



**SCHOOL OF
THE ARTS
AND ARCHITECTURE**

UCLA

Department of World Arts and Cultures

**GRADUATE HANDBOOK
Part 1**

2009-2010

CAMPUS CALENDAR 2009-2010

Fall Quarter 2009

Quarter begins	September 21
Instruction begins	September 24
Veterans Day holiday	November 11
Thanksgiving holiday	November 26-27
Instruction ends	December 4
Final exams	December 7-11
Quarter ends	December 11

Winter Quarter 2010

Quarter Begins	January 4
Instruction Begins	January 4
Martin Luther King, Jr. holiday	January 18
President's Day holiday	February 15
Instruction Ends	March 12
Final Exams	March 15-19
Quarter Ends	March 19
Cesar Chavez holiday	March 26

Spring Quarter 2010

Quarter Begins	March 29
Instruction Begins	March 29
Memorial Day holiday	May 31
Instruction Ends	June 4
Final Exams	June 7-11
Quarter Ends	June 11
Commencement Weekend	June 11-12

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I. INTRODUCTION

WORLD ARTS AND CULTURES—the name itself expresses an aspiration toward cross-cultural understanding through the arts. Founded in 1972 as an interdisciplinary program within dance, designed especially for students who wanted to study the arts in a global context, World Arts and Cultures has now taken root as a full-fledged department. One set of degrees encompasses research on global cultures and their artistic traditions, including arts activism and interdisciplinary artmaking, and another set of degrees provides a cutting-edge dance education, including the opportunity to engage in multiple dance practices, dance studies, civic engagement, and informed choreographic research.

While operating with a considerable amount of independence, these degree streams are unified around a shared concern with problems of cultural identity and difference; the meaning of tradition in contemporary societies; the forging of connections between critical theory and artistic practice; and the changing social role and responsibilities of artists and scholars of the arts, both in the United States and worldwide.

Potential careers for World Arts and Cultures graduates include work with community non-profits and activist groups, government arts agencies, museums, teaching/educational institutions, and artistic enterprises such as choreography, dancing, performance art, videography, theatrical production, and more.

We are delighted that you have chosen to join us, and look forward to your creative and intellectual contributions to the World Arts and Cultures major. Please use this handbook as a guide, and always feel welcome in seeking out the faculty and staff to answer any questions, or to share ideas of your own.

DEPARTMENT OF WORLD ARTS AND CULTURES

II. GRADUATE DEGREE PROGRAMS

We presently offer three graduate degrees. These are the PhD and MA in *Culture and Performance*, and the M.F.A. in *Dance*, with its emphasis on choreography. 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.

DOCTORAL DEGREE IN CULTURE AND PERFORMANCE DEGREE REQUIREMENTS

The PhD and MA programs in *Culture and Performance* emphasize research by students on all aspects of human creativity, art-making, and performance, generally in intercultural settings and often from an interdisciplinary perspective. This research can include investigations into symbolic expressions of religious, political, ethnic, racial and gender identities - into the oral traditions, festive expressions and material cultures which are emphasized by folklore studies - into the cross-cultural study of dance, gesture and the body - into the multiple determinants of such cultural expressions as healing rituals, religious performances and studies of space and place - into the latest theories of representation, popular culture and post-colonial theory - and into the professional worlds of museum studies and digital documentation. Finally, a common denominator of these investigations is an emphasis on self-reflective, participant-observation fieldwork as a method for understanding human creativity and the arts.

To provide a shared theoretical and methodological foundation for these studies, *Culture and Performance* graduate students are required to take a series of four core courses during their first year. These courses are devoted to 1) interdisciplinary perspectives on culture, 2) cross-cultural approaches to the study of “performance” in its broadest definition, 3) corporeality, and 4) various research methodologies. Beyond this core series students enjoy considerable flexibility in designing their individual programs of study. Working in consultation with members of the faculty, students are encouraged to incorporate courses from various disciplines into their studies, including language training, area and ethnic studies, and practice-based work in the arts - from movement courses to apprenticeships in artisan traditions and their cultural backgrounds. Building upon UCLA’s long-standing and internationally recognized programs in Folklore and Dance Studies, both the Ph.D. and M.A. degree programs offer students options of developing area focus among diverse fields of study (see also (d)).

a) ADVISING

The PhD degree is organized around the relationship between the individual student, the student’s advisor, and the dissertation committee. Each entering student will be assigned a temporary academic advisor for the first year, from among the ladder faculty of the department, who will take primary responsibility for academic counseling. It is expected that each student will choose a thesis or dissertation advisor and form an advisory committee during the first year of academic residence. The Vice Chair of Graduate Affairs (or “departmental graduate adviser”) is fundamentally responsible for advising students in regard to program requirements, policies, and University regulations.

As for blocking out the first year of your graduate program, please be alert to the following aspects of our program. Given the minimum course load of 12 units for graduate students at UCLA, and the fact that you are required to enroll in the four core courses during your first year, you will want to build the remaining two or more of your courses for each quarter around your schedule in the most productive manner for your personal program.

b) MAJOR FIELDS

Students will designate a Major Field of study (to be determined in consultation with their faculty advisor). The Major Field will consist of at least **four** courses. The faculty strongly advises that one of these should be a course that provides introduction to the special methods or discourse of the Major Field (whether in WAC – i.e., Ethnography—or in another department). Examples of some possible fields would include dance studies, folklore, museology, or field studies in African, Caribbean, or Native American cultures.

Our department offers unique opportunities to develop specialized knowledge and skills in diverse fields ranging from arts and activism, critical theory, curatorial studies, dance studies, ethnography and new

media, festivals, folklore, visual cultures, to specific area studies, among others. Starting from the beginning of your studies, consult with your academic faculty advisor on a regular basis regarding your area(s) of interest to determine associated coursework and research focus, and plan your instructional schedule appropriately. Further specialized training may be accomplished through additional coursework in the World Arts and Cultures Department, or other departments

c) FOREIGN LANGUAGE REQUIREMENT

You should speak with your advisor about the language requirements in our Department. They can be satisfied in various ways, by exams, courses, and special petitions. Of course the degree of further proficiency you wish to attain will be directly related to the sort of field or library research in which you will engage. Access the UCLA on-line catalog for the availability of language and related courses on campus (www.registrar.ucla.edu/catalog).

Ph.D. students must demonstrate reading competence in one foreign language. The purpose of the language requirement is to ensure that doctoral students have the necessary skills to conduct independent research. Any foreign language useful for field study and/or library research is acceptable. The language requirement must be completed no later than the end of the fifth quarter of residence.

The language requirement may be met by:

- 1) passing a departmental examination (See Handbook 3, Part III, 3a)
- 2) demonstrating the equivalent of 5 quarters or 4 semesters of training in an approved foreign language, completed within the last five years before admission with a grade of B or higher in the final course
- 3) placing at level 6 on the Foreign Language Placement Examination
- 4) approval of a petition to use English as a second language (for international students whose native language is not English).
- 5) if the student has already fulfilled this requirement as an MA student in the department, this counts as fulfilling the language requirement for the PhD.

d) COURSE REQUIREMENTS

It is a requirement of our MA/PhD program that all incoming graduate students enroll in the series of four courses (each consisting of 4 units) in sequence during fall, winter and spring of their first year. The first course in this series, *Theories of Culture* (WAC 200), will be offered this fall. It is your responsibility to access the entire UCLA fall schedule via the Web (www.registrar.ucla.edu/schedule) and to inform yourself of all course times and other scheduling details.

All PhD students must successfully complete a total of 48 units (normally twelve courses) taken for a letter grade, with a minimum 3.0 grade-point average. These courses are chosen in consultation with the student's academic faculty adviser. The required courses are distributed as follows:

- (1) Four core course, taken during the first year of student: WAC 200 *Theories of Culture*; WAC 201 *Theories of Performance*; WAC 202 *Research Methodologies*; and WAC 204 *Theories of Corporeality*.
- (2) Four courses in the designated Major Field, chosen in consultation with the student's academic adviser. It is strongly recommended that one of these be a course that provides knowledge of the special methods and discourse of the Major Field (e.g., a course in ethnography for a student whose major field is folklore or field studies).
- (3) Four elective courses.

Of the combined four Major Field and four elective courses, at least four of the eight courses must be graduate level courses taken within the department. It is strongly advised that students take some courses outside the department. No more than three 500-series independent study courses (e.g., WAC 596) may be applied toward the graduate course requirement.

If a student enters the PhD program from the department's own MA/MFA program, the student is not required to repeat courses. Students will have already completed the four core courses, three Major Field

courses, and two electives. If they continue in the same Major Field, they will need to complete: one additional Major Field and two additional electives, in consultation with their academic advisor. If they choose a new Major Field, they will need to complete: four Major Field courses, in consultation with their academic advisor. No more than three of the combined Major Field and elective courses can be at the 500 level.

Area studies and field language requirements vary widely among individual students, and are determined in consultation with the advisor and committee. While there are no formal requirements in these areas, students must demonstrate competence in these areas before commencing their dissertation research.

Students conducting research entailing the use of human subjects (questionnaires, interviews, etc), must vet their proposal through the appropriate Human Subject Protection Committee (HSPC) at UCLA, prior to the initiation of the research. Additional information regarding application procedures may be obtained from HSPC – General Campus (310) 825-7122; www.oprs.ucla.edu.

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

e) WRITTEN AND ORAL QUALIFYING EXAMINATIONS (see also Graduate Handbook Part 3, Appendix B)

Academic Senate regulations require all doctoral students to complete and pass University written and oral qualifying examinations prior to doctoral advancement to candidacy. Also, under Senate regulations the University oral qualifying examination is open only to the student and appointed members of the doctoral committee. In addition to University requirements, some graduate programs have other pre-candidacy examination requirements. What follows in this section is how the students are required to fulfill all of these requirements for this doctoral program.

The PhD qualifying examination is composed of a written and oral examination. The timing of these examinations is determined in consultation with the members of the doctoral committee. Students must have successfully completed all required coursework (including the core courses and foreign language competency requirement) before scheduling their examination, and must be registered and enrolled during the quarter in which the examination is administered. Students who fail the written or oral examinations are allowed to retake them once, no later than the following quarter. In such a case, students should consult closely with their committee chairs and the respective committee member(s) who composed the question(s). A second failure leads to automatic dismissal from the PhD program.

The written portion of the qualifying examination is administered by the student's doctoral committee. This examination takes the form of essay questions, developed in consultation with the student's advisor and committee, and tailored to the theoretical and substantive interests of the student, and to the refinement of a dissertation topic. The written examination will evaluate competence in three main areas relevant to the student's dissertation topic: 1) theoretical concepts and problems; 2) geocultural and/or historical field of specialization; and 3) expressive genre(s) or media.

The oral portion of the doctoral qualifying examination is a conversation about the written exam and primarily a defense of the dissertation proposal. The oral defense is administered by the student's doctoral committee.

f) ADVANCEMENT TO CANDIDACY (ATC)

Students are advanced to candidacy upon successful completion of the written and oral qualifying examinations.

Students are advanced to candidacy upon completion of the written and oral qualifying examinations. The written exams are comprised of a series of questions often representing the student's geographic area, methodology, theories and expressive genre(s) or media. Each exam answer can be evaluated as passing or failing. If one answer is evaluated as failing, the written exam receives collectively a "fail" evaluation. Any exam question that originally receives a "fail" evaluation can be retaken once. If a student fails any single question on the written exams a second time, the student has failed the written exam. Failed written exams are cause for academic dismissal from the department.

A "passing" evaluation on the oral examination requires at least two committee members voting affirmatively with no more than one abstention. Students may retake an oral exam once within the next quarter. If the second oral exam results in a second "fail" evaluation, the student has failed the oral exam.

Failed oral exams are cause for academic dismissal from the department. Results of written and oral evaluations will be communicated to the students in writing within 14 days from exam dates; though often, committees may decide to inform the student immediately of their exam results.

g) DOCTORAL DISSERTATION AND FINAL ORAL EXAMINATION (Defense of Dissertation)

Every doctoral degree program requires the completion of an approved dissertation that demonstrates the student's ability to perform original, independent research and constitutes a distinct contribution to knowledge in the principal field of study. The final face-to-face defense of the dissertation is not required for all students in the program. The decision as to whether a defense is required is made by the doctoral committee at the time of advancement to candidacy.

h) TIME-TO-DEGREE

Expected time-to-degree for the PhD is four years from the M.A. (three years for students holding the MA in Culture and Performance), depending on prior academic and language preparation and the length of dissertation research. Under typical circumstances, a Ph.D. student would complete all course requirements during the first year in residence. Fall and Winter quarters of the second year would be devoted to any additional coursework, including completion of language competency requirements, if necessary; to the development of grant proposals; and to preparation for the Qualifying Examination, typically taken no later than Spring quarter of the second year of residency.

Normal progress toward the degree is as follows (post-MA):

- Core course requirements (if necessary)--expected time of completion: end of third quarter
- 48 units of coursework--expected time of completion: end of fifth quarter
- Completion of foreign language requirement--expected time of completion: end of fifth quarter (must be completed before the nomination of the doctoral (Ph.D.) committee and before taking qualifying examinations)
- PhD committee--expected time of nomination: end of fifth quarter
- Written and oral qualifying examinations--expected time of completion: sixth quarter
- Advancement to candidacy--expected time of completion: sixth quarter
- PhD Dissertation defense and deposit--expected time of completion: no later than the end of twelfth quarter (i.e., 6 quarters of in-candidacy status)
- Post-MA to PhD degree--expected time of completion: twelve quarters

MASTERS DEGREE IN CULTURE AND PERFORMANCE
DEGREE REQUIREMENTS

a) ADVISING

Each entering student will be assigned a temporary academic advisor for the first year, from among the ladder faculty of the department, who will take primary responsibility for academic counseling. It is expected that each student will form an advisory committee and apply for advancement to candidacy no later than Fall Quarter of the second year. The Vice Chair of Graduate Affairs (or “departmental graduate adviser”) is fundamentally responsible for advising students in regard to program requirements, policies, and University regulations.

As for blocking out the first year of your graduate program, please be alert to the following aspects of our program. Given the minimum course load of 12 units for graduate students at UCLA, and the fact that you are required to enroll in the four core courses during your first year, you will want to build the remaining two or more of your courses for each quarter around your schedule in the most productive manner for your personal program.

b) MAJOR FIELDS

Students will designate a Major Field of study (to be determined in consultation with their faculty advisor). The Major Field will consist of at least **three** courses. The faculty strongly advises that one of these should be a course that provides introduction to the special methods or discourse of the Major Field (whether in WAC – i.e., Ethnography—or in another department). Examples of some possible fields would include dance studies, folklore, museology, or field studies in African, Caribbean, or Native American cultures.

Our department offers unusual opportunities to develop specialized knowledge and skills in diverse fields ranging from arts and activism, critical theory, curatorial studies, dance studies, ethnography and new media, festivals, folklore, visual cultures, to specific area studies, among others. Starting from the beginning of your studies, consult with your academic faculty advisor on a regular basis regarding your area(s) of interest to determine associated coursework and research focus, and plan your instructional schedule appropriately. Further specialized training may be accomplished through additional coursework in the World Arts and Cultures Department, or other departments

c) FOREIGN LANGUAGE REQUIREMENT

M.A. students must demonstrate reading competence in one foreign language. The purpose of the language requirement is to ensure that M.A. students have the necessary skills to conduct independent research. Any foreign language useful for field study and/or library research is acceptable. The language requirement must be completed before filing the advancement to candidacy petition for the M.A. degree.

The language requirement may be met by:

- 1) passing a departmental examination (See Handbook 3, Part III, 3a)
- 2) demonstrating the equivalent of 5 quarters or 4 semesters of training in an approved foreign language, completed within the last five years before admission with a grade of B or higher in the final course
- 3) placing at level 6 on the Foreign Language Placement Examination
- 4) approval of a petition to use English as a second language (for international students whose native language is not English).

d) COURSE REQUIREMENTS

All MA students must successfully complete a total of 36 units (normally nine courses) taken for a letter grade, with a minimum 3.0 grade-point average. The nine required courses are distributed as follows:

- 1) Four core courses, taken during the first year of study: WAC 200 Theories of Culture; WAC 201 Theories of Performance; WAC 202 Research Methodologies; and WAC 204 Theories of Corporeality

- 2) Three courses in the designated Major Field, chosen in consultation with the student's academic adviser.
- 3) Two elective courses.

Of the combined three Major Field and two elective courses, at least three of the five must be graduate level courses taken within the department. No more than two 500-series independent study courses (e.g., WAC 596) may be applied toward the graduate course requirement.

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

e) HUMAN SUBJECTS/IRB

Students conducting research entailing the use of human subjects (questionnaires, interviews, etc), must vet their proposal through the appropriate Human Subject Protection Committee (HSPC) at UCLA, prior to the initiation of the research. Additional information regarding application procedures may be obtained from HSPC – General Campus (310) 825-7122; www.oprs.ucla.edu.

f) COMPREHENSIVE EXAMINATION PLAN (see also Graduate Handbook Part 3, Appendix A)

If this plan is selected, the student must take a comprehensive examination consisting of a series of essay questions. This examination is designed to test the student's knowledge of theories and methods in the study of performance and expressive culture, and their ability to apply these ideas and techniques to the study of particular traditions, genres, geo-cultural areas, social groups, or historical periods. The examination is administered and evaluated by the student's advisory committee, which consists of no fewer than three and no more than five members (a majority of whom must be ladder faculty in the department). Students are expected to demonstrate competence in their designated Major Fields.

The MA comprehensive examination will receive one of the following grades: Fail, Pass with awarding of the MA, or Pass with awarding of the MA and recommendation to proceed to the PhD. If it is recommended that the student continue to the PhD, CAP faculty will make the final determination regarding admission to the PhD program within 14 days of the exam (see final note [g] below).

If a student fails their comprehensive examination, they will be allowed to retake it once, no later than the following quarter.

g) THESIS PLAN (see also Graduate Handbook Part 3, Appendix B)

The purpose of the Master's thesis is to demonstrate a student's ability to conduct research in the areas of performance and expressive culture, to interpret the results, to demonstrate the relevance of the work to conceptual and practical issues in selected disciplines, and to present the findings in lucid prose. Students pursuing this plan must submit an acceptable thesis, prepared under the direction of their academic adviser and thesis committee. The thesis committee must be appointed no later than Fall quarter of the student's second year.

While it is expected that a thesis will consist primarily of a written document, prepared in accordance with the Graduate Division's Regulations for Thesis and Dissertation Preparation, students may complement the text with work in other media (including video, CD-ROM, and performance projects), provided that these are explicitly related to the written work. Submission of the thesis and any associated materials to the thesis committee is followed by an oral examination involving members of the committee.

Students without an MA in CAP or a closely related field are required to fulfill the CAP MA requirements.

h) TIME-TO-DEGREE

The Master's in Culture and Performance is designed as a two-year degree. Normal progress toward the degree is as follows:

- Core course requirements--expected time of completion: end of third quarter
- MA thesis committee--expected time of nomination: fourth quarter

- MA language requirement--must be completed before filing the advancement to candidacy petition
- Advancement to candidacy--expected time of completion: end of fourth quarter
- MA comprehensive examination--expected time of completion: sixth quarter
- MA thesis--expected time of completion: sixth quarter
- 36 units of coursework--expected time of completion: end of sixth quarter

i) ACCEPTANCE INTO THE PhD DEGREE IS CONDITIONAL UPON CAP FACULTY APPROVAL.

Because the curricular and exam requirements are different for the two degrees, students are not automatically PhD students after the completion of their MA program of study. After receiving the MA, students are invited to remain in the PhD program after nomination from their MA committee and a faculty vote. Whether choosing the comprehensive examination plan or the thesis plan, students will at the time of scheduling their MA exam submit a formal request to continue in the department as a PhD student. Within fourteen days after the examination or thesis defense, students will receive a letter from the Vice Chair of Graduate Affairs advising them of whether they have been accepted into the PhD program or whether they have at that point received an MA with an invitation to apply at a later date to the PhD program.

MASTER OF FINE ARTS IN DANCE
DEGREE REQUIREMENTS

The MFA program in *Dance, with emphasis on choreography*, provides a unique emphasis 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 MFA 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. 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 traditions 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. While current budget cuts have affected the number of diverse offerings available, the department’s mission remains focused on providing as broad palette of experiences as possible for the student.

a) ADVISING

Each entering student will be assigned a temporary academic advisor for the first year, from among the ladder faculty of the department, who will take primary responsibility for academic counseling. Advisors may be changed if the student changes specializations. Students meet with their 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, including all prerequisites, determines whether students may continue in the program. The Vice Chair of Graduate Affairs (or “departmental graduate adviser”), assisted by the departmental Student Affairs Officer (SAO) is fundamentally responsible for advising students in regard to program requirements, policies, and University regulations.

See also the Graduate Handbook Part 2, Appendix A for more detailed information on programmatic processes.

b) FOREIGN LANGUAGE REQUIREMENT

None.

c) COURSE REQUIREMENTS

Beyond basic requirements, course requirements vary and are determined under the direction of faculty advisers. A 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.

A total of 72 units distributed as follows:

There are three areas of coursework that students undertake, not including electives, and the minimum units for each of these clusters are as follows:

- 1) Creative practice – 20 units (211 series, 490)
- 2) Theoretical/critical studies seminars – 12 units (200 level)
- 3) Production/practicum experience – 12 units (production/ design courses; C243, 441)
- 4) Electives in all areas (e.g. education, dance science/movement studies, internship, field work, movement practices) including WAC 596A for Research Paper development– 28 units.

It is expected that students actively engage in movement practice(s) throughout their studies. For the purposes of building a supportive community and to gain practical experiences, students are expected to serve as a stage manager and as a production assistant for their peers’ final projects (or alternatively in a major departmental production as approved by the faculty). These production-related experiences usually occur during the first two years of studies, prior to the student’s own final project production.

The required 72 units for the degree must include a minimum of 32 units of coursework at the graduate (200 and 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 advisor. 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 those 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 advisor. (See also Part 2 of the Graduate Handbook – Appendix B, on the use of WAC 596A to develop your required Research Paper).

Students conducting research entailing the use of human subjects (questionnaires, interviews, etc), must vet their proposal through the appropriate Human Subject Protection Committee (HSPC) at UCLA, prior to the initiation of the research. Additional information regarding application procedures may be obtained from HSPC – General Campus (310) 825-7122; www.oprs.ucla.edu.

d) 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.

e) COMPREHENSIVE EXAMINATION PLAN FOR THE M.F.A. (see also Graduate Handbook Part 2, Appendices A - G)

A preliminary examination evaluated by a faculty panel is required. The preliminary examination consists of a research paper, a written proposal of the student's final project (either concert or portfolio model) and presentation of the proposed works. The research paper is completed prior to submission of the written proposal and presentation - usually by the end of the 4th Quarter of studies (typically fall quarter of the student's second year of studies). The written proposal must include fundamental concepts, objectives, and production plans for the final project. After passing the preliminary examination, a three-member MFA comprehensive examination committee is nominated by the MFA candidate to advise him/her in developing the final project.

The student is advanced to candidacy when the required coursework is completed and all portions of the preliminary examination are passed. Students are allowed one year after advancement to candidacy to complete their MFA comprehensive examination (final project). Choreographers prepare a major on-campus concert in the third year (concert model), or a series of concerts (Portfolio Model), depending on their proposed project. An oral defense (the post-production meeting scheduled no later than two weeks after the last production) of the concert material is held with the MFA comprehensive examination committee. At this meeting, the committee charges the student with several questions that the student addresses in the form of a 15 to 25-page essay-style reflection paper.

A Production Notebook with a reflection paper is completed after the performance(s). See also Graduate Handbook, Part 2, Appendix E for more guidelines. The Production Notebook is filed in the department archives along with a videotape or DVD of the candidate's final project.

f) TIME-TO-DEGREE

Time-to-degree is seven to nine quarters. The number of required quarters is dependent upon the student's need to complete prerequisites or conduct additional course work on choreographic investigations. The following is for those who typically take the seven to nine quarters to complete their degree work with a final culminating project. For specifics with regards to those who take the "Portfolio Model" route, please see Appendix D of the Graduate Handbook, Part 2 document.

Note: Review all appendices of the Graduate Handbook, Part 2, for more detailed information on each of these points.

Year 1:

- Coursework in 211 series, and a minimum of one 200-level seminar taken concurrently with one of the 211's as advised by the MFA faculty
- Production assistance / stage management
- Electives
- If granted TAs, enroll in WAC 451 TA Seminar (Fall), and WAC 375 the quarter(s) of TAs(s)
- Apply for graduate funding / TAs(s) / outside funding for the next year (see also the department's TA Handbook for more details)
- Propose Research Paper topic for faculty approval; first year review with MFA faculty takes place

Year 2:

- 211 series continue as well as electives and PA/SM work
- Enroll in WAC C243 Production Seminar (Fall only)
- Research Paper due by end of 4th/ Fall Quarter (see also Graduate Handbook Part 2, Appendix B)
- If granted TAschip, enroll in WAC 451 TA Seminar (Fall), and WAC 375 the quarter(s) of TAschip(s)
- MFA2 Concert as part of WAC 211E in the winter (optional)
- 2d Year Review with MFA faculty takes place to move forward to final project proposal
- Develop proposal for final projects with faculty advisor (see Grad.Handbook, Part 2,Appendix C)
- Final Project proposal presentation (Winter, Spring or the following year, Fall)
- Advancement to Candidacy and official nomination of faculty committee upon approval of final project proposal and completion of course requirements (obtain forms from SAO Wendy Temple)
- Final Project production timeline and (if concert model) tech rider developed and approved by committee chair in consultation with the Senior Events Manager Ginger Holguin.
- Apply for graduate funding/TAschips/ outside funding for the next year

Year 3:

- Final Project proposal presentation, if necessary (see above) and Final Project production timeline (to committee chair and Senior Events Manager Ginger Holguin) - see Grad Handbook Part 2, Appendix F for guidelines to your Production Calendar; ongoing regular meetings with faculty committee and production staff
- Post-production meeting with faculty committee
- Complete Production Notebook/Reflection Paper for review and approval by committee (See Graduate Handbook Part 3, Appendix E)
- Submit final documents (Research Paper, Reflection paper, Production Notebook, and video of works) to the WAC SAO Wendy Temple; meet deadline dates to qualify for graduation.

TERMINATION OF GRADUATE STUDY AND APPEAL OF TERMINATION

University policy

A student who fails to meet the above requirements may be recommended for termination of graduate study. 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.

Special departmental or program 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.

III. FINANCIAL ASSISTANCE

To support graduate studies, UCLA offers 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.

GRADUATE STUDENT FUNDING

Please review the **Graduate Student Support for Continuing Students brochure** (<http://www.gdnet.ucla.edu/asis/stusup/contspprt.pdf>), which 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.

Graduate Conference/Travel/Research grants are available to full-time, registered MA, MFA and PhD students for travel related to their graduate research. Quarterly applications are available from the Student Affairs Officer in room 148C Kaufman. To qualify for this funding may require (1) letter of invite to present or participate in a conference, or (2) advancement to candidacy (completion of coursework) toward your graduate degree.

Graduate Student Researcher (GSR) positions are limited. At the end of fall quarter, the student affairs office will distribute (into your grad mailboxes) application material regarding the application process for GSR positions in the department. In addition to filling out the application, interested students should contact the faculty in charge of the GSR position to express interest and discuss the responsibilities of the position.

Teaching Assistantship (TA) positions provide experience in teaching undergraduates with faculty supervision. TA positions are generally awarded to continuing students. At the end of fall quarter, the Student Affairs Officer will distribute (into your grad mailboxes) material regarding the application process for TA positions in the department. See the departmental TA Handbook for more detailed information.

The application asks students to indicate the type of course(s) they would like to TA (i.e. theoretical/ technique courses). In the event that the following year schedule of classes is known at the time of the application process, specific courses may be listed. Students will be advised to contact specific faculty involved in the areas of study who would likely be in need of TAs. A faculty committee will determine the assignments. (Students whose first language is not English: Please see "International Students" section on Test of Oral Proficiency "TOP" exam.)

Additionally, **Instructional Improvement Grants** are offered through UCLA 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 at www.oid.ucla.edu.

Teaching Assistantship positions are covered by a collective bargaining agreement between the University and the UAW. The Agreement can be retrieved electronically at http://atyourservice.ucop.edu/employees/policies/systemwide_contracts/uaw/index.html

Teaching assistant mini-grants are discretionary funding 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 your TA Consultant. You can also get them at the Office for Instructional Development (60 Powell Library, 825-9149). Grants are usually awarded within two weeks of submission. Maximum funding awarded to a TA within one quarter is \$250 (subject to change).

Production-related funding and limited technical support is allocated to departmentally sponsored productions such as the MFA2 concert and the MFA Final Concert. There is also limited funding and technical support available to projects such as the "Dance Under Construction" interdepartmental / interdisciplinary conference produced by WAC graduate students (when the DUC takes place at UCLA). Projects proposed by graduates and approved by the faculty for departmental sponsorship have limited support as well and is determined on an individual basis.

DEPARTMENTAL SCHOLARSHIPS

Applications for the departmental scholarships become available in winter quarter (Room 148C) for the following academic year.

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.

Flourish Foundation Scholarship - For exceptional graduate and undergraduate dance students, whose work demonstrates a focus on community arts, social justice, and/or dance education.

Sandra Zell Kaufman Memorial Fund - For students specializing in dance within WAC.

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.

Hyatt Harry/Alma Egan Scholarship - For research (by student, faculty, staff) principally on African American diasporic traditions in the U.S.

SCHOOL OF THE ARTS AND ARCHITECTURE SCHOLARSHIPS

Applications for school-wide scholarships become available in winter quarter (Room 148C) for the following academic year.

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

Competitive Scholarships

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

Edna and Yu-Shan Han Scholarship - For continuing graduate student; preference given to Chinese descent; must demonstrate financial need.

FUNDING RESOURCES

Fulbright Workshops

(Graduate Division/Special Fellowships Office/825-3521)

Today the Fulbright grant is the U.S. Government's premier program for funding international research. It enables U.S. students, artists and other professionals to benefit from unique resources in every corner of the world.

If you are interested in traveling abroad for study or research, plan to attend a Fulbright workshop (typically held on campus May-Aug). There are two Fulbright programs available. One is for all graduating seniors and graduate students administered by the Institute of International Education (IIE). The other is for doctoral candidates to conduct dissertation research, administered by the U.S. Department of Education (USED). (Also see <http://www.fulbrightonline.org/us/home.html>)

Other Extramural funding links:

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

Jacob K. Javits Fellowship Program (U.S. Dept of Education) (www.ed.gov/programs/jacobjavits/index.html)

Andrew W. Mellon Fellowships in Humanistic Studies (www.woodrow.org/mellon)

Funding Opportunities Databases

Community of Science - (COS);
Sponsored Programs Information Network - (SPIN);
Illinois Researcher Information Service - (IRIS)

COS, SPIN, and IRIS are services by subscription, and therefore **only available to the UCLA community**. The databases 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.*

They can be searched by: Keywords, Subjects, Applicant Type, Award Type, Geographical Restriction, Sponsor, Sponsor Type, Program Title, Citizenship Requirements, & Deadline.

The databases can be accessed through *UCLA Sponsored Research - Funding Opportunities Page* @ <http://www.research.ucla.edu/ocga/sr2/Fundopp.htm>

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>

(*You can update your subscription to receive only announcements that match your general field of study and academic level.)

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. The database may be accessed via the Graduate Programs web site at www.gdnet.ucla.edu. Select "Current Students" and "Graduate Extramural Support Database."

UCLA Graduate Division Web Site (www.gdnet.ucla.edu)

The Graduate Division web site provides online access to a broad range of information on graduate education (including "Financial Resources"). Students should familiarize themselves with the site and with navigating the web early in their graduate career so that they will be able to locate information as questions arise, especially because some information may no longer exist in hard copy. UCLA's commitment to keeping up with information technology makes student participation in the process imperative.

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.

Center for Student Programming (CSP)/Campus Programs Committee (CPC)

105 Kerckhoff, 825-7041 (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 advisor (currently Pam Cysner) will orient you to the requirements of registering and the procedures for filing. CPC funding is divided into six application periods throughout the year, with specific filing dates. You 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 Graduate Student Organization 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 forum), dance concerts (e.g. MFA2 concerts), and the UC wide graduate student academic conference "Dance Under Construction." Events sponsored by the organization are eligible for funding from various campus sources, including CPC (variable- \$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). The GSA also supports graduate student sponsored academic publications (<http://gsa.asucla.ucla.edu/~pubs/>).

UCLA Performing Arts Student Committee

B6 Royce Hall, 825-3253 (www.sca.ucla.edu)

Charlene Hecker, advisor (825-5562). Funds for projects are limited. This organization can provide co-production for performing arts events

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.

Graduate Student Association (GSA)

316 Kerckhoff Hall, 206-8512 (<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.

Arts & Architecture Council (formerly Fine Arts Council)

206-8512

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 your 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.

These are just some of the funds available to students. Depending on your special requirements and the unique categories you qualify for, there may be other sources. For more information contact The Center for Student Programming (825-7041) or Graduate Student Association (206-8512).

IV. CAMPUS RESOURCES

CAMPUS RESOURCES AND FACILITIES

These resources are provided by the University for the entire student body. The only restrictions are that you must be a registered student and, in a few cases, must pay a small fee for the services.

Bruin OnLine (www.bol.ucla.edu) is a collection of services that provide UCLA students, faculty and staff with:

- Email
- Web Hosting Services
- Network Connectivity, including Wireless
- Free Software and Support

In order to use Bruin OnLine, you must have a BOL account. You can create your BOL account online by visiting www.bol.ucla.edu.

BruinCard (www.bruincard.ucla.edu) This multi-purpose card serves as your official UCLA identification card, registration card, library card, recreation center card, access card, Big Blue Bus card and much more. BruinCard Center locations: 123 Kerckhoff Hall, 150A Sproul Hall, and the Remittance Processing Center, 10920 Wilshire Blvd., Suite 107.

Career Center (www.career.ucla.edu) is located at 501 Westwood Plaza, Floors 2 & 3, (corner of Westwood Plaza and Strathmore), 206-1915.

- [BRUINVIEW™ JOB LISTINGS](#)
Full time, part time, summer and internship job listings
- [CAREER COUNSELING](#)
Professional career counselors will assist through every stage of your career decision-making and job-search activities.
- [CAREER RESOURCES LIBRARY](#)
A multimedia collection of 3,000 books, directories, periodicals, videos, employer literature, and other reference materials; one of the largest such libraries in the United States.
- [CREDENTIALS FILE SERVICE](#)
UC graduate students and alumni seeking employment in higher education, have your letters of recommendation collected at the Career Center.
- [WORKSHOPS AND EVENTS](#)
Topics include career options, skills assessments, networking, curriculum vitae and resumes, interviewing, and job search strategies for both academic and non-academic positions.

Computer Labs (Complete listing @ www.clicc.ucla.edu)

College Library Instructional Computing Commons (CLICC)

145 Powell Library, 206-0271

Hardware Available: PCs, Macintoshes, Scanners, 60 laptops for checkout, (e-mail access)

Restrictions: Open to all UCLA students, faculty, and staff

Center for Digital Humanities

87 and 88 Kinsey Hall, 206-5630

Hardware Available: 20 Macintoshes, 20 PC's, VCR, DVD

Restrictions: Anyone with a BOLid but priority is given to students enrolled in a Humanities course or Humanities major if there is a wait.

Design | Media Arts Lab (DMA) <http://support.design.ucla.edu/>

Broad Art Center, Room 2200, 825-6803

Hardware Available: 50 PCs, Macs – mostly G4's

Restrictions: Only open to Design | Media Arts students or students taking a class held in the lab.

Special access available through form.

Graduate Student Resource Center (<http://gsa.asucla.ucla.edu/gsrc/>) B11 Student Activities Center

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

Arts: 1400 Public Affairs Bldg, 206-5425 (architectural history, art, art history, design, film, television, photography as art, and theater)

American Indian Studies: 3214 Campbell, 206-7510

Chicano Studies: 144 Haines Hall, 206-6052

College (Undergraduate): Powell Library, 825-1938

East Asian Studies: 2nd Floor, YRL, 825-4836

Ethnomusicology Archive: 1630 Schoenberg Hall, 825-1695

Fowler Museum of Cultural History: Fowler Museum, 825-4361

Music Library: 1102 Schoenberg Hall, 825-4882

Music Library/Special Collections: B425 Schoenberg Hall, 825-1665

Research Library (Young Research Library - YRL): 825-7143

Ralph Bunche Center for African American Studies: 135 Haines Hall, 825-6060

Research Library/Special Collections: A Level, YRL, 825-4879

Office of Instructional Development (OID) (www.oid.ucla.edu) provides access to instructional audio/visual material.

Instructional Media Laboratory (270 Powell Library, 206-1211) provides access to course related materials for self-study, group instruction or research. The Media Lab enables faculty to incorporate media into the curriculum beyond using limited classroom hours, and offers students an opportunity to learn at their own pace, with the flexibility of studying at times convenient to their individual schedules.

Media Library (46 Powell Library, 825-0755) is UCLA's central resource for the collection and maintenance of instructional media. The IML primarily serves faculty and departmental personnel who use media in the classroom. The IML has a collection of approximately 5,000 videotapes, laser disks, CD-ROMs, films and slide/tape modules and houses and maintains several department and study center collections. An annotated catalog listing of the IML collection holdings can be searched on the UCLA on-line catalog, ORION.

Ombuds Office (www.saonet.ucla.edu/ombuds) 105 Strathmore Building, 825-7627

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)

Fitness and training facilities include the Sunset Canyon Recreation Center, Pauley Pavilion, and the John Wooden Center. The Wooden Recreation and Sports Center houses racquetball, handball, and squash courts; a weight training facility; and exercise, aerobic, dance, and yoga classes. The Gold Room, gym, and racquetball courts may also be options for needed rehearsal space. 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 (URSA) OnLine (www.ursa.ucla.edu)

The University Records System Access (URSA) gives UCLA students real-time access to their University academic records. For most students, URSA OnLine provides the easiest way to enroll in classes, and to gain real-time access to academic, financial, and personal records.

The site is designed with an intuitive visual interface that walks you through the different steps of the procedure you are trying to accomplish, whether it be to check your BAR account, change address information, view your Study List, or see your term grades. Security features insure that only you have access to your information. Access is based on your 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 (www.internationalcenter.ucla.edu)
Tom Bradley International Hall 825-1681

If you are a new international student or scholar, it is important that you get to know the important resources UCLA has to offer. There are mainly two offices that are here to serve you during your stay at UCLA: **the Office of International Students and Scholars (OISS) and the Dashew International Center**. Both are located in the same building, the Tom Bradley International Hall.

It is your main priority as an international student at UCLA to maintain your visa status. To make sure you are on track, you 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 your non-immigrant visa status.

The Dashew International Center for Students and Scholars (DICSS) provides programs and services that serve two main purposes:

*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.

*To build bridges between UCLA's international community and domestic community.

English as a Second Language (ESL) (www.humnet.ucla.edu/humnet/esl)

Your ability to understand, speak, read, and write English is crucial to your 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 you may need in acquiring English proficiency. Depending on your exam score, you may begin your program of studies without taking English courses. However, if your score falls below what is required to be exempt from ESL courses, you must take one or more courses in English as a Second Language (ESL).

Test of Oral Proficiency (TOP): Requirement for International TAs (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 you learned from your parents while growing up. If you do not plan to work as a TA at UCLA, you do not need to take the TOP.

V. OPPORTUNITIES TO EXPAND AND EXPLORE

COMMUNITY SERVICE

Community and public service is an integral part of WAC and UCLA's educational mission and greatly enhances your learning experiences.

ArtsBridge (<http://www.arts.ucla.edu/artsbridge/>)

The School of Arts and Architecture offers several ArtsBridge scholarships (\$1,500 each) to undergraduate and graduate students implementing arts curricular in public schools (K-12), specifically in selected schools of the Los Angeles Unified School District. Students selected (through an application process) take a 3-quarter course sequence (4 units each quarter): 1) to prepare the theoretical framework and materials for teaching and make site contact; 2 & 3) teach at the selected site. Students receive their scholarship upon completion of their teaching. For more information, contact Barbara Drucker, Associate Dean of the School of Arts and Architecture (bdrucker@arts.ucla.edu)

Note: For graduate students interested in a teacher credential program, please contact the TEACHLA (University Intern Program) office at (310) 825-5609 or (310) 825-0830. This program is offered through the UCLA Graduate School of Education. (www.gseis.ucla.edu/oss/programs.htm)

Center for Community Learning (CCL) (www.ugeducation.ucla.edu/communitylearning)
Kathy O'Byrne, Director; A-265 Murphy, 310-825-7867

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 (UCLA in LA) (<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
220 Student Activities Center, 825-5969

Houses approx. 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.

INTERNSHIPS

Various internship possibilities exist for studying abroad and for volunteering or working for agencies both on and off campus. Placements have been at the Los Angeles County Museum of Art (LACMA), LA Festival, UCLA Fowler Museum of Cultural History, the Social and Public Art Resource Center (SPARC), and Community Arts Resource, Inc. (CARs).

UCLA Career Center Internship & Study Abroad Services (www.career.ucla.edu/explore/intern)
501 Westwood Plaza, Strathmore Building, Room 200, (310) 825-0831

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.

CENTER FOR INTERCULTURAL PERFORMANCE

Judy Mitoma, Director; 188A Kaufman Hall, 206-1335 (www.wac.ucla.edu/cip)

The Center for Intercultural Performance (CIP) is dedicated to performing arts research and experimentation that promotes better understanding and appreciation across cultures, with a special emphasis on international exchange, creative collaboration, research and publications, and film/video documentation. **CIP also provides opportunities to students to be involved as participants, artists, interns and volunteers.**

Since its inception in 1995, CIP has hosted 17 international residencies (Asia Pacific Performance Exchange Fellowship Program (APPEX); Rockefeller foundation Humanities Residency; UCLA National Dance Media Fellowship; UCLA Choreographers Art Management Fellowship; Bridge: Choreographic Dialogues Residency and the 2009 UCLA/Indonesia Arts Education Exchange Residency Fellowship. On the local and national level, CIP has produced 4 performing arts Festivals (World Festival of Sacred Music-Los Angeles). These Festivals have presented the work of over 6,000 artists in 200 diverse venues across Los Angeles and an attendance of 200,000 people. CIP has also administered two international touring projects and produced a series of publications and documentary media on the performing arts.

Upcoming programs at the Center include " **Giving Thanks**" a public concert featuring artists from the World Festival of Sacred Music on Sat, November 28, 2009 at the Japan America Theater with a second performance at the Guadalajara International Book Fair (December 2009). The year 2010 will see the continuation of our residency programs **Asia Pacific Performance Exchange (APPEX) Residency**, which will take place in Bali, Indonesia in February; and **Bridge Choreographic Dialogues Residency** program at WAC during spring quarter. This second edition of Bridge, will invite 4 contemporary choreographers from Tel Aviv, Israel to teach repertoire to WAC students. Summer in 2010 will host the annual **Cudamani Summer Institute** (June/July) which invites 35 individuals from around the world to participate in the study of Balinese music and dance in Bali; and in the fall of 2010, the Center will launch a **west coast tour** of two distinct performing arts groups: *Gamelan Cudamani* - the 25 member music and dance ensemble from Bali; and south Indian classical dancer - *Mythili Prakash*.

ART | GLOBAL HEALTH CENTER

David Gere, Director; 140I Kaufman Hall, 794-9208 (<http://artglobalhealth.arts.ucla.edu>, <http://makeartstopaids.org>)

The Art | Global Health Center at UCLA seeks to unleash the transformative power of the arts to advance global health. The Center's objectives are currently pursued in large part through its signature project, MAKE ART/STOP AIDS, an international network of scholars, artists, and activists committed to ending the global AIDS epidemic.

In partnership with the Fowler Museum at UCLA, a MAKE ART/STOP AIDS exhibition opened in February 2008 before embarking on an international tour. The exhibition is currently on display in modified form in South Africa, renamed *Not Alone*. Additional interventions and projects are being developed in Mexico, Brazil, South Africa, India, and Malawi. Some of these projects include: *Through Positive Eyes*, an international participatory photography project featuring people living with HIV/AIDS, directed by Gideon Mendel; *Are You Well? An Art-in-Hospitals Project*, which offers a performance- and radio-based HIV/AIDS communication curriculum 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. (<http://artglobalhealth.arts.ucla.edu/>) In Fall 2009 the Center is sponsoring a two-week workshop by South African performance artist Pieter-Dirk Uys.

PRESENTATION OPPORTUNITIES

The following is a listing of ongoing WAC 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 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, and David Rousseve. 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.

Faculty Events

Faculty, internationally-known guest choreographers, and occasionally alumni and current graduate students have presented works in various contexts - from UCLA Dance Company (of the former Dance Department), *the Big Event* (site specific-oriented productions), the Faculty Festival of Performances, to more recently, Culture Crossing showcases of faculty-led projects arising from courses (WAC 2A, 174A), and "Choreographic Dialogues", an Israeli artists exchange program sponsored by the Center for Intercultural Performance, the department and numerous outside organizations. 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

Vitas Film and Folklore Festival (Spring Quarter) (www.studentgroups.ucla.edu/folklore/)

The Vitas Film and Folklore Festival at UCLA showcases films by independent filmmakers and UCLA students who are interested in the use of film and video as a means of documenting and depicting contemporary folklore and popular culture. This event is sponsored by WAC.

MFA Concerts

There are a number of MFA concerts held throughout the year. The optional MFA2 concert is typically held in the latter part of the winter quarter, produced collectively by the second year MFA students. The student producers apply for funding from University sources (e.g. CSP). The department also provides a limited monetary support (in recent past, approximately \$600) as well as limited technical production support such as lighting design.

MFA3 concerts or the MFA Upstarts Series feature the individual or shared work of MFA candidate's final projects in partial fulfillment of the MFA degree. The Department provides limited funding and technical support (please check with your Production Events Manager Ginger Holguin for current allocations). Students may fund-raise individually, but do not have access to other University sources. These concerts are scheduled throughout the year. While these concerts usually are held in our theatres, occasionally candidates will raise funds to book theaters off-campus.

WACSMASH

Produced by WACUS, the department's Undergraduate Society, WACSMASH features works created by undergraduate and graduate students. There is an adjudication process by which the pieces are chosen. The student producers apply for funding from University sources. The major portion of the budget comes from Campus Programs Committee (CPC), but money is also obtained from other sources such as Student Committee for the Arts (SCA), Cultural Affairs and the Department. The budget must cover all costs such as theater rental, publicity, programs, lighting design, stage management and board operator. This production has occurred in the winter or spring quarters. This year it will be held mid-winter quarter.

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. See the department's Calendar for specific dates of these events.

American College Dance Festival (ACDF)

Regional festivals are held each year in different American cities and bring dancers from colleges all over the United States together. Often the Southwest Regional Festival is held in March – either at the end of the spring quarter or during the Spring Break. Depending on the costs and available funds, the Department sponsors and pays for transportation, accommodations, and festival expenses for the UCLA representatives to ACDF who are chosen by a jury of faculty. Past participants have raised fund in order to attend the festival. All students and faculty are eligible to audition pieces for ACDF but the performers must be registered, full-time students. The Festival is an exciting opportunity to travel, meet dancers from all over the country, take workshops and master classes, and attend performances. UCLA has hosted this event twice.

Every four years there is a national festival held at the Kennedy Center in Washington D.C. If selected by the ACDF regional judges, you will be invited to perform in the National ACDF Gala in Washington D.C. You may also be awarded one of a variety of scholarships to events such as American Dance Festival or Jacob's Pillow.

Dance Under Construction (Spring Quarter, dates tba)

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. Last year UCLA served as host institution for this conference. This year UC Riverside will serve as host institution for this conference.

University of California Institute for Research in the Arts (UCIRA)

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 at <http://ucira.arts.ucla.edu>.

Repertory Tour Ensemble (Winter and Spring Quarters- alternating years – may be on hold until budget cuts are alleviated)

The ensemble meets during the winter quarter to develop work collaboratively, under the direction of the faculty. Students may register for two or four units depending on the substance of their involvement with the project. Casting is done by audition. In the Spring Quarter, the ensemble usually tours to high schools and community colleges throughout the greater Los Angeles Area or performs "home" productions for these schools as well as for the campus community. There are substantial opportunities for outreach into the community and performance work for those involved.

Pau Hana (Fall, Winter & Spring Quarters)

Pau Hana, an informal event, provides a unique opportunity to perform, learn about, and see the many different kinds of arts practices the department offers. Held during 10th week, all arts practice classes are given an opportunity to show the various techniques that students have explored during the quarter. This voluntary culmination event is held in the Glorya Kaufman Dance Theater, free admission.

Culture Crossing: Showings (Fall & Winter Quarters)

Also presented 10th week of each quarter with limited lighting support, students and faculty have the opportunity to show their performance/scholarly works. Works reflect the diversity and exemplary talents of our students and are curated by the faculty out of WAC courses offered during each of these quarters.

UCLA LIVE (Performing Arts)

UCLA Live 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 @ www.uclalive.org. 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 UCLA Live's Education Program mission to enlighten, educate and entertain. This year some of the programs will be featured in the department's In the Garden series.

MUSEUMS AND GALLERIES

- UCLA Fowler Museum at UCLA: First floor, Fowler Museum
(310) 825-4361 www.fmch.ucla.edu
- Hammer Museum: 10899 Wilshire Blvd.
(310) 443-7000 www.hammer.ucla.edu
- Los Angeles African American Museum, 600 State Drive, Exposition Park
(213) 744-7432 www.caam.ca.gov
- Craft and Folk Art Museum**, 5814 Wilshire Blvd
(323) 937-4230 www.cafam.org
- Getty Museum**, 1200 Getty Center Drive
(310) 440-7300 www.getty.edu/museum/
- Los Angeles County Museum of Art**, 5905 Wilshire Blvd.
(323) 857-6000 www.lacma.org
- Museum of Contemporary Art**, 250 S. Grand Ave., Downtown LA
(213) 621-2766 www.moca-la.org
- Museum of Tolerance**, 9786 W. Pico Blvd.
(310) 553-8403 www.wiesenthal.com/mot/
- Natural History Museum**, 900 Exposition Boulevard
(213) 763-DINO www.lam.mus.ca.us
- Pacific Asian Museum**, 46 N. Los Robles Ave., Pasadena
(626) 449-2742 www.pacasiamuseum.org
- Petersen Automotive Museum**, 6060 Wilshire Blvd.
(323) 930-CARS www.petersen.org
- Skirball Cultural Center**, 2701 N. Sepulveda Blvd.
(310) 440-4500 www.skirball.org
- Southwest Museum**, 234 Museum Dr.
(323) 221-2164 www.southwestmuseum.org

VI. WORLD ARTS AND CULTURES CORE FACULTY

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

ANURIMA BANNERJI, PhD, Assistant Professor*

Dance studies, performance and politics, feminist/queer/critical race theory, South Asian performance

DONALD J. COSENTINO, PhD, Professor

Myth and oral tradition, culture studies, comparative religion, West Africa, Haiti, Cuba, Los Angeles

IRMA DOSAMANTES-BEAUDRY, PhD, ADTR, Professor

Dance movement therapy and healing, arts in psychotherapy. North America

SUSAN L. FOSTER, PhD, Professor

Choreography/performance, Dance Studies

DAN FROOT, MFA, Associate Professor

Choreography and Performance

DAVID GERE, PhD, Professor

AIDS/arts activism, dance criticism, critical theory, queer studies. North America, South India

ANGELIA LEUNG, MA, CMA, Associate Professor

Choreography/performance, technique, improvisation, movement analysis, dance education

VICTORIA MARKS, BA, Professor

Choreography/performance, Dance Studies, dance for stage and film

JUDY MITOMA, MA, Professor, Director, Center for Intercultural Performance (on leave fall 2009)

Dance Studies, international arts activism, dance/media relations. Southeast Asia

PETER NABOKOV, PhD, Professor

Vernacular architecture, comparative religion. Native North America, India

JANET O'SHEA, PhD, Associate Professor

Dance studies, postcolonial studies, critical theory, South Asian classical and contemporary dance forms in global context

LIONEL POPKIN, MFA, Assistant Professor

Choreography and Performance

ALLEN F. ROBERTS, PhD, Professor (on leave spring 2010)

Visual culture, popular culture, ritual, Islam. Africa and African diasporas

MARY "POLLY" NOOTER ROBERTS, PhD, Professor

Theories of representation, global arts/local lives, arts of memory and gender, African arts and humanities, museum studies.

DAVID ROUSSÈVE, BA, Professor

Choreography/performance, writer, director, dancer, actor

PETER SELLARS, BA, Professor (on leave winter 2010)

Director of opera, theatre and film and television; arts activism

APARNA SHARMA, PhD, Assistant Professor

Film Theory, Avant Garde and Experimental Film, Ethnographic/ Documentary film practice, South Asian Diasporas, Assamese documentary

DAVID SHORTER, PhD, Associate Professor

Indigenous ritual semiotics, ethnography, colonialisms, native cinema, aliens/psychics/ghosts

CHRISTOPHER WATERMAN, PhD, Professor / Dean, School of the Arts and Architecture

Anthropology of music, performance arts, popular culture. Africa, African Americas.

CHENG-CHIEH YU, MFA, Associate Professor

Choreography, Performance

**pending final campus approval 2009-10*

World Arts and Cultures
**LECTURERS, VISITING
AND ADJUNCT PROFESSORS***
2009-2010

Judith F. Baca (Chicana/o Studies/
Mural arts and multicultural community activism.
Joint appointment with Chicana/o Studies)

Elizabeth Barber (European Textiles)

Hassan Christopher (Modern and Hip Hop)

Lynn Dally (Tap)

Robert Een (Composer-Choreo Workshop /
Vocalization)

Simone Forti (Improvisation)

Rennie Harris (Hip Hop/Hip Hop History)

Ginger Holguin (Production)

Adam Meckler (Amazon Textiles)

John Pohl (Mexican Textiles)

Patrick Polk (Folklore)

Viji Prakash (Indian Dance / Bharata Natyam)

Janna Shaddock-Hernandez (Arts /
Community)

Kishan Shah (Yoga)

Olivier Tarpaga (West African Dance)

Jason Tsou (Tai Chi)

Hesen Weiren (Ballet)

* List of guest faculty as of August 2009; additional guest faculty may join roster during the academic year.

DEPARTMENTAL RESOURCES

Media Center (Kaufman 145) - The Media Center is equipped with six video editing stations (Final Cut Pro) and a media transfer station. Digital video camcorders (MiniDV) are available for overnight checkout. Access to the Media Center and Media Center equipment is limited to students currently enrolled in WAC C180/C280, video production, or WAC majors who have successfully completed the class in a previous quarter. Access is issued on a per quarter basis.

BruinCard required as a room access control card.

For information and access requests, please contact Tony Arias, Media Center Manager at tygger@ucla.edu.

Student Resource Room (Kaufman 155B) - This is accessible to WAC majors 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 Arsenio Apillanes at 310-206-6978 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

Phones - The nearest public pay telephones are located in the Roma Café (Anderson) or 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.

EMERGENCY	Dial 911 from any phone (Cell phone on campus : Dial 310.825.1491)
POLICE BUSINESS	(310)-825-1491 (x51491 on campus)
CAMPUS INFORMATION	(310) 825-4321 (or 33 from a campus phone)
CAMPUS ESCORT	(310)794-9255 (x49255 from a campus phone)

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 proactive 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)**

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 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.

Course Syllabi for all WAC courses are available for reference in the main office, room 150.

Mailboxes (Kaufman 155A) - Graduate student mailboxes are located in 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 Student Affairs has the email address that you currently use, and that your address information is up-to-date at: www.ursa.ucla.edu.

Vending Machines (Kaufman 155A) - Beverage and snack vending machines are located opposite of the grad mailboxes. (www.vending.ucla.edu)

Lost and Found - Check with the main office staff (150) and the facilities manger's office (1006) for property that has been lost or found.
UCPD lost and found report: <http://www.lostandfound.ucla.edu/>

Lockers - A limited number of lockers are available for use by WAC majors. Locker assignments will be available on the first day of Fall quarter on a first-come first-served basis. Contact Arsenio Apillanes, Kaufman 1006, (310-206-6978) for more information, availability and application procedures.
BruinCard required as a room access control card.

WAC DEPARTMENT DIRECTORY

The Main Office

150 Kaufman Hall 310-825-3951 / wacinfo@arts.ucla.edu
Office hours: 8AM – 5PM, Monday- Friday

The Staff

General Management	- Daniel Millner	310-206-4274	Kaufman 150C
Assistant to Chair Angelia Leung	- Lilian Wu	310-206-1331	Kaufman 150
Student Affairs	- Wendy Temple	310-825-8537	Kaufman148D
Front Office	-	310-825-3951	Kaufman 150
Accounting/Payroll	- Muriel Moorhead	310-825-5638	Kaufman 150E
Academic Personnel	- Silvily Thomas	310-206-3696	Kaufman 150D
Facilities Manager	- Arsenio Apillanes	310-206-6978	Kaufman 173
Public Events Manager	- Ginger Holguin	310-825-2129	Kaufman 140B
Technical Support	-	310-825-5823	Kaufman 212
Media Center Manager	- Tony Arias	310-825-3692	Kaufman 145
Sound Resources	- Don Tittle	310-825-6664	Kaufman 212

Center for Intercultural Performance (CIP)

CIP-Main Office		310-206-1335	Kaufman 188
Director	- Judy Mitoma	310-267-0160	Kaufman 188B
Associate Director	- Marcia Argolo	310-206-1867	Kaufman 188D
Development & Communications	- Anu Kishore Ganpati	310-823-3340	Kaufman 188C
Program Coordinator	- Philip Graulty	310-206-8632	Kaufman 188A

Art | Global Health Center

Director	- David Gere	310-206-1334	Kaufman 106
Programs and Outreach Coordinator	- Robert Gordon	310-794-9208	Kaufman 140I
Development Coordinator	- Ariel Stevenson	310-825-6938	Kaufman 140I
Dir. of Research Admin. and Finance	- Cathyrn Dhanatya	310-794-9058	Kaufman 140I