Center engages undergraduate, faculty and community partners in courses and programs that integrate teaching, research, and service through service-learning courses, academic internships and community-based research. Americorps Scholarships are available to undergraduates who complete 300 hours of service in the location of their choice. The Center may employ graduate students as TAs to supervise the undergraduate students enrolled in CCL’s internships.

Center for Community Partnerships
http://www.ucla.edu/engagement.html
The Center for Community Partnerships is designed to nurture partnerships between community groups and UCLA, promoting research and teaching to develop new knowledge that improves the quality of life in Los Angeles. In addition to research in local and regional issues, healthcare and K-12 education, it sponsors forums and events, convenes meetings, supports graduate student researchers, and provides undergraduate internships.

Community Programs Office
http://www.communityprograms.ucla.edu/
Houses approximately 28 student-initiated community and student support projects, which encompass educational, legal, social, medical, and academic services to under-served communities in the LA area. This office is unique in its multi-cultural and ethnically diverse environment and the experience it offers in campus and community programming.

UCLA Career Center Internship & Study Abroad Services
www.career.ucla.edu/explore/intern
This office is geared towards arranging and directing students to alternative educational and work opportunities nationally and internationally. Programs are available during the school year and the summer.
The Art and Global Health Center at UCLA seeks to unleash the transformative power of the arts to advance global health. The Center operates innovative, arts-based AIDS prevention and advocacy programs in the United States, Mexico, Brazil, South Africa, India, and soon Malawi as well. Working alongside local partners in each country, the Center brings together artists, activists, scholars, public health experts, and HIV-positive people to develop cost-effective programs that address local needs in the context of the AIDS epidemic.

The Center’s objectives are currently pursued in large part through its signature project, MAKE ART/STOP AIDS (MASA), an international network of scholars, artists, and activists committed to ending the global AIDS epidemic. Projects include: AMP it up!, an arts-based, multiple-intervention, peer-education HIV prevention and sexual health education program running in Los Angeles public high schools; Through Positive Eyes, an international participatory photography project featuring people living with HIV and AIDS, co-directed by Gideon Mendel; Are You Well? an Art-in-Hospitals project, which offers performance- and radio-based HIV and AIDS communication for inpatients at the Government Hospital of Thoracic Medicine in Tambaram, India; and ArtMoves, a mobile version of the MAKE ART/STOP AIDS exhibition, mounted on auto-rickshaws and bamboo structures.
PRESENTATION OPPORTUNITIES
The following is a listing of ongoing WAC/D presentation opportunities, some of which are offered on a rotating basis. It is by no means the limit of performance potential.

Artist Alphabets
Artist Alphabets, jointly organized by WAC/D and UCLA Live (Performing Arts), is an annual series of events exploring the intersections between performance and scholarship. Inaugurated officially in 1999 with a concert performance of John Cage’s “James Joyce, Marcel Duchamp, Erik Satie: An Alphabet,” the series is based on Cage’s assertion: “It is possible to imagine that the artists whose work we live with constitute ... an alphabet by means of which we spell our lives.” In these public forums, three distinct genres of presentation—lecture, performance, interview—are woven together to focus on pressing themes or on the work of live artists performing onstage at UCLA. Past participants have included choreographers and performers Merce Cunningham, Sean Curran, Joe Goode, Bill T. Jones, Edouard Lock, Ralph Lemon, Lin-Wai Min, Germaine Acogny, Victoria Marks, Tim Miller, David Rousseve, and Gregory Maqoma. Interdisciplinary scholars, drawn from UCLA and other universities across the country, have included Roger Bohman, Suzanne Carbonneau, Ann Daly, David Gere, Maura Keefe, Mitchell Morris, Kenneth Reinhard, Marta Savigliano, and Vivian Sobchack. And the themes have ranged from theories of the gendered gaze to AIDS choreography. Students are encouraged to participate in Artist Alphabets events as interviewers, presenters, and performers.

Culture Crossing: Showings/Presentations
Presented 10th week of fall and winter quarters with limited lighting support, students and faculty have the opportunity to show their performance/scholarly works arising from courses (e.g., WAC 2, choreography courses, video production course, and project-based courses). Works reflect the diversity and exemplary talents of the students and are curated by the faculty out of WAC/D courses offered during each of these quarters. This forum provides opportunities for creative production of works in progress and an informal feedback process.

Faculty Events
Faculty, internationally-known guest choreographers, and occasionally alumni and current graduate students have presented works in various contexts - including UCLA Dance Company (of the former Dance Department), The Big Event (site specific-oriented productions), the Faculty Festival of Performances, Culture Crossing (showcases of faculty-led projects arising from courses), and the “First Hand” faculty works-in-progress concert. Performers include faculty, graduate students, and undergraduates who have advanced-level training. This is a rewarding and very challenging opportunity demanding time and commitment. Casting is sometimes by audition and sometimes by invitation from the individual choreographer.

Noon Workshops/ Showings/ Performances and Lectures Series
There are opportunities to participate in events, workshops, and performances throughout the year in the department’s Tuesday/Thursday noontime programs. Specific to graduate students, the department’s “Chew on This” serves as forum for students and faculty to present their work. The forum meets on Tuesdays for graduate students to present their scholarly/field research and their choreographic research. On Thursdays there may be workshops specially scheduled for the noon slot. These forums provide opportunities to share their work in a context that invite collegial feedback and discussion.
The Center for the Art of Performance (formally UCLA LIVE)
The Center for the Arts of Performance is one of the most unique and significant presenters and producers of performing arts in the country, producing over 200 events each year featuring world class artists in music, dance, theater, and performance art. Information is available at the UCLA Central Ticket Office, as well as their website: cap.ucla.edu/index.asp. Artists are invited into the classroom to share their talents and engage students in the creative process. Free and open to all students, master classes, lecture demonstrations and post-performance discussions with the artists are all a part of The Center for the Art of Performance’s Education Program Design for Sharing mission to enlighten, educate and entertain. Schedule permitting, some of the artists/programs are featured in the department’s In the Garden noon series.

Dance Under Construction (DUC)
A UC-wide cross-disciplinary cultural dance studies conference, Dance Under Construction is a graduate student organized event including academic papers, panel discussions, lecture-demonstrations, performances, and experiential workshops that rotates among the UC campuses having graduate programs in dance. The purposes of the Conference are to give graduate students an academic forum in which to present their work and to make valuable research and employment connections. A November Call for Presentations is typically followed by a January notification date. This year (2012-13) DUC will be hosted by the WACD Department.

University of California Institute for Research in the Arts (UCIRA)
http://ucira.arts.ucla.edu
The University of California’s Institute for Research in the Arts (UCIRA) supports UC artists dedicated to innovative approaches to form and content in the performing, media, and visual arts. Their goal is to support imaginative projects that transcend boundaries, or that fall outside the present confines of arts practice. They have a special interest in projects that are collaborative in nature and that benefit two or more UC campuses. The UCIRA provides grants to arts faculty and students for projects with the potential for significant artistic and cultural impact. The Department has benefited from several UCIRA-funded graduate student projects in the recent past. For further information and application guidelines, please visit their website (above).
WORLD ARTS AND CULTURES / DANCE CORE FACULTY

ANURIMA BANERJI, PhD, Assistant Professor (on leave Fall 2012)
Dance, performance, cultural politics, South Asian dance (Odissi), and research methodologies

JUDITH F. BACA, PhD, Professor of Art in World Arts and Cultures, Chicana/o Studies
Mural arts and multicultural community activism. Joint appointment with Chicana/o Studies

DONALD J. COSENTINO, Ph.D., Professor (Emeritus)
Myth and oral tradition, culture studies, comparative religion, West Africa, Haiti, Cuba, Los Angeles

IRMA DOSAMANTES-BEAUDRY, Ph.D., A.D.T.R., Professor (Emerita)

SUSAN L. FOSTER, Ph.D., Professor
Choreography/performance, Dance Studies

DAN FROOT, MFA, Associate Professor
Choreography and Performance

DAVID GERE, Ph.D., Professor
AIDS/arts activism, dance criticism, critical theory, queer studies. North America, South India

ANGELIA LEUNG, M.A., C.M.A., Associate Professor
Choreography/performance, technique, improvisation, movement analysis, dance education.

VICTORIA MARKS, B.A., Professor
Choreography/performance, Dance Studies, dance for stage and film.

PETER NABOKOV, Ph.D., Professor
Vernacular architecture, comparative religion. Native North America, India

JANET O'SHEA, PhD, Associate Professor (on leave Spring 2013)
Dance studies, postcolonial studies, critical theory, South Asian classical and contemporary dance forms in global context

LIONEL POPKIN, M.F.A., Associate Professor (on leave in Winter 2013)
Choreography and Performance

ALLEN F. ROBERTS, Ph.D., Professor, Director, African Studies Center

MARY "POLLY" NOOTER ROBERTS, Ph.D., Professor (on leave Fall 2012)
Theories of representation, global arts/local lives, arts of memory and gender, African arts and humanities, museum studies.

DAVID ROUSSÈVE, B.A., Professor
Choreography/performance, writer, director, dancer, actor.

PETER SELLARS, B.A., Professor (on leave Winter and Spring, 2013)
Director of opera, theatre and film and television; arts activism
APARNA SHARMA, PhD, Assistant Professor (on leave Spring 2013)
Video Production, post-colonial studies, and critical theory

DAVID SHORTER, Ph.D., Associate Professor
Indigenous ritual semiotics, ethnography, colonialisms, native cinema, aliens/psychics/ghosts

CHRISTOPHER WATERMAN, Ph.D., Professor / Dean, School of the Arts and Architecture
Anthropology of music, performance arts, popular culture. Africa, African Americas

CHENG-CHIEH YU, M.F.A., Associate Professor (on leave Fall 2012)
Choreography, Performance

(Please visit our web site at www.wac.ucla.edu for further information on WAC faculty.)
DEPARTMENTAL RESOURCES

Course Syllabi
WAC/D course syllabi are available for reference in the departmental office.

Dance Studios
The department maintains seven dance studios for classroom, rehearsal and special event support: Glorya Kaufman Dance Theater (200), Amber Dance Studio (208), Crystal Dance Studio (214), Sapphire Dance Studio (230), Topaz Dance Studio (240), Coral Dance Studio (250) and Kaufman Family Garden Theater (1000). Studio use is restricted to WAC/D majors. Reservations are required at all times.

Refer to the “Studio Use” guide posted in the Student Resource Room (155B) for information regarding procedures, policies and hours of operation. Reservation requests are processed on a priority basis due to the high demand for space. BruinCard required as a room access control card.

Lockers
A limited number of lockers are available for use by WAC/D majors. Locker assignments will be available on the first day of fall quarter on a first-come first-served basis. Contact Kaufman Hall Facilities Manager for more information, availability and application procedures. BruinCard required as a room access control card.

Lost and Found
Check the departmental office for property that has been lost or found. UCPD lost and found report: http://www.lostandfound.ucla.edu/

Mailboxes
Graduate student mailboxes are located in Kaufman 155A, which is off of the Rainbow Lounge (155). All faculty have mailboxes at the main office, room 150. We rely heavily on email contact. Please make sure WAC/D Student Affairs has the email address that you currently use, and that your address information is up-to-date on URSA.

Media Center (Video Lab, Kaufman 145)
The Video Lab offers a range of practical training workshops open to WAC/D students, faculty and staff that focus on technical skills such as introduction to editing, DVD burning and show-reel compilation. Students are strongly recommended to attend these workshops as a way to enhance and develop their technical skills. The Video Lab also offers guest lectures and workshops with filmmakers where students interact with practitioners from the field. All students enrolled in the department’s video production class (WAC C180/C280) are entitled to access Video Lab equipment including cameras and editing machines. Loans of equipment are dependent upon availability and user proficiency with equipment, determined through mutual conversation with between students, and approval of Video Lab staff and faculty.

In order to use the Video Lab each quarter you are required to do the following:
1. Have your WAC/D Faculty Sponsor email the Video Lab Manager.
2. Contact the Video Lab Manager for enforced requisites and additional information.
3. Obtain the “Video Operations Guide” at the WAC/D Administration Office – Front Desk (Room 150).
4. Return the “Signature Page” to the Front Desk.
5. After 3 business days return to the Front Desk to obtain your WAC/D Video Lab Pass.
6. Have the Building Manager activate your Bruin ID for lab access.
7. BruinCard required as a room access control card.

You must display your Video Lab Pass and Bruin ID at all times while using the Video Lab.
Phones
The nearest public pay telephones are located in Ackerman Union. Campus telephones are located on the first floor near the southeast stairs and on the second floor near the restrooms. To dial a campus-to-campus telephone number, dial the last five digits of the number.

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<th>Number</th>
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<tbody>
<tr>
<td>EMERGENCY</td>
<td>Dial 911 from any phone (Cell phone on campus: dial 310-825-1491)</td>
</tr>
<tr>
<td>POLICE BUSINESS</td>
<td>(310)-825-1491 (x51491 on campus)</td>
</tr>
<tr>
<td>CAMPUS INFORMATION</td>
<td>(310) 825-4321 (or 33 from a campus phone)</td>
</tr>
<tr>
<td>CAMPUS ESCORT</td>
<td>(310)794-9255 (x49255 from a campus phone)</td>
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Safety
A safe and secure environment is created when people take the responsibility to care for themselves, for each other and for the resources in their environment. We ask that each student, staff and faculty take a pro-active part in developing and maintaining a safe and secure environment where we can focus on and support creative exploration, research and teaching.

You will find safety information specific to Kaufman Hall as well as the general campus posted in the Student Resources Room (155B). Please take the time to review this material.

Online resources:
- http://www.ehs.ucla.edu/safety/
- http://www.orl.ucla.edu/safety/
- http://ptplv.ais.ucla.edu/go/Campus-Safety/Police

Kaufman Hall Emergency Evacuation Assembly Area: WILSON PLAZA (northwest corner)

Student Resource Room (Kaufman 155B)
This is accessible to WAC/D students only. Internet kiosks are available for students to use (no printing is available). The studio reservation schedules, the department’s event calendar, announcements on upcoming performances, master classes, jobs, internships and scholarships are posted here. BruinCard required as a room access control card. Please contact the Facilities Manager for access enrollment and additional information.

Wireless Internet Access
Wireless Internet access is available in select locations on campus and in the building for users with an eligible UCLA Logon ID and their own 802.11b compliant wireless network interface card. For information regarding accounts, services and software, please go to http://www.bol.ucla.edu/services/wireless/

Kaufman Hot Spots: 101, 112, 118, 153, 155, and 208

Vending Machines (Kaufman 155A)
Beverage and snack vending machines are located opposite of the grad mailboxes.
# Departmental Directory

**Main Office**
Office hours: 8:30AM – 1PM and 2PM – 5PM, Monday- Friday.
150 Kaufman Hall
Website: www.wac.ucla.edu

**Email:** wacinfo@arts.ucla.edu

<table>
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<tr>
<th>Department</th>
<th>Name</th>
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<tr>
<td>Main Office</td>
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<tr>
<td><strong>Faculty Administration</strong></td>
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<tr>
<td>Chair</td>
<td>Angelia Leung</td>
<td>310-206-1336</td>
<td>Kaufman 150A</td>
</tr>
<tr>
<td>Vice Chair, Undergraduate Affairs</td>
<td>Victoria Marks</td>
<td>310-206-9227</td>
<td>Kaufman 140A</td>
</tr>
<tr>
<td>Vice Chair, Graduate Affairs</td>
<td>David Delgado Shorter</td>
<td>310-206-6699</td>
<td>Kaufman 130F</td>
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<tr>
<td><strong>The Staff</strong></td>
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<tr>
<td>Student Affairs Officer</td>
<td>Hayley Safonov (<a href="mailto:hsafonov@arts.ucla.edu">hsafonov@arts.ucla.edu</a>)</td>
<td>310-825-8537</td>
<td>Kaufman 148D</td>
</tr>
<tr>
<td>General Management</td>
<td>Daniel Millner</td>
<td>310-206-4274</td>
<td>Kaufman 150</td>
</tr>
<tr>
<td>Assistant to Chair Leung</td>
<td>Lilian Wu</td>
<td>310-206-1331</td>
<td>Kaufman 150</td>
</tr>
<tr>
<td>Accounting/Payroll</td>
<td>Muriel Moorhead</td>
<td>310-825-5638</td>
<td>Kaufman 150E</td>
</tr>
<tr>
<td>Academic Personnel</td>
<td></td>
<td>310-206-3696</td>
<td>Kaufman 150D</td>
</tr>
<tr>
<td>Building Manager</td>
<td>Arsenio Apillanes</td>
<td>310-206-6978</td>
<td>Kaufman 173</td>
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<tr>
<td>Public Events Manager</td>
<td>Ginger Holguin</td>
<td>310-825-2129</td>
<td>Kaufman 140B</td>
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<tr>
<td>Technical Director</td>
<td></td>
<td>310-825-5823</td>
<td>Kaufman 212</td>
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<tr>
<td>Video Lab Manager</td>
<td>Will O’Loughlen</td>
<td>310-825-3692</td>
<td>Kaufman 145</td>
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<tr>
<td>Sound Tech</td>
<td>Mark Goebel</td>
<td>310-825-6664</td>
<td>Kaufman 212</td>
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<tr>
<td>**Art</td>
<td>Global Health Center (A</td>
<td>GH)**</td>
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<tr>
<td>Director</td>
<td>David Gere</td>
<td>310-206-1336</td>
<td>Kaufman 106</td>
</tr>
<tr>
<td>Director of Special Projects</td>
<td>Robert Gordon</td>
<td>310-794-9208</td>
<td>Kaufman 141I</td>
</tr>
<tr>
<td>Office Coordinator</td>
<td>Elisabeth Millican</td>
<td>310-794-9208</td>
<td>Kaufman 141I</td>
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<tr>
<td>Producer</td>
<td>Kristin Killacky</td>
<td>310-794-9208</td>
<td>Kaufman 141I</td>
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