

SCHOOL OF DANCE

RESIDENCE REQUIREMENTS

The four year Bachelor of Fine Arts and Certificate of Fine Arts programs and the Master of Fine Arts and Advanced Certificate of Fine Arts programs require a minimum of two years full-time study with the last semester being in residence.

CURRICULUM REQUIREMENTS

Students entering the program with prior training or experience will be placed at the appropriate level, and may be exempt from certain requirements depending upon level of ability. Coursework in addition to the specifics given here may be required of individual students as a means of accomplishing their particular goals. If assigned, these additional requirements will be discussed at the beginning of the academic year and at mentoring sessions.

The Bachelor of Fine Arts degree is conferred when a student successfully completes the curriculum, performance, choreographic and production requirements of the School of Dance, and all Critical Studies requirements. Certificate of Fine Arts candidates do not complete Critical Studies requirements; the remainder of their program is identical to that of BFA candidates. Critical Studies requirements are detailed and course descriptions are provided in the Critical Studies section of this Course Listing. The Master of Fine Arts degree or the Advanced Certificate of Fine Arts is conferred when a student completes with distinction all requirements including a thesis concert in the final year of study. The thesis concert is a fully produced dance concert, generally shared with a fellow MFA candidate, which is rigorously reviewed by the entire faculty. All judgments about eligibility for a degree or certificate are made by the entire faculty of the School of Dance.

Every student is required to enroll in Modern Technique, Ballet Technique (elective for MFA) and Composition each semester. All new undergraduate students are also required to enroll in the Body Conditioning Mat class and Music for Dancers. Fourth year undergraduate students complete independent projects under the supervision of their mentors.

All choreographic work to be performed at CalArts must be shown to the faculty and student body for critique and guidance prior to performance during the regularly scheduled Showings Class. Showings class is held weekly and attendance is required of all Dance students. Work is shown at every stage, from short, simple phrases to more complex and finished compositions.

Each undergraduate student is required to complete a year-long course in the fundamental skills of theatrical presentation, such as basic principles of lighting design, sound design, costume construction and makeup. Students are also required to take advanced courses in the development of concepts of lighting, costume design and video for dance. In addition to the required coursework in design and technology, each student must complete at least two crewing positions each year. First year graduate students are required to take Video for Dance. Second year graduate students are required to take Digital Dance.

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COURSE REQUIREMENTS

The following courses are required but do not constitute a student's entire program.

I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

First Year

D 030-01	Modern Dance Technique
D 031-01	Ballet Technique
D 038	Dance Showings
D 039	Production Crewing
D 105A&B	Music for Dancers
D 113A&B	Composition I
D 126A	Body Conditioning Mat Class
CS174A&B	Survey of World Dance
D207A&B	Production Technology Dance

Second Year

D 030-02	Modern Dance Technique
D 031-02	Ballet Technique
D 038	Dance Showings
D 039	Production Crewing
D 223A&B	Composition II
CS273A&B	Modern Dance History
CS361A	Funct Anatomy/Phys of Ex I
CS560B	Funct Anatomy/Phys of Ex II
D405A&B	Concepts in Lighting Design for Dance

Third Year

D 030-03	Modern Dance Technique
D 031-03	Ballet Technique
D 038	Dance Showings
D 039	Production Crewing
D 333A&B	Composition III
D 458A&B	Video for Dance
ME220	Balinese Gamelan

Fourth Year

D 030-04	Modern Dance Technique
D 031-04	Ballet Technique
D 035	Modern Repertory (Sem. II)
D 038	Dance Showings
D 039	Production Crewing
D 433A&B	Composition IV
D 800	Independent Project

Elective Courses for BFA 1, 2, 3 & 4

D 027	Yoga (not for BFAI)
D 044	Pointe
D 045	Contact Improvisation (BFA-3, 1 st sem) (BFA-2, 2 nd sem)
MP220	African Dance
MP230	Balinese Dance
MP240	Javanese Dance

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II. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

First Year

D 030-01	Modern Dance Technique
D 038	Dance Showings
D 333A&B	Composition III
D 550	MFA-1 Project (Sem. II)
D 551	Graduate Crewing (Sem. II)
D 552A&B	Production Seminar
D 610	MFA Thesis Workshop
D405A&B	Concepts/Lighting Design for Dance
TP630A&B	Object Dress
D658A&B	Digital Dance I
ME220A&B	Balinese Gamilan

Second Year

D 030-02	Modern Dance Technique
D 038	Dance Showings
D 433A&B	Composition IV
D 551	Graduate Crewing (Sem. II)
D 552A&B	Production Seminar
D 610	MFA Thesis Workshop
D 650	Thesis Project (one sem)
D 658A&B	Digital Dance II
D 900-01	Independent Project: From PhotoShop to Web

Elective Courses for MFA 1 & 2

D 027	Yoga
D031	Ballet
D 044	Pointe
ID200	Interdisciplinary Collaborative Process
MP220	African Dance
MP230	Balinese Dance
MP240	Javanese Dance

III. INTEGRATED MEDIA CURRICULUM (GRADUATE ONLY)

The core requirements in the curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives chosen from a wide-ranging list of courses currently offered throughout the Institute. The normal length of the program is two to three years.

SCHOOL OF DANCE COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
ID200A&B	COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS	2	I
	<p>A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theatre works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.</p> <p>* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.</p>		
	ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS	2	II
	<p>A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theatre, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.</p> <p>* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.</p>		
ID300A&B	INTERDISCIPLINARY CRITIQUE	2	II
	<p>A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.</p> <p>* Enrollment required for Interschool Grant recipients. * Priority to graduate and upper division undergraduate students.</p>		
ID350	COLLUSIONS & COLLISIONS	2	I
	<p>When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.</p> <p>* Open to the entire Institute.</p>		
ID360	RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY	2	II
	<p>A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.</p> <p>* Open to the entire Institute.</p>		
ID370	WHAT DID YOU JUST SAY?	2	II

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	<p>This will be an interdisciplinary, project-oriented critique, composed of faculty and students from art and music alike. We will direct analysis of the work of individual students towards cracking the codes of proprietary languages, leading to the production of collaborative works including both disciplines. There will be selected readings throughout. Although conceived for art and music students, this class is open to those in other disciplines.</p> <p>* By permission of instructor only.</p>		
ID550	<p>ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY</p> <p>This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.</p> <p>Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.</p>	2	I,II
D 001	<p>INSTITUTE DANCE I</p> <p>Beginning modern dance techniques.</p> <p>* Open to the Institute.</p>	1	I,II
D 002	<p>INSTITUTE DANCE II</p> <p>Beginning/Intermediate modern dance technique.</p> <p>* Open to the Institute.</p>	1	I,II
D 027	<p>YOGA</p> <p>Iyengar Yoga emphasizes postural alignment, precision, flexibility, strength and concentration. The use of props allows the student to safely experience the benefit of any pose, regardless of physical limitations. Iyengar Yoga offers a wide range of poses, from the calming restorative to the invigorating sun salutations.</p> <p>* Limited to 25 dance students with priority given to returning BFA 2,3,4 and MFA students.</p>	1	I,II
D 030	<p>MODERN DANCE TECHNIQUE</p> <p>Intensive training in at least three contemporary dance techniques aimed at developing skills, intellectual understanding, kinetic perceptions and maximum versatility.</p> <p>* May be repeated for credit.</p>	2	I,II
D 031	<p>BALLET TECHNIQUE</p> <p>An adaptation of traditional ballet training methods, stripped of all mannerisms, with focus on body alignment and coordination as they pertain to all forms of dance.</p> <p>* May be repeated for credit.</p>	2	I,II
D 035	<p>MODERN REPERTORY</p> <p>The study and performance of works in the specific repertory of the instructor.</p> <p>* Required of all BFA-4 students. Enrollment by audition only.</p>	1	II
D 038	<p>DANCE SHOWINGS</p> <p>Weekly critique of student works being prepared for performance.</p> <p>* Required of all Dance students.</p>	1	I,II
D 039	<p>PRODUCTION CREWING</p> <p>Analysis and application of technical production skills needed for individual projects.</p>	1	I,II

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	* Required of all BFA Dance students.		
D 044	POINTE Advanced ballet technique.	1	I,II
D 045	CONTACT IMPROVISATION/ MODERN DANCE PARTNERING Contact Improvisation (CI) is a duet dance Form developed during 60's experimental dance and 70's new dance which has continued to inform Modern Dance partnering to the present day. CI focuses on improvised Weight exchange with ongoing Flow through rolling points of contact between two people. This allows the body to engage with it's mass and the momentum of that mass as it responds to gravity in a shared movement dialogue. Practicing the Form develops sensory awareness and the capacity to create shared movement experience through 'listening' 'meeting' 'leading' and 'following' during the dance. This leads to the evolution of specifics Contact Improvisation/Modern Dance partnering skills such as; Body Surfing, Sloughing, Supporting, Climbing, Lifting, Leaping and Flying as a co-creative experience.	1	I,II
D 105A&B	MUSIC FOR DANCERS Study of the fundamentals of music and their relationship to the dancer/choreographer.	1.5	I,II
D 126	BODY CONDITIONING MAT CLASS Intensive weekly sessions in Mat Technique. * Required of all incoming undergraduate Dance students.	1	I
D 113A&B	COMPOSITION I A two semester course consisting of a series of activities, exercises, and assignments. Designed to stimulate the discovery and development of the creative impulse in movement in the individual student. A significant component of the course is dedicated to the peer review and critique, and the founding of a solid communication base within the peer group. * Minimum of 3 hours per week outside preparation required.	2	I,II
D 223A&B	COMPOSITION II Emphasis on discovering materials with creative intent to sequence in original ways. Assignments will be used as strategy to explore process as well as product. Relationship to time, place, and problem will be constituent elements throughout. * Minimum of 3 hours per week outside preparation required.	2	I,II
D 333A&B	COMPOSITION III During the creative process, everyone has their magic moments when the forces pour from their inner place. But what about those moments alone with four blank walls and one's choreographic powers have dried up? In this class, we explore ways of finding new inspiration from without and within, while constantly creating and refining our work through an interactive process. * Minimum of 3 hours per week outside preparation required.	2	I,II
D 433A&B	COMPOSITION IV	2	I,II
	D 433A COMPOSERS/CHOREOGRAPHERS WORKSHOP		

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	A problem-solving and experimental workshop in composition for graduate music composers and advanced choreographers involving the creation of studies in space and sound design. * Minimum of 3 hours per week outside preparation required.		
D 433B	A process oriented study of scoring in movement preparation, choreography and performance in terms of visual perception. * Minimum of 3 hours per week outside preparation required.		
D 458A&B	VIDEO FOR DANCE A two semester course. Semester I, hands on learning of basic equipment use. Semester II, analysis & critique of video tapes, small group projects to create dance for the camera. * Required of all BFA-3 students.	2	I,II
D 550	MFA-1 PROJECT Rehearsal, critique and concert preparation for the MFA-I concert. Includes individual rehearsal and choreographic studio work as well as group critique of discussion.	4	II
D 551	GRADUATE CREWING Crewing work for the annual Spring concert which is produced by the entire MFA class.	1	II
D 552A&B	PRODUCTION SEMINAR Graduate seminar in production techniques necessary to fully mount and produce a complete concert: from basic production scheduling to planning a full dance season, including interdisciplinary projects, touring groups and in-house presentations.	1	I,II
D 610	MFA THESIS WORKSHOP Lecture and discussion focusing on formulation of concepts into clear choreographic ideas, and subsequent crystallization of these ideas into the required thesis project. Specific emphasis on particular skills necessary to produce an evening of choreography. Showings and in-depth critiquing of choreographic and thesis work in progress.	1	I,II
D 650	MFA-2 THESIS PROJECT Preparation and presentation of required thesis concert.	8	I,II
D 658A&B	DIGITAL DANCE	2	I,II

Semester I

TIME and S/place: A Digital Studio for Movement

This hands-on project based course continues for two consecutive semesters. Each student is expected to continue working on a series of long-term projects that develops individual technique and leverages creative skill sets. We will focus on learning digital video and sound, HTML and web development and marketing, as well as self-promotion strategies. There is no prerequisite for this course. However, each student is expected to come to this course prepared to commit to a full year of group participation and practice. Final projects will create a completed body of work showcasing dance and movement.

Semester II

TechnoBlitz: Investigations for Digital Media

This course takes a practical approach designed to study the strategies that work together and co-create digital media. We investigate process, technique, how-to, expert strategies, and take field

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	trips to learn how these tools work together and how we can make best use of them. This course is recommended for individuals seeking a broad-based understanding of digital technology and the Internet. We will focus our attention on learning software, understanding hardware, and developing electronic resource resources and strategies to create a rich knowledge base from which we expand creative technique using digital media.		
D 800	INDEPENDENT PROJECT: DANCE Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	2	I,II
D 900-01	FROM PHOTOSHOP TO THE WEB: INDEPENDENT PROJECT This course will emphasize creating graphics and manipulating photographs for use on a personal web page. The result of the class will be a published web page with the emphasis on presenting resumes and portfolio material. Discussions will include new directions of the web, critique of the medium and strategies for presentation.	2	I,II
CS174A&B*	SURVEY OF WORLD DANCE It is the goal of this course to present a broad perspective of the culture which inhabits the dance and to see dance as a manifestation of that culture's beliefs, ideology and aesthetics.	2	I,II
CS273A&B	MODERN DANCE HISTORY This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. These dances will be viewed textually and critically from historical sources, reviews and essays concerning the aesthetics of dance as well as a live and recorded performance and lecture demonstrations. These dances will also be viewed as a developing language of movement which will be reinforced through experiential practice of movements with special attention to stylistic technique, philosophy and compositional methods. The students may create their own improvisational compositions using the known information of an artist as a theme. The goal is to intimately connect the students' experience of the work with its place in history and to make it live for 21st Century students of the arts.	2	I,II
CS361	FUNCTIONAL ANATOMY/ PHYSIOLOGY OF EXERCISE: LOWER BODY Provides an understanding of the anatomical structures and physiological functions of the human body as they relate to movements of the Lower Body. The focus will be on the bony levers, joint architecture and muscles involved during specific movements. Lecture-demonstrations as well as visual, drawing and palpation methods will be utilized to learn the material. * Critical Studies credit allowed for Dance Students. * It is strongly recommended that this course be followed by CS560B which covers upper body.	2	I
CS560B	FUNCTIONAL ANATOMY/ PHYSIOLOGY OF EXERCISE: UPPER BODY Continues with the study of structure and function related to movements in the <u>upper body</u> . Other topics covered include: cardio-respiratory fitness, muscular strength and endurance, flexibility, stress and injury management, posture and alignment. * Critical Studies credit allowed for Dance Students.	2	II

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	* CS361 is not a prerequisite of this course but is strongly suggested as a compliment to this course's material.		
ME220	BALINESE GAMELAN: SEMAR PELGULINGAN (“BURAT WANGI”) Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. * May be repeated for credit.	1	I,II
D207A&B	PRODUCTION TECHNOLOGY FOR DANCE Introduction to the basics of dance costuming, management, lighting, sound, stage management, scenery and other areas related to dance production. * Laboratory hours are required.	1	I,II
D405A&B	CONCEPTS IN LIGHTING DESIGN FOR DANCE Two semester sequence. Semester I examines development of concept for lighting dance performances; interpretation of choreography, mood, music and collaboration with a choreographer in the rehearsal process. Semester II involves actual hanging of the equipment and development of cues. Students will complete actual projects for concerts. * Prerequisites: D207A&B or TP401A.	1.5	I,II
TP630A&B	OBJECT DRESS This course will be exploring specific body defining practices referencing history and native cultures as well as contemporary practices in the art of altering, extending and redefining the body image. The second semester will explore experimental wearable from kinetic clothing to mechanical body alternations and gravity defying extensions. We will design and build “garments” using all materials available, common and uncommon.	2	I,II