

National Association of Schools of Dance

Self-Study

**Data presented for the consideration by the
NASD Commission of Accreditation**

By

California State University, Fullerton
800 N. State College Boulevard
Fullerton, CA 92834
657-278-3628

<http://www.dance.fullerton.edu/>

Degree currently listed in the NASD Directory for which the renewal of
Final Approval is sought:

Bachelor of Arts in Dance

Date

Bruce Goodman, Chair
Department of Theatre and Dance
Name and Title of Reporting Officer

Signature of Reporting Officer

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INTRODUCTION

The fundamental goal of the Department of Theatre and Dance at California State University, Fullerton is the humanistic education and aesthetic training, in theory and craft, of students who have chosen the art of dance as a discipline of concentrated study. The program seeks to provide training necessary for those students who wish to pursue careers in dance, education and related fields. At the same time the department provides the general university student with the opportunity to develop an appreciation and understanding of dance as an artistic discipline and as a cultural force within civilization.

For over thirty years, in the area of dance, CSUF has exhibited exceptional strengths due to excellence in teaching, significant production activity and support for the program in the department. The continual growth of the BA in Dance program gives solid indication that the program is accessible to qualified students who are in need of an affordable education. Many of our potential students are limited in their financial resources. The BA in dance and the location of our campus enable the students to balance education with financial and family responsibilities. In formulating the BA in Dance degree, the dance unit has been fortunate to work under the policies of the university, which provide both latitude and limitations to degree programs. University policy limits the number of units for the BA degree to 120 with an unstated maximum of about 126. All degrees require a general education package of 51 units. To meet the standards of NASD for the professional degree in dance, the 51 general education units must be a maximum of 30% of the total degree units, under Fullerton policies. Therefore, the dance unit has designed a robust BA degree in dance with a highly enhanced dance class factor, which has become very attractive to dance students. The university and the department look upon this degree program as one that provides the student with a strong and varied dance foundation to use as a springboard to enter advanced degree programs, dance companies or teaching positions. The Fullerton requirement of 52% of dance and dance related studies exceeds the NASD recommendations for BA in Dance degree programs, but has been determined by the faculty to be philosophically and practically sound and is greeted by students with great enthusiasm.

SECTION I. PURPOSES AND OPERATIONS

A. PURPOSE OF THE INSTITUTION AND DANCE UNIT

1. University Mission and Goals Statement

Learning is preeminent at California State University, Fullerton. We aspire to combine the best qualities of teaching and research universities where actively engaged students, faculty and staff work in close collaboration to expand knowledge.

Our affordable undergraduate and graduate programs provide students the best of current practice, theory, and research and integrate professional studies with preparation in the arts and sciences. Through experiences in and out of the classroom, students develop the habit of intellectual inquiry, prepare for challenging professions, strengthen relationships to their communities and contribute productively to society.

We are a comprehensive, regional university with a global outlook, located in Orange County, a technologically rich and culturally vibrant area of metropolitan Los Angeles. Our expertise and diversity serve as a distinctive resource and catalyst for partnerships with public and private organizations. We strive to be a center of activity essential to the intellectual, cultural and economic development of our region.

Goals

- a. To ensure the preeminence of learning.
- b. To provide high-quality programs that meet the evolving needs of our students, community and region.
- c. To enhance scholarly and creative activity.
- d. To make collaboration integral to our activities.
- e. To create an environment where all students have the opportunity to succeed.
- f. To increase external support for university programs and priorities.
- g. To expand connections and partnerships with our region.
- h. To strengthen institutional effectiveness, collegial governance and our sense of community.

2. Department of Theatre and Dance Mission and Goals Statement

MISSION

The Department of Theatre and Dance at California State University, Fullerton is committed to the rigorous training of students interested in professional performance, design, production and/or education. To that end, a prescribed course of study strives to create a well-rounded individual who possesses not only specialized information and training in their primary field of endeavor, but also a broad-based knowledge of history, aesthetics and pedagogy outside the performing arts disciplines. At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the students' appreciation for theatre arts and dance, and help them experience the shaping force of the arts in society.

Furthermore, the mission of the Dance Program is to develop young dance artists and to foster the skills, understanding, and work habits that prepare them for success. The curriculum combines practical training in technique, aesthetics, and critical thinking. Intensive training in Modern Dance and Ballet is complemented by improvisation, composition, dance history, aesthetics, pedagogy, kinesiology and extensive performance experience. In this way, the graduating student is prepared technically and creatively to work in dance and related fields.

Goals

- a. The Theatre and Dance Department will offer courses and degrees at both the undergraduate and graduate levels, providing appropriate educational opportunities for students with diverse objectives, skills, and interests.
- b. The Theatre and Dance Department will work to recruit locally, regionally, and nationally and retain majors of high quality and provide a framework for their educational advancement, ongoing evaluation, and professional development.
- c. Graduates of the Theatre and Dance Department will.
 - (1) Be competent and reflective practitioners of the art of dance.
 - (2) Be capable of living a culturally rich life accomplished through the study of dance, literature and criticism.
 - (3) Be passionate and confident about their work, which is achieved through live performance.
 - (4) Practice successful collaboration through performance and choreography for showcases and performances.
 - (5) Be intellectually curious and decisive in exploring new avenues of expression.
 - (6) Have a basic knowledge of dance history, literature and theory.
 - (7) Exercise professional standards of oral, and written communication through reviews, critiques and final projects.
 - (8) Are intellectually, technically, creatively, and technologically prepared to be artistic member of their communities.
 - (9) Have well-rounded educational backgrounds acquired through studies in general education

- d. The Theatre and Dance Department will serve the university and external communities through outreach and public performance.
- e. The Theatre and Dance Department will maintain mutually beneficial relationships with university colleagues, the larger CSUF community, alumni, and others in the external community.

Mission and goals as a basis for making educational and artistic decisions are best exemplified by perusal of the strategies set up to achieve the mission and goals

Goal a.

The Theatre and Dance Department will offer courses and degrees at both the undergraduate and graduate levels, providing appropriate educational opportunities for students with diverse objectives, skills, and interests.

Strategies

- 1) The Theatre and Dance Department will offer a range of programs responsive to the needs of a variety of students, including those who wish to concentrate on study in the following areas:
 - Production and Performance;
 - Teaching;
 - Liberal Arts.

- 2) The Theatre and Dance Department will offer opportunities for students who wish to learn about theatre and dance in the academic sphere and to experience it through performance and courses. This will be accomplished through:
 - Theatre and Dance major;
 - Theatre and Dance contributions to the University General Education package;
 - The Teaching Credential; and
 - University electives.

Goal b.

The Theatre and Dance Department will work to recruit locally, regionally and nationally and retain majors of high quality and provide a framework for their educational advancement, ongoing evaluation, and professional development.

Strategies

Recruitment

- 1) Create a presence of CSUF students and faculty in the schools of our service area.
- 2) Provide opportunities for prospective students to come to the campus, especially through a highly visible annual High School Theatre Festival.
- 3) Provide opportunities for prospective students to participate in department-sponsored events on campus.
- 4) Advertise our programs effectively to the school and professional communities, including the use of a more sophisticated website.
- 5) Maintain a database of interested students and provide them with systematic and ongoing communications designed to assist them in learning about the University and department.

Retention

- 1) Provide orientation and placement programs designed to place entering students at levels that are appropriate to successful learning.
- 2) Provide mandatory advisement each semester for undergraduate students.
- 3) Assess student performance each semester through appropriate grading procedures and/or the jury process, and/or portfolio review and provide respectful feedback in a supportive environment.
- 4) Assess grade reports each semester to identify problems early and contact students to discuss strategies for improvement.
- 5) Establish and maintain lines of communication among faculty so that they are aware of how their students are doing in other classes.
- 6) Assure that students are provided with instruction by highly qualified faculty.

Goal c.

Graduates of the Theatre and Dance Department will:

- a. Be competent and reflective practitioners of the art of theatre and dance;
- b. Be capable of living a culturally rich life;
- c. Be passionate and confident about their work;
- d. Practice successful collaboration;

Strategies

- 1) Provide students with performing opportunities in class, in major public productions, in workshops, seminars, or other venues;
- 2) Require continuous participation in appropriate production venues, providing students with practical experience and an overall knowledge of performance theory, design and technical production, collaborative styles, professional standards and historical perspective;
- 3) Have a strong roster of professional faculty in all areas of study. Faculty should be

- active and visible members of the theatre and dance community, with a particular interest in recruiting high-caliber students to CSUF;
- 4) To enable each student to participate in and observe major public performance of diverse plays and varied dance employing high standards of theatrical practice.
 - 5) Encourage students to be intellectually curious and decisive in exploring new avenues of expression;
 - 6) Exercise professional standards of oral, written and graphic communication;
 - 7) Are intellectually, technically, creatively, and technologically prepared to be artistic member of their communities;
 - 8) Have well-rounded educational backgrounds acquired through studies in general education courses.
 - 9) Offer courses in dance theory, literature, history, arts administration, design and technical production, production and stage management, cultural diversity, and general survey courses that:
 - a. Survey literature and criticism, periods, styles, and genres.
 - b. Require critical thinking and inspire intellectual curiosity.
 - c. Require competence in choreographic study.
 - d. Require recognition of specific choreographers, and other theatre artists.
 - e. Develop writing competence through writing reviews, analytical papers, business correspondence, career materials, and research papers.
 - 10) Provide instruction in and access to appropriate technology.
 - 11) Inform and encourage students to take advantage of campus-wide technology resources, career resources, and personal growth and human potential resources, workshops and seminars on the CSUF campus.
 - 12) Ensure that all students meet catalog requirements in general education through appropriate advisement every semester.
 - 13) Encourage students to pursue elective coursework that empowers them to participate knowledgeably and meaningfully in our multi-cultural and multi-disciplined society.
 - 14) Encourage students to become active citizens through participation in student government and other campus wide activities.
 - 15) Counsel students with regard to curricula leading to minors, supplemental credentials and certification programs in a wide variety of disciplines.

Goal d.

The Theatre and Dance Department will serve the university and surrounding communities through appropriate and ongoing outreach and public performance.

Strategies

- 1) Attract students, seniors, faculty, staff, and CSUF VIPs to department events through positive public relations, visible marketing, affordable pricing and outreach.
- 2) Involve faculty in, providing professional support to their public school colleagues.
- 3) Provide both student performances and faculty presentations in public and private schools.

- 4) Provide student performers for selected civic and University events, when possible, and provide substantive complimentary tickets to nonprofit groups with meaningful agendas.
- 5) Open Department facilities to community arts organizations when appropriate.
- 6) Offer performance to the public and wide-ranging student performances including:
 - a) A substantive **Main Stage Theatre & Dance Season** featuring over eight fully-produced theatre productions and two fully produced dance theatre productions with over a dozen dance pieces annually.
 - b) **Front & Center** CSUF performances in a major California venue combining professional performers & CSUF students to assist University relations;
 - c) **Preeminents Performances** to assist with corporate and community relations;
 - d) **Vision & Visionaries** performances to assist alumni relations;
 - e) **Grand Central** performances to assist College of the Arts relations and provide unique producing opportunities for CSUF students and alumni;
 - f) **High School Theatre and Dance Festival** Annual Main Stage Performances and workshops;
 - g) **American College Theatre Festival** performances, providing ongoing visible and active support for local, regional, and national theatre training and performance.
 - h) **Fall and Spring Dance Theatre** which present both faculty, alumni and student choreography performed by students.
 - i) **American College Dance Festival** a festival of dance training and creativity.
 - j) **Choreographer's Showcases** presentation of developing dance artists open to the public.
 - k) **Dance Repertory and Performance** a presentation of guest artist works in lecture-demonstration and performance venues.

Goal e.

The Theatre and Dance Department will maintain mutually beneficial relationships with its graduates and alumni.

Strategies

- 1) Publish an annual newsletter containing articles and news about the activities and accomplishment of present and former faculty and students.
- 2) Assisting the alumni office in maintaining an accurate database of alumni.
- 3) Assist in the establishment of an active CSUF Alumni Association, with the goal of facilitating communication among alumni and with the Theatre and Dance Department.
- 4) Draw upon alumni, where appropriate, as potential performers, consultants, and general intellectual resources.
- 5) Provide a framework within which alumni can assist in fundraising and development activities.

- 6) Assess the practical results of a CSUF Theatre and Dance education by tracking the activities and achievement of former students on a regular basis.
- 7) Create an Annual Alumni Gathering that includes social interaction, student scholarship awards, historical displays, and entertaining performance.
- 8) Provide guidance, support, and communication to the CSUF University Advancement division.

3. Mission and goals as a basis for long range planning, including development of new curricula, innovative activities, expansion or reduction of programs or enrollment.

In accordance with the university policies, all of the above factors must be considered in the development of the departmental Annual report for which objectives are designed and reviewed by the various departmental areas, and submitted to the chair for inclusion in the report. Specific elements addressed in current report which concern the above factors are the following articles:

NAST/NASD – The Department of Theatre and Dance is accredited by two national bodies – the National Association of Schools of Theatre and the National Association of Schools of Dance. Both of these accrediting bodies are empowered to insure that members maintain recognized standards.

There are several other activities in which the department engages. For example, portfolio reviews are done on a regular basis in the undergraduate design areas. In addition, surveys have been done in the past of freshman and transfer students, as well as alumni. The department productions are often reviewed by the O.C. Register, the Los Angeles Times, and several local newspapers; the performers, student choreographers/directors, and student designers receive assessment of their work via the reviews. The department has attempted to keep a continuing loop of information on the classroom and program level to ensure educational effectiveness and plan effectively. The work of the students in the department of Theatre and Dance is on view via public performances every semester.

Specific Topics

In 2012-2013 the Department of Theatre and Dance continued its tradition of presenting an outstanding production program while maintaining an excellent curriculum. The department's ambitious 2012/13 season included Baby with the Bathwater, Metamorphoses, Fall Dance Theatre, Moonchildren, Carousel, Five Flights, Blithe Spirit, All Shook Up, Rough Magic, and Spring Dance Theatre.

Annually our students perform at Front & Center, 12X16 and at Vision and Visionaries. The department has an ambitious one-act, cabaret, and showcase season that includes over seventy students acted, designed, choreographed, directed, and oftentimes written productions each year.

Faculty members and numerous students annually attend the American College Dance Festival. Our pieces adjudicated in 2010 and 2012 were both chosen to be performed at the Kennedy

Center in Washington, D.C. as part of the National Festival's Gala Performance. The work adjudicated at the 2011 SW Regional Festival was also chosen for the regional Gala Concert. Four faculty members and nineteen dance majors attended the 2013 American College Dance Festival, Baja Region Conference held at El Camino College. The Dance Program at Cal State Fullerton again achieved the honor of performing at the Gala Concert. This award was given to our dancers for their performance of *Flutter* choreographed by an undergraduate student. Along with the adjudicated concerts, the faculty and students participated in numerous classes, panels, and performance opportunities.

Our community and Alumni outreach endeavors continue through our Season Productions (on campus and at The Grand Central Artist's Village); The High School Theatre Festival; Dance Day; Dance Repertory, Spring in to Dance, Dance Alumni of the Year Reception and The Preeminents performances.

Numerous professionals in the arts visited the campus and held master classes and set works: Daniel Charon and Natalie Desch (Doug Varone and Dancers), Stephanie Powell (Alvin Ailey), Louis Kavouras (Erick Hawkins Company), Connor Connor (Limón Dance Company), Jonathon Fredrickson (Hubbard Street), Mike Esperanza (Bare Dance Company, Artistic Director), Jeff Slayton (Merce Cunningham Dance Co.), Alaine Haubert (American Ballet Theatre), Fiona Lummis (Netherlands Dance Theatre), Leslie Carothers (Joffery Ballet), Sophie Monat (National Ballet of Portugal), Michael Nickerson-Rossi (Nickerson-Rossi Dance Co. Artistic Director).

The complete annual report is available in Appendix A

4. Mission and goals as a basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation and administrative policies.

General policies and procedures governing admittance to the undergraduate program are determined by State of California requirements of the State University system and specific requirements of the university. Once admitted, students are evaluated in accord with the requirements of the objectives of the dance program (e.g. assessment, juries and auditions).

The following are policies regarding admission and retention of students:

Dance In-coming Assessment Juries were instituted for the Musical Theatre students.

Transfer Students – All transfer students in the Acting and Dance areas are assessed on their performance abilities upon entrance into the program. Because of those performance-based assessments, students are placed in the appropriate performance level in the Acting and Dance curricula.

Dance Placement Auditions and Assessments were instituted for students in the dance program.

Mandatory Advisement was implemented for all Dance Majors.

Selection of faculty and staff are also determined by state and university regulations, however, specific hiring is based on the needs of the curriculum that is governed by the goals and objectives of the dance program.

Allocation of all types of resources is based on an equal consideration of all departmental areas in fulfillment of goals and objectives. Allocation of university resources is also evident in the University goals statement: “Support undergraduate and graduate programs in professional and pre-professional studies and in the arts and sciences.”

Administrative policies are more fully addressed in the policy statements of the department, which mandate a democratically developed administrative organization and system and are discussed in further detail under governance. The dance unit in the Department of Theatre and Dance is an integrated partner in the department operational decisions. University administration also views the dance program in a very positive light ensuring support that can only be described (based on discussions with faculty at sister institutions) as exceptional. Indeed the relationship between the dance and theatre programs is viewed by all faculty and administrators as solid, and interactive.

Evaluation of the students is addressed specifically in Goal b. references to retention:

Retention

Provide orientation and placement programs designed to place students at levels that are appropriate to successful learning;

- 1) Provide mandatory advisement each semester for undergraduate students;
- 2) Assess student performance each semester through appropriate grading procedures and/or the jury process, and/or portfolio review and provide respectful feedback in a supportive environment;
- 3) Assess grade reports each semester to identify problems early and contact students to discuss strategies for improvement.
- 4) Establish and maintain lines of communication among faculty so that they are aware of how their students are doing in other classes;
- 5) Assure that students are provided with instruction by highly qualified faculty.

5. Goals of the dance degree program

BA IN DANCE MISSION, GOALS AND STRATEGIES

Mission

The mission of the Dance Program is to develop young dance artists and to foster the skills, understanding, and discipline that prepare them for success. The curriculum combines practical training in technique, aesthetics, and critical thinking. Intensive training in Modern Dance and Ballet is complemented by improvisation, composition, dance history, aesthetics, pedagogy, kinesiology and extensive performance experience. In this way, the graduating student is prepared technically and creatively to pursue work in dance and related careers. At the heart of the Department's academic program is a comprehensive and wide-ranging series of public performances designed to develop knowledge, improve skills, bolster the students' appreciation for dance, and help them experience the shaping force of the arts in society.

Goals

- a. The Theatre and Dance Department will offer courses and degrees at the undergraduate level providing appropriate educational opportunities for students with diverse objectives, skills, and interests.
- b. The Theatre and Dance Department will work to recruit locally, regionally, and nationally and retain majors of high quality and provide a framework for their educational advancement, ongoing evaluation, and professional development.
- c. Graduates of the Theatre and Dance Department with a BA in Dance will:
 - 1) Be competent and reflective practitioners of the art of dance;
 - 2) Be capable of living a culturally rich life;
 - 3) Be passionate and confident about their work;
 - 4) Practice successful collaboration;
 - 5) Be intellectually curious and decisive in exploring new avenues of expression;
 - 6) Have a basic knowledge of dance history, literature and theory;
 - 7) Exercise professional standards of oral, and written communication;
 - 8) Are intellectually, creatively, and technologically prepared to be artistic member of their communities;
 - 9) Have well-rounded educational backgrounds acquired through studies in general education courses.
- d. The Theatre and Dance Department will maintain mutually beneficial relationships with university colleagues, the larger CSUF community, alumni, and others in the external

community.

Goal a.

The Theatre and Dance Department will offer courses and degrees at the undergraduate level providing appropriate educational opportunities for students with diverse objectives, skills, and interests.

Strategies

The Theatre and Dance Department will offer a range of programs responsive to the needs of a variety of students, including those who wish to concentrate on study in Dance. The department will offer opportunities for students who wish to learn about dance in the academic sphere and to experience it through performance and courses. This will be accomplished through:

- Dance major;
- Dance contributions to the University General Education package;
- University electives.

Goal b.

The Theatre and Dance Department will work to recruit locally, regionally and nationally and retain majors of high quality and provide a framework for their educational advancement, ongoing evaluation, and professional development.

Strategies

Recruitment

- 1) Create a presence of CSUF students and faculty in the schools of our service area
- 2) Provide opportunities for perspective students to come to the campus, especially through a highly visible annual Dance Day, Spring into Dance and the High School Theatre & Dance Festivals;
- 3) Provide opportunities for prospective students to participate in department-sponsored events on campus especially through complementary tickets to the dance concerts;
- 4) Advertise our programs effectively to the school and professional communities, including the use of a more sophisticated website;
- 5) Maintain a database of interested students and provide them with systematic and ongoing communications designed to assist them in learning about the University and department
- 6) Attend recruitment venues sponsored by community colleges, career fairs, dance festivals and other off-campus resources.

Retention

- 1) Provide orientation and placement programs designed to place entering

- students at levels that are appropriate to successful learning;
- 2) Provide mandatory advisement each semester for undergraduate students;
 - 3) Assess student performance each semester through appropriate grading procedures and/or the jury process, and/or portfolio review and provide respectful feedback in a supportive environment;
 - 4) Assess grade reports each semester to identify problems early and contact students to discuss strategies for improvement.
 - 5) Establish and maintain lines of communication among faculty so that they are aware of how their students are doing in other classes;
 - 6) Assure that students are provided with instruction by highly qualified faculty.

Goal c.

Graduates of the Theatre and Dance Department with a BA in Dance will:

- Be competent and reflective practitioners of the art of dance;
- Be capable of living a culturally rich life;
- Be passionate and confident about their work;
- Practice successful collaboration;

Strategies

- 1) Provide students with performing opportunities in class, in major public productions, in workshops, seminars, or other venues;
- 2) Require continuous participation in appropriate production venues, providing students with practical experience and an overall knowledge of performance theory, design and technical production, collaborative styles, professional standards and historical perspective;
- 3) Have a strong roster of professional faculty in all areas of study. Faculty should be active and visible members of the theatre and dance community, with a particular interest in recruiting high-caliber students to CSUF;
- 4) To enable each student to participate in and observe major public performance of diverse plays and varied dance employing high standards of theatrical practice.
- 5) Encourage students to be intellectually curious and decisive in exploring new avenues of expression;
- 6) Exercise professional standards of oral, written and graphic communication;
- 7) Are intellectually, technically, creatively, and technologically prepared to be artistic member of their communities;
- 8) Have well-rounded educational backgrounds acquired through studies in general education courses.
- 9) Offer courses in dance theory, literature, history, arts administration, design and technical production, production and stage management, cultural diversity, and general survey courses that:
 - a. Survey literature and criticism, periods, styles, and genres.
 - b. Require critical thinking and inspire intellectual curiosity.
 - c. Require competence in choreographic study.

- d. Require recognition of specific choreographers, and other theatre artists.
 - e. Develop writing competence through writing reviews, analytical papers, business correspondence, career materials, and research papers.
- 10) Provide instruction in and access to appropriate technology.
 - 11) Inform and encourage students to take advantage of campus-wide technology resources, career resources, and personal growth and human potential resources, workshops and seminars on the CSUF campus.
 - 12) Ensure that all students meet catalog requirements in general education through appropriate advisement every semester.
 - 13) Encourage students to pursue elective coursework that empowers them to participate knowledgeably and meaningfully in our multi-cultural and multi-disciplined society.
 - 14) Encourage students to become active citizens through participation in student government and other campus wide activities.
 - 15) Counsel students with regard to curricula leading to minors, supplemental credentials and certification programs in a wide variety of disciplines.
 - 16) Offer performance to the public and wide-ranging student performances.

Goal d.

The Theatre and Dance Department will maintain mutually beneficial relationships with university colleagues, the larger CSUF community, alumni, and others in the external community.

Strategies

- 1) Publish an annual newsletter containing articles and news about the activities and accomplishment of present and former faculty and students.
- 2) Assisting the alumni office in maintaining an accurate database of alumni.
- 3) Assist in the establishment of an active CSUF Alumni Association, with the goal of facilitating communication among alumni and with the Theatre and Dance Department.
- 4) Draw upon alumni, where appropriate, as potential performers, consultants, and general intellectual resources.
- 5) Provide a framework within which alumni can assist in fundraising and development activities.
- 6) Assess the practical results of a CSUF Theatre and Dance education by tracking the activities and achievement of former students on a regular basis.
- 7) The Annual Alumni Reception includes social interaction, student scholarship awards, historical displays, and entertaining performance.
- 8) Attract students, seniors, faculty, staff, and CSUF VIPs to department events through positive public relations, visible marketing, affordable pricing and outreach.
- 9) Involve faculty in, providing professional support to their public school colleagues.
- 10) Provide both student performances and faculty presentations in public and private schools.
- 11) Provide student performers for selected civic and University events, when possible,

and provide substantive complimentary tickets to nonprofit groups with meaningful agendas.

6. Describe and evaluate any process by which the unit periodically evaluates its mission, goals and objectives in light of such factors as size, complexity, resources, personnel, and relationships to goals and objectives of specific curricular offerings.

Full faculty meetings are scheduled once a month to discuss an agenda of larger issues. Dance Faculty meet at least once a month together in meetings and also meet once a semester with the Theatre and Dance Department chair. The department schedules two retreats each year for an entire day where items that could have a major impact on the department are investigated and acted upon. Smaller area meetings are also schedules on a monthly basis where development of innovative ideas, curricular changes, use of resources etc., are developed by faculty and later brought to the faculty as a whole. This continuing process results in an ongoing evaluation of the focus and direction of the department's many and complex relationships. The Annual Report, a document submitted to the university administration, is also a catalyst for the evaluation of the department's position as well as a summation of the achievements of the prior year. The current Annual Report is included in Appendix A.

7. Areas for improvement.

The self-study has revealed no need for improvement in the areas of mission, goals and objectives or in methods for developing, explaining and evaluating same.

SECTION I. PURPOSES AND OPERATIONS

B. SIZE AND SCOPE

1. Institutions are expected to maintain: (a) sufficient enrollment to support the size and scope of programs offered; (b) appropriate number of faculty and other resources to support the size and scope of programs offered; (c) sufficient advanced courses in dance appropriate to major areas of study at degree levels being offered; and (d) requisite performance experience at an advanced level.

- a) The current enrollment of 71 registered dance majors is appropriate to the program. Enrollment figures for the dance area are provided in the HEADS report for dance found in Appendix I.
- b) The size and scope of the program are within the abilities of the department faculty, which has 5 full time faculty and approximately 9 part-time faculty teaching in a variety of specializations.
- c) 15 upper division dance courses including 2 in modern dance, 2 in ballet (all of which may be repeated for credit) and 3 in dance composition are sufficient for the degree program offered.
- d) Two annual fully produced dance concerts at an advanced level for majors and several “showcases” at the completion of each semester’s activities are offered and a requisite for all dance majors. The performances consist of solo, small and large ensemble works in a variety of styles and genres. An additional off campus venue Grand Central located in the Artist’s Village in Santa Ana is utilized each spring for the 12 X 16 Dance Performance. Dance Repertory and Performance guest choreographer works are also performed both off and on campus.

2. The program does not extend to several areas for which information is requested in the NASD Handbook:

- a. Branch Campuses, etc.
- b. Distance Learning
- c. Disciplines in Combination
- d. Majors in or Based on Electronic Media

3. Areas for Improvement

Professor Robin Johnson, in 2010-11, entered the Faculty Early Retirement Program and is only teaching two courses each semester. As a result, we brought in a qualified part-time instructor to teach modern dance courses. In 2011-12, we were able to reinstate one of the searches for full-time tenure track dance faculty positions. The new hire has enabled us to return to the dance major technique classes being taught by full-time faculty. We will have another valued faculty

nearing retirement and hope to secure another qualified full-time new faculty member at that time.

With the construction of the new Performing Arts Complex completed in 2006, the difficulties with space, number of performances and performance venues have been solved. The new Performing Arts Building has significantly increased space, improved technology and provided an enhanced learning environment for classes, rehearsal and performance. Present programs have benefited enormously from this improvement.

We have secured a ½ time staff accompanist to play for the dance major technique classes. A second accompanist would be desired.

C. FINANCES

Financial information is provided in the HEADS Report submitted in Appendix I. In addition Department of Theatre and Dance financial statements for the last three years are submitted in Appendix II.

1. Sources and reliability of operating income.

Dance theatre productions are included in the departmental main stage season and receive widespread publicity and promotion, which is evidenced by the income. Box Office totals indicate that The Fall 2010 Dance Theatre concert brought in \$21,049.50 with 62.3% sold and the Spring 2011 Concert totaled \$20,158.50 with 63.7% sold. The next Fall Dance Theatre 2011 sold 23,079.00 with 61.55% sold and Spring 2012 totaled 21,092.00 with 58.33% sold. Last year Fall 2012 totaled 25,201.00 with 67.23% sold and Spring 2013 totaled 20,213.00 with 56.50% sold. Totals for the last three years are included in Appendix II. The economics of the state have given us some concerns, but because of the strong box office and other sources of support we have been able to remain vibrant. Indicators are showing improvement in the state resources granted to higher education under Governor Brown.

2. Balance of income to expenses.

The financial picture for the dance program is difficult to accurately extrapolate as the figures represent a co-mingling of all finances for the department. However, the financial record of the department is healthy due to the strength of the performance programs.

3. Extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the dance unit from year to year.

The following areas in the budget statements encompass both theatre and dance production amounts

Publicity

Artist's Fees
Production Expenses
General Office
Recruitment
Scholarships (to some degree)
Repair
Pianos
Costume Shop
Scene Shop
Audio
Lighting

All dance theatre production expenses are included in the budgets and although the technical allocations for any given show may appear small, it is because of the extensive stock (costume, scenery, props, make-up, lighting) of the entire Department of Theatre and Dance is at the disposal of designers for each production.

Allocations for personnel are sufficient, once the new faculty line is filled, but the need for a second dance accompanist is a vital factor in the program development.

Equipment and materials are adequately provided for in every budget.

4. Budget, allocation and control of expenditures.

To reiterate, the co-mingling of the department finances makes accurate allocation impossible to determine. The allocation and control of expenditures are done by the department production manager in conjunction with the Executive Committee and the Chair, but all are subject to full faculty approval.

5. Regulations and Policies concerning tuition, fees, and other charges.

Regulations and policies are published in the University Catalog pp. 126-137.

6. Describe and evaluate (a) development methods including fundraising procedures and results for the dance unit, including the role of the dance executive and (b) operations and result of long-range financial planning.

The university has established a University Advancement arm of the administration now under the direction of Vice-President Gregory Saks. This division has proven to be exceptionally helpful and strong in the area of fundraising with the aid of a College of the Arts Director of Development, Ms. Millie Muzzy. In recent years, despite financial constraints of the economy, fundraising has been excellent through the efforts of Ms. Millie Muzzy, the Development Division, faculty of the department and the former Department Chair, Susan Hallman who has been exceptionally active in every aspect of the development measures of the department and the university. The number of scholarships has more than doubled, the size has also radically

increased, equipment purchase has been expanded, guest artist monies have grown, faculty travel is supported, ACDF participation is assured, touring groups are supported, and classroom needs of faculty are met more easily. University level fundraising events in which the department participates include CONCERT UNDER THE STARS, VISION AND VISIONARIES, FRONT AND CENTER, banquets, receptions, and similar occasions. The department and school level events include special performance series, dinners, community events, outreach projects and special celebrations which the performers enhance and maintain the visibility of the department. Because the departmental finances are so completely comingled, it is impossible to separate the dance unit from other units, but the totals of fundraising has often reached seven figures.

In addition, the Department of Theatre and Dance has a full-time faculty member, Dr. James Volz, in the area of promotion, public relations and management, who has proven to be invaluable in the development and maintenance of audiences. Department subscriptions have continually grown even during periods when virtually every other program was suffering loss of subscribers. And in our geographic area where there are endless performance companies vying for the disposable income of the community, Dr. Volz has kept the name of Cal State Fullerton in the forefront of arts publications, the arts community and the general public.

Results of long-range planning are evident with the completion of the new performing arts complex.

7. Areas for Improvement.

Over the last several years, CSUF has experienced substantial reductions in its allocation from the State of California. In FY 2007-08 that allocation was \$179.1 million, 60% of the CSUF budget; in FY 2011-12 the allocation has fallen to \$116.1 million, 37% of the CSUF budget. System decisions to increase tuition have offset much of this massive cut in state allocations, with tuition income rising from \$96.9 million in 2007-08 to \$182.1 million in 2011-12. CSUF's total operating revenues increased from \$295.8 million in 2007-08 to \$316.4 million in 2011-2012. However, this increased budget of roughly \$20 million was more than absorbed by mandatory employer-paid benefit costs and financial aid increases in excess of \$31 million. Modest inflation over the period further reduced the purchasing power of the remaining funds. Thus, CSUF had fewer resources to carry out its mission in 2011-12 than in 2007-08. The institution addressed this worsening budget by re-budgeting to eliminate various deficits in its operating budget. The annual strategy of CSUF administrators has been to use one-time funds to backfill for the loss of permanent budget in the fiscal year in which the budget loss occurred and to make permanent changes necessitated by the budget loss in the next fiscal year's budget. This strategy has enabled CSUF to smooth the transition to lower budgets and to transform what would have been unanticipated shocks to students, faculty, and staff in the current year's budget into more orderly and anticipated changes in the subsequent year.

Current and immediate past years State of California budgetary problems have severely limited the proper growth of the university budget, and thereby departmental allocations. The production schedule of the department is extensive and the income generated offsets some of the lack of state funding. However, the burden has been placed on fundraising to make up the

difference. Although particularly successful in the area of scholarships, the department is still in need of institutional donors who can fill the needs made by state cutbacks. The addition of a College of the Arts Development Officer has been of significant help, and the acquisition of the new Performing Arts Center has alleviated some problems, but financial difficulties in all of the art forms create continual battle to be fought.

D. GOVERNANCE AND ADMINISTRATION

1. Fulfill the purposes of the institution and the dance unit;

The dance faculty is an integral part of the total theatre and dance department faculty, and serves on elected and appointed department committees. The dance faculty has sole responsibility for the scheduling and conducting of classes and auditions for class placement and concerts, and primary responsibility for the selection of dance faculty.

The University Organization Chart, which outlines the administrative and operational relationships of the dance unit to the parent institution, is found in Appendix C. The overall dance executive is the Department of Theatre and Dance chair. The Chair is an elected position, which is held for a term of three years in accord with university policy (UPS 210.200, see Appendix D.) The Undergraduate Coordinator for Dance is a position appointed by the Department Chair.

The former chair Susan Hallman delegated the responsibility of coordinating the Dance Unit to Gladys Kares, the senior dance faculty member and various other duties to dance faculty members. Specific responsibilities of the dance faculty are as follows:

Gladys Kares	Dance Coordinator, Concert and Showcase Coordinator
Debra Noble	Dance Repertory, Showcase Coordinator, Articulation Officer
Muriel Joyce	Ballet Faculty and Choreographer
Alvin Rangel	Modern Faculty and Choreographer
William Lett	Choreographer for major department musicals and The Preeminents (performance group), 12 X 16 Coordinator
Robin Johnson	Senior faculty member – on Faculty Early Retirement Program

Faculty serve directly with the chair in curricular matters, coordinate pedagogical aspects of dance; and contact with NDA, NASD, ACDFEA and other professional organizations.

2. Assure fundamental educational, artistic, administrative, and financial continuity and stability;

Generally the development, implementation and maintenance of policies and procedures is an effective operational methodology. Occasionally the dance unit appears to be at a disadvantage because of its size, but the department is also a complex conglomeration of smaller units all of which vie for the limited budget, space, facilities, etc. It is a tribute to the entire departmental

faculty that the many disparate views have been able to co-exist in harmony and establish the reputation for excellence in education and production that has followed this department.

3. Show evidence of long-range programmatic planning;

Responsibility for the California State University system is vested in the Board of Trustees, whose members are appointed by the governor. The trustees appoint the chancellor, who is the chief executive officer of the system, and the presidents who are the chief executive officers of the respective campuses.

The trustees, the chancellor and the presidents develop system-wide policy, with actual implementation at the campus level, taking place through broadly based consultative procedures. The Academic Senate of the California State University, made up of elected representatives of the faculty from each campus, recommends policy to the Board of Trustees through the chancellor

Academic excellence has been achieved by the California State University through distinguished faculty, whose primary responsibility is superior teaching. While each campus in the system has its own unique geographic and curricular character, all campuses, as multipurpose institutions, offer undergraduate and graduate instruction for professional and occupational goals as well as broad liberal education. All of the campuses require for graduation a basic program of “General Education Breadth Requirements” regardless of the type of bachelor’s degree or major field selected by the student.

The dance unit is affected by the statewide master plan in terms of degree offerings. Please see A.6. PAGE 15 for specifics on how the educational policies of the dance unit are determined.

4. Demonstrate a primary focus on supporting teaching and learning;

Faculty teaching and student learning are supported at every level. The department faculty mentors assist junior faculty in their teaching as well as the process of tenure and promotion. The Faculty Development Center (FDC) is funded by the Office of the President and is charged with promoting faculty development, vitality, and enrichment. The FDC is responsible for designing and implementing a comprehensive program of support for all instructional faculty across a broad spectrum of professional activities, including but not limited to: teaching and learning, use of instructional technologies, scholarly research and creative activities, professional and service activities, and other campus-wide intellectual and community-building events.

5. Provide mechanisms for communication among all components of the unit;

Full Faculty meetings occur each month. Dance faculty meet once a month and each semester they meet with the department chair. Individuals can make appointments with either the chair or the dance area coordinator. The staff of the department is primarily responsible to a faculty supervisor in the individual’s particular area of expertise. A request for assistance in any area is usually channeled through the supervisor and completed by the staff. When a production is

scheduled, there are numerous production meetings called by the Department Production Manager Professor Lockwood, which includes staff and faculty members from every area involved in the upcoming production. Designers for every area are assigned by the faculty and work in conjunction with the choreographers of the concert. Student Choreographers and designers as well as faculty are included in this system. This methodology has proven quite effective particularly due to the complexity and enormity of the production schedule of the department. Students are accorded the same respect and consideration as the faculty in production planning.

6. Provide the dance executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

As state earlier the dance executive is the department chair, a 12-month administrative position. The appointed dance coordinator receives teaching unit release time in order to compensate for the administrative duties. The dance coordinator also is given one course release time and is reimbursed for conducting the summer New Student Orientations for new dance majors.

7. Areas for Improvement.

The areas of governance and administration are in no need of revision. In fall 2014, the Dance Coordinator will be Professor Debra Noble, as Professor Gladys Kares is scheduled to enter the early retirement program.

E. FACULTY AND STAFF

1. Faculty Qualifications

Copies of the Faculty Information for each member of the dance faculty are found in Appendix III.

Each full-time faculty member meets the qualifications recommended by NASD for faculty. Most have the MFA in Dance with extensive professional experience in a wide variety of dance companies. One individual does not have an advanced degree, but has an unusually extensive professional background with teaching experience that is the equivalent of study for a higher degree. Three senior-tenured faculty members have earned PhD equivalency degrees from CSUF. Part-time faculty are also each qualified at the Master's degree level or with extensive professional training in a variety of specializations that meet the demands of the dance program to fulfill the goals and objectives in the mission statement.

Additionally the guest artist program allows individual faculty members to invite highly specialized and often uniquely talented artists in a variety of fields to present master classes, perform informally and set repertory on the students. The following listing covers the prior years:

2002-03

Janis Brenner, NYC
Island Moving Company, Rhode Island
Fiona Loomis and Glen Eddy, (Netherlands Dance Theatre)
Bonnie Oda Homsey, Martha Graham Company
Stanley Holden
Gabrielle Brown, (American Ballet Theatre)

2003-04

Larry Rosenberg (Feld Ballet, Artistic Director Anaheim Ballet)
Donald Mckayle
Albert Reid (Merce Cunningham Co.)
Ruth Barnes (Merce Cunningham)
Nancy Colahan (Lar Lubavitch Co. and Baryishnikov's White Oak)
Louis Kavouras (Erik Hawkins Co.)

2004-05

Laura Bleiburg (Arts Writer)
Helen Picket (Ballet Frankfurt, under William Forsythe)
Sara Wookey (Director Wookey Dance Co.)
Lorin Johnson (American Ballet Theatre)
Glen Eddy (Netherlands Dance Theatre)

2005-06

Bonnie Oda Homsey (Martha Graham)
Ruth Barnes (Merce Cunningham Company)
Donald McKayle
Jeffrey Gerodias (The Ailey Company)
Efren Corado (BARE Dance CO.)
Alaine Hubert (American Ballet Theatre)
Laura Green (Orange County Register Arts Critic)

2006-07

Alice Condadina (Limon Dance Company)
Mike Esperanza (BARE Company, Artistic Director)
Damon Rago (Ririe-Woodbury, Tongue)
Viktor Kabaniaev (Leningrad State Ballet)
Roxanne D'Orleans Juste, (Limon Dance Company, Associate Artistic Director)

2007-08

Rob Kitsos (Doug Elkins)
Alaine Hubert (American Ballet Theatre)
Damon Rago (Ririe-Woodbury, Tongue)
Viktor Kabaniaev (Leningrad State Ballet)
Risa Steinberg (Limon Dance Company)

2008-09

Louis Kavouras (Erik Hawkins Co.)
Roxanne D'Orleans Juste, (Limon Dance Company, Associate Artistic Director)
Katherine Diamond (Limon Dance Company, Mark Morris Dance Company)
Marie de la Palme (Alvin Ailey)
Alaine Hubert (American Ballet Theatre)
Aspen Santa Fe Ballet (Jean-Phillippe Malaty, Executive Director)
Gary Masters (San Jose Dance Theatre, Limon Dance Company)
Colin Connor (Limon Dance Company)

2009-10

Tadej Brdnik, (Martha Graham Company)
Nora Reynolds, (Bella Lewistky Company, Lar Lubovitch & Dancers)
Lionel Popkin (Trisha Brown Company)
Carolyn Hall (Bessie Awarded soloist NYC)
Melissa Gillespie, (Oni Dance, Artistic Director)
Alaine Hubert (American Ballet Theatre)
Marie de la Palme (Alvin Ailey)
Aspen Santa Fe Ballet (Jean-Phillippe Malaty, Executive Director)
Colin Connor (Limon Dance Company)
Sarah Swenson (Vox Dance Theatre, Artistic Director)
Robert Wood (Merce Cunningham Co., Martha Clarke)

2010-2011

Colin Connor (Limón Dance Company)
Sarah Swenson (Vox Dance Theatre, Artistic Director)
Garfield Lemonious (Dallas Black Dance Theatre)
Jeffrey Gerodias (Alvin Ailey)
Alaine Haubert (American Ballet Theatre)

2011-12

Mike Esperanza (Bare Dance Co., Artistic Director)
Jeff Slayton (Merce Cunningham Dance Co.)
Alaine Haubert (American Ballet Theatre)
Fiona Lummis (Netherlands Dance Theatre)
Leslie Carothers (Joffery Ballet)
Sophie Monat (National Ballet of Portugal)
Michael Nickerson-Rossi (Nickerson-Rossi Dance Co. Artistic Director)

2012-13

Daniel Charon, Natalie Desch (Doug Varone and Dancers),
Stephanie Powell (Alvin Ailey)
Connor Connor (Limón Dance Company)
Jonathon Fredrickson (Hubbard Street)
Joshua Romero (Fuse Dance Company Artistic Director)

Michael Nickerson-Rossi (Nickerson-Rossi Dance Co. Artistic Director)
Yebel Gallegos (Cressida Danza Contemporanea, Yukatan, Mexico)

2. Number and distribution of Faculty.

The staff of the Department of Theatre and Dance numbers 10 full time individuals and numerous part-time and casual hires for specific needs and demands. Policies covering these individuals are listed in the Collective Bargaining Agreements, which are implemented by the Office of Human Resources and represented by the California State Employees Association. Compensation is also determined by the Collective Bargaining Agreements, which can be made available if requested.

The payment system and scale for regular and continuing part-time faculty.

Faculty is paid in 12 equal checks although the teaching contract is for 9 months. (See Academic Employment Salary Schedule in Appendix II.)

The percentage of the total dance instructional budget allotted to part-time faculty members.

Dance Fall 2012 Dance Salary Total = \$411,296.00
Dance Part –Time Dance Salary = \$113,470 which was 36.24%.

Dance Spring 2013 Salary = \$357,337
Dance PT Salary = \$101,727 which was 28.3%.

The part-time faculty budget for the academic year 2012-13 equaled 32.27%.

Salary levels in the CSU system are comparable to salaries in similar institutions. Some difficulty for faculty is the cost of living in Orange County and the greater Los Angeles Metropolitan area.

5. Appointment, evaluation, and advancement of faculty.

Copies of Institution's published policies concerning appointment, compensation, tenure, increases in salary, promotions and fringe benefits for full-time and part-time faculty are available in UPS210.000 found in Appendix D.

The means for evaluating teaching effectiveness of faculty are found in:
(1) UPS210.000 University Policy on Retention and Promotion,
(2) Department Guidelines for Evaluation of Faculty
(3) Student Opinion Forms.

All of these documents are found in Appendix D.

Faculty are represented by the California Faculty Association, a collective bargaining agent, through a Memorandum of Understanding (MOU) which deals solely with working conditions, personnel procedures regarding tenure and promotion and salary. The contract provisions do not affect faculty policies unique to the dance unit. A copy of the MOU is available on line at <http://www.calfac.org/resource/contract-appendices-i-including-memoranda-understanding-2012-2014> for perusal by team evaluators.

4. Loads for Faculty.

Faculty teaching loads are calculated with the staffing formula of the Chancellor's Office for the California State University system as follows:

Full-time semester loads are considered to be 15 units of which 3 are given for committee work and advisement. Classroom teaching assignments are broken down further in accordance with mode of instruction. For lecture classes the faculty member receives one unit for each unit of student credit. For activity classes (which comprise over 90% of Dance class offerings) the faculty member receives 1.3 units of teaching credit for 1 unit of student credit. For production classes, including rehearsal and performance, the faculty member received three units for every 1 unit of student credit.

Credit and Time Requirement Policy Charts are found in Appendix D.

5. Student/Faculty Ratio.

A chart displaying the Student/Faculty Ratio for courses in the Dance Program can be found in Appendix IV.

6. Graduate Teaching Assistants.

N/A for the Dance Program

7. Faculty Development.

Policies regarding faculty development are defined in the following documents found in Appendix D.

UPS 260.102 – Guidelines for Granting Professional Leaves
UPS 260.103 – Guidelines for Granting Research Leaves
UPS 260.104 – Guidelines for Granting Difference in Pay Leaves
UPS 102.001 - Faculty Development Center

The Faculty Development Center periodically circulates a variety of Calls for Proposals, which encourage development and research in a variety of forms.

8. Support Staff.

Full time staff support shared with the theatre area consists of the following:

Debbie Dombrow, Administrative Coordinator
Hilda Aboytia, Administrative Assistant
Joe Holbrook, CAD Lab Coordinator
Pam Bradley, Costumes Lab Manager
Matt Schleicher, Lighting
Bob West, Properties
Carole Cotter, Production Office Supervisor
Gaye Berger, Scene Painter
Joel Cotter, Scene Shop Supervisor
Ross Jones, TV Studio Technician

9. Areas for Improvement.

The one condition that affects faculty productivity, morale and development is the current university budget, which is never sufficient to cover all needs. Budget determines space availability, staff size, ability to offer more courses, and performance limitations. However, despite constraints, faculty morale and productivity remain high, and in some cases because problem areas are being addressed (e.g. space with the new performing arts building, staff size with increases in Full Time Equivalent Student hours which brings additional funding and performance limitations which will also be partially addressed with the new facility.)

F. FACILITIES, EQUIPMENT AND SAFETY

1. To what extent do facilities and equipment meet NASD facilities, equipment and safety standards?

a. Space

The department has 5 studios for use by the dance program.

PA 149 – 30 x 50
PA 281 – 34 x 50
PA 283 – 34 x 50
PA 272 – 32 x 70
VA 148 – 36 x 20

All have sprung floors, adequate lighting and acoustical ambience, mirrors and barres. Locker rooms with showers are available in close proximity to the PA studios.

Theatres:

Little Theatre: 500 seat proscenium (18' x 36' opening). Most major productions including dance occur in this facility. It is equipped with the most sophisticated support equipment on campus including a 384 dimmer computer controlled console with a capacity of 1000 cues per show, a digital computerized board for sound with CD and mini-disc capacity and fly gallery and standard dance floor.

Arena Theatre: 150 seat "full-flex" facility with a 192 dimmer computer controlled portable board and an 8 channel audio board with CD and minidisk capacity that can be augmented with equipment from the Little Theatre.

Meng Hall: Lauded for its outstanding acoustics, the 800-seat Vaughncille Joseph Meng Concert Hall engages the listener with its subtleties and unobstructed sound. Performances by the University's music ensembles and guest artists produce a synergy not felt in traditional university concert halls.

Young Theatre: The 250-seat James D. Young Theatre is the major stage for dramatic productions presented by the Department of Theatre & Dance. This thrust-stage theatre is designed to bring the actors to the center of the space with seating on three sides, both on the floor level and in the balcony. This intimate space is designed to engage the audience and make the theatre-going experience more meaningful.

Hallberg Theatre: The 150-seat Hallberg Theatre is built in the black box tradition, and includes flexible seating from in the round to a more traditional formation. This space features experimental and rarely performed Theatre productions and also showcases new plays.

A full listing of lighting and audio equipment is attached in Appendix G.

All theatres and classrooms are in the Performing Arts building except for one dance studio. All classroom space has either florescent or incandescent lighting.
Dance Studio VA 148: basket weave sprung floor with tarket (36x20) and eight dimmer track lighting.

The following rooms are either allocated to Dance (indicated by *) or are shared with Theatre (indicated by **) and usage is indicated:

- ** 002 – Prop Shop
- ** 106 – Paint Shop
- ** 105 – Production Office
- ** 115 – Arena Theatre
- ** 116 – Medium sized lecture space
- ** 130 – Lighting Storage
- * 149 – Large dance studio and rehearsal space
- ** 151 – Lighting Lab
- ** 153 – Audio Lab
- ** 154 – Scene Shop

- ** 160 – Computer Design Lab
- ** 199B – Box Office
- * 203 – Dance Costume Storage
- ** 205 – Audio Lab
- ** 206 – Drafting room and technical lab
- * 281 – Ballet Studio
- * 283 – Modern Studio
- * 272 – Dance Studio
- ** 290 – Make-up Lab
- ** 294 – Musical Theatre Studio
- ** 295 – Costume Construction and lab
- ** VA 148 – Dance Studio Theatre

The Little Theatre is an excellent facility. The Arena Theatre provides a versatile space for both formal and informal performances, and for showing works in progress. PA 272 is a convertible studio space that can serve as an informal performance space.

Facilities available for technical support (e.g. scenery, costumes, lighting, etc.) are shared with the theatre area and exceptionally well stocked and maintained. As indicated above there are large and fully staffed scenic, lighting, audio and costume areas for support of the dance program.

Office space is sufficient and adequately maintained and supplied.

2. Equipment

- A. There are pianos in three of the studios.
- B. Projection equipment as appropriate is in each location, four dance studios have DVD/VCR playback units.
- C. Sound systems in each studio include CD players, I-pod and computer hook-ups.
- D. Percussion instruments are available as needed and stored in the appropriate studios.
- E. Technological equipment is adequate for the program. The department owns two portable TV/VCR&DVD carts and additional equipment such as tape recorders, DVDs, VCR tapes, films and records are owned by the department and faculty and are in the custody of faculty.
- F. Performance quality audio and video equipment is available for performances and rehearsals.
- G. University budgets for maintenance are allocated to the department as a whole and are reasonable for maintaining equipment. By utilizing university allocations and income from the departmental productions all plant and equipment needs are continually met.

3. Describe programs and practices concerning maintenance, safety and security.

Maintenance is handled through the Department Production Office and all requests are channeled there. Dance studio floors are resurfaced approximately every 2 years, with intermittent maintenance every 6 months for cleaning and application of non-stick coverings where needed.

VA 148 is only cleaned as the surface only requires intermittent cleaning. The pianos and audio equipment are continually maintained by expert tuners and department audio technicians.

The department maintains two Marley floors – one for the Little Theatre and one for the Grand Central theatre in Santa Ana.

Studio doors are locked after each class. Students who wish to rehearse obtain permission through the production office. The sound system is secured in built-in cabinets with locks. Percussion instruments are stored in secured areas. These special areas (theatres, scene shop, costume room, lighting room etc.), all have separate keys available only to authorized personnel.

Security is handled by Campus Police who patrol all buildings and areas at night and on weekends. Security concerns, rules and regulations are dispensed to all individuals involved at the beginning of each class each semester and reinforced at the first meeting of the entire company prior to the onset of technical rehearsals. These documents may be found in Appendix G.

4. Areas for Improvement.

The area for most concern is now the maintenance of the various spaces and equipment. With increasing state budgetary constraints this remains a constant concern.

G. LIBRARY AND LEARNING RESOURCES

1. Overall Requirements.

The University Library meets the NASD overall requirements. Statistical information on the Pollack Library and its services can be found at:

<http://www.library.fullerton.edu/about/statistics.php>

2. Governance and administration.

Library Faculty and Staff directory can be found at:

<http://www.library.fullerton.edu/about/profiles/>

The Dance collection is part of the University Library serviced by general library personnel. One reference librarian has specialized knowledge in the area of theatre and dance and is available for individualized assistance by appointment.

In addition we have the Edwin Duerr Collection which is budgeted and operated by the Theatre and Dance Department, and which is conveniently housed in the Performing Arts Building. A full-time faculty member, Dr. Lawrence Jasper, supervises the Duerr Collection.

3. Collections and electronic access.

Dance materials are available at all hours of University Library operation, and assistance with research is offered at the Reference desk during these hours. During the semester, hours are as follows: Monday – Thursday, 9am – 10pm; Friday 9am – 3pm; Saturday and Sunday, Noon – 5pm. In addition the Duerr Theatre and Dance collection is open a minimum of 20 hours per week during periods that receive high student use.

See Duerr Library Musical Theatre and Dance Collection listing in Appendix G.

See the attached information at the end of this section, provided by the Pollack library concerning current holdings, financial budgets etc.

4. Personnel.

Faculty library coordinator (Dr. Lawrence Jasper) is appointed by the Department of Theatre and Dance to act as liaison with the librarian bibliographer in this subject area in choosing materials. Robin Johnson of the Dance Faculty works in conjunction with Dr. Jasper. Other faculty and students can provide input through these individuals.

The Pollack Library Personnel Plan can be found at:

http://www.library.fullerton.edu/about/pl_personnel_plan_2011.pdf

5. Services.

The Pollack Library General Library Policies can be found at:

<http://www.library.fullerton.edu/about/guidelines/>

Cooperative arrangements to augment dance holdings are the same as for all other subject areas; in addition to access through the Interlibrary Loan, students and faculty have reciprocal borrowing privileges with the other California State University libraries and a number of other public and private institutions of higher learning.

Instructors may arrange for Library tours for their classes, and individual research appointments are also available.

An Online public access catalog, indexes on paper and CD-ROM, banks of microfilm readers and printers, audio equipment available for Library use and video equipment available for classroom use

6. Facilities.

The bulk of the dance materials are housed in one building in the University Library. In addition, a substantial collection is housed in the department's Duerr collection. It should be noted that the dance faculty maintains a significant videotape collection that it has immediate access to and uses frequently.

7. Financial Support.

The library allocates a budget to the department, which then determines the use of the monies. The department library coordinator, presently Dr. Lawrence Jasper, is primarily responsible for the allocation within the department with guidance from the faculty and staff.

Please see the attached information with regard to Pollack Library budgeting and holdings.

8. Areas for Improvement.

The main problem with the dance materials is the extensive use they get and the difficulty in replacing older and fragile items. However, the library continues to work diligently to duplicate items and provide for a continuing availability. We are also working to update materials working within the limited budgets. Faculty members have supplemented with their personal materials when necessary.

Pollak Library Holdings and Expenditures on Dance, June 2013

Expenditures:

	Expenditures 2010/2011	Expenditures 2011/2012	Expenditures 2012/2013
Databases (those central to Dance research only)	\$15,444.00	\$16,534.00	\$17,111.00
Books	\$931.44	\$1598.14	\$1234.20
Ebook Loans	N/A	\$385.73	\$196.59
Journals	\$845.00	\$875.00	\$872.00
Videos	\$549.00	\$1122.48	\$677.96
TOTAL	\$17,769.44	\$20,515.35	\$20,091.75

Pollak Library Databases and Online Reference Sources for Dance research:

Central to Dance research:

- International Bibliography of Theatre and Dance
- International Index to Performing Arts (IIPA)
- International Index to Music Periodicals (IIMP)
- SportDiscus
- International Encyclopedia of Dance

Also useful for Dance research:

- Academic Search Premier
- Biography Index
- Bibliography of Asian Studies
- Omni file Full text Mega
- Sociological Abstracts
- Chicano Database
- AnthroSource
- Anthropology Plus
- American History and Life
- Historical Abstracts
- JSTOR
- Oxford Music Online
- ProQuest Newsstand
- Readers Guide and Readers Guide Retrospective

Pollak Library journals for Dance research:

Journal subscriptions:

- Adapted Physical Activity Quarterly
- American Indian Culture and Research Journal
- Journal of Physical Education, Recreation & Dance

Sample listing of Dance journals available via full-text databases:

- Ballet-Dance Magazine
- Dance Chronicle
- Dance Magazine
- Dance Research
- Dance teacher now
- Dancing times
- Pointe

Pollak Library books and videos for Dance research:

LIBRARY OF CONGRESS classifications	Number of books	Number of videos
E 98 .D2 (American Indian dance)	15	1
GV 1580 - 1799 (dance)	1799	158
ML 3400 - 3465 (music for the dance)	18	0
RA 781.15 (aerobic exercise and dance)	16	1
RC 489 D3 (dance therapy)	10	0
RC 1220 (dance and medicine)	14	2
TOTAL	1872	162

Video title list:

E98.D2 I58 1992	Into the circle
GV1588.6 .D363 1974	Dance and human history / written and produced by Alan Lomax
GV1589 .D9 1996	Dynamic dance : principles of choreography
GV1589 .E97 2011	Experiential anatomy in dance technique : eight skeletal explorations / choreography and methodology by Jennifer Salk
GV1594 .D364 1993	Dancing / produced by Geoff Dunlop and Jane Alexander directed by Geoff Dunlop telescript by Geoff Dunlop and Jo Ann Caplin story by Rhoda Grauer director, performance programs, Jac Venza created by Rhoda Grauer, executive producer a production of Thirteen/WNET in association with RM Arts and BBC-TV
GV1601 .D36 1998	Dancetime! : 500 years of social dance / performed by Dance Through Time artistic director, Carol Teten scriptwriter, Morris Bobrow
GV1601 .E27 1995	Early dance

GV1601 .E272 1995	Early dance / edited by Isa Partsch-Bergsohn and Hal Bergsohn
GV1601 .T357 1977	Tanz : ein Film um Die Muse Terpsichore / Regie, Ulrich Wiedmann Gesamtleitung, Dr. Heinz Wiers
GV1623 .A44 2003	America dances! 1897-1948 : a collector's edition of social dance in film / Dancetime Publications Carol Teten, collector and organizer
GV1624.7.A34 D35 1990	Dance Black America / Pennebaker Associates producers, D.A. Pennebaker, Chis Hegedus
GV1624.7.A34 D37 2007	Dancing in the light / PBS produced by Jodee Nimerichter directed and written by Madison Davis Lacy a production of the American Dance Festival in association with Thirteen/WNET New York
GV1624.7.A34 M36 2002	Many steps : the origin and evolution of African-American collegiate stepping / a Gorofa Entertainment production
GV1624.7.A34 S747 2008	Stepping / CTG Entertainment, TrEyFilmZ, Black & White Media Group presents a Marshall Blackwell, Norman Whiteburn film directed by Marshall Blackwell, Norman Whiteburn executive producers, Marshall Blackwell, Norman Whiteburn
GV1627 .F64 1990	Folkloric dances of Mexico / producers, Silvia Lozano, May Herz, Alfonso Olvera
GV1627 .F65 1989	Folklórico : Ballet Folklórico de México / una produccion de Amalia Hernandez, directora y coreografa, y Miguel Kahan
GV1646.I8 R58 1995	Riverdance : the show / Tyrone Productions Radio Telefis Éireann presented by Alahann Productions VCI produced by Moya Doherty director, Michael McGlynn directed by John McColgan composed by Bill Whelan
GV1649 .P554 1998	The pleasures of the dance / Dance Horizons Video produced by William Jarvis video producer/director, Milt Wallace written, directed and choreographed by Catherine Turocy
GV1649 .V658 1998	Voltaire's temple of glory / Dance Horizons Video Jarvis Conservatory presents a baroque ballet by Catherine Turocy video production, Milt Wallace video director, Milt Wallace choreographer, Catherine Turocy words based on the writings of Voltaire music by Jean-Philippe Rameau
GV1663 .M65 1980	Moiseyev dance company : a gala evening
GV1663 .R8	Russian folk song & dance / narrated by Tony Randall
GV1691 .Z494 2009	880-01 Zhongguo wu dao = Chinese dance / Zhongguo wu zhou chuan bo zhong xin zhuan gao Ren Li, Zhang Lin bian dao Zhang Zhaoxia, Xu Mingdong jian zhi Li Xiangping
GV1693 .C62 1998	Classical Indian dance. Volume 1 : two Bharatanatyam dances / producer, Douglas Rosenberg
GV1695 .B869 1997	Butoh : body on the edge of crisis / edited by Lynn Piasecki

	narration written by Bonnie Sue Stein voice-over narrator, Russell Connor director and producer, Michael Blackwood
GV1703.B3 B37 2000	Barong and keris dance / Maharani Record produced by Rick's Recording Studio
GV1703.C3 K453 1995	Khmer Court Dance / produced by Sam-Ang Sam, Naomi H. Bishop video director, John Bishop dance director, Chan Moly Sam commentator, Paul Cravath
GV1703.I75 N53 1985	Night on the Sea of Galilee : Israel folk dance festival
GV1743 .D36 1987	Dances of the world
GV1743 .E83	Ethnic dance around the world / Phoenix Films, Inc. written and produced by Wayne Mitchell
GV1746 .H84 1990	How to dance through time / produced by Dancetime Publications performed by Dance Through Time
GV1747 .B35 1991	Il Ballarino : 16th century step vocabulary and dances / interpreted, produced by Julia Sutton directed by Julia Sutton & Johannes Holub
GV1753 .L84 1988	Luigi : the master jazz class / Studio Music Corporation
GV1753 .L842 1988	Luigi : the master style & technique class
GV1779 .P53 2005	Picasso and dance / Paris Opera Ballet
GV1781 .M68 1985	Movement for period plays / with Bari Rolfe produced by 108 Group Productions director, John Luck
GV1782.5 .L53 1995	Lifts for your choreography / produced and directed by Annette Vallone and Don Mirault
GV1782.5 .M35 2010	Making dances : seven postmodern choreographers / a film by Michael Blackwood produced and directed by Michael Blackwood a co-production, Blackwood Productions, Inc., Westdeutscher Rundfunk, BBC Television, Swedish Television TV1
GV1782.5 .S74 1992	Step by step : an amateur's video guide to choreography / produced and directed by Rick Seeber for Maverick Productions, Inc. written by Rory Seeber and Rick Seeber
GV1782.62.S836 H577 2007	Reflection : reconstructing Anna Sokolow's Steps of silence. Historical context / project director, Valarie Mockabee DVD author, Rachel Boggia
GV1783 .B55 1994	Bill T. Jones : dancing to the promised land / V.I.E.W., Inc
GV1783 .D663 1999	Donald McKayle, early work / Creative Arts Television producer, John McGiffert director, John Desmond writer, Joseph Hurley choreographer, Donald McKayle
GV1783 .E87 1997	European Tanztheater / produced & directed by Isa & Harold Bergsohn
GV1783 .H57 2008	The history of modern dance / produced, directed and edited by James Holzknacht Castalia Media
GV1783 .J68 1994	Journey through dance with Gay Cheney / producer, Tim

	Barkley
GV1783 .L45 1990	Lester Horton technique : the warm-up / Kultur a Dance Spotlight production
GV1783 .L45 1990a	Lester Horton technique : the warm-up / Kultur a Dance Spotlight production
GV1783 .P65 2007	Points in space / directed by Elliot Caplan and Merce Cunningham produced by Bob Lockyer and Cunningham Dance Foundation
GV1783 .T47 1990	Three by Martha Graham / a Martha Graham Center for Contemporary Dance, Inc. Production
GV1783 .W67 1996	The world of Alwin Nikolais
GV1785 .H34 1992	Erick Hawkins' America / produced by Benjamin Dunlop and Sidney J. Palmer
GV1785.A1 B67 2003	Born to be wild : the leading men of American Ballet Theatre
GV1785.A1 D25 1992	Dancing on the edge / produced and directed by Douglas Rosenberg
GV1785.A1 F66 1985	Fonteyn and Nureyev : the perfect partnership / a Peter Batty production written & directed by Peter Batty
GV1785.A63 A45 1988	Alicia : Alicia Alonso / Instituto Cubano de Arte e Industria Cinematograficos presenta Victor Casaus [director]
GV1785.B32 B33 1996	The Balanchine celebration / New York City Ballet [choreography by George Balanchine]
GV1785.B32 B342 2003	Balanchine lives! : George Balanchine, 1904-1983 / producer and director, Michael Blackwood
GV1785.B32 B75 2009	Bringing Balanchine back / produced by New York City Ballet NVC Arts produced by Earle Mack, Christopher Ramsey directed by Richard Blanshard
GV1785.B32 D35 1995	Dancing for Mr. B : six Balanchine ballerinas / Seahorse Films in association with WNET/New York
GV1785.B348 B37 1976	Baryshnikov at Wolf trap [videorecording.]
GV1785.B348 B38 1984	Baryshnikov by Tharp : with American Ballet Theatre / directed by Don Mischer, Twyla Tharp a Don Mischer production
GV1785.B349 U54 2010	Understanding Pina : the legacy of Pina Bausch / Kathryn Sullivan, producer, director Howard Silver, director
GV1785.B36 B44 2005	Béjart! Did you say Béjart? : a profile of the legendary choreographer / directed by Serge Korber
GV1785.B573 D36 2005	The dancer / produced by Lisbet Gabriellsson written & directed by Donya Feuer
GV1785.B76 T74 1996	Trisha Brown / produced and directed [by] Douglas Rosenberg
GV1785.C85 C34 1991	Cage/Cunningham / by Elliot Caplan [produced by] Cunningham Dance Foundation in association with La Sept

GV1785.C85 C34 2006	Cage/Cunningham : a film / produced by Cunningham Dance Foundation in association with La Sept directed by Elliot Caplan
GV1785.C85 M483 2001	Merce Cunningham : a lifetime of dance / a co-production of Thirteen/WNET New York, INA, La Sept ARTE, BBC and NPS in association with France 3, Centre National de la Cinematographie, SF DRS, RTP, ABC (Australia), NRK, Télévision Suisse Romande, Sveriges Television, Rai Sat s.p.a., Carre Noir RTBF Lige-Christiane Phillipe, Mezzo, Tele Quebec and La Filature Scène Nationale de Mulhouse
GV1785.D24 R44 1981	Reflections of a dancer : Alexandra Danilova, prima ballerina assoluta
GV1785.D8 I7 1989	Isadora Duncan : movement from the soul / Geller/Goldfine Production, in association with KQED, San Francisco
GV1785.D82 K37 1989	Katherine Dunham / Turner Broadcasting System, inc. senior producer, writer Terri Tingle
GV1785.E38 M38 2009	Mats Ek / a film by Regina Heidecke produced by Regina Heidecke directed by Regina Heidecke, Reiner E. Moritz
GV1785.E74 D35 1993	Dance and myth : the world of Jean Erdman / produced by ARC Videodance
GV1785.F37 S89 1997	Suzanne Farrell : elusive muse / a film by Anne Belle, Deborah Dickson, Catherine Tambini
GV1785.F63 M37 1989	Margot Fonteyn / produced and directed by Patricia Foy an Antelope/Aurora production for Reiner Moritz Associates and Channel Four Television in association with La Sept ... [et al.]
GV1785.F66 W54 2007	William Forsythe
GV1785.G7 M37 2007	Martha Graham : dance on film / producer, Johanna Schiller
GV1785.G7 N37 1980	Nathan Kroll's Martha Graham : an American original in performance
GV1785.H6 H37 1988	Hanya, portrait of a dance pioneer / University Foundation, California State University, Chico
GV1785.H8 S48 1998	The Shakers / choreography by Doris Humphrey performed by the Doris Humphrey Workshop Dancers
GV1785.J55 B44 1997	Bill T. Jones : Still/Here / with Bill Moyers edited by Geof Bartz directed by Alice Markowitz, David Grubin a production of David Grubin Productions, Inc. & Public Affairs Television, Inc
GV1785.K25 K37 1977	Karen Kain / : ballerina / MasterVision produced by Richard Nielsen and Pat Ferns directed by Philip McPhedran Nielsen-Ferns, Inc. Productions
GV1785.K95 J57 2011	Jiří Kylián : mémoires d'oubliettes : erinnerungen eines choreografen = Jiří Kylián : forgotten memories/ produced by

	Arte France and Bel Air Media a film by Don Kent and Christian Dumais-Lvowski produced by François Duplat and Patricia Houtart
GV1785.M26 N37 1985	Natalia Makarova : in a class of her own with Roland Petit and Irina Yakobsen / a Landseer production
GV1785.M32 N37 1985	Natasha : Natalia Makarova / Kultur
GV1785.M57 M472 1996	Meredith Monk : a documentary / produced by NRK T.V. International directed by Sidsel Mundal
GV1785.N6 D52 2002	The diaries of Vaslav Nijinsky / presented by Australian Film Finance Corporation in association with Illumination Films and Music Arts Dance Films producers, Paul Cox and Aanya Whitehead a film by Paul Cox
GV1785.N8 N87 1991	Nureyev / an RM Arts production producer & director, Patricia Foy
GV1785.P3 P39 1982	Pavlova / a Société Radio-Canada and Premiere Performance Corporation produced by Pierre Morin, Micheline Charest, Ronald A. Weinberg directed by Pierre Morin written by Henry Crossfield
GV1785.P54 P54 1964	Plisetskaya dances / director, Vassili Katanyan
GV1785.R52 J47 2009	Jerome Robbins : something to dance about / written by Amanda Vaill produced & directed by Judy Kinberg produced by Thirteen/WNET
GV1785.S47 L9 1979	Lynn Seymour : in a class of her own / MasterVision director, Karin Altmann producer, Pat Ferns
GV1785.U4 G34 1953	Galina Ulanova and Maya Plisetskaya : stars of the Russian Ballet
GV1785.W43 C53 1990	Charles Weidman, on his own / Dance Horizons Video, Princeton Book Company producers, Virginia Brooks, Janet Mendelshon
GV1785.W5 M37 1991	Mary Wigman, 1886-1973 : When the fire dances between two poles / produced and directed by Allegra Fuller Snyder
GV1786.A42 A34 1982	Ailey dances / ABC Video Enterprises, Inc. in association with James Lipton Productions, Inc
GV1786.A42 E93 2000	An Evening with the Alvin Ailey American Dance Theater / co-production, DR/ZDF/RM Arts in association with ORF produced and directed by Thomas Grimm
GV1786.B3 B3545 2006	Ballets Russes / a Geller/Goldfine production produced and directed by Dayna Goldfine & Dan Geller produced by Robert Hawk, Douglas Blair Turnbaugh written by Dan Geller ... [et al.]
GV1786.B64 E93 1986	An evening with the Bolshoi Ballet : The Bolshoi Ballet in the park / produced by BBC-TV and the Entertainment Corporation, Concerts and Arts

GV1786.C46 K36 1987	On the move : the Central Ballet of China / a film by Sidney & Mary Kantor
GV1786.D43 D4 1988	Denishawn : the contributions of American dance pioneers Ruth St. Denis and Ted Shawn / produced by Clark Santee and Delia Gravel Santee written by Clark Santee
GV1786.K35 K35 1985	Kalakshetra : devotion to dance / producer, Adam Clapham for Griffin Productions director, Anthony Mayer
GV1786.N3 B64 1986	Bold steps : a portrait of the National Ballet of Canada / produced by Promedia/BBC in association with the Canadian Broadcasting Corporation and Telefilm Canada
GV1786.O53 E86 2000	Etoiles : dancers of the Paris Opera Ballet / Little Bear et Gaia Films presentent avec la participation de Canal + et du Centre National de la Cinématographie un film de Nils Tavernier
GV1786.O6 B36 1985	Ballets -- : avec les étoiles de L'opera de Paris / Jean C. Henin [director]
GV1786.P54 P56 1997	Pilobolus / University of North Carolina Center for Public Television
GV1786.R6 C44 1981	Celebration : Sadler's Wells Royal Ballet commemorating fifty years of dance
GV1787 .B265 1972	Ballet for all
GV1787 .F76 1977	From Russia with-- Bruno Gerussi / MasterVision produced by Nielson-Ferns Inc. Productions
GV1788 .B325 1994	Balanchine essays : Arabesque / conceived and written by Merrill Ashley and Suki Schorer
GV1788 .B326 1994	Balanchine essays Passé and attitude / produced by the George Balanchine Foundation, Inc. in association with Tatge/Lasseur Productions, Inc. artistic directors, conceived and written by Merrill Ashley and Suki Schorer executive producer, Barbara Horgan producer, Catherine Tatge director, Merrill Brockway
GV1788 .B327 1994	Balanchine essays Port de bras and épaulement / produced by the George Balanchine Foundation, Inc. in association with Tatge/Lasseur Productions, Inc. artistic directors, conceived and written by Merrill Ashley and Suki Schorer executive producer, Barbara Horgan producer, Catherine Tatge director, Merrill Brockway
GV1788 .F57 1988	The first annual Erik Bruhn prize / Primedia Production in association with the Canadian Broadcasting Corporation
GV1788 .V52 1985	Video dictionary of classical ballet / TransMedia Communications Network producer, director, Robert Beck
GV1788.2 .P37 A7 1986	Art of the classical Pas de Deux : as performed live at the Los Angeles International Ballet Festival / produced by Marc I. Rosenthal directed by Ted Lin
GV1788.5 .C63 1993	Classical ballet lesson / produced, written, and directed by

	Peggy Willis-Aarnio
GV1788.6.L46 C55 1978	The Children of Theatre Street / directed by Robert Dornhelm produced and co-directed by Earle Mack
GV1788.B63 B6874 1992	Bournonville ballet technique : fifty enchaînements / selected and reconstructed by Vivi Flindt and Knud Arne Jürgensen
GV1790 .C385 2005	The Catherine wheel / directed and choreographed by Twyla Tharp music produced, composed & performed by David Byrne produced by Alan Yentob a Catherine Wheel production in association with WNET/Thirteen
GV1790 .I9 1990	Ivan the Terrible / music by Sergei Prokofiev presented by the Bolshoi Theatre (USSR)
GV1790 .O97 1997	OutaWak : a work in progress : 10/96 rehearsal excerpts
GV1790.A1 E93 1987	An Evening with Nederlands Dans Theater / RM Arts/SVT2
GV1790.A1 E932 1963	An Evening with the Royal Ballet / produced by Anthony Havelock-Allan
GV1790.A1 F66 1995	Footnotes-- the classics of ballet / with Frank Augustyn produced by Sound Venture Productions and Frank Augustyn Productions directed by Derek Diorio produced by Neil Bregman and Frank Augustyn
GV1790.A1 H36 2008	Hans van Manen festival : Dutch National Ballet & guests / Dutch National Ballet & 3 Minutes West co-production produced, directed and edited by Altin Kaftira, Adrienne Liron, Jeff Tudor
GV1790.A1 J57 2009	Nederlands Dans Theater / choreography, Jiří Kylián
GV1790.A1 R87 1993	Russian ballet : the glorious tradition / Telecompany Ostankino/Val G. Productions, ltd
GV1790.C53 C53 1978	Chaconne / music by Christoph Willibald Gluck choreography by George Balanchine. Prodigal son : a ballet in three scenes / music by Serge Prokofiev scenario by Boris Kochno decor by Georges Rouault choreography by George Balanchine
GV1790.C56 C56 2005	Cinderella : a ballet / by Maguy Marin music, Sergei Prokofiev choreography, Maguy Marin additional music, Jean Schwarz produced by SVT1 Drama and RM Arts in association with La Sept, Channel Four, ZDF producer, Christina Hoernblad TV-director, Mans Reuterswaerd
GV1790.C74 C74 1988	Creole Giselle / adapted for television by Frederic Franklin, Thomas Grimm, and Arthur Mitchell
GV1790.D38 R62 1981	Robert Schumann's Davidsbündlertänze / a production of CBS Cable in association with the National Video Corporation
GV1790.D4 E52 1997	Delusion of the fury : a ritual of dream and delusion / Harry Partch with music by Harry Partch
GV1790.D66 D65 1999	Don Quixote / International Arts Inc. present the Australian Ballet in Rudolf Nureyev's film directed by Robert

	Helpmann, Rudolf Nureyev
GV1790.F57 S77 2009	Stravinsky et les Ballet russes = Stravinsky and the Ballets russes / Bel Air Media ... [et al.] présentent musique, Igor Stravinsky Orchestre et Ballet du Théâtre Mariinsky direction artistique et musicale, Valery Gergiev producteur délégué François Duplat réalisation, Denis Caïozzi
GV1790.G486 G486 1983	Ghost dances / IFPA Ltd
GV1790.G5 G56 1995	Giselle, o, Las Willis : ballet fantastico / a Instituto Cubano de Arte e Industria Cinematográficos
GV1790.G5 G57 1996	Giselle : the making of / V.I.E.W., Inc
GV1790.G5 P67 1982	A Portrait of Giselle
GV1790.G7 M37 1984	Martha Graham : three contemporary classics / Martha Graham
GV1790.J48 J49 2006	Jewels : ballet in three parts / choreography by George Balanchine Opéra national de Paris
GV1790.J48 S45 1996	Selections from jewels Stravinsky violin concerto / [New York City Ballet choreography by George Balanchine]
GV1790.M36 M36 1982	Manon / Covent Garden Video Productions Royal Opera House, Covent Garden
GV1790.N8 N87 1977	The Nutcracker / The American Ballet Theatre and Mikhail Baryshnikov production producer-writer, Yanna Kroyt Brandt director, Tony Charmoli Joday Productions
GV1790.S73 R62 1984	Road to the Stamping ground / co-produced by Polygon Pictures [and] RM Arts, with NOS-TV Holland
GV1790.S8 S92 1982	Swan Lake / Royal Ballet
GV1790.S8 S923 1991	Swan Lake / directed for television by Colin Nears producer, Robin Scott an NVC Arts production in association with Leningrad Radio and Television
GV1790.S8 S923 2006	Tchaikovsky swan lake : the kirov ballet / directed for television by Colin Nears producer, Robin Scott an NVC Arts production in association with Leningrad Radio and Television
GV1790.S8 S93 2003	Swan lake : the Royal Ballet / NVC Arts presents a Thames Television production in association with Covent Garden Video Productions Limited music by Pyotr Ilyich Tchaikovsky [produced and directed for television by] John Michael Phillips
GV1790.S9 S94 1984	Symphony in D workshop / produced by RM Arts, Munich, in association with NOS-TV and LWT South Bank Show
GV1790.T95 T95 1995	Tzigane Andante from Divertimento no. 15 The Four temperaments / Thirteen/WNET
GV1794 .M38 1983	Masters of tap / IFPA Ltd

GV1794 .S66 1988	Songs unwritten : a tap dancer remembered / a documentary by David Wadsworth
GV1796.B4 D36 1994	A dance the Gods yearn to witness / Pique-Nique Productions
GV1796.C43 S47 1980	Seraikella chhau : masked dance of India : with Kedar Nath Sahoo / produced by Department of Theatre, Michigan State University ... in association with Instructional and Public Television, Michigan State University
GV1796.F55 G9779 2005	Gypsy heart / producer/director, Joceyln M. Ajami
GV1796.H57 H58 2009	History and concept of hip-hop dance : the street culture that became a global expression / conceived and directed by Moncell Durden produced by Dancetime Publications DLex Productions
GV1796.H8 A54 2003	American aloha : hula beyond Hawaii / director/coproducer, Evann Siebens producer/codirector/writer, Lisette Marie Flanary produced by Bluestocking Films, Inc
GV1796.H8 K85 1999	Kumu Hula : keepers of a culture / Mug-Shot Productions
GV1796.P55 I5 2005	In heaven there is no beer? / Flower Films presents a film by Les Blank and Maureen Gosling producer and director, Les Blank
GV1796.T3 A75 1986	Tango / conceived and choreographed by Oscar Araiz
RA781.15 .B65 2006	The Bollywood dance workout with Hemalaya
RC1220.B27 L68 1995	Lower extremity dance medicine : orthopedic examination / with Dr. William Hamilton produced and directed by Susan Macaluso
RC1220.D35 I57 1992	Introduction to dance medicine : keeping dancers dancing

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

1. Accuracy and integrity of the recruitment and retention policies.

The general policies and procedures governing admittance to the undergraduate program of the Department of Theatre and Dance at California State University, Fullerton, are those listed in the university catalogue on pages 583-595 (Appendix B). Admission as a dance major is determined through a participation in a ballet and modern dance audition class prior placement to orientation interview and course advisement. Dance faculty, who submit an evaluation regarding placement status, observe the prospective student. The admission and placement process has been most effective in producing students who complete the program.

2. Rigor and fairness of retention policies and their application.

Assessment examinations are held for Dance majors each spring semester. All full-time faculty members submit assessment reports. Following this, the student has a personal interview with the Dance Program Coordinator and/or a faculty member, to discuss results. At the end of the fall semester, faculty can suggest and discuss any students who are technically prepared to be placed in the next level. Throughout the dance major courses self-assessment is incorporated into the syllabi, i.e., Composition classes and Pedagogy. Aesthetic assessments are incorporated into Theory and Criticism as well as the cultural Diversity courses.

3. Effectiveness of student record keeping and graduate document maintenance.

Complete files of student records are maintained and readily available in the Department of Theatre and Dance for all undergraduate dance majors. These records include transcripts, assessment evaluations, study outline, grade reports, graduation checks and correspondence pertinent to the academic careers of the dance major. A record of all courses taken by the student is available through the Student Information System Plus (SIS+). The dance program coordinator may access these records to evaluate the student's workload and sequential progress in all courses.

Copies of three recent dance graduates' transcripts are in Appendix IV.

4. Effectiveness of the advisement system.

It is mandatory that the dance major meet with the designated dance coordinator/advisor every semester to plan courses for the coming semester. Dance majors are given an advisement sheet that lists course requirements and plan their sequence of study and progress toward graduation. The coordinator maintains all records of progress. Counseling of a personal nature is on going. The coordinator and advisors maintains an open-door policy, which allows for continuing communication regarding the program and to provide information concerning counseling for students.

The Creative Dance for Children course incorporates instruction and information concerning dance teaching. The Pedagogy course also is weighted towards this goal. For students who desire

a teaching credential a program is available through the Kinesiology department. Extra courses of study are required. Students are also informed of advanced degrees in teaching and dance education intensives at other universities.

5. Areas for improvement in advising, record keeping etc. and plans and means for addressing them.

With the growth of the dance program it has become more difficult to reach all students for advising. An extensive Dance Majors Handbook was first created in 2003, to address all matters concerning the advancement toward their degree and graduation. The handbook includes a Four-Year Dance Major Guideline and a Transfer Student Dance Major Guideline, as well as, other departmental information. This handbook has solved many of the problems in student advisement and guidance. The dance majors utilize the information to prepare for their advisement and the later for referencing information. The records are kept in the Theatre and Dance office and electronically.

I. Published Materials

The University Catalog can be found on-line at <http://www.fullerton.edu/CatalogPrevious/Catalog2011-2013/default.aspx>

This is published every other year and contains all of the information required by NASD as regards the regulations covered by university policy. The catalog is also available on-line. The Department information, which is included in Appendix V, meets the NASD demands of specifics, which pertain to the Dance Unit. Specific catalog listings found in Appendix B are:

Mission, goals and objectives: p. 12
Size and scope: pp. 14 -- 19
Curricula: pp. 47 – 65, Dance; pp. 589—590
Rules and regulations for conduct: pp. 66-68, p. 587
Faculty: p. 17, Dance; p. 583
Administrators and trustees: pp. 11, 20 -- 24
Locale: p. 13-15
Facilities: p. 14
Costs and Refund Policies: pp. 130-137
Requirements for Admission, retention and completion of degree: p.104-110, Dance; p. 587
Academic Calendar: p. 6
Financial Aid pp. 137-143

In addition Appendix V contains numerous published materials of both University and Departmental items, which may aid in clarification of many of the above factors in university life.

The College of the Arts Annual Report, which further illustrates program achievements and excellence, is also included in Appendix A.

J. Community Involvement.

The dance major within the Department of Theatre and Dance has maintained a high community profile. Students and faculty participate in an number of services yearly which include the annual CSUF's Dance Day, High School Festival at CSUF, A Night in Fullerton community open house, Continuing Learning Experience lectures, Artists in Residence in elementary schools and master classes at the Community College level.

K. Articulation with Other Schools.

The dance major supports a closely monitored articulation system with many community colleges. Yearly the Office of Records and Admissions submits additions and change in community college programs for approval. Ongoing efforts to facilitate the transfer of students effectively into the dance major are a high priority. A web site for Community Colleges lists all of the articulation agreements with state schools: <http://www.assist.org>

Related associate degree programs can be found at the following community colleges:

Citrus Community College, Orange Coast College, Riverside Community College, Irvine Valley College, Saddleback College, Glendale Community College, El Camino College, Mira Costa College, Mount SAC, Cerritos College, Santa Monica College and Los Angeles Valley College.

Articulation agreements with several Community Colleges are included in Appendix G.

L. Non-Degree-Granting Programs

Not Applicable.

M. Operational Standards and Procedures for All Institutions which NASD is the Designated Accreditor

Not Applicable.

N. Operational Standards for Proprietary Institutions

Not Applicable.

O. Operational Standards for Branch Campuses and External Programs

Not Applicable.

P. Credit and Time Requirements

1. Program Length.

The BA degree in Dance requires 120 semester credit hours for completion. For a breakdown see Curricular tables in Appendix IV.

2. Awarding Credit.

The definitions of various types of units are extensively illustrated in the Addendum to Faculty Workload Policy pp. A-1 and A-2 (See Appendix D). The definitions are published in the University Catalog p. 478 (See Appendix B).

3. Transfer of Credit and Published polices.

Policies concerning transfer of credit and other university policies are articulated in the University Catalog pp. 110-115. (see Appendix B)

SECTION II. B. INSTRUCTIONAL PROGRAMS

A. CERTAIN CURRICULUM CATEGORIES

Not Applicable

B. SPECIFIC CURRICULA

1. Program Title and Statement of Purposes.

Bachelor of Arts in Dance

Purposes: The mission of the Dance Program is to develop young dance artists and to foster the skills, understanding, and work habits that prepare them for success. The curriculum combines practical training in technique, aesthetics, and critical thinking. Intensive training in Modern Dance and Ballet is complemented by improvisation, composition, dance history, aesthetics, pedagogy, kinesiology and extensive performance experience. In this way, the graduating student is prepared technically and creatively to work in dance and related careers.

Goals

- a) The Theatre and Dance Department will offer courses and degrees at both the undergraduate level providing appropriate educational opportunities for students with diverse objectives, skills, and interests.
- b) The Theatre and Dance Department will work to recruit locally, regionally, and nationally and retain majors of high quality and provide a framework for their educational advancement, ongoing evaluation, and professional development.
- c) Dance graduates of the Theatre and Dance Department will.
 - 1) Be competent and reflective practitioners of the art of dance.
 - 2) Be capable of living a culturally rich life accomplished through the study of dance, literature and criticism.
 - 3) Be passionate and confident about their work which is achieved through live performance.
 - 4) Practice successful collaboration through performance and choreography for showcases and performances.
 - 5) Be intellectually curious and decisive in exploring new avenues of expression.
 - 6) Have a basic knowledge of dance history, literature and theory.
 - 7) Exercise professional standards of oral, and written communication through reviews, critiques and final projects.
 - 8) Are intellectually, technically, creatively, and technologically prepared to be artistic member of their communities.

- 9) Have well-rounded educational backgrounds acquired through studies in general education.
- d) The Theatre and Dance Department will serve the university and external communities through outreach and public performance.
- e) The Theatre and Dance Department will maintain mutually beneficial relationships with university colleagues, the larger CSUF community, alumni, and others in the external community.

2. Curricular Table

Please see Appendix IV

3. Assessment of Compliance with NASD Standards

General Studies

The university requirement of 51 units of general education, which exceeds the requirements of most universities, ensures a substantial understanding by every undergraduate of the human experience and the role of art in society. This program is designed to provide broad knowledge within the traditional areas of learning as cited in the NASD Handbook.

a. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical effectiveness.

This is listed in the requirements and addressed in the goals for Core Competencies in the General Education section of the University Catalog, with regard to Oral Communication, Written Communication and Critical Thinking, pp. 50-51. (For all references to University Catalog see www.fullerton.edu/CatalogPrevious/Catalog2011-2013 or Appendix B)

b. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

This is listed in the requirements and addressed in the goals for Disciplinary Learning in the General Education section of the University Catalog, with regard to Mathematics, Natural Sciences and Implication and Explorations in Mathematics and Natural Sciences, pp. 51-52.

c. An ability to address culture and history from a variety of perspectives.

This is listed in the requirements and addressed in the goals for Historical and Cultural Foundations in the General Education section of the University Catalog, pp. 54-55 and Cultural Diversity p. 55.

d. Understanding of and experience in thinking about moral and ethical problems.

Options for the student in this category from the General Education package include the following:

Philosophy	110	Religions of the World
Philosophy	290	Greek Philosophy
Philosophy	300	Rationalism and Empiricism
Philosophy	310	Ethics

The options also include a wide variety of Comparative Religion courses covering ancient to contemporary thought.

e. The ability to respect, understand and evaluate work in a variety of disciplines and contexts.

This is listed in the requirements and addressed in the goals for Disciplinary Learning in the General Education section of the University Catalog, with regard to Introduction to the Arts, introduction to the Humanities, Implications, Explorations and participatory Experience in the Arts and Humanities. pp. 53-54.

f. The capacity to explain and defend one's views effectively and rationally.

See 3a. Above

g. Understanding of and experience in one or more art forms other than dance.

See 3e. Above

In formulating the BA in Dance degree, the dance unit has been fortunate to work under the policies of the university, which provide both latitude and limitations to degree programs. University policy limits the number of units for the BA degree to 120 with an unstated maximum of about 126. All degrees require a general education package of 51 units. To meet the standards of NASD for the professional degree in dance, the 51 general education units must be a maximum of 30% of the total degree units, under Fullerton policies. Therefore, the dance unit has designed a robust BA degree in dance with a highly enhanced dance class factor, which has become very attractive to and attracting to students. The university and the department look upon this degree program as one that provides the student with a strong and varied dance foundation to use as a springboard to enter advanced degree programs, dance companies or teaching positions. The Fullerton requirement of 52% of dance and dance related studies exceeds the NASD recommendations for BA in Dance degree programs, but has been determined by the faculty to be philosophically and practically sound and is greeted by students with great enthusiasm.

Dance Studies

a. The ability to identify and work conceptually with the elements of dance.

The Dance Improvisation course, and the three levels of Dance Composition address these skills. Work in this area can also be covered in the technique classes and repertory work.

b. An understanding of the choreographic processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural ideas and contexts.

This is met in the Dance Composition series as well as the Dance Theory and Criticism course. Students are engaged in discussions and critiques in the composition classes, and discussion and critiques of university and professional concerts. Lectures and viewing of films and tapes are included activity in our activity and theory classes.

c. An acquaintance with a wide selection of dance repertory, the principal eras, genres, and cultural sources.

This is met through the Cultural Diversity in Dance and dance history course Forces and figures in Dance, as well as, the Dance Theory and Criticism course. Further, experimentation with historical forms and styles is a part of the Repertory and Performance class. The varied backgrounds of the guest artists also ensure a wide variety of styles will be experienced by the dance student.

d. The ability to develop and defend critical evaluations.

This is addressed by the courses in dance history, theory and criticism, and composition through mandatory viewing of many professional concerts and discussion/critique of same on both a formal and informal basis with the dance faculty further lead to the student's understanding and ability to make judgments. The close association with the theatre faculty and location of the dance unit within the College of the Arts are great assets in terms of students' understanding of the relationship of the arts. In addition to such study as indicated in answers above, students' attendance at regional and national ACDFA festivals plays an important role in meeting this standard. Further, the dance majors are a closely-knit group constantly assessing quality with each other and the dance faculty.

e. Fundamental knowledge of the body and of kinesiology as applicable to work in dance.

This is ensured by the Dance Kinesiology course and reinforced by the daily technique classes.

Performance and Dance Electives

a. Ability in performing areas consistent with the goals and objectives of the specific liberal arts degree program being followed, and appropriate to the individual's needs and interests.

This is accomplished by students performing in the annual dance concerts, and dance majors are required to perform in at least one dance production prior to graduation. Students in the composition classes perform in the informal Choreographer's Showcase held in the McGarvey PA 272 at the end of each semester. Other opportunities are offered through the required Dance 497 Project, invitations from community are on-going for performances and lecture/demonstrations by the Repertory and Performance, the 12 X 16 Grand Central Concerts, the major musicals done each year and theatre productions that require dance (e.g. opera).

b. An understanding of procedures for realizing a variety of dance styles.

This is achieved by the rotation of faculty who teach the technique courses, the numerous guest artists, and in the repertory work. In addition, the students usually elect the classical pointe, intermediate jazz and intermediate tap courses for further diversification.

c. Knowledge and /or skills in one or more areas of dance beyond basic course work and performance appropriate to the individual's needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.

This is ensured via the requirement for completion of the advanced level in both ballet and modern dance. Students can also elect to continue their choreographic work by auditioning pieces for the 12 X16 Concert, the Fall and Spring Dance Theatre concerts. Individuals can also participate in the Dance 479 Repertory and Performance course.

4. Not Applicable. We do not offer a graduate degree in dance.

5. Results

The curriculum of our program is structured to reflect the program goals for student learning and to facilitate student progress toward achieving them. In both graduate and undergraduate programs of Theatre and Dance:

- a) There is periodic (every semester) review of student's progress within the particular program. This is done via juries, auditions, public performances and portfolio reviews, respectively.

- b) The course structure of the program is designed to facilitate this format in order to monitor and advise students at each level of the learning process within the performing arts disciplines.
- c) On-going, active participation in The American College Dance Festival provides additional opportunities for students to interact with professionals and peers, receiving constructive criticism and advise.
- d) We monitor that students are learning what we expect them to learn at various points in the curriculum. CSUF Theatre and Dance majors are tested, evaluated, auditioned, juried, and reviewed by faculty in classes; by guest evaluators, artists, and directors/choreographers in rehearsal; and by teams of faculty in ongoing meetings. Careers in the performing arts demand life-long preparation, training, and assessment and the CSUF Theatre and Dance Faculty integrate assessment activities throughout the curriculum. Aside from the formal written evaluations conducted for every class, every semester, a number of faculty conduct midterm evaluations, while others meet one-on-one in evaluation sessions with each member of their class. Since University faculty are actively engaged with students in the Performing Arts Center during classes and rehearsals virtually every day of the academic year, it would be surprising if any department at CSUF has more student/faculty contact or ongoing personalized assessment activities.
- e) In dance, auditions are held at the beginning of each semester and the faculty evaluates each dancer one-on-one. They are again adjudicated through the audition process each semester by a panel of choreographers who choose whether or not to cast them in their dance pieces for the main stage productions. Again, their work is judged and evaluated in the public eye.
- f) Dance technique students are evaluated the first week of classes and individual, one-on-one feedback is major part of the growth process. In class, students are given personal written and/or oral feedback with each performance project.
- g) In the dance program, students “assess” before a panel of faculty members at the end of each year. This process includes meeting with faculty members to discuss the results.
- h) Transfer students in the program jury before a panel of faculty members when they enter CSUF and periodically throughout their tenure at CSUF.
- i) All students are given the opportunity to audition before a panel of directors/choreographers (guest artist, student and faculty) each semester and are cast in performances for our audiences.
- j) Professional theatre critics and general audiences continually evaluate our student performers and choreographers.
- k) Dance Composition students are adjudicated in their coursework and through public performance and through feedback from the appropriate faculty.
- l) In the Dance for Children’s seminar, each student is required to submit a portfolio book, which is evaluated by the faculty. In fact, by the very nature of dance training, students are evaluated on a day-by day basis in a very personal, professional way.
- m) In the Design and Production program, the design faculty conducts end-of-semester portfolio reviews of graduate students, with the core faculty meeting one-on-one with each student. In addition, undergraduate and student designers and assistants are continually mentored, advised, and critiqued by the design faculty during the intensive

period of pre and post-production, and portfolio review occurs in all upper division design classes. Each upper division design class includes an exit portfolio review.

- n) In our Dance Pedagogy and Creative Dance for Children, a faculty member advises and assesses their progress from start to finish, including classroom visitations during their student teaching experience. Additionally, the Pedagogy course offers self and peer evaluation of teaching methods.
- o) In efforts to further assist the Theatre and Dance student, the department conducts an active mentoring program involving the vast majority of the full-time faculty who regularly meet with students outside of class time to assist with scholarly, creative, professional, or career oriented endeavors.

The Theatre and Dance Department at CSUF is strongly committed to keeping track of our alumni and their achievements. We publish a newsletter that often highlights the professional accomplishments of our graduates. We have a successful record of graduates interning in the real world: and the department receives regular reports on the work of these individuals. Graduates have gone on to be successful choreographers and performers, being awarded grants and honors for their artistic work. Others have become educators, administrators and artistic directors.

6. Assessment of Strengths and Areas for Improvement

The strengths of our program include the following:

- a) A faculty with diverse individual strengths in teaching specialties, methods and techniques, and who are personally concerned for the development of their students.
- b) The achievement of the new performing arts facility with additional state of the art dance studios.
- c) The implementation of a jury system for assessment of the student's growth and development.
- d) The success of the dance concerts and workshop performances.
- e) The student opportunities to work with guest artists in classes and rehearsals.
- f) The rigorous curriculum.
- g) The affiliation with the theatre faculty in collaborative relationships during productions.
- h) The incoming assessment process for dance majors.
- i) The strong communications between faculty and students.
- j) The close relationship between full-time dance faculty members.
- k) The outreach in to the community by faculty guest work, and student performances on and off campus.
- l) The mandatory advisement in place for dance majors.
- m) Having the dance technique courses being offered at variable unit status, and as repeatable courses.
- n) The hosting of the Limon West Coast Summer Workshop on our campus.

- o) The ability to offer dance concert tickets to area magnet arts high schools and community college dance programs.
- p) The creation of the CSUF Dance Day offering master classes to area dance students.
- q) The opportunity for students to perform repertory over time and in varying contexts.

These factors combine to delineate the achievement of excellence by the dance unit.

Areas for improvement are:

- a) The need for additional part-time and full-time faculty with a strong vested interest in the maintenance and development of program excellence.
- b) The need of a second professional accompanist. Currently most dance classes staffed an accompanist only once a week and the faculty must depend on recorded music for accompaniment the other day.
- c) The expansion of our recruitment of high caliber students.
- d) The need to further refine our dance major assessment and incoming dance major audition processes.

7. Not applicable.

8. Plans for Improvement

- a) We recently hired a full-time tenure track search for a new faculty member to be hired for the fall of 2012. We are hoping to obtain another search for the replacement of retiring faculty members.
- b) In 2011-12, we were able to gain some funding to hire our accompanist for four more classes a week. This alleviates some of the strain, but a second part-time musician is still vital for the program. Once the economic recovery comes we will pursue attainment of a second accompanist position.
- c) For recruitment purposes we are planning to develop more outreach activities, as well as, to establish a talented student scholarship to be offered to incoming students. We are also in the process of increasing the visibility of the dance program. We are increasing communication in areas of program advertisement on the web page, dance publications, a dance program face book page and by the creation of a new dance major brochure.
- d) We will continue to reach out to Community College dance faculty to better communicate details regarding articulation into our program by their students.
- e) We are now able to audition candidates for the program during the spring semester. We will have to decide upon the process for mid-year transfer students.
- f) We have taken our dance major assessment from twice a year occurrence back to a once year. This we are hoping will be a more streamlined process and not be as disruptive to the semester. We are planning a mid-year assessment of students who need to achieve the fourth level of either ballet or modern for graduation.

SECTION II. C. PROGRAMMATIC AREAS

Item DGP. Dance in General Education

- 1. Briefly describe objectives, policies, and programs concerning dance studies for the general public. As applicable, the statement should address such issues as: a. the general college student, b. training of the dance professional, c. faculty and administrative involvement, d. the local community, e. the media, f. arts and arts education policy development.**

The University General Education Committee determines which departmental offerings may fulfill the general education requirements. The procedure followed is: the Department (dance unit) submits requests and course outlines to the General Education Committee; the Committee makes recommendations; and, the Faculty Senate gives final approval. UPS 411.200 General Education Guidelines and Procedures is found in Appendix D.

It is the department's policy and practice to offer courses that allow students to develop theoretical knowledge, critical and creative insights, and appreciation as well as direct participation in studio classes. Courses that fulfill general education requirements are Dance 101, Introduction to Dance; Dance 301, Cultural Diversity in Dance.

- 2. Describe the extent to which efforts in this area meet institution-wide dance unit aspirations for developing positive values for dance.**

General education classes in dance are exceptionally popular and the demand for more sections continues to grow. These classes are also seen as a viable source of recruitment as students discover the strengths and breadth of the dance unit. The amazing response to the dance concerts is another indication that the general education student is responsive to the values instilled in them by the dance faculty.

- 3. Areas for improvement.**

The popularity of the classes has resulted in demand that cannot be currently met and overcrowding in the existing classes. The new performing arts center has alleviated some of the problem of space but the university is limited in its ability to allocate sufficient faculty positions to accommodate all requests.

- 4. A list of all dance courses offered specifically for students not majoring in dance, with figures or other descriptive information that provide a picture of overall enrollment patterns.**

Only DANC 101, Introduction to Dance is offered specifically for non-majors. The DANC 301 Dance in Cultural Diversity course is required for dance majors and also serves as a G.E. for

other majors on campus. The Introduction to Dance class DANC 101 enrollment figures for Fall 2012 were 795 students and in Spring 2013 there were 631 students.

5. The institution's policies and practices for assigning teachers to general studies courses in dance.

The assignment of all department assets, including faculty, is at the discretion of the department chair. However, class assignments are made upon recommendation of the dance faculty coordinator with concurrence from the dance faculty as a whole. Part-time instructors undergo evaluation by the faculty prior to hiring and are utilized in specific areas depending upon individual expertise.

6. The institution's policies with respect to enrollment of non-majors in (a) private studio instruction, (b) performing groups, and (c) courses intended primarily for dance majors.

- a. The department does not offer private studio instruction.
- b. Non-majors are allowed to enroll in and participate in performance groups as long as they meet the demand of the class and/or are cast by the choreographer. They are required if cast to fulfill the Dance 478A Production and Performance requirement set for all participants in that production.
- c. Dance Major courses are restricted. If there is room in the class, non-majors are allowed to enroll in all courses as long as they assess into the level and meet all prerequisites for the course and fulfill all requirements set for majors in that course.

Performance

1. The dance unit's goals and objectives for performance.

See I. A. 6 Goal c. strategies pages 5-6.

2. Administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objective.

One of the dance unit's major thrusts is performance. It is strength and one that is continuously evolving and being refined. In many aspects, graduates of the dance major have important roles in shaping the state of the dance in this area. Several perform professionally immediately after graduation, and many go on to serve on faculty at training centers, Universities and Community Colleges in the area. Others own local studios or start companies of their own.

There are two major main stage productions yearly: The Fall Dance Concert and the Spring Dance Concert. The dancers perform 8 times over two weeks: Thursday, Friday Saturday evening and Sunday matinee.

Each concert is a mixture of faculty and student choreography. Faculty are not required to audition their choreography for their peers. The procedures for student choreographers are as follows:

- a. Student choreographers notify the concert coordinator of intention to audition choreography.
- b. Student performers audition for faculty, guest artist and student works.
- c. At an appropriate date, student choreography is auditioned.
- d. The student choreography is judged by the full-time faculty, and students are encouraged to receive critiques from each individually.
- e. Students whose work is not selected for complete production support and main stage performance are encouraged to continue to work and perform in a workshop setting.

Choreographers whose work is selected for main stage deal with designers and all production personnel on a one-to-one basis. Problems and questions are channeled through the concert coordinator. The above is always a very positive, fulfilling and educational experience for the students.

Although the main stage productions are the goal of every student choreographer, the workshop productions are strongly encouraged by the faculty as a means of developing talent, which will provide the dancers and the community in general with the best possible products.

Curricular devices for achievement of goals include the following classes:

- | | |
|--------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Theatre 495 | Theatre internship -- Supervised work experience in all areas of theatre and dance to expand the dimensions of the classroom by Integrating the formal academic training with direct application. |
| Dance 478A | Performance |
| Theatre 478B | Crew of departmental show in which the student is not performing. |
| Dance 479 | Repertory and Performance |
| Dance 497 | Production and Performance projects |
| Dance 499 | Independent Study |

As dance students are members of the Department of Theatre and Dance, there is a tremendous breadth of performance opportunity. The dancers gain from exposure (as performers) to musicals, Shakespeare, comic and dramatic theatre. The Theatre 478B requirement is valuable to the dancers in that it affords them an understanding of production and its parameters and needs. It also allows them to form a respect for the necessary cooperative efforts involved in concert production.

A requirement for the completion of Dance 478A Performance by every dance student ensures participation in dance performance prior to graduation. Dancers can also participate in the Repertory and Performance Course.

Programmatically, the dance degree has two major thrusts -- choreography and performance. Ideally, students begin by performing in as many pieces and showcases as possible. Then they proceed to performance on the main stage.

Dance faculty members are strongly encouraged to create or perform professionally while teaching. While they may work in any capacity under the auspices of departmental productions, greater urgency is placed on performance off campus.

Access to other professional work in the field is excellent. The proximity of Los Angeles and its major booking houses provides students with a wide spectrum of the field of dance. It is often a course requirement for dancers to attend professional productions.

3. Areas for Improvement

The program's major strengths are the dedication knowledge and commitment of the faculty plus an unusually high percentage of talented and committed students. The new facility has provided an additional venue for performances, which allows for additional student participation in the performance aspect of the dance program. The Choreographer's Showcase performances are now in the new McGarvey Dance Studio performance space. We will continue to develop new performance experiences and expressions as the curriculum and programs require.

The standards for our main stage concerts are high and must be maintained as such; therefore, two per year is optimum and sufficient. With the new performing arts center we have been able to increase the run of the Fall and Spring Dance theatre concerts to two weekends. This has been an extremely valuable change to enable the students to deepen and refine their performance skills.

As in most dance programs, finding the perfect balance of performances while still allowing for the students time for studies and work continues to be a challenge. This has been especially difficult as many more students have had to take jobs to help pay for the rising costs of their educations.

Another challenge occurred when the "Unit Cap" was imposed upon the CSU system from the Chancellors Office. Our students were normally able to take 19-22 units a semester. Once the economic downturn occurred the state began to limit the students to 16 units a semester. This had extremely negative effect the students' capability to complete their degrees in a timely fashion. Our dance majors were having great difficulty continuing their valued daily training and completing the 51 units of General Education courses. In order to alleviate this problem we implemented a variable status for our technique classes. This solution has helped us maintain the integrity of the program and continue to technically prepare our dancers.

C. Other Programmatic Activities

1. Describe, document and evaluate any goals, objectives and activities of the dance

unit involving educational or research institutes, festivals, special service activities, policy studies, special liaisons with other institutions, organizations, etc.

Both the full-time and part-time dance faculty are involved in special service activities and have for many years established and maintained special liaisons with the following events, institutions, and professional organizations:

- CSUF Dance Day
- High School Theatre & Dance Festival
- California Educational Theatre Association
- Fullerton School District
- ACDFA
- Orange County's Imagination Celebration
- Arts on the Green
- International Festival Dance Academy
- California State University Institute of Teaching and Learning
- Dance Faculty Seminars
- AEA -- Actor's Equity Association
- SAG -- Screen Actor's Guild
- AFTRA -- American Federation of Television and Radio Artists
- AGMA -- American Guild for Musical Artists
- ARAP -- Affirmative Resources Action Person
- Royal Academy of dance
- ADA -- American Dance Alliance
- Dance Resource Center
- AAPHERD -- American Alliance for Health, Physical, Education, Recreation and Dance

The breadth and depth of the dance faculty's involvement is visible in the areas mentioned above. These affiliations and commitments enhance the instructional program.

2. Potential future activities in these areas.

A strong increase in fund-raising activities currently contemplated will allow greater access to guest artists, master classes and the presence of a wider range of performers and choreographers on campus as a resource for the students in the dance unit.

We wish to further develop internships for our dance majors. In the past we have had valuable relationships created through student's Senior Project activities, guest instructors and adjunct faculty. We are researching ways to strengthen this area of our program.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

A. Describe how the dance unit evaluates, plans, and makes projections.

1. Planning efforts within the dance unit begin with dance faculty meetings for problem solving of program needs and solutions. Conceptual approaches are discussed and presented to the Department Chair and Executive Committee or the Curriculum Committee for management policy implementation. Operational procedures are directed by the Production office staff, which oversees maintenance, purchasing and scheduling. The Dance Faculty feels confident that with the Bachelor of Arts Degree and its continued influx of majors, along with improved facilities via the new performing arts complex, management policies and operational procedures will continue to be characterized by shared governance of the department's policies and procedures.

2. The current climate of fiscal uncertainty has presented challenges to the university and the entire CSU system. Given the fact that little or no substantial relief is seen for the immediate future, long term planning is difficult to develop. However, since the university administration and faculty have a long and successful record of collegiality, the planning efforts of both entities will continue to be characterized by careful and thoughtful deliberation as well as candid consideration of the future direction and goals of the university and its components. The visibility and success of the dance program has always been a factor that has enhanced the ability of the dance unit to obtain strong support from both the total university faculty and the administration in all considerations.

B. Students

Within the dance unit evaluation of the dance major occurs prior to initial placement into courses and every semester following. In addition, close observance by dance faculty and personal interview with instructors, advisement by the dance program advisor and counseling are an on-going process. Intermittently the dance advisor will request written progress reports of dance majors in specific classes. These reviews of student development through the assessment process and internal and external evaluations of dance concerts provides the dance faculty with data on the current picture, and responses from graduates who are working professionally in their chosen field, give rise to discussions in the dance faculty meetings for determination of new directions and needed improvements.

C. Projected Improvements and Changes

The projected plans for improvement can be found in Section II. B. pages 54-56.

D. Future Issues

A future concern is the maintenance of the Clayes Performing Arts Center's dance facilities with the current financial restraints. Dance faculty, staff and students work to in minimize the daily wear and tear done to the studios. A second concern is to secure a full-time tenure tack faculty member to replace retiring senior faculty.

As we look to our future we have to account for the possible accompanying changes in guiding philosophies. There have been changes in leadership at every level in the past three years. Last year brought a new Chancellor and a new University President. The College of the Arts has undergone shifts of leadership at the Dean and Associate Deans' office and our department chair has changed twice in the last three years. The summer of 2013 brought announcements of the leaving of the College of the Arts Dean, Associate Dean and the Dean of Students. There is both trepidation and excitement about the new leadership and their guidance for the campus and our department. We hope to be able to use their guidance fruitfully as we continue to evolve the B.A. in Dance program.