



**Department of World Arts  
and Cultures/Dance**

**Graduate Handbook  
M.F.A.  
in  
Choreographic Inquiry**

**2021-2022**

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## **INTRODUCTION**

Defined by a dynamic blend of theory and practice, World Arts and Cultures/Dance (WACD) is led by a renowned faculty of scholars, activists, curators, filmmakers, and choreographers dedicated to critical cross-cultural analysis and art-making. We draw upon multiple disciplines and artistic approaches while encouraging students to position their work within broad social contexts. Our M.F.A. in Choreographic Inquiry promotes adventurous dance- and performance-making and engages with global discourses around the body and performance.

The graduate program offers Master of Arts and Ph.D. degrees in Culture and Performance and a Master of Fine Arts (M.F.A.) in Choreographic Inquiry with an emphasis on choreography. The M.F.A. in Choreographic Inquiry offers opportunities to engage multiple movement practices as students work on pioneering research in the form of new choreography. Students may focus on media, critical dance studies, and theories of the body as supplements to their work as choreographers.

While operating with considerable independence, the two graduate degree areas (Ph.D. in Culture and Performance and M.F.A. in Choreographic Inquiry) are unified by the department's common concern for aesthetic production, corporeality and performance, the dynamics of tradition, and culture-building in contemporary societies. Connections are forged between critical theory and artistic practices and attention is given to the changing social roles and responsibilities of artists, practitioners, and scholars of the arts in the U.S. and worldwide.

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

The faculty and staff of WACD are committed to students' educational success. Every effort will be made to remain flexible and accommodating during the coronavirus pandemic.

## **M.F.A. SAMPLE SCHEDULE**

Below is a sample plan outlining the graduation requirements for students pursuing the M.F.A. in Choreographic Inquiry. Courses in **BOLD** are required core courses and must be taken in the quarter indicated. This sample schedule is a suggestion as to how a student may complete their degree requirements to graduate and assumes a two-year Concert Model. Portfolio Model would differ. (See Portfolio Model, pg. 17)

Please note:

- Course offerings are subject to change.
- Dance courses numbered 100+ can be applied towards graduate-level credit. WL ARTS 478 can be utilized to receive graduate-level credit for movement practice courses numbered DANCE 1-99.
- To be considered a full-time student students must be enrolled in a minimum of 12 units and a maximum of 20 units per academic quarter.
- Students must be registered and enrolled at all times unless they are on official leave of absence.
- Students should consult with their Faculty Adviser and Student Affairs Officer regularly to confirm specific course selection.
- It is the student's responsibility to ensure all requirements are met.

## Year 1

Fall (12-20 units)	Winter (12-20 units)	Spring (12-20 units)
<b>DANCE 211A (4 units)</b>	<b>DANCE 211B (4 units)</b>	<b>DANCE 211C (4 units)</b>
WL ARTS 495 (2 units)	200-level Theoretical/Critical Studies Seminar (4 units)	DANCE 441 (2 units; Production Assistant or Stage Manager)
200-level Theoretical/Critical Studies Seminar (4 units)	Elective/Movement Practice (4 units)	WL ARTS 496 (2 units; preparation for Teaching Assistantship)
Elective/Movement Practice (2 units)	WL ARTS 596A (2 units; begin Research Paper)	Elective/Movement Practice (4 units)
		WL ARTS 596A (2 units; complete Research Paper)

## Year 2

Fall (12-20 units)	Winter (12-20 units)	Spring (12-20 units)
<b>DANCE 211D (4 units)</b>	DANCE 211E (4 units; preparation for Capstone; optional)	DANCE 490 (4 units)
<b>DANCE C243 (4 units)</b>	DANCE 441 (2 units; Producing Capstone Project)	DANCE 441 (4 units; Produce Capstone and assemble Production Book)
DANCE 490 (2 units; Proposal Showing)	Elective/Movement Practice (4 units)	Elective/Movement Practice (2 units)
Elective/Movement Practice (2 units)	DANCE 490 (2 units)	DANCE 596A (2 units; write Reflection Paper)
200-level Theoretical/Critical Studies Seminar (4 units)		

## **M.F.A. DEGREE PROGRAM**

An abbreviated version of the information below can also be found in Graduate Division's Program Requirements online: <https://grad.ucla.edu/programs/school-of-arts-and-architecture/world-arts-andculturesdance-department/choreographic-inquiry/>. UCLA's Standards and Procedures is also a valuable reference that provides detailed information and sets forth general policies, many of which emanate from the Academic Senate and its Graduate Council, regarding completion of degree requirements, master's and doctoral committees, examinations and foreign language requirements. General regulations concerning graduate courses, standards of scholarship, disqualification, appeal, leave of absence, in-absentia registration, withdrawal, normal degree progress and a number of other matters are also included: <https://grad.ucla.edu/academics/graduate-study/standards-and-procedures-for-graduate-study/>

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

The M.F.A. degree in Choreographic Inquiry is structured around seven essential benchmarks:

1. The First Year M.F.A. Showing and Review, pg. 8.
2. Research Paper, pg. 12.
3. M.F.A. Capstone Project Proposal Presentation/Committee Formation, pg. 13 to 19.
4. Production Calendar and Budget, pg. 16 & 19.
5. M.F.A. Advancement to Candidacy, pg. 16 & 18.
6. Oral Examination and Reflection Paper, pg. 17 & 18.
7. Production Notebook, pg. 20.

### **Advising**

The M.F.A. in Choreographic Inquiry is organized around the relationship between the individual student, the student's Faculty Adviser, and the full M.F.A. faculty, and once advanced to candidacy, the student's M.F.A. Faculty Committee. Entering students will be assigned a Faculty Adviser from among the department's ladder faculty for the first year; this adviser will take primary responsibility for academic counseling. Advisers may be changed depending on the student's focus of studies. Before requesting a change, however, the student must speak with their current Faculty Adviser. Students meet with their Faculty Adviser each quarter to plan their program of study for the subsequent quarter. Progress is assessed periodically by the full M.F.A. faculty. The department's Vice Chair of Graduate Affairs is responsible for advising students in regard to departmental program requirements and policies, and is assisted by the departmental Student Affairs Officer, who is responsible for advising students in regard to University program requirements, policies, and regulations.

Successful completion of the first-year curriculum determines whether students may continue in the program. Academic progress is assessed periodically by the M.F.A. faculty and documented in Annual Review form on the [Graduate CCLE Module](#) (CCLE, pg. 23). Faculty rely on the information from the review for decisions pertaining to funding, fellowships, and teaching assistantships. *It is the student's responsibility to 1) fill out*

*their portion of the review form, 2) ensure that their Faculty Adviser or M.F.A. Faculty Committee Chair fills out their portion, and 3) send the form to the department's Student Affairs Officer.* Please be aware that the review should be completed in a timely manner to enable accurate evaluation of student performance.

The Student Affairs Officer is available to assist you as you progress through the program and *quarterly meetings are strongly encouraged* to help you on track.

You Can Expect the Student Affairs Officer to:

- Help you understand WACD's academic programs, policies, and procedures,
- Discuss ways you can define and achieve your educational goals,
- Help you plan your academic program and schedule appropriate courses,
- Maintain and audit your records for accuracy and clarity,
- Empower you to make informed decisions about your education,
- Refer you and/or reach out to other resources when appropriate,
- Maintain confidentiality and create a safe space,
- Assist you in understanding your educational rights and responsibilities as a UCLA student,
- Recognize and respond to diverse student needs to foster an inclusive advising culture,
- Encourage you to participate in additional program opportunities,
- Be respectful and concerned with your overall well-being.

The Student Affairs Officer Will Expect You to:

- Take responsibility for your educational decisions,
- Become knowledgeable of your degree requirements, as well as University and School policies,
- Regularly review your degree progress and study list for accuracy and contact us when there is an inconsistency,
- Contact us when you have academic concerns or questions and/or when non-academic challenges may affect your studies,
- Email us with short questions that require a short answer,
- Email to schedule an advising appointment; attend and arrive on time; call in case something unexpected comes up,
- Prepare for appointments by bringing a completed course planning sheet and/or listed topics for discussion; take notes during the appointment,
- Meet with your WACD Faculty Adviser at least once every other quarter,
- Provide us with accurate information about your goals, challenges, and concerns – we can help if you tell us what's going on,
- Enroll into classes on time,
- Attend departmental events,
- Regularly check your email,
- Be respectful and concerned with the well-being of the WACD community.

### **Areas of Study**

The M.F.A. is designed for students who wish to pursue a professional choreographic career. Students are encouraged to investigate theories of culture and performance as they relate to creative work. Interests in interculturalism, dis/ability, interdisciplinarity and multidisciplinary also are encouraged. These interests may be pursued in consultation with the student's Faculty Adviser

### **Foreign Language Requirement**

None.

## **Course Requirements**

Students must successfully complete a total of 72 units. The 72 units of course work required for the degree must include a minimum of 44 units of graduate and professional courses (200 and 400 series). Courses must be taken for a letter grade (unless a course is offered as S/U only) to count towards degree progress and students must maintain a minimum cumulative grade-point average of 3.0. No more than four units of WL ARTS 596A may be applied toward the degree, and the course must be designed in consultation with the Faculty Adviser.

The required courses are distributed as follows:

**(A) Creative practice** - 20 units

- Dance 211A-D; additional units may be elected from Dance 211E, 490 or WL ARTS 174A/B

**(B) Theoretical/critical studies seminars** - 12 units

- Chosen in consultation with the student's Faculty Adviser - Dance or WL ARTS 200 series of courses

**(C) Production/practicum experience** - 12 units

- Dance C243; additional units may be elected from production/design courses: 441, C271

**(D) Electives in all areas** - 28 units

- E.G., education, dance science/movement studies, internship, field work, movement practices

To continue into the second year of the program, students must successfully complete the first-year curriculum by earning a minimum grade of B in Dance 211A-C. Students are expected to be actively engaged in movement practice(s) throughout their studies.

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

<b>Required Courses</b>	<b>Units</b>
Dance 211A	4
Dance 211B	4
Dance 211C	4
Dance 211D	4
Dance C243	4
1 creative process course (may be 211E, 490, 274A/B)	4
3 - 200-series theoretical/critical studies seminars	12
3 - 4 production courses (may be 441, WL ARTS 271)	12
7 - 14 elective courses (may be 100, 200, or 500-series)	28
<b>TOTAL REQUIRED UNITS</b>	<b>72 Units</b>

**(A) Creative Practice** -20 units, including:

**(1) Advanced Choreography Sequence**

**I. DANCE 211A (Year One, Fall)**

1. Focus: Exploration/Experimentation
2. Showing: Since the emphasis is on trying out new approaches and ideas, this informal showing is not about producing a finished work. It will be held during class time at the end of the quarter. The faculty of the choreography class will provide feedback.
3. Work-in-progress: No specific length is required. No technical staff assistance provided. Interest is in the student's curiosity as demonstrated by the explorations.

**II. DANCE 211B (Year One, Winter)**

1. Focus: Syntax/Craft/Elaboration
2. Showing: Again, the focus is more on continued exploration and experimentation of new ideas and approaches in choreography. The showing will be during class time at the end of the quarter. The entire choreography faculty is invited to attend this showing so that the student can be introduced to the department's entire faculty. The choreography faculty will provide feedback and discuss the student's work with the instructor, and the student receives a follow-up feedback session with their faculty instructor.
3. Work-in-progress: No specific length required. No technical support provided. Interest is in seeing a continued focus on exploration of new ideas and choreographic approaches, fine-tuning of craft, and perhaps a deepening of previously explored ideas.
4. Research Paper Preparation: Within DANCE 211B, students are asked to identify and research an artist in the field whose work informs their choreographic interests and produce an 8-10 page Research Paper. This may serve as a potential subject for the M.F.A. Research Paper. The student will propose a Research Paper topic by the end of this quarter.

**III. DANCE 211C (Year One, Spring)**

1. Focus: Creative Process
2. First Year Culmination Showing usually the 9<sup>th</sup> week of the quarter: This is a more formal showing of choreographic work. We recommend that the student select one or two of the past quarters' explorations to develop further. The student may also choose to further develop a study created during this quarter. Production values will not be emphasized. Approximately 10-15 minutes in total, depending on choreographic interests and direction. Interest is in concrete development of earlier exploration, and a sense of completion. The choreography faculty will be invited to attend and provide feedback. Group and solo works with a clarified direction will begin to move toward the M.F.A. Concert Proposal (if the student is pursuing the Concert Model). Where the showing will be held may be determined by the student's choreographic interests (e.g., site specific work, proscenium stage, etc.). All other technical aspects will not be emphasized

except where the student's choreographic intent involves these elements in an integral way.

3. First Year Culmination Meeting: Feedback may be in written and/or verbal form, to be given at the first-year culmination meeting shortly after the showing. The student is invited to ask questions, provide further ideas, and discuss with the faculty their comments. The student may invite other faculty to attend the showing; however, those faculty members will not be required to provide written evaluation or attend the post-showing meeting. At this meeting, the M.F.A. faculty members will formally review progress to degree of each student and recommend continuation or not in the program. Students who have successfully completed the first-year curriculum (including prerequisites) with a B or above and passed this showing will be allowed to continue into the second year.
4. If student is pursuing the Portfolio Model, this showing should support the student's Portfolio Proposal during this same quarter. Students should speak with Faculty Adviser for clarification.

#### **IV. DANCE 211D (Year Two, Fall)**

1. Focus: Project-based
2. Showing: The focus of the work should be developed substantially in ideas and structure. The student will be expected to show approximately 15-25 minutes of new or revised material (some may be on video). The showing takes place during class time. The choreography faculty will be invited to attend to provide feedback and discussion following the showing. The student may invite other faculty to attend as well. Expectations include further development and refinement of previously presented material, and the inclusion of new material.

Other examples of courses fulfilling the Creative Practice requirement:

#### **(2) DANCE 211E**

- This class is optional. It is a way to prepare for the M.F.A. Capstone Project with supervision by the choreographic faculty member and support of their cohort. Students meet as a class to develop, show, and complete their work along with coordinating the production components.

#### **(3) DANCE 490: Projects in Choreography and Performance – Optional**

#### **(4) DANCE 174A/B: Projects in Dance - Optional**

**(B) Theory/Critical Studies** -12 units at the 200 level, consult your Faculty Adviser for course options.

**(C) Production/Design** - 12 units, including:

- (1) DANCE C243: Production Arts Seminar (offered Fall Quarter only)** • This seminar provides specific information and processes for the M.F.A. student to successfully self-produce work, whether at UCLA or professionally, and to develop knowledge and skills for the business side of professional art-making. For returning professionals, the class functions as a professional development seminar. Students should review the departmental information regarding student productions (accessible on CCLE) and take DANCE C243 Production Arts

Seminar in the fall in order to be prepared to produce their M.F.A. Capstone Concert, which receives limited departmental production support in terms of monetary allocation.

**(2) DANCE 441:** Dance Production Practicum

The Instructor of Record for DANCE 441 is your Faculty Adviser. Enroll in this course when serving as a Stage Manager and as a Production Assistant (2 units each) for approved production (such as M.F.A. students' Capstone Projects), serving as producer of own final project, and assembling the Production Notebook.

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

**(D) Electives** - 28 units, including:

**(1) WL ARTS 596A**

- I. WL ARTS 596A: Research Paper (2 units)
- II. WL ARTS 596A: Reflection Paper (2 units)

Beyond basic requirements, course requirements vary and are determined under the direction of Faculty Advisers. It is expected that students actively engage in movement practice(s) throughout their studies. *To obtain appropriate credit for lower division practice classes (courses numbers below 100), or practice classes taken with an artist in the community, students may enroll through WL ARTS 478. Please consult with the Student Affairs Officer for guidelines on the procedures.*

Additional electives may incorporate a number of areas of study (e.g. community/civic engagement, education, dance science/movement studies, internship, field work, movement practices). Courses outside the department are encouraged for students with interdisciplinary interests. Please consult with each course's Instructor of Record.

Students are strongly encouraged to video all choreographic studies throughout the course of the program. For information on studio access, refer to the department's Studio Use Policy Handbook, available on the departmental CCLE site. There are guidelines and order of priorities in granting reservations of studio spaces. Contact the front office for more information: (310) 825-3951.

**(E) Production Assistance Requirement**

For the purposes of building a supportive community and to gain practical experience, students are expected to serve at least once as both a Stage Manager and as a Production Assistant for their 2ndyear peers' Capstone Projects (or alternatively in a major departmental production as approved by the faculty). The student will receive 2 units respectively (DANCE 441: Production Practicum) for serving in these specific roles. These production-related experiences usually occur during the first year of studies in order to be completed prior to the student's own final production.

**Teaching Experience**

Teaching experience is not a requirement; however, it is highly recommended for those who plan to teach in their area of specialization. Students receive a questionnaire each year from the Department Chair to establish their teaching interests and credentials for the following academic year. *WL ARTS 495 must be taken in Fall Quarter of the student's first year to ensure future teaching options, or concurrently in the first quarter the student has a Teaching Assistantship.* WL ARTS 496, Preparation for Teaching in World Arts and Cultures, is one of several pedagogy courses offered in the department but is not required.

## **Field Experience**

Field experience is not required. However, engagement with local communities is encouraged.

## **Capstone Project Plan**

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

After passing the preliminary requirements of the individual project, the student formalizes their proposed three-member M.F.A. Faculty Committee, which advises the student in developing the final project. Students may obtain specific guidelines for nominating the M.F.A. Faculty Committee from the department. The student may form an M.F.A. Faculty Committee when Dance 211A-D and Dance C243 are completed and the proposal for the student's Capstone Project has been accepted by the M.F.A. faculty. The student is advanced to candidacy once the required coursework is completed and all portions of the preliminary requirements of the Capstone Project are passed.

An oral defense of the Capstone Project is held with the candidate's M.F.A. Faculty Committee shortly after the concert or portfolio has been completed. At this time, the M.F.A. Faculty Committee charges the candidate with a series of questions that become the basis for the M.F.A. Reflection Paper, which is a component of the M.F.A. Production Book.

The M.F.A. Production Book is a physical binder or PDF document with analysis and critique that must be completed after the Capstone Project is complete. Students may obtain specific guidelines from the Student Affairs Officer. The production book is filed in the department archives along with video documentation of the candidate's Capstone Project. Students may contact the Student Affairs Officer to view production books from past graduates.

It is the student's responsibility to file advancement to candidacy forms for the master's degree in the major department no later than the second week of the quarter in which the student expects the award of the degree. Failure to do so will prevent the student from receiving the degree until the quarter in which the forms are filed and the student is advanced to candidacy, regardless of when the degree requirements were completed. Candidates have one calendar year from the date of advancement to candidacy in which to complete all requirements for the degree. After that point, a petition to extend candidacy is required.

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

- M.F.A. Research Paper, pg. 12
- M.F.A. Capstone Project: Concert Model (option 1), pg. 13
- Production Calendar/Checklist (on CCLE), pg. 16
- M.F.A. Capstone Project: Portfolio Model (option 2), pg. 17
- Production Notebook & Reflection Paper, pg. 20
- Signature Page (on CCLE), pg. 20

## **Thesis Plan**

None.

## **Time-to-Degree (TTD)**

Students are expected to complete the M.F.A. requirements within six quarters of full-time study. The number of required quarters is dependent on the student's need to complete prerequisites or additional coursework on choreographic investigations, but may not exceed nine quarters.

<b>DEGREE</b>	<b>NORMATIVE TIME TO ATC (Quarters)</b>	<b>NORMATIVE TTD</b>	<b>MAXIMUM TTD</b>
M.F.A.	6	6	9

## **M.F.A. RESEARCH PAPER**

The creative work of an M.F.A. student is informed by many sources. In addition to personal experience and insight, it is assumed that a working professional in dance is engaged with ideas, concepts and issues that arise from the larger artistic, social, historical and/or cultural milieu. The purpose of this written requirement of the M.F.A. is to encourage the development of analytical and research skills that compliment artistic growth. The Research Paper demands that the student delve deeply into a particular set of issues in the field that inform the student's choreographic work. The paper is not *about* the student's choreographic work, but is about *aspects of the field* that inform their work.

The topic of the Research Paper is developed in consultation with the student's Faculty Adviser and choreographic mentors, and relates to the aesthetic or thematic issues within the student's choreographic work. The topic should demonstrate the student's ability to integrate artistic interest with research, analysis, and ultimately written synthesis. This paper is not directly intended for the purpose of developing new knowledge, but is a review of the student's topic identified as being of interest and of importance to the student's body of work.

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

35 pages in length. Suggested organization includes:

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

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

The Research Paper will be completed prior to submission of the Capstone Project Proposal, no later than the end of the student's third quarter (if pursuing the Concert Model). This timeline takes into account the concentrated creative work necessary in the latter period of the student's activities in the program. Please note that if pursuing the Portfolio Model, the student must complete the Research Paper by the end of the second quarter). If taking this route, the student should disregard the timeline below and discuss an abbreviated timeline with their Faculty Adviser. Steps toward the Research Paper's completion include:

#### **(1) Preliminary Discussion (2<sup>nd</sup> quarter)**

During the second quarter of the program the student should, in consultation with their Faculty Adviser and the instructor of DANCE 211B, begin a preliminary discussion of issues of interest. If courses are available that focus on these topics, the student will be advised to take these courses.

**(2) Identification of Topic (2<sup>nd</sup> quarter)**

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

**(3) Topic Proposal (2<sup>nd</sup> quarter)**

By the end of the second quarter, the student will propose a topic and/or provide a draft proposal and selected bibliography of the Research Paper. This proposal takes place as part of DANCE 211B. The goal is to have a paper subject that is mutually agreed upon by the student and the Faculty Adviser.

**(4) Writing**

The student is advised to begin work on the Research Paper starting in Winter Quarter of the first year, as part of a course or an independent study (such as WL ARTS 596A for 2 units) with a faculty member. It is possible to work independently without credited units but we recommend that the student enroll under a faculty's supervision to complete the paper. Working with a faculty member outside of the department, or with a WACD faculty member who is not dance faculty, is permissible. However, the student's Faculty Adviser should be a second reader to provide oversight and feedback.

**(5) Submission and Evaluation**

The student will provide the final copy to their Faculty Adviser once it is approved by the Instructor of Record of WL ARTS 596A. The Instructor of Record informs the departmental Student Affairs Officer of the paper's completion via email.

The Research Paper may be read again by all members of the student's M.F.A. Faculty Committee when the student submits the Production Notebook for review; the paper is included as part of the Production Notebook.

**(6) Post-submission**

After the student completes the Research Paper, they should focus on the concert or portfolio development until its completion. In the Reflection Paper, the student may refer to the original Research Paper and re-examine the ideas represented therein. The final draft of the Reflection Paper is one component of the Production Notebook.

**The Research Paper must be completed and the Student Affairs Officer notified via email of the completed requirement by the Instructor of Record of WL ARTS 596A before the student proceeds to the Capstone Project Proposal.**

## **M.F.A. CAPSTONE PROJECT: CONCERT MODEL**

The following information is intended for M.F.A. candidates who plan to complete their Capstone Project (i.e. M.F.A. final choreographic project) with a culminating on-campus concert or other choreographic project. It is strongly advised that two M.F.A. candidates co-produce a shared final concert whenever possible, rather than producing a single-choreographer evening. A shared concert benefits both candidates by combining their departmental funding and resources, and by providing for a diversity of work within a single production.

### **(A) Preparation for Formation of M.F.A. Faculty Committee**

The M.F.A. Faculty Committee is comprised of three faculty members at a minimum, all of whom are "ladder" faculty (i.e., they have University titles of Assistant, Associate, or Full Professor). Two members must be choreography faculty from within WACD, and *it is strongly recommended that the third faculty come from another department, or from within WACD but in another field of interest*. The purpose of having a non-dance faculty member is twofold: one is to provide the student a perspective that would be related to their concerns but not necessarily directly related to choreographic issues; the other is to reach out to our campus community in generating awareness of and participation in the artistic endeavors of our department.

During the second and/or third quarter of the program, the student should acquire at least one dance faculty member as a mentor in preparation for the Concert Proposal, to take place as early as possible in the fall of the student's second year. This faculty member will eventually serve as Chair of the student's M.F.A. Faculty Committee. During this time, the student may informally inquire with additional prospective committee members in order to establish a working relationship with them, and should start thinking about who might be an appropriate outside-the-field committee member.

### **(B) Concert Proposal (1) Written Proposal Document**

This document must be provided to M.F.A. faculty members prior to the presentation of proposed choreographic works, and the student should plan to provide 6-8 printed copies. The student should consult with the Faculty Adviser regarding the content of the written proposal, which typically includes:

- I. A Statement of Purpose describing the student's choreographic concept(s) and the central ideas that drive this work or the collection of works. The statement may eventually be useful for publicity, press releases, etc.
- II. Venue preference(s) and dates (include number of shows and scheduling) with reference to the artistic concepts described above. When proposing a concert date, please be mindful of the following timetable:
  - Late Winter or Early Spring Quarter concert date – proposal as early as possible in the preceding Fall Quarter
  - Late Spring Quarter concert date – proposal in the preceding Fall Quarter, early quarter
- III. Program information and order, including:
  1. Title(s)
  2. Approximate length(s)
  3. Performers
  4. Collaborators (composer, designers, etc.)
- IV. A description of what is underway and what is planned in terms of the development of individual pieces, and/or future pieces. This includes plans regarding all design and sound elements.
- V. For a shared program, a description of the rationale for sharing, and for the program order (i.e., address issues of aesthetic considerations, production elements, dancers used, etc.).

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

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

## **(2) Presentation of Proposed Choreographic Works**

This presentation includes the following components:

### I. Performance

Entire pieces or sections are mostly or partially completed, but altogether the concert/event must have a sense of a whole in relation to the Statement of Purpose. This may be accomplished as a live performance (vastly preferable, if working in a live medium) and/or video of the work(s). At least 50% of the proposed work should be in presentable draft form, performed from beginning to end without stopping.

### II. Verbal and visual presentation

Following the performance, the student will be required to:

1. Explain the artistic concepts defining the choreographic approach and design ideas.
2. Provide sketches for any costumes, sets, or props.
3. Briefly summarize the music/sound design.
4. Show a visual model (e.g., sketches, 3-D model, etc.) of these plans if creating something that requires reconfiguring the performance space, or proposing a site-specific event.

## **(3) Feedback/Evaluation Process**

After the presentation, the proposed M.F.A. Faculty Committee meets, gives feedback to the student's proposed committee Chair, and makes an evaluation. The student meets with their committee at the earliest convenience to discuss the results. Often this happens immediately after the proposal is presented.

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

A "provisional pass" indicates that the proposed M.F.A. Faculty Committee has decided that while the proposal evaluation in general is positive, there are specific elements of the proposal that need further development. The Chair of the committee will communicate the goals the student needs to reach and the timeline by which to reach them. The student will "re-propose," with the M.F.A. Faculty Committee present, according to that timeline. A provisional pass still allows the student to nominate their M.F.A. Faculty Committee and arrange a concert date with the Production Manager, but a full pass is required in order to access the student's budget allocation.

The student is responsible for reviewing incorporated music/sound/visuals/text in order to determine which selections require copyright permission. The process of obtaining any necessary permission should begin as soon as possible.

"No pass" decisions are made with the best interests of the student in mind. It may mean the faculty feels the student needs more time to develop the work, and may suggest the concert

dates be at a later time. If that were the case, the student would schedule an additional showing of their work either later in the quarter or the following quarter, in order to attain a pass.

**The student must inform the Student Affairs Officer of the outcome of their proposal by sending an email to the Student Affairs Officer.**

### **(C) Nomination of M.F.A. Faculty Committee**

A three-member M.F.A. Faculty Committee is nominated by the M.F.A candidate to advise with the development of the Capstone Project. The student should obtain the official Committee Nomination form from CCLE for the M.F.A. Faculty Committee to sign off after the presentation has been approved, and then submit to the WACD Student Affairs Office. This form verifies who the committee members are and their approval of the proposal.

### **(D) Concert Production**

Once the proposal presentation has been passed, the student and M.F.A. Faculty Committee Chair, in consultation with the WACD Production Manager, will meet at least 20 weeks before the performance to develop the **production calendar and budget**. At that time all aspects of the student's responsibilities as producer and artistic director of the final project work will be reviewed and confirmed. See also the [Production Calendar/Checklist](#) on CCLE. The Checklist is a recommended template; tasks, timings and priorities will shift according to the needs of the student's particular body of artistic work and the date(s) of the performance(s). For instance, a M.F.A. student whose on-campus concert is in the Fall Quarter must work closely with their committee Chair and Production Manager in order to ensure that Checklist items that must be addressed in the summer are taken care of before the end of the prior Spring Quarter.

At this time, the student should approach two peers (generally 1<sup>st</sup> year M.F.A. students) to serve as Production Assistant and Stage Manager, respectively, and develop a description or listing and timeline of responsibilities.

### **(E) Masters Advancement to Candidacy (MATC)**

The MATC form may only be completed after course requirements have been completed and the final project (concert or portfolio model) proposal has been approved by the M.F.A. Faculty Committee. The MATC form is completed with the Student Affairs Officer and submitted to the Registrar. Once the student submits the MATC form to the Registrar, it takes approximately ten business days for the student to officially advance to candidacy. It is advisable to keep a copy of the MATC form for your records.

### **(F) Final Showing and Production Review**

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

A formal production review takes place at this meeting with Production Manager, the M.F.A. Faculty Committee Chair, Production Assistant, and Stage Manager. The **production calendar** (due dates, responsibilities, etc.) and **budget** are reviewed, and final decisions are made regarding what will be allocated to various components of the production (e.g., costumes, sets, music rights fees, etc.) so that the production faculty and staff can assist the student effectively. At this point, it is still possible for the faculty to suggest a refocusing of energy and time on a limited selection of works.

The student's Stage Manager will attend the proposal showing and any other rehearsals as needed and meet with the choreographer and the lighting designer to learn specific cues to call during the show. The Stage Manager will meet with the department's Technical Director regularly to determine tech schedules and review the responsibilities of a Stage Manager.

After the Final Showing and Production Review, the student should schedule regular weekly meetings with the M.F.A. Faculty Committee Chair, Productions Manager, Production Assistant, and Stage Manager to ensure all aspects of the project are dealt with in a timely fashion.

### **(G) Oral Examination**

The oral examination takes the form of a post-production meeting with the M.F.A. Faculty Committee. **It is the student's responsibility to set up this meeting** no later than one week after the last performance of choreographic work so that the concert of works can be reviewed as a whole. Given faculty's complicated schedules, M.F.A. students are strongly encouraged to calendar the oral examination several weeks in advance. Also included in this review will be a discussion on the completion of the Production Notebook, including the Reflection Paper. Suggested questions and guidelines for the Reflection Paper are developed by the M.F.A. Faculty Committee at this time.

## **M.F.A. CAPSTONE PROJECT: PORTFOLIO MODEL**

The Portfolio Model results in a body of work created, developed and produced on separate occasions over a period of time during the student's graduate studies. Only works that are created and/or developed during the M.F.A. Student's studies at WACD can be considered as parts of the portfolio. *This model is for students who have professionally self-produced and/or have been produced by third parties over a substantial period of time before beginning graduate studies.* To be a successful candidate when proposing this model, it should be evident that the student has created and presented a number of finished works during the first year of studies. This ensures that the choreography faculty will have had the opportunity to see the student's work in order to perform an informed evaluation of the proposal. Works constituting the portfolio may be self produced off- campus, produced by off-campus venues, or co-produced by the student and off-campus third parties.

The candidate may, with M.F.A. Faculty Committee approval, present a public showing of works in Kaufman Hall from their portfolio if the showing satisfies each of the following parameters:

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

### **(A) Portfolio Proposal**

If interested in choosing the Portfolio route, it is absolutely crucial that the student have a clear plan by Spring Quarter (or earlier) of the first year. The Portfolio Proposal must be presented by the end of the first year. If this is the case, the student should have a fully developed proposal – the proposed work should be in presentable, full-length form – approved by the M.F.A. faculty by Spring Quarter of the first

year in order to facilitate the formation of faculty M.F.A. Faculty Committee. A successful proposal will require the student to:

- (1) Articulate what issues are being explored in the choreographic work. What forms of knowledge gained in WACD form the basis for these works? How do the proposed pieces contribute to a coherent set of ideas? This portion of the proposal must include a statement demonstrating why the Portfolio Model is the most appropriate means to culminate the student's M.F.A. studies.
- (2) Include an outline of the works to be considered as part of the portfolio. The works should be discussed in terms of how they contribute to the overall coherence of the portfolio.
- (3) Propose methods of post-production evaluation for the various performance events. What methods will be used to obtain responses to the works from the site(s) of production? For example: video documentation of post-performance discussions, written responses from audience members, etc.
- (4) Provide evidence of upcoming presentation dates, such as letters of intent, contracts or promotional materials. These materials must include information about the dates and location of the presentations.

### **(B) Follow-up**

If the student seeks to make substantial revisions to the proposed choreographic work, these revisions must be approved prior to implementation. Arguments for revisions must address the same information requested in the initial proposal. Proposed revisions should be submitted for faculty approval no later than two months prior to the performance of the works. Regularly scheduled meetings with the nominated committee Chair are important in order to ensure appropriate feedback and supervision of the work.

### **(C) Nomination of M.F.A. Faculty Committee**

A three-member M.F.A. Faculty Committee is nominated by the M.F.A candidate to advise with the development of the Capstone Project. The student should obtain the official Committee Nomination form from CCLE for the M.F.A. Faculty Committee to sign off after the presentation has been approved, and then submit to the WACD Student Affairs Office. This form verifies who the committee members are and their approval of the proposal.

### **(D) Portfolio Performances**

Because the works may be produced at venues that the faculty will not be able to reach, completed works must be viewed, discussed, and approved before performances takes place. Video documents of all portfolio performances should be made available to M.F.A. Faculty Committee members. Again, there should be a sense of integration of the choreographer's creative goals even though the works will be produced on separate occasions. A coherence of perspective is given to the body of work proposed for consideration as part of the student's "portfolio."

### **(E) Masters Advancement to Candidacy (MATC)**

The MATC form may only be completed after course requirements have been completed and the final project (concert or portfolio model) proposal has been approved by the M.F.A. Faculty Committee. The MATC form is completed with the Student Affairs Officer and submitted to the Registrar. Once the student submits the MATC form to the Registrar, it takes approximately ten business days for the student to officially advance to candidacy. It is advisable to keep a copy of the MATC form for your records.

### **(F) Oral Examination**

The oral examination takes the form of a post-production meeting with the M.F.A. Faculty Committee. After all the works in the portfolio have been produced and presented, it is the student's responsibility to set up this meeting no later than one week after the last performance of choreographic work so that the

portfolio can be reviewed as a whole. Also included in this review will be a discussion on the completion of the Production Notebook, including the Reflection Paper. Suggested questions and guidelines for the Reflection Paper are developed by the M.F.A. Faculty Committee at this time, but the paper will also include post- production evaluations from each location site.

### **(G) Portfolio Model Timeline**

The production timeline for individual works or events within a student's portfolio will be largely determined by the procedures of the respective off-campus venues at which those works are presented. The twenty- week [Production Calendar/Checklist \(on CCLE\)](#), however, stands as an excellent default template for students working under the portfolio model, especially in cases where the outside venues' protocols are not explicit.

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

**(1) Year One** - The choreographic focus is on exploratory studies, the development and deepening of work. In addition to the student's choreographic exploration and coursework, he/she will concentrate on meeting the following goals.

**(a) Fall**

- (i) Identify Research Paper topic
- (ii) Begin Research Paper development

**(b) Winter**

- (i) Complete Research Paper for approval by the Faculty Adviser and M.F.A. Faculty Committee
- (ii) Faculty Committee

**(c) Spring**

- (i) Portfolio Proposal
- (ii) Formation of M.F.A. Faculty Committee; complete M.F.A. Faculty Committee Nomination Form
- (iii) Committee Nomination Form

**(2) Year Two**

**(a) Fall**

- (i) Establish regular meetings with M.F.A. Faculty Committee, and especially the committee Chair, to follow works-in-progress and performances
- (ii) Begin documentation process for the Production Notebook as performances are completed

**(b) Winter**

- (i) Update/Revise original proposal as needed

**(c) Spring**

- (i) Meet with M.F.A. Faculty Committee for Post-Production Meeting after all works have been presented and documented
- (ii) File Advancement to Candidacy forms upon completion of coursework
- (iii) Submit Production Notebook for approval and signatures by the M.F.A. Faculty Committee no later than Monday of Week 8. If the work required assistance from our Productions staff, it will also be necessary to obtain the signature of the Production Manager

# **PRODUCTION NOTEBOOK & REFLECTION PAPER**

The Production Notebook and accompanying video documentation become the unique records of a student's creative work at UCLA. This information captures in time the final choreographic work, or portfolio of works, and constitutes a legacy for future dance students and researchers, and a template for professional archival practices. The notebook should be written in a way that allows clear access to the imaginative contributions of the student/artist. The guidelines are flexible and should adjust to the student's individual needs, in consultation with the faculty academic adviser and/or M.F.A. Faculty Committee Chair.

## **(A) Overview**

The Production Notebook includes the Signature Page, the Post-Production Reflection Paper, accompanying appendices, and a printed page with a URL linked to a **permanent** location (such as the WACD Vimeo site, administered by the Video Manager) of a full-length, high quality video document of the performance. These materials are bound in notebook form or aggregated in a high-resolution PDF document and submitted to the Student Affairs Officer, who completes the final process of notifying the Registrar of the student's eligibility to receive their degree. It is the student's responsibility to check with the departmental Student Affairs Officer on filing dates for graduation. Production Notebooks from past M.F.A. Concerts and portfolios are available for reference in the Student Affairs Officer's office.

## **(B) Guidelines**

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

- (1) Signature Page**, which includes the following statement, accompanied by the signatures of student's M.F.A. Faculty Committee members and the Production Manager: *"This Production Notebook, Research Paper, and video documentation are submitted in partial fulfillment of the M.F.A. in Choreographic Inquiry, and have been approved."*

The Signature Page can be found on the WACD Graduate Affairs Collaborative CCLE Module within the forms section.

- (2) Title page**, including in the following order:
  - I. Concert Title(s)
  - II. Performance date(s)
  - III. Performance venue(s)
  - IV. The student's name

- (3) Table of Contents page**, including:
  - I. Post-production Reflection Paper
  - II. Appendices (list as needed)
  - III. M.F.A. Research Paper

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

## **(C) Content of the Reflection Paper**

The following suggestions for Reflection Paper content are provided for the student to review with the M.F.A. Faculty Committee at post-production. Other specific issues or questions may be developed for the student to address at that time, which would shape the paper more individually. Generally included are:

### **(1) Artistic Objectives**

Discuss these in detail, and in relationship to the chosen form of expression:

- I. What is the overall intention of your work? Why did you make it? Assuming that there are several pieces, include here what is coherent about the performance event overall. If there are significant changes from your concert/portfolio proposal (this is not necessarily a problem) be sure to articulate the change.

- II. How does the work reference existing areas of knowledge and discourse? Be specific and detailed. Though these references may not be immediately apparent in your work be sure to credit them here. Specifically make reference to your Research Paper.
- III. Discuss the work's relationship and relevance to community (L.A., the audience, the performers, other). Does your work embody a vision of social responsibility? If so, what is that vision and why is it important that YOU articulate it?
- IV. What else influenced your work (e.g., cultural background, life experiences, artistic and aesthetic upbringing, education, mentors, among others)? How is this visible in the work?

## **(2) Description and Analysis**

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

## **(3) Choreographic/Creative Process**

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

## **(4) Reflections**

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

## **(5) Appendices**

- I. The Program(s) and/or playbills.
- II. Notes, sketches on/for the choreography.
- III. Costume design, props, lighting notes and sketches.
- IV. Music/sound design notes; music use rights (if appropriate).  
For (III) and (IV), include a brief summary of working processes with the respective designers/creative collaborators where applicable, including a 30-word bio of each of the creative collaborators.
- V. A summary of the production schedule and support staff in detail. Include the Stage Manager's prompt sheets and other relevant information. Include the Production Assistant's summary of responsibilities report.
- VI. Promotion and publicity materials: summarize efforts to promote the concert. Include examples of posters, flyers, ticket sales, budget projections of expenses and income, and any other supporting materials.
- VII. Final budget summary, including original estimated budget and final budget forms.
- VIII. Original concert/portfolio proposal.
- IX. Event Info sheet and/or Tech Rider. X. Contact sheet or cast and crew list.

## **(6) M.F.A. Research Paper, see pg. 12.**

#### **(D) Timeline**

A final draft of the Reflection Paper and Production Notebook must be submitted to the M.F.A. Faculty Committee and Production Manager by Monday of Week 8 in order to give enough time for feedback and editing. It should be reviewed and signed off by M.F.A. Faculty Committee members no later than Friday of Week 10.

## **REGISTRATION, LEAVES, AND ACADEMIC DISQUALIFICATION**

For complete information involving graduate study policies, visit *Standards & Procedures for Graduate Study at UCLA*: <https://grad.ucla.edu/academics/graduate-study/standards-and-procedures-for-graduate-study/> Below are some components of the *Standards and Procedures* document with departmental regulations not listed in *Standards and Procedures*.

#### **(A) Readmission**

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

#### **(B) Academic Disqualification**

##### **(1) UNIVERSITY POLICY**

A student who fails to meet the above requirements may be recommended for disqualification 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 disqualification of graduate students, including the appeal procedure, are outlined in *Standards and Procedures for Graduate Study at UCLA*.

##### **(2) DEPARTMENTAL POLICY**

A recommendation for academic disqualification is made by the Chair of the department after a vote of the graduate faculty. Before the recommendation is sent to the Graduate Division, a student is notified in writing and given two weeks to respond in writing to the Chair. An appeal is reviewed by the department's graduate faculty. The faculty then submits the final departmental recommendation to the Graduate Division.

## **FUNDING**

Graduate funding can come from a variety of sources including federal financial aid; departmental, school and graduate division funding; as well as Teaching Assistantships, Graduate Student Researcher, and external scholarships. All funding is dependent upon continuous full-time enrollment and remaining in satisfactory standing in the department. In Absentia enrollment does not affect a student's continuous enrollment. For federal financial aid, please visit the UCLA Financial Aid and Scholarships Office for eligibility requirements,

application, and additional information: [www.financialaid.ucla.edu](http://www.financialaid.ucla.edu). All federal financial aid is managed by their office.

UCLA Graduate Division provides a comprehensive handbook to acquaint you with the range of opportunities to support your graduate study at UCLA: <https://grad.ucla.edu/funding/financial-aid/funding-for-continuing-students/graduate-student-financial-support/>. The Graduate Division also provides a search database for additional opportunities. UCLA GRAPES allows you to search for awards from among 625 scholarships, grants, fellowships, and postdoctoral awards: <https://grad.ucla.edu/funding/>.

Teaching Assistant positions through the department are available through an application process. The Student Affairs Office will send out a call for applications during the Winter Quarter. Graduate students interested in searching for Teaching Assistantship vacancies outside of their home department are encouraged to subscribe to use Graduate Division's TA Marketplace where open positions throughout campus are located: <https://grad.ucla.edu/funding/working-at-ucla/teaching-assistantship-positions/>.

There will be additional opportunities for scholarships throughout the academic year from WACD, The School of Arts and Architecture, and other external resources. The Graduate Adviser will email you with opportunities.

## **WACD GRADUATE AFFAIRS COLLABORATIVE MODULE ON CCLE**

The items listed below include information specific to, and commonly utilized by, the graduate students within the Department of World Arts and Cultures/Dance and can be found on the departmental "Common Collaboration and Learning Environment" site (CCLE). Upon admission you will be automatically added to CCLE. To access CCLE, the student should visit: <https://ccle.ucla.edu/> and log in with a UCLA logon ID and password.

The forms can also be found online through the Graduate Division site, or by visiting the Student Affairs Officer. Please note the information provided on CCLE does not include all university and non-university sources. Students are responsible for familiarizing themselves with additional campus and non-campus resources specific to their needs.

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

\*The Production Calendar (Timeline Template) and Budget List examples are provided on the ["WACD Production" CCLE](#).