

THE SHARON DISNEY LUND 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 Sharon Disney Lund 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 Catalog. 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 Sharon Disney Lund 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 042	Men's Class (not for 1 st yr., 1 st semester students)
D 044	Pointe
D 046	Pilates Reformer (not for 1 st yr. students)
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 (Semester. II)
D 551	Graduate Crewing (Semester. II)
D 552A&B	Production Seminar
D 610	MFA Thesis Workshop
D405A&B	Concepts/Lighting Design for Dance
D 560	Costume Design for Dance
D658A&B	Digital Dance I
ME220A&B	Balinese Gamelan
D 570	Dance Video Production

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 course of study is two to three years.

THE SHARON DISNEY LUND SCHOOL OF DANCE COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
D 001	INSTITUTE DANCE I Beginning modern dance techniques. * Open to the Institute.	1	I,II
D 002	INSTITUTE DANCE II Beginning/Intermediate modern dance technique. * Open to the Institute.	1	I,II
D 027	YOGA This course will serve as an introduction to Yoga, specifically the physical practice known as Hatha Yoga consisting of Asanas (postures). Yoga can be a very useful part of dance training and we will focus on how the basic yoga postures can improve strength, flexibility, alignment and serve as preventative measures against injury. Yoga is also a wonderful form of stress reduction and we will examine how the way one works in a yoga class can benefit one's approach toward daily dance class, rehearsal and performance. * Limited to 25 dance students with priority given to returning BFA 2,3,4 and MFA students.	1	I,II
D 030	MODERN DANCE TECHNIQUE Intensive training in at least three contemporary dance techniques aimed at developing skills, intellectual understanding, kinetic perceptions and maximum versatility. * May be repeated for credit.	2	I,II
D 031	BALLET TECHNIQUE 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. * May be repeated for credit.	2	I,II
D 035	MODERN REPERTORY The study and performance of works in the specific repertory of the instructor. * Required of all BFA-4 students. Enrollment by audition only.	1	II
D 038	DANCE SHOWINGS Weekly critique of student works being prepared for performance. * Required of all Dance students.	1	I,II
D 039	PRODUCTION CREWING Analysis and application of technical production skills needed for individual projects. * Required of all BFA Dance students.	1	I,II
D 042	MEN'S CLASS * Open to returning male students only.	1	I,II
D 044	POINTE Advanced ballet technique.	1	I,II
D 046	PILATES REFORMER A Pilates advanced exercise course using the Pilates equipment, specially the Universal Reformer and the Trapeze Table. * Open to Dance students who have completed the Mat Class and the Basic Reformer work. * By permission of the instructor.	1	I,II
D 105A&B	MUSIC FOR DANCERS	1.5	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Study of the fundamentals of music and their relationship to the dancer/choreographer.		
D 126	BODY CONDITIONING MAT CLASS Intensive weekly sessions in Pilates 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 In a series of ongoing participatory workshops the following materials are introduced and explored Action, Body, Dynamics, Shape and Space in relationship to the Dance Medium and the Creative Process. Through assignments, observation, discussion, constructive criticism and the formation of supportive group dynamics emphasis will be given to extending creative range and manipulating movement material in authentic and original ways. Contact Improvisation will be introduced as a creative mechanism to support the evolution of student work as they move toward embodied understanding of dance artistry. * Minimum of 3 hours per week outside preparation required.	2	I,II
D 333A&B	COMPOSITION III This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: Building the abilities to manipulate movement, work fruitfully with others, use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student's individual taste. * 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 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	4	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Rehearsal, critique and concert preparation for the MFA-I concert. Includes individual rehearsal and choreographic studio work as well as group critique of discussion.		
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 560	COSTUME DESIGN FOR DANCE This course is designed for the student to understand the dance design process from initial impulse and communication to realization of performance. To develop an understanding of how to costume within the guidelines of the conceptual approach, to explore what types of textures, fabrics, color and shape work well with movement and to take a look at global dance costume from past to present. The above is done by class discussions, visuals, library research, attending concerts and museums exhibits, demonstration and hands-on work in the costume shop.	2	I,II
D 570A&B	DANCE VIDEO PRODUCTION	2	I,II
	D 570A Students will be introduced to: <ul style="list-style-type: none"> • Basic knowledge of camera equipment, its use and modalities. • Basics for video shooting (camera angles, lights, depth of field) and video shooting exercise. • Live editing exercises (as camera operators, live editors and directors). • Planning of their MFA-1 concert video recordings (storyboard, camera positions, organizing operators and live editor). • Planning for post editing of their concert in conjunction with the Digital class. • Video viewings and critique of live edit performances from CalArts and Europe. 		
	D570B The class will concentrate more on specific choreography for the camera: <ul style="list-style-type: none"> • How to create, develop and change choreography with the main concentration to work with and for the camera (concept, storyboard, planning) • How to reach an audience that perceive the dance through a different media that is either a screen or a monitor and not in the theatre as a live performance. • To investigate the movement of the body and the camera and how they work together, how they edit together and work with sound (or not). Exercises in video shooting for live performances. • To investigate possibilities to combine the live and prerecorded works. Do they work together? Are they enhancing the final project or are they taking away? • There will also be viewings of dance on camera from different artists from around the world. • A field trip to a performances/exhibition in L.A. relevant to the class (and/or an invitation to a possible guest artist to share their work and experience in the field of dance on camera) 		

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<ul style="list-style-type: none"> • Research and contact to art and dance film festivals for screenings and art exchanges with: Riccione TTV Teatro (Italy), University of Akron (Ohio), Brooklyn Access Cable Television (New York), Dance on Camera West (Los Angeles). • Produce the presentation of video projects at end of the year. 		
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
D 658A	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.		
D 658B	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 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*	DANCE AND WORLD CULTURES	2	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This course examines the various roles that dance plays in human culture. Through video viewing, readings, writings and discussions, students will gain a critical perspective on dance within religious, social and theatrical contexts. Examples are drawn from American culture as well as from selected countries around the world to provide a greater appreciation for the creative diversity of human expressivity through dance. Dance and World Cultures is a year-long course. CS174 is a prerequisite for CS174B.</p>		
CS273A&B	<p>MODERN DANCE HISTORY</p> <p>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. Through video viewing, readings, writings and discussion, students will gain a critical perspective on the aesthetic and philosophical contributions of the primary artists within this tradition. Attention to movement vocabulary, style and artistic interests and trends will provide perspective on the artistic landscape in which we as contemporary artists are working. This is a year-long course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940's. The spring semester begins with the primary choreographers of the 1950's and continues to the present.</p>	2	I,II
CS361A&B	<p>THE ANATOMY OF MOVEMENT</p> <p>CS361A (Fall semester)</p> <p>An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The first semester will cover the lower body and abdomen. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that results in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more.</p> <p>* Critical Studies credit allowed for Dance Students.</p> <p>* It is strongly recommended that this course be followed by CS361B which covers upper body.</p> <p>CS361B (Spring semester)</p> <p>An understanding of anatomy can build a compassionate and informed relationship with your own body. This course will provide students with a detailed knowledge of how the body moves and functions. The spring semester will cover the arms, back, and upper torso. Students will become familiar with anatomical terminology, the skeletal system, and the function and actions of the major muscle groups of the body. The class will take an in-depth approach to understanding the relationship between muscle groups that result in physical activity. In the second half of the semester, students will be asked to apply their knowledge of anatomy to investigate the causes for postural imbalances, common injuries, and more.</p> <p>* Critical Studies credit allowed for Dance Students.</p>	2	I,II
ME220	<p>BALINESE GAMELAN: SEMAR PELGULINGAN (“BURAT WANGI”)</p> <p>Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.</p> <p>* May be repeated for credit.</p>	1	I,II
D 207A&B	<p>PRODUCTION TECHNOLOGY FOR DANCE</p>	1	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Introduction to the basics of dance costuming, management, lighting, sound, stage management, scenery and other areas related to dance production. * Laboratory hours are required.		
D 405A&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. * Required of BFA/Cert.-2 and MFA-1 Dance students..	1.5	I,II