



**SCHOOL OF
THE ARTS
AND ARCHITECTURE**

UCLA

Department of World Arts and Cultures/Dance

Graduate Handbook M.F.A. Program

2016-2017

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INTRODUCTION

Defined by a dynamic blend of theory and practice, World Arts and Cultures/Dance (WACD) is led by a renowned faculty of scholars, activists, curators, filmmakers, and choreographers dedicated to critical cross-cultural analysis and art-making. Our department is the place to make dances, explore digital media, curate exhibitions, become an arts activist, and develop scholarly expertise in culture and the arts. We draw upon multiple disciplines and artistic approaches while encouraging students to position their work within broad social contexts.

In our World Arts and Cultures BA, we emphasize arts activism, visual cultures, and critical ethnographies. The Dance BA integrates composition, training, and improvisation, while challenging students to locate dance politically, culturally, and historically. Our M.F.A. in Dance promotes adventurous choreographic inquiry and engages with global discourses around the body and performance. The MA/Ph.D. programs address theories of corporeality, performance, visibility, and culture, offering interdisciplinary training that fosters independent research. The Art & Global Health Center enables undergraduate and graduate students to explore art as a life-saving activity.

WACD's path-breaking programs are committed to academic excellence, diversity, freedom of expression, activism, and social transformation through the arts.

The graduate program offers Master of Arts and Ph.D. degrees in Culture and Performance and a Master of Fine Arts (M.F.A.) in Dance with an emphasis on choreography. Culture and Performance students research communities, cultures, and transnational movements through heritage and globalization studies, multivocal ethnographies, dance and theories of corporeality and embodiment, visual and material culture, critical museum and curatorial studies, documentary practice and Internet interventions, as well as arts activism and interdisciplinary art-making. The M.F.A. in Dance offers opportunities to engage multiple movement practices as students work on pioneering research in the form of new choreography. Students may focus on media, dance studies theory, and theories of the body as supplements to their work as choreographers. The Art and Global Health Center within the department presents further opportunity for learning and practice.

While operating with considerable independence, the two graduate degree areas are unified by the department'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 practices and attention is given to the changing social roles and responsibilities of artists, practitioners, and scholars of the arts in the U.S. and worldwide.

Undergraduates and 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 made careers in community non-profits and activist groups, government arts agencies, museums, and arts foundations. Potential careers for M.A., Ph.D., and M.F.A. graduates also include positions in research universities and colleges, and M.F.A. graduates are active as choreographers/performers in their own companies or with other professional organizations.

MFA Degree Quick Glance		Color Key: ● Courses ● Bench Markers ● Advising Meetings		
		FALL	WINTER	SPRING
YEAR 1 Production Assistant *Can be completed Year 1 or 2; typically completed Year 1 (DANCE 441)		≥ 12 units: DANCE 211A (4 units) WL ARTS 495 (2 units) Additional coursework as needed. Assigned a Faculty Advisor Student Affairs Officer Meeting Faculty Advisor Meeting	≥ 12 units: DANCE 211B (4 units) Additional coursework as needed. Faculty Advisor Meeting	≥ 12 units: DANCE 211C (4 units) WL ARTS 496 (2 units) Additional coursework as needed. Faculty Advisor Meeting Research Paper Proposal Due/MFA 1
	YEAR 2 Stage Manager *Can be completed Year 1 or 2; typically completed Year 2 (DANCE 441) MFA 2 Performance *Completed Year 2 (Optional)	≥ 12 units: DANCE 211D (4 units) DANCE C243 (4 units; recommended) Additional coursework as needed. Student Affairs Officer Meeting Faculty Advisor Meeting Concert Model Only: Research Paper Due (Provide Copy to Student Affairs Officer) (2-unit WL ARTS 596A)	≥ 12 units: DANCE 211E (Optional)/MFA 2 (4 units) Additional coursework as needed. Faculty Advisor Meeting Concert Model Only: If the MFA 3 is in the fall of Year 3, the Project Proposal Presentation must take place winter quarter of Year 2 with Proposed MFA Capstone Project Committee; Officially Declare MFA Capstone Project Committee; Production Calendar and Budget	≥ 12 units: Additional coursework as needed. Faculty Advisor Meeting Final Project Proposal Presentation (can be a DANCE 490) Concert Model Only: If the MFA 3 is in the winter or spring of Year 3, the Project Proposal Presentation must take place spring quarter of Year 2 with Proposed MFA Capstone Project Committee; Officially Declare MFA Capstone Project Committee; Production Calendar and Budget Portfolio Model Only: Submit ATC Form, Reflection Paper, and Production Notebook. See Student Affairs Officer for directions. (Can be submitted in culminating quarter if a third year is needed).
YEAR 3 MFA 3 Performance *Completed Year 3 Oral Examination (Post-Production Meeting) *Completed Year 3 after the MFA 3	≥ 12 units: Additional coursework as needed. Student Affairs Officer Meeting	≥ 12 units: Additional coursework as needed.	≥ 12 units: Additional coursework as needed. Submit: -Advancement to Candidacy Form -Reflection Paper (2 unit WL ARTS 596A) -Production Notebook to Student Affairs Officer	

**UCLA DEPARTMENT OF WORLD ARTS AND CULTURES/DANCE
ON-GOING DEGREE CHECK M.F.A.**

Instructions for Student and Faculty Advisor: Please fill out this form at least once a year.

NAME _____ ADVISOR _____

Coursework Requirements for M.F.A. in Dance:

1. 72 units minimum are required for the degree
2. 32 units of coursework must be at the graduate (200-400) level
3. A maximum of 4 units of 500 level courses may be applied on the *Advancement to Candidacy* form

A total of 72 units of required coursework distributed as follows:

1. 20 units – Creative Process (DANCE 211ABCD, DANCE 490)
2. 12 units – Theoretical/critical studies seminars (200 level courses)
3. 12 units – Production/practicum experience (2-unit DANCE 441 for Production Assistant; an additional 2-unit DANCE 441 for Stage Manager; Dance C243; plus additional production/design courses)
4. 28 units – Electives in all areas (2-unit WL ARTS 596A for the Research paper; an additional 2-unit WL ARTS 596A for the Reflection Paper; plus additional elective courses from such areas as education, dance science/movement studies, internship, field work, movement practice, etc)

A minimum course load of 12 units per quarter is required.

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

100 LEVEL	200 LEVEL	400 LEVEL	500 LEVEL
1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____
3. _____	3. _____	3. _____	_____
4. _____	4. _____	4. _____	_____
5. _____	5. _____	5. _____	MOVEMENT PRACTICES
6. _____	6. _____	6. _____	(May be counted if 400 level)
7. _____	7. _____	_____	1 qtr _____
_____	_____	_____	2 qtr _____
_____	_____	_____	3 qtr _____
_____	_____	_____	4 qtr _____
	_____		5 qtr _____
	_____		6 qtr _____
	_____		7 qtr _____
	_____		8 qtr _____
			9 qtr _____

M.F.A. Sample Schedule

Below is a sample three-year plan outlining the graduation requirements for students pursuing the M.F.A. in Dance. Courses in BOLD are required courses and must be taken in the quarter indicated. This sample schedule is a suggestion as to how a student may complete their degree requirements to graduate and assumes a three-year Concert Model. Portfolio Model may differ. Course offerings are subject to change and courses such as DANCE 441 may be taken in different quarters. It is the student's responsibility to ensure all requirements are met. Students should consult with their faculty advisor regularly to confirm specific course selection.

YEAR 1		
Fall (Total 12 units)*	Winter (Total 12 units)*	Spring (Total 12 units)*
DANCE 211A (4 units)	DANCE 211B (4 units)	DANCE 211C (4 units)
WL ARTS 495 (2 units)	200-level Theoretical/Critical Studies Seminar (4 units)	DANCE 441 (2 units; Production Assistant or Stage Manager)
200-level Theoretical/Critical Studies Seminar (4 units)	Elective/Movement Practice (4 units)	WL ARTS 496 (2 units)
Elective/Movement Practice (2 units)		Elective/Movement Practice (4 units)

YEAR 2		
Fall (Total 12 units)*	Winter (Total 12 units)*	Spring (Total 12 units)*
DANCE 211D (4 units)	DANCE 211E (4 units; M.F.A.2 showing; optional)	DANCE 490 (4 units; Proposal Showing)
DANCE C243 (4 units; highly recommended)	DANCE 441 (2 units; Production Assistant or Stage Manager)	200-level Theoretical/Critical Studies Seminar (4 units)
WL ARTS 596A (2 units; complete Research Paper)	Elective/Movement Practice (4 units)	Elective/Movement Practice (4 units)
Elective/Movement Practice (2 units)	Elective/Movement Practice (2 units)	

YEAR 3		
Fall (Total 12 units)*	Winter (Total 12 units)*	Spring (Total 12 units)*
DANCE 490 (4 units)	DANCE 490 (4 units)	DANCE 490 (4 units; M.F.A.3 Concert)
Elective/Movement Practice (4 units)	Dance 441 (4 units; Producing M.F.A.3)	WL ARTS 596A (2 units; Reflection Paper)
Elective/Movement Practice (4 units)	Elective/Movement Practice (4 units)	Elective/Movement Practice (4 units)
		Elective/Movement Practice (2 units)

*To be considered a full-time student (especially for the purpose of financial aid), students must be enrolled in a minimum of 12 units each quarter.

*WL ARTS 478 can be utilized to receive graduate-level credit if enrolled in a movement practice course numbered 1-99.

M.F.A. DEGREE IN DANCE

The information below can be found in Graduate Division's Program Requirements online:

<https://grad.ucla.edu/gasaa/pgmrq/dance.asp>. Sections with a line bordering the right have been added by the department to provide further clarification and additional information required of graduate students within the department not listed online in the Program Requirements. Refer to UCLA's *Standards and Procedures* which provides detailed information and sets forth general policies, many of which emanate from the Academic Senate and its Graduate Council, regarding completion of degree requirements, master's and doctoral committees, examinations and foreign language requirements.

General regulations concerning graduate courses, standards of scholarship, disqualification, appeal, leave of absence, in-absentia registration, withdrawal, normal degree progress and a number of other matters are also included: <https://grad.ucla.edu/gasaa/library/spfgs.pdf>

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.

The M.F.A degree in Dance is structured around eight essential bench makers. These include:

1. The M.F.A. 1
2. Research Paper
3. The M.F.A. 2
4. Final Project Proposal Presentation/Committee Formation
5. Production Calendar and Budget
6. M.F.A. 3/Advancement to Candidacy
7. Oral Examination/Reflection Paper
8. Production Notebook

Advising

The M.F.A. degree in Dance is organized around the relationship between the individual student, the student's advisor, and the full M.F.A., and once advanced to candidacy, the M.F.A. Capstone Project Committee. Entering students will be assigned a faculty 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 must speak with his/her current faculty advisor. Students meet with their Faculty Advisor each quarter to plan their program of study for the subsequent quarter. Progress is assessed periodically by the full M.F.A. 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 responsible for advising students in regards to program requirements, policies, and University regulations. Academic progress is assessed yearly by the faculty through an annual review. Faculty rely on the information from annual review forms for decisions pertaining to funding, fellowships, and teaching assistantships. Please be aware that the annual reviews should be completed in a timely manner

to enable accurate evaluation of student performance. Annual review forms can be accessed on the departmental CCLE site (see the CCLE section in this Handbook for more information).

Areas of Study

The M.F.A. degree is designed for students who wish to pursue a professional choreographic career. Students are encouraged to investigate theories of culture and performance as they relate to creative work. Interests in interculturalism and multi-disciplinarity also are encouraged. These interests may be pursued in consultation with the faculty academic advisors.

Foreign Language Requirement

None.

Course Requirements

Students must successfully complete a total of 72 units. The 72 units of coursework required for the degree must include a minimum of 32 units of graduate and professional courses (200 and 400 series). Courses must be taken for a letter grade (unless a course is offered as S/U only) to count towards degree progress and with a minimum 3.0 grade-point average. No more than four units of WL Arts 596A may be applied toward the degree, and must be designed in consultation with the faculty advisor.

The required courses are distributed as follows:

- (1) Creative practice - 20 units (Dance 211A-D; additional units may be elected from 211E-F, 490)
- (2) Theoretical/critical studies seminars - 12 units chosen in consultation with student's faculty advisor (Dance or WL Arts 200-series courses)
- (3) Production/practicum experience - 12 units (production/design courses, Dance C243, 441)
- (4) Electives in all areas (e.g., education, dance science/movement studies, internship, field work, movement practices) - 28 units

Students are expected to be actively engaged in movement practice(s) throughout their studies. Successful completion of the first-year curriculum with a minimum grade of B or higher for each core requirements (211A-D), including all prerequisites, determines whether students may continue in the program.

The minimum course load is 12 units per quarter. Students must be registered and enrolled at all times unless they are on official leave of absence.

This section outlines the required core courses and the types of courses that are applicable for these requirements:

(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 their 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 (M.F.A. 1) (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, students are asked to identify and research an artist in the field whose work informs their 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 for which the class is designed to prepare the student. 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) and take 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. 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 - Optional; highly recommended.

(4) WL ARTS 174A/B: Projects in WAC - Optional

(B) Theory/Critical Studies

Minimum 12 units at the 200 level – consult with Faculty Advisor for course options.

(C) Production/Design

Minimum 12 units, including:

(1) DANCE C243: Production Arts Seminar (highly recommended 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. Capstone Project Committee overseeing the student's concert. Enroll in this course when serving as a Stage Manager and as a Production Assistant (2 units each) for approved production (normally M.F.A. third-year students' projects) and serving as

producer of own final project.

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), WL ARTS C173 (Sound Resources for Performance), or DANCE C222 (Music and Dance Collaborations) along with the above requirements.

(D) Electives

Minimum 28 units, including:

- (1) WL ARTS 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).

Beyond basic requirements, course requirements vary and are determined under the direction of Faculty Advisors. 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 WL ARTS 478. Please consult with the instructor of record for guidelines on the procedures.

Courses outside the department are encouraged for students with interdisciplinary interests. Please consult with the instructor of record.

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

Students are strongly encouraged to film 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. WL ARTS 496, Preparation for Teaching in World Arts and Cultures, is one of several pedagogy courses offered in the department.

Teaching Experience

Teaching experience is not a requirement. However, it is highly recommended for those who plan to teach in their area of specialization.

Field Experience

Field Experience is not required. However, engagement with the community is encouraged.

Capstone Plan

The M.F.A. degree follows the Capstone Project Plan towards completion of degree. An individual project evaluated by the candidate's proposed three-member Capstone Project Committee is required. The preliminary examination consists of a research paper, a written proposal of the student's final project and presentation of the proposed works. The research paper is completed prior to submission of the final project written proposal and presentation. The final project written proposal must include fundamental concepts, objectives, and production plans for the final project. M.F.A candidates prepare a major concert in the third year, or a series of concerts for their respective final projects. Students may obtain specific guidelines for the completion of the research paper, written proposal, and the final project presentation from the department.

Please refer to the following sections within this M.F.A. Handbook for more information:

- M.F.A. Research Paper
- M.F.A. Final Project: Concert Model (option 1)
- M.F.A. Final Project: Portfolio Model (option 2)
- Production Notebook & Reflection Paper
- Signature Page (see the CCLE)
- Production Calendar/Checklist (see the CCLE)

After passing the preliminary requirements of the individual project, the candidate's proposed three-member M.F.A. Capstone Project committee is formalized to advise students in developing the final project. Students may obtain specific guidelines for nominating the Capstone Project committee from the department. The student is advanced to candidacy when the required coursework is completed and all portions of the preliminary requirements of the individual project are passed. Students are allowed one year after advancement to candidacy to complete their M.F.A. Capstone Project examination (final project). An oral defense of the final project concert material is held with the candidate's M.F.A. Capstone Project committee.

A written production book with analysis and critique must be completed after the performance(s). Students may obtain specific guidelines from the department. The production book is filed in the department archives along with video documentation of the candidate's final project.

Thesis Plan

None.

Time-to-Degree

The normative time-to-degree is nine quarters. The number of required quarters is dependent on the student's need to complete prerequisites or additional coursework on choreographic investigations.

DEGREE	NORMATIVE		NORMATIVE MAXIMUM TTD
	TIME TO ATC (Quarters)	TTD	
M.F.A.	9	9	12

UCLA is accredited by the Western Association of Schools and Colleges and by numerous special agencies. Information regarding the University's accreditation may be obtained from the Office of Academic Planning and Budget, 2107 Murphy Hall.

M.F.A. RESEARCH PAPER

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 requirement of the M.F.A. degree is to encourage development of analytical and research skills that compliment artistic growth. The Research Paper demands that the student delve 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 is about components of the field that inform his/her work.

The topic of the Research Paper is developed in consultation with the student's Faculty Advisor and choreographic mentors, and is individual to the student's artistic focus. The paper's topic directly relates to the aesthetic issues within the student's choreographic and/or performance work. The topic should demonstrate the student's ability to integrate artistic interest with research, analysis, and ultimately written synthesis. This paper is not directly intended for the purpose of developing new knowledge, but is a review of the student's topic 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 (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 Final Project 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 Advisor. 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 faculty academic advisor, 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 Faculty Advisor.

(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 WL ARTS 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 WACD faculty member who is not dance faculty, is permissible. However, the student's Faculty Advisor and/or Faculty Committee Chair should be a second reader to provide oversight and feedback.

(5) Submission and Evaluation

The student will provide the final copy to his/her Faculty Advisor once it is approved by the faculty member supervising the 596A. The student's Faculty Advisor 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.

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 Advisor.

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 Notebook. In the Production Notebook, the student may refer to the original Research Paper and re-examine the ideas represented therein. The final draft of the Reflection Paper 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 Capstone Project (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 diversity of work within a single production. If the student proposes to produce a stand-alone concert, capacity to augment departmental financial support must be demonstrated alongside rationale for the project's format.

(A) Preparation for Formation of Faculty Committee (“M.F.A. Capstone Project 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 WACD 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 student’s 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 Advisor 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 Winter 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 rationale 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 on file and available as a component of completed Production Notebooks in the departmental Student Affairs Office.

(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 final-product 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 proposed faculty committee 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 Productions 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 Productions 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 begin 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, and may suggest the concert dates be at a later time. If that were the case, the student would schedule a re-presentation of the student's work either later in the quarter or the following quarter.

(C) Nomination of M.F.A. Capstone Project Committee

A three-member M.F.A. Capstone Project 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 Ph.D. 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 (demonstrated by their signatures on the form), that the presentation has been approved.

(D) Concert Production

Once the proposal presentation has been passed, the student and committee chair, in consultation with the WACD Productions Manager, will meet at least 20 weeks before the performance to develop the production calendar and budget. At that time all aspects of the student's responsibilities as producer and artistic director of the final project work will be reviewed and confirmed. See also the Production Calendar/ Checklist on the CCLE. 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 Productions 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 a 1st year) to serve as Production Assistant (PA) and develop a description or listing and timeline of responsibilities.

(E) Advancement to Candidacy

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. The ATC form is sent to Graduate Division. Once the student completes and files the ATC Form, it takes approximately two weeks for the student to officially advance to candidacy. It is advisable to keep a copy of the ATC form should there be any question on the procedure.

(F) 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 Production 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 2nd 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 committee chair, Productions Manager, PA, and SM to ensure all aspects of the project are dealt with in a timely fashion.

(G) 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 works 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 require staff presence before, during or after the event.
- (3) A core WACD faculty member actively oversees and agrees to be responsible for the event (in most cases, this would be the candidate's faculty committee chair).
- (4) All campus regulations, including fire regulations, are observed.
- (5) Admission is free and the event is not ticketed.
- (6) The candidate provides all personnel necessary to make the event run smoothly. Coordination of personnel will need to be worked out with the Productions Manager well in advance.
- (7) 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 the Portfolio 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 proposed work should be in presentable final-product 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 WACD form the basis for these works? 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 works 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 revisions 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 works. Regularly scheduled meetings with the nominated committee Chair are important in order to insure appropriate feedback and supervision of the work.

(C) Nomination of M.F.A. Capstone Project Committee

A three-member M.F.A. Capstone Project 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 Ph.D. 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 (demonstrated by their signatures on the form), that the presentation has been approved.

(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 pieces. 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) Advancement to Candidacy

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. The ATC form is sent to Graduate Division. Once the student completes and files the ATC Form, it takes approximately two weeks for the student to officially advance to candidacy. It is advisable to keep a copy of the ATC form should there be any question on the procedure.

(F) 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 also include post-production evaluations from each location site.

(G) 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 (see section in Handbook), 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 his/her 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 faculty academic advisor and committee.
- (ii) Portfolio Proposal.
- (iii) Formation of Faculty Committee; complete M.F.A. Capstone Project 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 works-in-progress and performances.
- (iii) Begin documentation process for the Production Notebook as performances are completed.

(b) Spring (or later during the culminating quarter if a third year is needed)

- (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) File Advancement to Candidacy forms upon completion of coursework.
- (iv) 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 Production Manager.

(3) Year Three

The third year will involve fulfilling any requirements that could not be completed in the second year.

PRODUCTION NOTEBOOK & REFLECTION PAPER

The Production Notebook and accompanying video documentation 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 for future dance students and researchers. The notebook should be written in a way that allows clear access to the imaginative contributions of the student/artist. The guidelines are flexible and should adjust to the student's individual needs, in consultation with the faculty academic advisor and/or committee chair.

(A) Overview

The Production Notebook includes the Signature Page, the Post-Production Reflection paper, accompanying appendices, and a filmed copy of the concert (such as a flash drive, DVD, etc). These materials are bound in notebook form and handed in to the Student Affairs Officer (SAO), 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 student's 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."

See sample of signature in the WACGradModule CCLE within the "Forms" section:
www.ccle.ucla.edu

- (2) Title page, including in the following order:

- (a) Concert Title(s).
- (b) Performance date(s).
- (c) Performance venue(s).
- (d) The student's name.

- (3) Table of Contents page, including

- (a) Post-production Reflection Paper (subtitles may be used if desired).
- (b) Appendices (list as needed).
- (c) M.F.A. 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:

- (a) 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 is not necessarily a problem) be sure to articulate the change.

- (b) 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 the graduation filing date in order to give enough time for feedback and editing. It should be reviewed and signed off by committee members no later than one week before filing date.

REGISTRATION, LEAVES, AND TERMINATION

For complete information involving graduate study policies, visit *Standards & Procedures for Graduate Study at UCLA* www.grad.ucla.edu/gasaa/library/spfgs.pdf. Below are some components of the *Standards and Procedures* document with departmental regulations not listed in *Standards and Procedures*.

(A) 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 compete 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 for Graduate Admission 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 immediately from an official leave of absence. Please check with the department's Student Affairs Office for any additional requirements pertaining to readmission.

(B) 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 www.grad.ucla.edu/gasaa/library/spfgs.pdf).

(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. The faculty then submits the final departmental recommendation to the Graduate Division.

Available on the “WACGradModule” CCLE

The items listed below include information specific to, and commonly utilized by, the graduate students within the Department of World Arts and Cultures/Dance and 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, or by visiting the Student Affairs Officer. Please note the information provided on the CCLE does not include all university and non-university sources. Students are responsible for familiarizing themselves with additional campus and non-campus resources specific to their needs.

- CAP Degree Requirements and Handbooks
- M.F.A. Degree Requirements and Handbooks
- Forms
- TA Handbooks
- Funding and Financial Assistance
- Conferences, Presentation Opportunities, Performance Opportunities, Residency Programs, and Professional Organizations
- Job Opportunities
- Career Advice
- Publishing Possibilities
- Tips from Student Peers
- Departmental Resources
- Campus Resources
- International Students

*The Production Calendar and Budget List examples are provided on the “WACD Production” CCLE.