



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

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

**2023-2024**

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## **INTRODUCTION**

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

The graduate program offers a Ph.D. degree in Culture and Performance, and a Master of Fine Arts (M.F.A.) in Choreographic Inquiry. The M.F.A. in Choreographic Inquiry offers students opportunities to engage multiple movement practices as they work on developing research in the form of new choreography. Students may supplement their choreographic work with media studies, critical dance studies, theories of the body, and study outside of the department that pertains to each student's conceptual interests.

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

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

The faculty and staff of WACD are committed to students' educational success. Every effort will be made to remain flexible and accommodating in response to continuing and/or emerging public health concerns.

## M.F.A. DEGREE PROGRAM

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

The M.F.A. in Choreographic Inquiry focuses on the ethics and aesthetics of art-making, exploring cultural and political issues that arise for contemporary artists, especially with regards to interculturality and interdisciplinarity. Our M.F.A. is organized around a series of intensive courses in which students are encouraged to develop an individual artistic voice, to create innovative and challenging work, and to explore the relationship between intuition and analysis, politics and performance. We welcome international as well as U.S. based choreographers from all backgrounds and with a range of physical abilities, whose work develops out of a wide array of movement idioms and traditions. In support of a range of choreographic work, in recent years our faculty has offered a rotating selection of movement classes in the dance practices of Asia, Southeast Asia, India, Indonesia, and Cuba, as well as consistent courses in West African forms, modern/postmodern dance, ballet, and hip hop. These course offerings are further enriched by classes and lectures given by distinguished visiting artists and scholars of dance, and by a range of opportunities for public performances of students' and faculty's original choreographic work. Students must successfully complete a total of 72 units.

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

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

### Advising

The M.F.A. degree in Choreographic Inquiry is organized around the relationship between the individual student, the student's adviser, the full M.F.A. faculty, and, once the student's Capstone Proposal has been accepted, the student's M.F.A. Capstone Plan Committee. Entering students will be assigned a faculty adviser from among the department's M.F.A. faculty for the first year. This adviser will take primary responsibility for academic counseling. The student may request a change of adviser, depending on the student's focus of studies. Before requesting a change, however, the student must justify the change with their current faculty adviser. Students meet with their respective faculty adviser each quarter to plan their program of study for the subsequent quarter. Each student's progress is assessed periodically by the full M.F.A. faculty. The department's **Vice Chair of Graduate Affairs** is responsible for advising students in regard to departmental program requirements and policies, and is assisted by the departmental **Student Affairs Officer**, who is responsible for advising students in regard to University program requirements, policies, and regulations.

Successful completion of the first-year curriculum determines whether students may continue in the program. Academic progress is assessed periodically by the M.F.A. faculty and documented in Annual Review form. Faculty rely on the information from the review for decisions pertaining to funding, and teaching assistantships.

*It is the student's responsibility to*

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

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

You Can Expect the Student Affairs Officer to:

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

The Student Affairs Officer Will Expect You to:

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

### **Areas of Study**

The M.F.A. degree is designed for students who wish to pursue a professional choreographic career, whatever form that may take. Students are encouraged to investigate theories of culture and performance as they relate to their artistic work. Interests in interculturalism and interdisciplinarity are also encouraged. These interests may be pursued in consultation with the faculty academic adviser.

### **Foreign Language Requirement**

None

## **Course Requirements**

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

The required courses are distributed as follows:

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

- Dance 211A-D; additional units may be selected from Dance 274B; or 490

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

- Chosen in consultation with student's faculty adviser (Dance or WL Arts 200-series courses). Up to 4 of those units may be taken from appropriate graduate-level courses outside the department, with approval from the student's faculty adviser or Capstone Plan Committee Chair.

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

- Dance C243; additional units may be selected from production/design courses: Dance 441, C271 or others in consultation with student's faculty adviser

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

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

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

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

<b>Required Courses</b>	<b>Units</b>
Dance 211A	4
Dance 211B	4
Dance 211C	4
Dance 211D	4
Dance C243 (offered every other Fall quarter: 2023, 2025, 2027...)	4
One creative process course (may be 490, 274B)	4
Three 200-series theoretical/critical studies seminars	12
Three production courses in addition to C243 B (may be 441, 271)	8
Elective courses (may be 100, 200, 400 or 500-series)	28
<b>TOTAL REQUIRED UNITS</b>	<b>72 Units</b>

## M.F.A. SAMPLE SCHEDULE

Below is a sample plan outlining the graduation requirements for students pursuing the M.F.A. in Choreographic Inquiry. Courses in **BOLD** are required core courses and must be taken in the quarter indicated. Courses with an underline are for students who plan to be Teaching Assistants (WL ARTS 495 – Required for TA employment and WL ARTS 496 - OPTIONAL). These courses are not credited towards the MFA degree. **Otherwise, this sample schedule is a suggestion as to how a student may complete their degree requirements to graduate and assumes a two-year Concert Model.** Portfolio Model would differ. (See Portfolio Model, pg. 17)

Please note:

- Normative time to degree for the M.F.A. in Choreographic Inquiry is six academic quarters (two years). Students can elect to take as many as nine academic quarters (three years) to complete their studies, with the understanding that funding is prioritized for the first six quarters
- Course offerings are subject to change.
- Dance courses numbered 100+ can be applied towards graduate-level credit.
- To be considered full-time status, students must be enrolled in a minimum of 12 units and a maximum of 22 units per academic quarter.
- Students must be registered and enrolled at all times unless they are on official leave of absence.
- **Students should consult with their Faculty Adviser and Student Affairs Officer regularly.**
- It is the student's responsibility to ensure all requirements are met.

### Year 1

Fall (12-20 units)	Winter (12-20 units)	Spring (12-20 units)
<b>Creative Practice: DANCE 211A (4 units)</b>	<b>Creative Practice: DANCE 211B (4 units)</b>	<b>Creative Practice: DANCE 211C (4 units)</b>
<u>WL ARTS 495</u> (2 units) - Teaching Assistant Seminar	Theoretical/Critical Studies Seminar - 200-level (4 units)	Production/practicum experience: DANCE 441 (2 units) - Production Assistant
<b>Production/practicum experience: DANCE C243 (4 units)</b> - Production Arts Seminar (offered Fall 2023, 2025, 2027, etc.). If not offered in student's Year 1, student must enroll in Fall Year 2.  OR  Theoretical/Critical Studies Seminar – 200 level (4 units) in the years that Dance C243 is not offered that Fall.	Elective: Movement Practice (2 units)	Theoretical/Critical Studies Seminar -200-level (4 units)
Elective: Movement Practice (2 units)	Elective: WL ARTS 596A (2 units) Complete Research Paper with Faculty Adviser	Creative Practice: Dance 490 or Dance C274B (4 units)
		<u>WL ARTS 496</u> (2 units; Teaching Preparation - OPTIONAL)

## Year 2

Fall (12-20 units)	Winter (12-20 units)	Spring (12-20 units)
<b>Creative Practice: DANCE 211D (4 units)</b>	Production/practicum experience: DANCE 441 (2 units) - Producing Capstone Project	Elective: DANCE 490 (4 units)
Elective: DANCE 490 (2 units) - Capstone Proposal Showing	Electives/Movement Practices (4 units)	Production/practicum experience: DANCE 441 (4 units) - Produce Capstone and assemble Production Book
Elective: Movement Practice (2 units)	Elective: DANCE 490 (6 units)	Electives/Movement Practices (4 units)
<p><b>Production/practicum experience: DANCE C243 (4 units)</b> - Production Arts Seminar (offered Fall 2023, 2025, 2027, etc.). If not offered in student's Year 1, student must enroll in Fall Year 2.</p> <p>OR</p> <p>Theoretical/Critical Studies Seminar – 200 level (4 units) in the years that Dance C243 is not offered that Fall.</p>		

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

### (1) Advanced Choreography Sequence

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

1. Focus: Exploration/Experimentation
2. Showing: Since the emphasis is on trying out new approaches and ideas, this informal showing is not about producing a finished work. It will be held during class time at the end of the quarter. The faculty of the choreography class will provide feedback.
3. Work-in-progress: No specific length is required. No technical staff assistance provided. Interest is in the student's curiosity as demonstrated by the explorations.
4. Research Paper Preparation: Within DANCE 211A, students are asked to identify and research an artist in the field whose work informs their choreographic interests and produce an 8-10 page paper. This may serve as a potential subject for the M.F.A. Research Paper. The student will produce a draft of the Research Paper topic by the end of this quarter. For more details, refer to Research Paper on Page 12.

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

1. Focus: Syntax/Craft/Elaboration
2. Showing: Again, the focus is more on continued exploration and experimentation

of new ideas and approaches in choreography. The showing will be during class time at the end of the quarter. The entire choreography faculty is invited to attend this showing so that the student can be introduced to the department's entire faculty. The choreography faculty will provide feedback and discuss the student's work with the instructor, and the student receives a follow-up feedback session with their faculty instructor.

3. Work-in-progress: No specific length required. No technical support provided. Interest is in seeing a continued focus on exploration of new ideas and choreographic approaches, fine-tuning of craft, and perhaps a deepening of previously explored ideas.

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

1. Focus: Creative Process
2. First Year Culmination Showing usually the 9<sup>th</sup> or 10<sup>th</sup> week of the quarter: This is a more formal showing of choreographic work. Student may select one or two of the past quarters' explorations to develop further. The student may also choose to further develop a study created during this quarter. Production values will not be emphasized. Approximately 10-15 minutes in total, depending on choreographic interests and direction. Interest is in concrete development of earlier exploration, and a sense of completion. The choreography faculty will be invited to attend and provide feedback. Group and solo works with a clarified direction will begin to move toward the M.F.A. Capstone Proposal (if the student is pursuing the Concert Model). Where the showing will be held may be determined by the instructor. All other technical aspects will not be emphasized except where the student's choreographic intent involves specific technical elements in an integral way.
3. First Year Culmination Meeting: Faculty feedback may be in written and/or verbal form, to be given at the first-year culmination meeting shortly after the showing. The student is invited to ask questions, provide further ideas, and discuss with the faculty their comments. The student may invite other faculty to attend the showing; however, those faculty members will not be required to provide written evaluation or attend the post-showing meeting. After this meeting, the M.F.A. faculty members will formally review progress to degree of each student and recommend continuation or not in the program. Students who have successfully completed the first-year curriculum (including prerequisites) with a B or above and passed this showing will be allowed to continue into the second year.
4. If student is pursuing the Portfolio Model, this showing should support the student's Portfolio Proposal during this same quarter. Students should speak with their Faculty Adviser for clarification.

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

1. Focus: Laboratory for development of Capstone Proposal
2. Showing:
  - **For students pursuing the Concert Model:** They will be expected to show approximately 15-25 minutes of material they have developed throughout the quarter. The work must be developed substantially in ideas and structure. It is the student's responsibility to coordinate and schedule with collaborators so that they are available for the showing.
  - **For students pursuing the Portfolio Model:** They will be expected to

present on their proposed Portfolio events, detailing the number, proposed schedule, and production expectations of all the events. If there is a performance component to the Portfolio, they will be expected to present 5-10 minutes of this material.

- The student's Capstone Committee and the choreography faculty will be invited to attend the to provide feedback and discussion following the showing. The student may invite other faculty to attend as well.
- For more details, please review M.F.A. Capstone Project Proposal Presentation/Committee Formation, pg. 13 to 19.

(2) Other examples of courses fulfilling the Creative Practice requirement:

- I. **DANCE 490:** Projects in Choreography and Performance
- II. **DANCE C274B:** Projects in Dance

**(B) Theory/Critical Studies** - 12 units at the 200 level Dance or WL Arts. Consult your Faculty Adviser for course options each quarter. Up to 4 of those units may be taken from appropriate graduate-level courses outside the department that pertain to the student's choreographic research, with approval from the student's faculty adviser or Capstone Plan Committee Chair.

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

(1) **DANCE C243:** Production Arts Seminar (offered every other Fall Quarter only)

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

This course is a core requirement of the M.F.A. degree.

(2) **DANCE 441:** Dance Production Practicum (May be repeated for maximum of 8 units)

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

**Production Assistance Requirement:** For the purposes of building a supportive community and to gain practical experience, students are expected to serve as a Production Assistant for their 2nd year peers' Capstone Projects (or alternatively in a major departmental production as approved by the faculty). The student will receive 2 units (DANCE 441: Production Practicum) for serving in this specific role. This production-related experience usually occurs during the first year of studies in order to be completed prior to the student's own final production.

(3) Other examples of optional courses fulfilling the Creative Practice requirement:

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

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

- (1) WL ARTS 596A – Research Paper** (No more than four units of WL ARTS 596A may be applied toward the degree). For more details, refer to Research Paper on Page 12.
- (2) Dance 490** (May be repeated for maximum of 16 units)
- (3)** Additional electives may incorporate a number of areas of study (e.g., community/civic engagement, education, /somatic studies, internship, field work, movement practices). Courses outside the department are encouraged for students with interdisciplinary interests. Please consult with each course's Instructor of Record.

Beyond basic requirements, course requirements vary and are determined under the direction of Faculty Advisers. It is expected that students actively engage in movement practice(s) throughout their studies.

### **Teaching Experience**

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

### **Field Experience**

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

### **Capstone Project Plan**

The M.F.A. program follows the Capstone Plan towards completion of degree. An individual project evaluated by the candidate's proposed three-member Capstone Plan Committee is required. Prerequisites for the individual project include a substantial Research Paper, a written proposal for the student's Capstone Project, and presentation to members of the M.F.A. faculty of the proposed work(s). The Research Paper must be completed prior to submission of the Capstone Project written proposal and presentation. The written proposal must include fundamental concepts, objectives, and production plans for the Capstone Project. M.F.A. candidates under the Capstone Plan prepare a culminating presentation (Concert Model) in the second year, or a series of presentations (Portfolio Model), for their respective Capstone Projects. Students may obtain specific guidelines from the department for the completion of the Research Paper, written proposal, and the Capstone Project presentation.

After passing the preliminary requirements for the Capstone Project, the student formalizes their proposed three-member M.F.A. Capstone Plan Committee, which advises the student in developing the Capstone Project. Students may obtain specific guidelines for nominating the Capstone Plan committee from the department. The student may form an M.F.A. Capstone Plan Committee when Dance 211A-C are completed, Dance 211D and C243 are underway, and the proposal for the student's Capstone Plan has been accepted by the M.F.A. faculty. The student is advanced to candidacy once the required course work and all portions of the preliminary requirements of the Capstone Plan are passed. An oral defense of the Capstone project concert material is held with the candidate's M.F.A. Capstone Plan Committee, immediately after the Capstone Project has completed.

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

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

- M.F.A. Research Paper, pg. 12
- M.F.A. Capstone Project: Concert Model (option 1), pg. 13
- Production Calendar/Checklist (on Bruin Learn), pg. 16
- M.F.A. Capstone Project: Portfolio Model (option 2), pg. 17
- Production Notebook & Reflection Paper, pg. 19
- Signature Page, pg. 20

### **Thesis Plan**

None.

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

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

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

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

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

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

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

30-35 pages in length. Suggested organization includes:

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

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

The Research Paper will be completed prior to submission of the Capstone Project Proposal, no later than the end of the student's second quarter. This timeline takes into account the concentrated creative work necessary in the latter period of the student's activities in the program. Steps toward the Research Paper's completion include:

**(1) Identification of Topic and Draft (1<sup>st</sup> quarter)**

As a component of DANCE 211A, the student will be asked to identify an artist/topic in an area of choreographic interest and develop research questions to investigate. The student should develop a bibliography of books, films, videos, or concert events that relate to this topic. This may serve as a potential subject for the M.F.A. Research Paper. The student will produce a draft of the Research Paper topic by the end of this quarter. Student may consult other faculty members based on interest and research.

**(2) Writing**

The student will begin work on the Research Paper starting in Fall and complete in Winter Quarter of the first year, as part of WL ARTS 596A for 2 units with their Faculty Adviser. Working with a faculty member outside of the department, or with a WACD faculty member who is not MFA faculty, is permissible. However, the student's Faculty Adviser should be primary reader to provide oversight and feedback.

**(3) Submission and Evaluation**

The student will provide the final copy to their Faculty Adviser /Instructor of Record of WL ARTS 596A. The Faculty Adviser/Instructor of Record informs the departmental Student Affairs Officer of the paper's completion via email. The Research Paper must be completed before the student proceeds to the Capstone Project Proposal.

**(4) Post-submission**

In the second year, student may choose to share the Research Paper with their M.F.A. Capstone Committee if it provides useful context. In the Reflection Paper, the student may refer to the original Research Paper and re-examine the ideas represented therein. For archival purposes, the Research Paper is one component of the Production Notebook.

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

The following information is intended for M.F.A. candidates who plan to complete their Capstone Project (i.e., M.F.A. final choreographic project) with a culminating *on-campus* concert or other choreographic project. *It is strongly advised that two M.F.A. candidates co-produce a shared final concert whenever possible*, rather than producing a single-choreographer evening. A shared concert benefits both candidates by combining their departmental funding and resources, attracting larger audiences, and providing for a diversity of work within a single production. With larger class cohorts, a shared evening may be the only way to fulfill the Capstone concert, given the demands on the department's performance schedule. **Scheduling discussions for Capstone Concert will occur Year 1 Spring Quarter.**

**(A) Formation of M.F.A. Faculty Committee**

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

endeavors of our department.

The Capstone Committee must be formed before the Capstone Proposal Showing, typically before the end of Year 2 Fall Quarter. Students select a Chair for the Committee from the WACD faculty based on who they feel has emerged as a mentor for them in their graduate school process. The student should obtain the official Committee Nomination form from Bruin Learn for the M.F.A. and then submit to the WACD Student Affairs Office.

## **(B) Concert Proposal**

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

This document must be provided to the Instructor of Dance 211D who will share it with M.F.A. faculty members prior to the Capstone Proposal Showing. The written proposal typically includes:

- I. A Statement of Purpose describing the student's choreographic concept(s) and the central ideas that drive this work or the collection of works. The statement may eventually be useful for publicity, press releases, etc.
- II. Venue preference(s) and dates (include number of shows and scheduling) with reference to the artistic concepts described above.
- III. Program information and order, including:
  - Title(s)
  - Approximate length(s)
  - Collaborators (performers, composer, designers, etc.)
- IV. A description of what is underway and what is planned in terms of the development of individual pieces, and/or future pieces. This includes plans regarding all design and sound elements.
- V. For a shared program, a description of the rationale for sharing, and for the program order (i.e., address issues of aesthetic considerations, production elements, dancers used, etc.).

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

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

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

This presentation includes the following components:

- I. Performance  
Entire pieces or sections are mostly or partially completed, but altogether the concert/event must have a sense of a whole in relation to the Statement of Purpose. This may be accomplished as a live performance (vastly preferable, if working in a live medium) and/or video of the work(s).
- II. Verbal and visual presentation  
Following the performance, the student will be required to:
  - Explain the artistic concepts defining the choreographic approach and design ideas.

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

Please note if a student wants a non-MFA faculty member for their Capstone Committee, they should invite them to their Capstone Showing.

Students must document choreographic studies/rehearsals on video throughout the course of the process. For information on studio booking and access, contact the front office for more information: [wacinfo@arts.ucla.edu](mailto:wacinfo@arts.ucla.edu).

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

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

After the presentation, the M.F.A. Capstone Faculty Committee meets, gives feedback to the student's committee Chair, and makes a recommendation. The student meets with their committee at the earliest convenience to discuss the results. This should happen within a week of the Capstone Showing.

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

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

"No pass" decisions are made with the best interests of the student in mind. It may mean the faculty feels the student needs more time to develop the work and may suggest the concert dates be at a later time. If that becomes the case, the student schedules an additional showing as soon as possible in order to attain a pass.

**The student must inform their Faculty Adviser and the Student Affairs Officer of the outcome of their proposal via email.**

### **(C) Concert Production**

Once the proposal presentation has been passed, the student and M.F.A. Capstone Faculty Committee Chair, in consultation with the WACD Production Manager, will meet at least 15 weeks before the performance to develop the **production calendar and budget**. At that time all aspects of the student's responsibilities as producer and artistic director of the final project work will be reviewed

and confirmed. See also the **Production Calendar/Checklist** on WACD Production Bruin Learn. **Request access from Production Manager**. The Checklist is a recommended template; tasks, timings and priorities will shift according to the needs of the student's particular body of artistic work and the date(s) of the performance(s). For instance, a M.F.A. student whose on-campus concert is in the Fall Quarter must work closely with their committee Chair and Production Manager in order to ensure that Checklist items that must be addressed in the summer are taken care of before the end of the prior Spring Quarter.

At this time, the student should approach a 1<sup>st</sup> year M.F.A. student to serve as Production Assistant and develop a description or listing and timeline of responsibilities.

The Committee Chair will attend at least one rehearsal in progress during the Winter Quarter. Students are welcome to schedule additional studio visits with other committee members.

It is strongly recommended to have a production meeting with Chair, student, production team.

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

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

A formal production review takes place at this meeting with Production Manager, the M.F.A. Capstone Faculty Committee Chair, Production Assistant, and Stage Manager. The **production calendar** (due dates, responsibilities, etc.) and **budget** are reviewed, and final decisions are made regarding what will be allocated to various components of the production (e.g., costumes, sets, music rights fees, etc.) so that the production faculty and staff can assist the student effectively. At this point, it is still possible for the faculty to offer notes and suggestions on the student's work in advance of the Capstone presentation.

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

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

The MATC form may only be completed after course requirements have been completed and the Final Showing has been approved by the M.F.A. Capstone Faculty Committee. It is the student's responsibility to file advancement to candidacy forms for the master's degree in the major department no later than the second week of the quarter in which the student expects the award of the degree. Failure to do so will prevent the student from receiving the degree until the quarter in which the forms are filed and the student is advanced to candidacy, regardless of when the degree requirements were completed. Candidates have one calendar year from the date of advancement to candidacy in which to complete all requirements for the degree. After that point, a petition to extend candidacy is required. The MATC form is completed with the Student Affairs Officer and submitted to the Registrar. It is advisable to keep a copy of the MATC form for your records.

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

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

completion of the Production Notebook, including the Reflection Paper. Suggested questions and guidelines for the Reflection Paper are developed by the M.F.A. Capstone Faculty Committee at this time.

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

In the Portfolio Model, a student organizes a series (minimum of three, no more than five) of low/no-tech events and/or publications/videos/artworks over the course of one or two quarters that expresses the student's research in modes that are not fulfilled by a concert presentation. For example, this could be a combination of performance lectures, participatory workshops, public interventions, site-work, durational work, publications, visual artwork, video works, and/or more. Regardless of the modes that the candidate chooses to explore, the Portfolio of works must revolve around a Capstone Committee approved thematic and the candidate's approach to choreographic inquiry must be evident throughout. Given the serial nature and scheduling of the Portfolio Model, the student must be prepared to self-produce their events, as production support will only be given as available. However, the student will receive the same amount of financial support from the department that is given to students pursuing the Concert Model. **Scheduling discussions for Portfolio Showing will occur Year 1 Spring Quarter.**

Portfolio events that are one off in nature must satisfy the following parameters:

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

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

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

The Capstone Committee must be formed before the Capstone Proposal. Students select a Chair for the Committee from the WACD faculty based on who they feel has emerged as a mentor for them in their graduate school process. The student should obtain the official Committee Nomination form from Bruin Learn for the M.F.A. and then submit to the WACD Student Affairs Office.

### **(B) Portfolio Proposal**

If interested in choosing the Portfolio route, it is absolutely crucial that the student have a plan by Spring Quarter (or earlier) of the first year. A successful proposal will require the student to:

- (1) Articulate what issues are being explored in the proposed events. What forms of knowledge gained in WACD form the basis for these works? How do the proposed pieces contribute to a coherent set of ideas? This portion of the proposal must include a statement demonstrating why the Portfolio Model is the most appropriate means to culminate the student's M.F.A. studies.

- (2) Include an outline and schedule of the works to be considered as part of the portfolio. The works should be discussed in terms of how they contribute to the overall coherence of the portfolio.
- (3) Propose methods of post-production evaluation for the various performance events. What methods will be used to obtain responses to the works from the site(s) of production? For example: video documentation of post-performance discussions, written responses from audience members, etc.

### **(C) Follow-up**

If the student seeks to make substantial revisions to the Portfolio proposal, these revisions must be approved prior to implementation. Arguments for revisions must address the same information requested in the initial proposal. Proposed revisions should be submitted for faculty approval as soon as possible. Regularly scheduled meetings with the nominated committee Chair are important in order to ensure appropriate feedback and supervision of the work.

### **(D) Portfolio Events**

In the event that a committee member is unable to attend a Portfolio event, video documentation of all Portfolio events should be made available to M.F.A. Capstone Faculty Committee members. Again, there should be a sense of integration of the choreographer's creative goals even though the works will be produced on separate occasions. A coherence of perspective is given to the body of work proposed for consideration as part of the student's "portfolio."

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

The MATC form may only be completed after course requirements have been completed and the final project (concert or portfolio model) proposal has been approved by the M.F.A. Capstone Faculty Committee. It is the student's responsibility to file advancement to candidacy forms for the master's degree in the major department no later than the second week of the quarter in which the student expects the award of the degree. Failure to do so will prevent the student from receiving the degree until the quarter in which the forms are filed and the student is advanced to candidacy, regardless of when the degree requirements were completed. Candidates have one calendar year from the date of advancement to candidacy in which to complete all requirements for the degree. After that point, a petition to extend candidacy is required. The MATC form is completed with the Student Affairs Officer and submitted to the Registrar. It is advisable to keep a copy of the MATC form for your records.

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

The oral examination takes the form of a post-production meeting with the M.F.A. Faculty Committee. After all the works in the portfolio have been produced and presented, it is the student's responsibility to set up this meeting no later than one week after the last Portfolio event so that the Portfolio can be reviewed as a whole. Also included in this review will be a discussion on the completion of the Production Notebook, including the Reflection Paper. Suggested questions and guidelines for the Reflection Paper are developed by the M.F.A. Capstone Faculty Committee at this time, but the paper will also include post-production evaluations from each location site.

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

The Production Calendar/Checklist (on Bruin Learn) stands as an excellent default template for students working under the Portfolio Model, especially in cases where any outside venues' protocols are not explicit.

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

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

**Fall**

- Identify Research Paper topic
- Begin Research Paper development and draft

**Winter**

- Complete Research Paper for approval by the Faculty Adviser

**Spring**

- Portfolio Model decision/ initial planning

**Year Two**

**Fall**

- Formation of M.F.A. Capstone Faculty Committee; complete M.F.A. Capstone Faculty Committee Nomination Form
- Establish regular meetings with M.F.A. Capstone Faculty Committee, and especially the committee Chair, to follow works-in-progress and performances
- Begin documentation process for the Production Notebook as performances are completed

**Winter**

- Update/Revise original proposal as needed
- Portfolio Events

**Spring**

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

## **PRODUCTION NOTEBOOK & REFLECTION PAPER**

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

### **(A) Overview**

The Production Notebook includes the Signature Page, the Post-Production Reflection Paper, accompanying appendices, and a URL linked to a **permanent** location (such as the WACD Vimeo site,

administered by the Video Manager) of a full-length, high quality video document of the Capstone and a short form, five to ten minute video about the process and production. These materials are aggregated in a high-resolution PDF document and submitted to the Student Affairs Officer, who completes the final process of notifying the Registrar of the student's eligibility to receive their degree. It is the student's responsibility to check with the departmental Student Affairs Officer on degree completion. Production Notebooks from past M.F.A. Concerts and portfolios are available for reference in the Student Affairs Officer's office.

## **(B) Guidelines**

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

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

The Signature Page can be found on the WACD Graduate Affairs Bruin Learn.

- **Title page**, including in the following order:
  - Capstone Title(s)
  - II. Performance/Event date(s)
  - III. Performance/Event venue(s)
  - IV. The student's name
- **Table of Contents page**, including:
  - Post-production Reflection Paper
  - Appendices (list as needed)
  - M.F.A. Research Paper
  - URLs for documentation and short form video

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

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

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

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

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

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

the work?

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

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

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

This section includes a description of the process, a mapping of the inception, sources, references that the work grew from, and then its consequent development. How did it become itself?

## **(4) Reflections**

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

## **(D) Appendices**

Student may choose to include the following:

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

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

## **(F) URLs for documentation and short form video**

Full-length, high quality video document of the Capstone and a short form, five-to-ten-minute video about the process and production

## **(G) Timeline**

A final draft of the Reflection Paper and Production Notebook must be submitted to the M.F.A. Capstone 23-24 M.F.A. in Choreographic Inquiry

Faculty Committee and Production Manager by Monday of Week 8 in order to give enough time for feedback and editing. It should be reviewed and signed off by M.F.A. Capstone Faculty Committee members no later than Friday of Week 10.

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

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

### **(A) Readmission**

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

### **(B) Leave of Absence**

Continuing graduate students in good standing (3.0 GPA or above) who have completed at least one term of UCLA graduate work may, with the support of their department and the approval of the Division of Graduate Education, be eligible for a leave of absence. Graduate students are allowed a maximum of three quarters of official leave of absence. Additional requests are reviewed in exceptional circumstances.

A student may request a leave of absence for the following reasons: emergency, family obligation (e.g., parenting), medical, military, outside employment, and financial hardship.

<https://registrar.ucla.edu/registration-classes/absences-and-readmission/graduate-student-leave-of-absence>

<https://grad.ucla.edu/academics/graduate-study/leave-of-absence-request/>

### **(C) Part Time Enrollment**

In most cases, completion of master's and doctoral degrees requires full-time graduate study. However, in some circumstances, there may be legitimate reasons for graduate students to reduce their course load.

The "Policy and Procedures Concerning Part-Time Study in the University of California" allows qualified graduate students, who are unable to attend full-time, to petition to enroll part-time for reasons of occupation, family responsibility, or health. Students who are approved for part-time status are eligible for reduced tuition and fees (see below).

Part-time graduate enrollment is defined as one half or less of a regular full-time course load (12 units of graduate or upper division coursework).

Students must be enrolled full-time and in good academic standing (GPA of 3.0 and making normative degree progress).

<https://grad.ucla.edu/academics/graduate-study/part-time-enrollment/>

### **(D) Academic Disqualification**

## **(1) UNIVERSITY POLICY**

A student who fails to meet the above requirements may be recommended for academic disqualification from graduate study. A graduate student may be disqualified from continuing in the graduate program for a variety of reasons. The most common is failure to maintain the minimum cumulative grade point average (3.0) required by the Academic Senate to remain in good standing (note that some programs require a higher grade point average). Other examples include failure of examinations, lack of progress toward the degree, poor performance in core courses, etc. Probationary students (those with cumulative grade point averages below 3.0) are subject to immediate dismissal upon the recommendation of their department. University guidelines governing academic disqualification of graduate students, including the appeal procedure, are outlined in [Standards and Procedures for Graduate Study at UCLA](#).

## **(2) DEPARTMENTAL POLICY**

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

## **FUNDING**

Graduate funding can come from a variety of sources including federal financial aid; departmental, school, and Division of Graduate Education funding; as well as Teaching Assistantships, Graduate Student Researcher, and external scholarships. All funding is dependent upon continuous full-time enrollment and remaining in satisfactory standing in the department. For information on how Leave of Absence and Part Time Enrollment impacts funding, please refer to the relevant policies from the Division of Graduate Education. In Absentia enrollment does not affect a student's continuous enrollment. For rules on Leaves of Absence, please see the Division of Graduate Education's Standards and Procedures for Graduate Studies at UCLA; please note the different requirements for resident versus international students: <https://grad.ucla.edu/academics/graduate-study/standards-and-procedures-for-graduate-study/>. For federal financial aid, please visit the UCLA Financial Aid and Scholarships Office for eligibility requirements, application, and additional information: [www.financialaid.ucla.edu](http://www.financialaid.ucla.edu). All federal financial aid is managed by their office.

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

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

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

## **WACD GRADUATE AFFAIRS BRUIN LEARN**

This Bruin Learn Resource has the items listed below and includes information specific to, and commonly utilized by, the graduate students within the Department of World Arts and Cultures/Dance.

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

- C.A.P Requirements and Handbooks
- M.F.A. Requirements and Handbooks
- Forms
- TA Handbooks
- Funding and Financial Assistance
- Additional Resources

Students will be automatically added to the Graduate Affairs Bruin Learn, which will also allow you to receive announcements from the WACD Student Affairs Office.

For access, students should visit: <https://bruinlearn.ucla.edu/courses/98184> and log in with a UCLA logon ID and password.

\*The Production Calendar (Timeline Template) and Budget List examples are provided on the WACD Production Bruin Learn, please contact Production Manager for access.