

The Sharon Disney Lund School of Dance

Academic Requirements

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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 final semester being in residence.

Bachelor of Fine Arts Curriculum Requirements

The Bachelor of Fine Arts degree is conferred when a student successfully completes a minimum of 120 units and fulfills all curriculum, performance, choreographic, and production requirements of The Sharon Disney Lund School of Dance, and those of the School of Critical Studies. 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 entire faculty of The Sharon Disney Lund School of Dance makes all judgments about eligibility for a degree or certificate.

The curriculum is designed to ensure that all students gain mastery in four primary areas: technique/performance, composition/choreography, dance production, and contextual studies. Every student is required to enroll in Contemporary Technique, Ballet Technique, and Composition or Choreography each semester. All choreographic work to be performed at CalArts must be shown to the faculty and student body for critique and guidance during the regularly scheduled Choreo/Performance Lab prior to performance. The School of Dance maintains an active production schedule and students are consistently involved in rehearsal processes leading to performance. Concerts throughout the year present work by students, faculty, and guest artists. Auditions are held regularly and all students in good standing are eligible to audition throughout the school year.

Each undergraduate student is required to complete a year-long course in the fundamental skills of theatrical production, such as basic principles of lighting design, sound design, costume construction, and

video recording. Students are also required to take advanced courses in concepts of lighting and dance for the camera. In addition to the required coursework in design and technology, each student must complete crewing positions each year.

Within the *métier*, all dance students take courses in dance history, cultural studies and anatomy of movement. Additionally, students take courses within the School of Critical Studies and other *métiers* in a broad range of courses designed to provide breadth of exposure, critical thinking skills, and interdisciplinary collaborations.

Beyond required courses, students' select elective courses in Jazz, Balinese, African dance techniques, dance improvisation, pointe, partnering, Pilates Method (Mat and Reformer), interdisciplinary collaborations, and contemporary dance criticism. Students may also elect to design independent projects with faculty supervision at any time during the four years of undergraduate study.

Students accepted as transfer students are evaluated at the time of acceptance to ensure appropriate placement in the program. All decisions regarding leaves of absence, must be approved by the full faculty. Each student works closely with his or her mentor who provides individualized support and guidance in maximizing the opportunities for personal and professional development through the four years of study.

All students participate in annual reviews with the full faculty. Students must successfully pass the mid-residency review in the spring of the BFA-2 year to continue within the program. Students must successfully pass the graduation review in the final semester to be eligible for conference of the degree of Bachelor of Fine Arts. The BFA program is accredited by the National Association of Schools of Dance and requires successful completion of a minimum of 120 units.

Learning Outcomes

Over the course of study, the Bachelor of Fine Arts candidate will acquire:

- A strong, dexterous, versatile facility in contemporary dance techniques.
- Knowledge of the choreographic process and a broad view of dance as an art form relevant to today's art practices.
- Practical experience and understanding of all aspects of dance concert production.
- Skill sets for creative problem solving including initiating collaborative dialogue with other artists and art forms.
- Preparation to enter the dance world with a variety of professional tools and the ability to create options for career advancement, including skills to communicate their own artistic vision and needs through spoken and written word.

Bachelor of Fine Arts Course Requirements

The following courses are required but do not constitute a student's entire program. Students are required to complete 6 semesters of Composition/Choreography.

First Year

- DTCH 121, 122 Contemporary Dance Technique

- DTCH 101, 102 Ballet Technique
- DTCH 151 Pilates Mat I
- DPER 101, 102 Choreo/Performance Lab
- DCHR 130, 131 Composition I
- DPRD 101, 102 Production Crewing
- DPRD 111, 112 Production Technology for Dance
- DAIC 101, 102 Critical Dance Studies, The Anthropology, Ethnography of Dance
- DAIC 220 Music For Dancers

Second Year

- DTCH 221, 222 Contemporary Dance Technique
- DTCH 201, 202 Ballet Technique
- DPER 201, 202 Choreo/Performance Lab
- DCHR 230, 231 Composition II
- DPRD 201, 202 Production Crewing
- DAIC 120 Music for Dancers
- DPRD 250 Concepts in Lighting Design for Dance
- DAIC 201, 202 Dance After 1960, Body in Performance
- DSCM 230, 231 The Anatomy of Movement

Third Year

- DTCH 321, 322 Contemporary Dance Technique
- DTCH 301, 302 Ballet Technique
- DPER 301, 302 Choreo/Performance Lab
- DPRD 301, 302 Production Crewing
- DPRD 360 or 361 Dance Film
- DPRD 433 NEXT! Preparing for My Future in Dance

Fourth Year

- DTCH 421, 422 Contemporary Dance Technique
- DTCH 401, 402 Ballet Technique
- DPER 401, 402 Choreo/Performance Lab

Elective Courses for Undergraduates

- DTCH 141,142 Repertory Partnering
- DTCH 331, 332 Pointe
- DTCH 255 Pilates Reformer I
- DTCH 455 Pilates Reformer II (not for 1st yr. students)
- DTCH 251 Pilates Mat II
- DPER 311 Contemporary Repertory

Additional Elective Courses for BFA 3s and 4s

- DCHR 301 Advanced Improvisation
- DCHR 330 Choreography I
- DCHR 430 Choreography II
- DCHR 415 Choreographer/Composer Seminar
- DPRD 361 Dance Film II
- DIND 199 Independent Project: Dance

Master of Fine Arts Curriculum Requirements

The MFA Program at CalArts is designed to serve as a laboratory for artistic development in the art of choreography. MFA students come to the program with a track record of professional experience and a desire to use the creative environment and rich resources to deepen and extend their choreographic vision and practice. The program challenges and supports dance artists in creating work, from conception to full production in various contexts. MFA students produce three original works in the first year and a Thesis Concert in the second year. There are also opportunities to cultivate their expertise in the art of teaching, with particular emphasis on preparation for being effective contributors to dance education in college and university contexts. Seminars focus on preparation for sustainability as working professional artists, and professional development in higher education. Curriculum is provided for the development of media literacy and competency, in audio, video, digital media technologies. An optional supplemental concentration in Integrated Media is available.

The program is a two-year, 60 credit terminal degree, and includes teaching opportunities and a variety of Assistantships. Proximity to the schools of visual art, music, theater and film/video provide rich opportunities for collaboration and interdisciplinary projects. The high technical and artistic standard of the BFA students enrich the choreographic processes for the MFA students, bringing their talent and generative enthusiasm to the creative process. MFA students regularly audition BFA students to cast their work. The curriculum complies with NASD standards and best practices for masters level programs, and is accredited by both the National Association of Schools of Dance and the Western Association of Schools and Colleges. The Sharon Disney Lund School of Dance MFA Program at the California Institute of the Arts is designed to support advanced choreographic development and individual cultivation as artists and artist/educators.

Learning Outcomes

Over the course of study, the Master of Fine Art candidate will:

- Hone choreographic craft in service of her or his artistic vision.
- Produce a thesis concert in the second year of residency that reflects her or his personal aesthetic incorporating collaborations with other artists in the Institute.
- Acquire knowledge and practical experience necessary to provide leadership in all areas of dance production and promotion.
- Build a skill set to effectively represent their choreography for career advancement.

- Acquire knowledge of contemporary art practices in the field of dance, locating her/his own artistic interests within the aesthetic landscape of contemporary dance.

Master of Fine Arts Course Requirements

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

First Year

- DTCH 521, 522 Graduate Contemporary Dance Technique
- DPER 501, 502 Graduate Choreo/Performance Lab
- DCHR 530 Graduate Choreography I
- DPRD 580, 581 MFA-1 Project
- DPRD 505, 506 Music Seminar
- DPRD 525, 535 Graduate Forum
- DPRD 559, 560 Graduate Video Editing
- DAIC 520, 530 Critical Dance Studies, Performance Studies Or DAIC 620, 630 Dance Studies Methodologies, Reading Writing Dance

Second Year

- DTCH 621, 622 Graduate Contemporary Dance Technique
- DPER 601, 602 Graduate Choreo/Performance Lab
- DCHR 615 Graduate Choreographer/Composer Seminar
- DCHR 630 Graduate Choreography II
- DPRD 625, 635 Graduate Forum
- DPRD 680, 681 MFA-2 Thesis Project
- DPRD 660, 661 Digital Portfolio
- DPRD 561 Dance Film II
- DAIC 520, 530 Critical Dance Studies, Performance Studies Or DAIC 620, 630 Dance Studies Methodologies, Reading Writing Dance

Elective Courses for MFA 1 & 2

- DPRD 650 Graduate Concepts/Lighting Design for Dance
- DPRD 562 Dance Film II
- DCHR 601 Graduate Advanced Improvisation
- Graduate Independent Project: Dance

□ TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
Introduction to Critical Dance Studies	DAIC-101	<p>Introduction to Critical Dance Studies: Corporeality, Race, Gender, Class introduces students to the interdisciplinary field of critical dance studies and its historical, ethnographic, and theoretical approaches. Dance studies attunes students to ways of analyzing bodies in socio-cultural contexts while also developing an understanding of historical trajectories of dance on and off stage. Students will acquire knowledge of "traditional" western dance history then complicate it with the study of revisionist dance history that accounts for issues of transnationalism, the "global," indigeneity, race, gender, sexuality, and class. The types of dance examined in this course include concert dance (ballet, modern, contemporary), social dance (from salsa to hip-hop), and dance on screen in contexts as diverse as the proscenium stage, the museum, the space of ritual, the club, television, and other public and domestic spaces. Students will acquire vocabulary to analyze formal aspects of choreography. This course will address the ways in which bodies, dancing and otherwise, reflect concepts and realities of nation, gender performance, racial dynamics, power, taste, and labor. In addition to gaining a background in the history of dance discourse itself, students will gain facility with critical concepts such as choreography, corporeality, embodiment, and performance. Students will engage in close readings of texts and dance, developing discursive tools of analysis (formal/aesthetic and cultural) in written and presentation form. Students will also develop an understanding of how dance interacts with other arts. This course will be conducted in seminar format; as such, it is participatory. Requirements include weekly readings, writing assignments in response to readings as well as live and recorded dance, several short essays, a group presentation, and attending up to two live performances in Los Angeles as a class. While this course is designed as the first semester BFA dance studies course in a series of four, it is open to students outside of dance with an interest in the material. Students should expect to spend approx. \$100 for books and performances.</p>	Undergraduate	Arts in Context; Open to the Institute
The Anthropology of Dance	DAIC-102	<p>The Anthropology of Dance: Diaspora, Identity, Culture examines dance in a global context, placing diverse examples of choreography in dialogue with foundational theories and contemporary debates in globalization, nationalism, transnationalism, diaspora, orientalism, and postcolonialism. With a special focus on the anthropology of dance (and dance in ethnography, past and present), this course further explores the interdisciplinarity of dance studies, which draws from fields such as anthropology, performance studies, critical race theory, and queer theory. At the core of this course is an investigation of subjectivity and the relationship between the body and agency. Is dance merely a reflection of society? Can it incite political change? Keeping in mind the relationship between self and other (and individual and society), we will look at the work of dance artists from countries such as the Democratic Republic of Congo, Brazil, India, China, the US, France, Morocco, Senegal, and Thailand to see how they conceive of the body in relation to space, society, and nation, and to consider the ways movement circulates globally in and across time. We will also bring in discussions of the dance studies-specific terms, choreopolitics (Lepecki) and geo-choreography (Osterweis). In looking at dance-and its scholarship-as a practice, we will keep in mind the ways social and vernacular dance become translated onto the concert stage, in various cultural contexts of circulation and exchange. Our readings will be informed by anthropologists and theorists including Michael Taussig, E. E. Evans-Pritchard, Theresa Buckland, Sally Ann Ness, Deidre Sklar, Anya Peterson Royce, Achille Mbembe, Barbara Browning, Mark Franko, Karl Marx, Edward Said, Judith Butler, Michel Foucault, Ananya Chatterjea, Thomas DeFrantz, and more. This is a participatory seminar; students will be expected to attend every class, write weekly responses to readings and performances, write two short essays, attend up to two performances in Los Angeles as a class, and submit a final ethnographic research essay. While this course is designed as the second semester BFA dance studies course in a series of four, it is open to students outside of dance. Students should expect to spend approx. \$100 for books and performances.</p>	Undergraduate	Arts in Context; Open to the Institute
Modern Dance History II	DAIC-175	<p>Open to BFA1 students only. 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</p>	Undergraduate	Arts in Context

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.

Dance After 1960	DAIC-201	<p>Dance After 1960: Virtuosity, Deskillling, and the Postdramatic interrogates international and local developments in concert, popular, screen, and subcultural dance, within and across decades, focusing on the 1960s to the present. It is a critical dance studies course in which students will continue to practice multiple approaches to researching and writing about dance. Because dance studies is an interdisciplinary field that engages with performance studies, history, anthropology, literary studies, critical race studies, gender studies, disability studies, film studies, and postcolonial studies, students will learn to identify and employ various lenses in their readings and analyses. Methodologies practiced in this course are ethnography, performance analysis, and the argumentative essay. Students will also have the opportunity to embody theory through praxis, improvising informally in various locations throughout the semester. Keeping in mind relevant historical and political events, concepts explored include the body, race, class, gender/sexuality, nation, virtuosity/disability, postmodernism, dramaturgy, deskillling, and the postdramatic. Dance works and practices from the U.S., Africa, Europe, Latin America, Asia, "home," and the internet will be represented. The following are examples of artists, movements, and works considered in this course: The Judson Dance Theater, Merce Cunningham, contact improvisation, aerobics, Fame, MTV, voguing, Twyla Tharp, William Forsythe, Pina Bausch, Narcissister, Miguel Gutierrez, John Jasperse, Trajal Harrell, Desmond Richardson, Ralph Lemon, and Faustin Linyekula. Theorists and historians include Susan Foster, Mark Franko, Brenda Dixon Gottschild, Andre Lepecki, Judith Butler, Shannon Jackson, Tavia Nyong'o, Susan Stryker, Claire Bishop, Ramsay Burt, Hans Thies Lehmann, and more. This is a participatory seminar course. Students will be expected to attend all classes, attend two performances in Los Angeles as a class, write weekly responses to readings and performances, write three short essays, and give a final presentation. While this course is designed as the third semester BFA dance studies course in a series of four, it is open to students outside of dance with an interest in the material. Students should expect to spend approx. \$100 for books and performances.</p>	Undergraduate	Arts in Context; Open to the Institute
The Body in Performance	DAIC-202	<p>The Body in Performance: Liveness, Activism, Feminisms is a course that inquires into the practices of feminist artists who call upon the live (often explicit) body in performance. We will analyze the ways in which these performances critique culture at large and trouble distinctions between dance, theater, performance art, activism, and visual art. The artists in question (many of whom comment on their training in dance) include (but are not limited to) Adrian Piper, Narcissister, Yoko Ono, Ann Liv Young, Annie Sprinkle, Carolee Schneemann, Yve Laris Cohen, Carmelita Tropicana, Marina Abramovic, Senga Nengudi, Ron Athey, Lee Bul, and Aliza Shvarts. We will read writing by scholars and artists such as Amelia Jones, Claire Bishop, Judith Butler, Rebecca Schneider, Adrian Piper, Trinh Minh-ha, Jane Bennett, Tavia Nyong'o, Anna Fisher, Jeanne Vaccaro, Linda Williams, Jennifer Doyle, Jose Munoz, bell hooks, Susan Stryker, and Coco Fusco. Major topics include performance, presence, abjection, embodiment, sexuality, dance in the museum, de-/re-skilling, vital materialism, transnational feminism, difficulty, obscenity, racial kitsch, and pain/pleasure. Moving from the midtwentieth century to the present through international contexts, we will study these artists and concepts through the interdisciplinary lenses of performance studies, gender and sexuality studies, critical race theory, critical dance studies, porn studies, and visual studies. While we will attune ourselves to the history of performance and live art, the course will be organized thematically (not chronologically), and case studies will include an artist (or set of artists) and theory/scholarship relevant to that artist. This course requires close reading of texts and art. It also includes a practice-as-theory component in which you will have the opportunity to experiment and make performance to supplement otherwise written work. While this course is designed as the fourth semester BFA dance studies course in</p>	Undergraduate	Arts in Context; Open to the Institute

a series of four, it is open to students outside of dance with an interest in the material. Students should expect to spend approx. \$100 for books and performances.

Music for Dancers I	DAIC-220	Course open to BFA1 Dance School students only. Engaged inquiry into the dynamic relationships between music and dance performance/choreography. Applying theoretical understanding to analysis of examples of music genres, drawn from 20th and 21st century western concert and popular music as well as transnational aesthetic influences. Understanding compositional trends through the following artistic musical element choices: rhythm, meter, polyrhythm, pitch systems for linear and vertical constructs, and structural and thematic organization.	Undergraduate	Arts in Context
Dance and World Cultures II	DAIC-275	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, though students may register for each semester independently. The first semester establishes a theoretical framework for dance observation within a cross-cultural context and then proceeds to examine examples of dance within religious contexts. The second semester examines examples of social dance and dance as art and entertainment.	Undergraduate	Arts in Context
Metamorphosis/Transformations	DAIC-317W	Metamorphosis / Transformations A performance charrette "I want to speak about bodies changed into new forms." So begins Ovid's Metamorphosis, an epic poem about the creation and destruction wrought by love in its many forms played out by gods, men, and beasts. This course is a 10-day intensive, open to all comers, in which we create and perform an ensemble-derived dance/theater/musical piece inspired by Ovid's Metamorphosis. An immersive creative experience culminating in a fully produced performance fully created by the participants. All participating students commit to fully engage with all aspects of creation and performance. The Ovid & Hughes book is required reading in preparation for the course (meaning you need to read this book before you show up). On-line reading selections will be assigned during the course. If you have questions please contact rgamson@calarts.edu Additional reading: Selections from A.S. Kline translation of Ovid's Metamorphosis: Selections from Aristotles Poetics, TBA	Undergraduate	Arts in Context; Wintersession; Open to the Institute
Critical Dance Studies	DAIC-520	Critical Dance Studies: Corporealities and Cultures is a graduate course that familiarizes students with the interdisciplinary field of critical dance studies and its historical, ethnographic, and theoretical approaches. Dance studies provides students with ways of analyzing bodies in socio-cultural contexts while also developing an understanding of historical trajectories of dance on and off stage. Students in this course will learn and generate vocabulary to analyze formal aspects of choreography. This course pays special attention to issues of race, gender, sexuality, and class. The types of dance examined include concert dance (ballet, modern, contemporary), social dance (from salsa to hip-hop), and dance on screen in contexts as diverse as the proscenium stage, the museum, the space of ritual, the club, television, and other public and domestic spaces. This course will address the ways in which bodies, dancing and otherwise, reflect concepts and realities of nation, politics, gender performance, racial dynamics, power, taste, and labor. In addition to gaining a background in the history of dance discourse itself, students will acquire facility with critical concepts such as "choreography," "corporeality," "embodiment," and "performance." Students will engage in close readings of texts and dance, developing discursive tools of analysis (formal/aesthetic and cultural) in written and presentation form. Students will also develop an understanding of how dance interacts with other arts. This course will be conducted in seminar format; as such, it is participatory. Requirements include weekly readings, writing assignments in response to readings as well as live and recorded dance, two short essays, one research paper, one presentation, and attending up to two live performances in Los Angeles as a class. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus. Students should expect to spend approx. \$100 for books and performances.	Graduate	Open to the Institute
Performance Studies	DAIC-530	This graduate course introduces students to the	Graduate	Open to the

interdisciplinary field of performance studies. We will investigate performance and performativity as theoretical concepts influenced by-and influencing- trends in anthropology, theatre, dance, and visual, rhetorical, gender, and cultural studies. This course takes into consideration and complicates assumptions about embodiment, spectatorship, agency, subjectivity, action, and community. Troubling the supposed divide between practice and theory, this course will provide the opportunity to exercise performative writing and ethnography, as well as live performance in an academic context. In a collaborative spirit, we will share work with each other. Readings will include selections from Schechner, Jackson, Phelan, Foster, Lepecki, Taylor, Turner, Taussig, Brecht, Schneider, Moten, Hartman, Austin, and Butler. In addition to creating written work, students will attend up to two performances in LA, and have the opportunity to create a short performance work. Ultimately, we will keep in mind that performance operates as both a critical lens and an object of study. Students will be expected to engage in invested textual, theoretical, and formal/performance analysis, relating the course material to their own theses and other critical or practice-based investigations. Requirements include close reading of text and performance, weekly written responses on text and performance, up to two short essays, and one longer final essay. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus. Students should expect to spend approx. \$100 for books and performances.

Choreography & Textuality	DAIC-540	<p>Choreography and Textuality: Bodies on the Page, Words on the Stage is a graduate course that will explore relationships between choreography and writing. Presumably, choreography is to dance what writing is to language; what would it mean to "choreograph" words onto the page or to "write" dance onto the stage? Alternatively, what does text bring to questions of the corporeal, and what do dance and the body bring to questions of the textual? In mining such questions, we will attune ourselves to works of dance, performance, prose, and poetry that deconstruct and rearrange conventions of meaning, representation, communication, embodiment, and abstraction through unexpected treatments of form and content. When and how do choreographic, poetic, and critical modes coexist? This course inquires into William Forsythe's engagements with the work of Anne Carson and Virginia Woolf, Germaine Acogny and Kota Yamazaki's collaborative choreography based on a novel by Boubacar Boris Diop, work by The Wooster Group that draws from William Forsythe and Gertrude Stein, Ralph Lemon's parachoreographic texts and use of Kathy Acker's writing, Richard Move's archival work on Martha Graham, Arthur Pita's production of Kafka's Metamorphosis, Nijinsky's diaries, Pina Bausch's tanztheater, Gelsey Kirkland's autobiography, choreography by Miguel Gutierrez, Jerome Bel, and Ohad Naharin, and writing by Franz Kafka, Barbara Browning, Maggie Nelson, Nathaniel Mackey, Fred Moten, Robert Grenier, and Elfride Jelinek that takes up the body, explicitly or otherwise. Students will write several essays, engage in live writing during performances, and have the opportunity to experiment with "performative" writing. Placing importance on issues of race, gender, sexuality, and class, this course will be informed by critical paradigms such as corporeality, embodiment, "difficulty," reperformance, reenactment, reskilling, translation, and gesture. This interdisciplinary course brings together performance studies, critical dance studies, and literary studies. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.</p>	Graduate	Open to the Institute
Extreme Body in Performance	DAIC-550	<p>The Extreme Body in Performance: Sexuality, Race, Labor is a graduate course that engages students in the interdisciplinary field of performance studies, paying particular attention to how the "extreme" body generates and disrupts socio-cultural constructions of sexuality, race, and labor through performance and live art. How do we "read" bodies; how do bodies "read" us? Keeping in mind that performance operates as both a critical lens and an object of study, this course inquires into practices of artists of color and/or queer or feminist artists who call upon the live (often explicit or "difficult") body in performance. We will analyze the ways in which such performances critique culture at large and trouble distinctions between dance, theater, performance art, activism, and visual art. Concepts explored include embodied memory/archive, surface/mutability, virtuosity/disability, queer of color critique, racial kitsch, mixed-race and trans identity, abjection, reskilling, vital materialism, difficulty, obscenity, freakery, and pain/pleasure. The artists in question (many of whom</p>	Graduate	Open to the Institute

comment on their training in dance) include Adrian Piper, Narcissister, Yoko Ono, Ann Liv Young, Annie Sprinkle, Carolee Schneemann, Yve Laris Cohen, Carmelita Tropicana, Marina Abramovic, Senga Nengudi, Ron Athey, Lee Bul, Aliza Shvarts, and more. We will read writing by scholars and artists such as Adrian Piper, Rebecca Schneider, Amelia Jones, Claire Bishop, Judith Butler, Jane Bennett, Tavia Nyong'o, Linda Williams, Jennifer Doyle, Jose Munoz, bell hooks, Susan Stryker, Roderick Ferguson, Saidiya Hartman, Alison Kafer, Mark Anthony Neal, Hortense Spillers, and Anne Anlin Cheng. Moving from the 1960s to the present through international contexts, we will study these artists and concepts through the interdisciplinary lenses of performance studies, gender and sexuality studies, critical race theory, critical dance studies, porn studies, and visual studies. In addition to generating written work, students will attend up to two performances in LA, and may have the opportunity to create a short performance work. Requirements include close reading of text and performance, weekly written responses on text or performance, up to two short essays, and one longer final essay. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.

Metamorphosis/Transformations	DAIC-617W	<p>Metamorphosis / Transformations A performance charrette "I want to speak about bodies changed into new forms." So begins Ovid's Metamorphosis, an epic poem about the creation and destruction wrought by love in its many forms played out by gods, men, and beasts. This course is a 10-day intensive, open to all comers, in which we create and perform an ensemble-derived dance/theater/musical piece inspired by Ovid's Metamorphosis. An immersive creative experience culminating in a fully produced performance fully created by the participants. All participating students commit to fully engage with all aspects of creation and performance. The Ovid & Hughes book is required reading in preparation for the course (meaning you need to read this book before you show up). On-line reading selections will be assigned during the course. If you have questions please contact rgamson@calarts.edu Additional reading: Selections from A.S. Kline translation of Ovid's Metamorphosis: Selections from Aristotles Poetics, TBA</p>	Graduate	Wintersession; Open to the Institute
Dance Studies Methodologies	DAIC-620	<p>Dance Studies Methodologies: History, Ethnography, Theory is a writing-focused graduate course that familiarizes students with the three main approaches to critical dance studies. The course will focus on reading dance history, ethnography, and theory as well as writing in these three modes (the historiographic, the ethnographic, and the theoretical) in the form of three short essays and one final research paper that engages with concepts and case studies informing one's own art making. While this course is largely framed through foundational thought in western dance history, it also asks students to engage in historical and cultural comparative analyses and perspectives from nonwestern dance contexts. This course will continue to familiarize students with revisionist dance history and dance theory. Students will investigate early notions of choreography, archive, and notation (from ethnographies, journalism, and historical dance manuals) in relationship to evolving concepts of subjectivity, modernity, and preservation. As such, in this course, students will view contemporary performances that engage in the revival, reconstruction, and reperformance of historical dance. Another important aspect of this course will be exercising writing in the service of one's own artistic/choreographic project such that one's work becomes legible and compelling to grant readers and the larger public. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus. Students should expect to spend approx. \$100 for books and performances.</p>	Graduate	Open to the Institute
Reading Dance, Writing Dance	DAIC-630	<p>Reading Dance, Writing Dance: Studies in Discourse is a writing-focused graduate course in critical dance studies attuned to artistic, critical, and scholarly developments in dance writing, globally, from the 19th century to the present. While there will be an emphasis on writing in and about concert dance practices, we will also explore site-specific work, performance art, dancing online, vernacular dance, and the relationship between dance and literature (poetry, prose, fiction). The course will provide an opportunity for students to continue to explore dance and performance theory, and concepts will be examined trans-historically and cross-culturally. By the end of the semester, we will question and challenge the status of the term "dance" itself. In conversation with the works and scholarship represented in this course, students will have the</p>	Graduate	Open to the Institute

opportunity to exercise their own critical and scholarly voices, developing their capacity to write convincing argumentative and experimental essays that analyze dance, performance, and choreography. Themes and theoretical paradigms represented in this course include space, surface, archive, gender, race, virtuosity, de-/re-skilling, reperformance, manifesto, transgression, ritual, disability, discipline, secrecy, appropriation, and the postdramatic. This course, structured as a seminar, is as collaborative as it is self-driven, experimental as it is rigorous. This course requires close reading, regular journaling (including live/performative writing), several short essays, a manifesto, attending up to two performances, and a final paper and presentation. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus. Students should expect to spend approx. \$100 for books and performances.

Institute Dance Composition	DCHR-001	This course, taught by Graduate Teaching of dance composition. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will also participate in informal critique and discussion of composition studies.	Undergraduate	Open to the Institute
Dance Improvisation	DCHR-101	Course open to BFA1 Dance School students only. This course is designed as an introduction to the creative process. Improvisation is used by artists of all disciplines both as an art and as a tool in the choreographic process. In this class we will focus on improvisation as a tool for discovering unique vocabulary and as a means of encouraging development of our creative voices. We will look at dance as 'play', as ephemeral art, and as philosophy. Students will be asked to keep a journal of their experiences throughout the quarter, and the class will culminate in final performance projects to be presented at the end of the semester.	Undergraduate	
Composition I BFA 1	DCHR-130	Course open to BFA1 Dance School students only. 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.	Undergraduate	
Composition I BFA 1	DCHR-131	Open to Dance School students only. 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.	Undergraduate	
Composition II BFA 2	DCHR-230	Course open to BFA2 Dance School students only. Through assignments, observation, discussion and constructive critical assessment this course will continue the exploration of movement vocabulary and finding one's own choreographic voice. The ongoing exploration of quality and essence of movement will be investigated as we manipulate space, time dynamics and energy. How do we use these tools to make different statements and produce abstract movement studies? Sound both music and voice will be introduced to produce accompaniment and to enhance these differing qualities. Exploring the role of choreographer by transferring one's own movement vocabulary to others will take precedent second semester. We will investigate small group forms and the design possibilities that entails by working in both duets and trios.	Undergraduate	
Composition II BFA 2	DCHR-231	Open to Dance School students only. Through assignments, observation, discussion and constructive critical assessment this course will continue the exploration of movement vocabulary and finding one's own choreographic voice. The ongoing exploration of quality and essence of movement will be investigated as we manipulate space, time dynamics and energy. How do we use these tools to make different statements and produce abstract movement studies? Sound both music and voice will be introduced to produce accompaniment and to enhance these differing qualities. Exploring the role of choreographer by transferring one's own movement vocabulary to others will take precedent second semester. We will investigate small group forms and the design possibilities that entails by working in both duets and trios.	Undergraduate	
Advanced Improvisation	DCHR-301	Course available by permission of instructor only. Designed for performing artists and anyone with a background in physical practice, this course provides opportunities to	Undergraduate	

		<p>cultivate advanced skills in movement improvisation in a cross-disciplinary environment. Content includes practice in solo, contact, and ensemble improvisation, with an emphasis on developing skills for safe, organic and virtuosic partner dance. Contact skills include jumping and catching, low and high flying, safe falling, deepening of sensory awareness and listening skills, as well as moving in and out of contact. Ensemble skills include deepening awareness of how and when to support the dance of another or take the spotlight. Specific attention will be placed on the development of the 'score' as a tool for creating focused, yet spontaneous performances.</p>	
Choreography I BFA 3	DCHR-330	<p>Course open to BFA 3 & 4 Dance School students only. 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.</p>	Undergraduate
Choreography I BFA 3	DCHR-331	<p>Open to Dance School students only. 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.</p>	Undergraduate
Choreographer/Composer Seminar	DCHR-415	<p>Course open to BFA3 and BFA4 students only, by Permission of Instructor only. This seminar focuses on investigating the possibilities in collaborative relationships between dance makers and music/sound makers. Dance students will experiment with how sound and movement interact, and with collaborating in different ways. Working with a range of composing students, they will have the opportunity to expand communication skills. In developing ways of supporting and challenging each others' creative processes, students will be able to develop the clarity, range and responsiveness of their own artistic voices.</p>	Undergraduate
Choreography II BFA 4	DCHR-430	<p>Course open to BFA4 Dance School students only. Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.</p>	Undergraduate
Choreography II BFA 4	DCHR-431	<p>Open to Dance School students only. Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.</p>	Undergraduate
Contemporary Dance Artists	DCHR-475	<p>This course provides the opportunity to investigate the diversity of contemporary choreography as it is currently being produced by artists in America and around the world. Recognizing that the 20th century tradition of Modern Dance has given rise to a wide array of dance practices and approaches to choreography, this course will examine individual artists and trends characteristic of the early years of the 21st century. Emphasis is on choreographers creating for live performance.</p>	Undergraduate
Institute Dance Composition	DCHR-501	<p>This course, taught by Graduate Teaching of dance composition. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will also participate in informal critique and discussion of composition studies.</p>	Graduate
Choreography I MFA 1	DCHR-530	<p>Course open to MFA1 Dance School students only. This</p>	Graduate

		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.	
Choreography I MFA 1	DCHR-531	Open to Dance School students only. 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.	Graduate
Contemporary Dance Artists	DCHR-575	This course provides the opportunity to investigate the diversity of contemporary choreography as it is currently being produced by artists in America and around the world. Recognizing that the 20th century tradition of Modern Dance has given rise to a wide array of dance practices and approaches to choreography, this course will examine individual artists and trends characteristic of the early years of the 21st century. Emphasis is on choreographers creating for live performance.	Graduate
Graduate Advanced Improvisation	DCHR-601	Course available by permission of instructor only. Designed for performing artists and anyone with a background in physical practice, this course provides opportunities to cultivate advanced skills in movement improvisation in a cross-disciplinary environment. Content includes practice in solo, contact, and ensemble improvisation, with an emphasis on developing skills for safe, organic and virtuosic partner dance. Contact skills include jumping and catching, low and high flying, safe falling, deepening of sensory awareness and listening skills, as well as moving in and out of contact. Ensemble skills include deepening awareness of how and when to support the dance of another or take the spotlight. Specific attention will be placed on the development of the 'score' as a tool for creating focused, yet spontaneous performances.	Graduate
Choreographer/Composer Seminar	DCHR-615	Course open to MFA1 or MFA2 students only, by Permission of Instructor only. This seminar focuses on investigating the possibilities in collaborative relationships between dance makers and music/sound makers. Dance students will experiment with how sound and movement interact, and with collaborating in different ways. Working with a range of composing students, they will have the opportunity to expand communication skills. In developing ways of supporting and challenging each others' creative processes, students will be able to develop the clarity, range and responsiveness of their own artistic voices.	Graduate
Choreography II MFA 2	DCHR-630	Course open to MFA2 Dance School students only. Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.	Graduate
Choreography II MFA 2	DCHR-631	Open to Dance School students only. Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.	Graduate
Independent Study	DIND-199		Undergraduate
Independent Study	DIND-299		Undergraduate
Independent Study	DIND-399		Undergraduate

Independent Study	DIND-499		Undergraduate
Independent Study	DIND-599		Graduate
Independent Study	DIND-699		Graduate
Independent Study	DIND-799		Graduate
Internship	DINT-199		Undergraduate
Internship	DINT-299		Undergraduate
Internship	DINT-399		Undergraduate
Internship	DINT-499		Undergraduate
Internship	DINT-599		Graduate
Internship	DINT-699		Graduate
Choreo/Performance Lab BFA 1	DPER-101	Course open to BFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 1	DPER-102	Open to BFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 2	DPER-201	Course open to BFA2 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 2	DPER-202	Open to BFA2 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 3	DPER-301	Course open to BFA3 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 3	DPER-302	Open to BFA3 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Contemporary Repertory	DPER-311	Course open to Dance Program students only, by Permissoin of Instructor only. The development, rehearsal and performance of a new or repertory piece of Choreography. Students audition for casting in works by faculty, guest artists and MFAII students. Enrollment by audition only.	Undergraduate
Contemporary Repertory	DPER-312	Course open to Dance Program students only, by Permissoin of Instructor only. The development, rehearsal and performance of a new or repertory piece of Choreography. Students audition for casting in works by faculty, guest artists and MFAII students. Enrollment by audition only.	Undergraduate
Contemporary Repertory	DPER-312W	This course will teach and direct students in the choreographic process of Alvin Ailey and his work "Streams". This course is only offered to School of Dance students. This course is offered Jan 9-20 2017 from 1-4pm.	Undergraduate
Choreo/Performance Lab BFA 4	DPER-401	Course open to BFA4 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 4	DPER-402	Open to BFA4 students only. Weekly gathering of all	Undergraduate

		students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	
Company Repertory	DPER-432	Open to BFA4 students only. Company Repertory provides BFA 4 students the opportunity to participate in a rehearsal process of contemporary repertory that culminates in a concert performance.	Undergraduate
Choreo/Performance Lab MFA 1	DPER-501	Course open to MFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Graduate
Choreo/Performance Lab MFA 1	DPER-502	Open to MFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Graduate
Choreo/Performance Lab MFA 2	DPER-601	Course open to MFA2 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Graduate
Choreo/Performance Lab MFA 2	DPER-602	Open to MFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Graduate
Contemporary Repertory	DPER-612W	This course will teach and direct students in the choreographic process of Alvin Ailey and his work "Streams". This course is only offered to School of Dance students. This course is offered Jan 9-20 2017 from 1-4pm.	Graduate
Production Crewing BFA 1	DPRD-101	Course open to BFA1 Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Crewing BFA 1	DPRD-102	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Technology for Dance	DPRD-111	Course open to BFA1 Dance School students only. Introduction to the basics of dance costuming, management, lighting, sound, stage management, and other areas related to dance production.	Undergraduate
Production Technology for Dance	DPRD-112	Introduction to the basics of dance costuming, management, lighting, sound, stage management, and other areas related to dance production.	Undergraduate
Music for Dancers I	DPRD-120	Open to Dance School students only. This course offers an introduction to the fundamentals of music and their relationship to the dancer/choreographer. Music for Dancers I focuses on audio editing, processing, and recording techniques for use in dance performance. Areas studied will include stereo and multi-track editing, basic mastering techniques, digital manipulation of sound files, and recording of acoustic sources. Course will additionally include listening-based activities for comprehension and identification of standard music genres, as well as rhythm skill development through study of meter and specific rhythmic units.	Undergraduate
Production Crewing BFA 2	DPRD-201	Course open to BFA2 Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Crewing BFA 2	DPRD-202	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Concepts in Lighting Design Dance	DPRD-250	This course examines development of concepts for lighting dance performances, including interpretation of choreography, mood and music. Students will gain experience in collaborating with choreographers in the rehearsal process.	Undergraduate
Production Crewing BFA 3	DPRD-301	Course open to BFA3 Dance School students only. Analysis and application of technical production skills needed for	Undergraduate

individual projects.

Production Crewing BFA 3	DPRD-302	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate	
Dance Film	DPRD-360	Course open to BFA3 Dance School students only. When dance is filmed it can explode off the stage and reach vast new audiences, going out to the spectator instead of demanding that the spectator come to it. But maintaining the special 'aliveness' of dance as it is translated into a two-dimensional medium requires a new way of thinking. This class is a laboratory for investigating these challenges. Class participants will explore film grammar, experimental narrative, and contemporary/historical context through hands-on creative work, classroom viewings and discussion, and readings.	Undergraduate	
Dance Film II	DPRD-361	This elective course is open to Dance School students only. This course gives students the opportunity to focus on the creation and completion of their own dance films. Students will explore more advanced production skills, incorporating the use of cameras, lights, microphones and grip equipment. Post-production skills will include 3-point editing, mixing, color-correction, media management, project trimming, and sound effects using Final Cut Pro.	Undergraduate	
Video-Dance/Projection	DPRD-362W	Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance Intensive Hands-on Workshop on Screendance at CalArts by Silvina Szperling This workshop attempts to open a door, and a channel for dialogue between practice and theories in Video-dance. Departing from perceptual development exercises, and several practices in small groups, we'll try to offer and generate particular visions that allow and encourage the development of creative and personal proposals. We'll stimulate the interdisciplinary and collaborative work, taking the Rodrigo Alonso's hypothesis "What could video-dance be, other than a casual encounter, the product of the curious bonding between one of the oldest form of expression and one of the most contemporary ones; the unsuspected result of the common ground of one medium incarnated the materiality of the with a medium de-corporized, abstract, almost inhuman?" Participants: artists and students in Dance, Film, Theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind. Projection of Dance Francesca Penzani Interim Week 2 A playful collaborative laboratory open to the Institute. We will work with multimedia performance, focusing on projection and processing of live video using Isadora, qlab. We will play with camera set-ups, experimenting on creating footage for performances (like the DAM exhibition) and/or working with footage generated by "Impossible Dance1" from week 1. We will also be covering some basics of live music production using Ableton and Logic Pro. The aim is to provide a space that caters to the collaborative process that will ultimately demystify multimedia-dance performance. Participants: artists and students in Dance, Film, theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind.	Undergraduate	Wintersession; Open to the Institute
Production Crewing BFA 4	DPRD-401	Course open to BFA4 Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate	
Production Crewing BFA 4	DPRD-402	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate	
Next! Preparing for My Future in Dance	DPRD-432	Open to Dance School students only. A seminar course to help students prepare for their future after graduation addressing such subjects as: progressing as young artists, defining directions and objectives, researching possibilities and options, surviving financially, and building contacts and support systems. This course also assists students in learning how to set useful goals, conduct honest self-assessment, and present themselves effectively for employment.	Undergraduate	
Digital Portfolio I	DPRD-460	Course open to MFA1 or MFA2 Dance School students only. This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a	Undergraduate	

		marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.		
Digital Portfolio II	DPRD-461	This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.	Undergraduate	
MFA Music Seminar I	DPRD-505	Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA I choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate	
MFA Music Seminar II	DPRD-506	Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA I choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate	
Graduate Forum	DPRD-525	Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.	Graduate	
Graduate Forum	DPRD-525A	Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.	Graduate	
Graduate Forum	DPRD-525B	Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.	Graduate	
Video Editing I	DPRD-559	Course open to MFA1 Dance School students only. This course provides dancers and choreographers with essential skills in shooting and editing video. Students will learn basic editing grammar and craft using Apple's Final Cut Pro X, while obtaining a more technical and aesthetic understanding of camerawork for dance. The dance film genre and how cinematic space presents new considerations for dance-making will guide our technical pursuits in the class. Students will complete 3 of their own dance films, while completing editing, camera and documentation exercises throughout the year.	Graduate	
Video Editing II	DPRD-560	Course open to MFA1 Dance School students only. This course provides dancers and choreographers with essential skills in shooting and editing video. Students will learn basic editing grammar and craft using Apple's Final Cut Pro X, while obtaining a more technical and aesthetic understanding of camerawork for dance. The dance film genre and how cinematic space presents new considerations for dance-making will guide our technical pursuits in the class. Students will complete 3 of their own dance films, while completing editing, camera and documentation exercises throughout the year.	Graduate	
Dance Film II	DPRD-561	This elective course is open to Dance School students only. This course gives students the opportunity to focus on the creation and completion of their own dance films. Students will explore more advanced production skills, incorporating the use of cameras, lights, microphones and grip equipment. Post-production skills will include 3-point editing, mixing, color-correction, media management, project trimming, and sound effects using Final Cut Pro.	Graduate	
Video-Dance/Projection	DPRD-562W	Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance Intensive Hands-on Workshop on Screendance at CalArts by Silvina Szperling This workshop attempts to open a door, and a channel for	Graduate	Wintersession; Open to the Institute

dialogue between practice and theories in Video-dance. Departing from perceptual development exercises, and several practices in small groups, we'll try to offer and generate particular visions that allow and encourage the development of creative and personal proposals. We'll stimulate the interdisciplinary and collaborative work, taking the Rodrigo Alonso's hypothesis "What could video-dance be, other than a casual encounter, the product of the curious bonding between one of the oldest form of expression and one of the most contemporary ones; the unsuspected result of the common ground of one medium incarnated the materiality of the with a medium de-corporized, abstract, almost inhuman?" Participants: artists and students in Dance, Film, Theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind. Projection of Dance Francesca Penzani Interim Week 2 A playful collaborative laboratory open to the Institute. We will work with multimedia performance, focusing on projection and processing of live video using Isadora, qlab. We will play with camera set-ups, experimenting on creating footage for performances (like the DAM exhibition) and/or working with footage generated by "Impossible Dance1" from week 1. We will also be covering some basics of live music production using Ableton and Logic Pro. The aim is to provide a space that caters to the collaborative process that will ultimately demystify multimedia-dance performance. Participants: artists and students in Dance, Film, theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind.

MFA 1 Thesis Project I	DPRD-580	Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA 1 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
MFA 1 Thesis Project II	DPRD-581	Creation, rehearsal, critique, development and concert preparation for MFA 1 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
Critical Perspectives	DPRD-611	This seminar is a course designed to broaden exposure and gain literacy in the body of contemporary dance criticism and scholarship. Through readings, viewings of contemporary dance and class discussion, we will focus on approaches to critical understanding of contemporary dance aesthetics and practices. Attention will be given to the critical strategies evident in a variety of contemporary approaches to dance writing	Graduate
Artist Identity & Representation	DPRD-612	In this seminar attention will specifically be given to cultivating writing skills relevant for professional presentation of oneself as an artist. Students will develop artist statements, CV, cover letters and promotional copy. The course will also provide a forum for addressing issues of creative process and the role of the artist in society.	Graduate
Dance Education II	DPRD-613	This seminar will focus on preparation for College and University level teaching. Course curriculum development in content areas of particular interest to each student will be explored. The course will address issues of effective pedagogy, assessing student outcomes relative to curricular goals and broader issues of higher education in today's global society. A schedule of class observation and discussion with each student will be an important part of this course.	Graduate
Dance Program Design and Administration	DPRD-615	This Seminar provides an overview of dance and higher education, looking specifically at dance administration and program/curriculum design. It will give students the opportunity to design their own (original) model for a 21st century dance program in higher education. Through readings, discussion and interviews with visiting professionals in the field, the course will address issues related to design and implementation of a comprehensive dance program. Content will address the articulation of a program's vision, mission, structures and methods for implementation including: staffing, facilities, curriculum, budget, accreditation and assessment. Attention will also be given to professional organizations like NASD, Dance USA and NDEO, that provide advocacy and governance guidelines for dance programs in College and University settings as well as private studios.	Graduate

Artists At Work	DPRD-616	This course involves lectures and discussions focusing on career preparation and transition. Writing assignments that support future grant writing (how to write a project description), press releases and choreographic contract negotiation are among the topics covered. A student's own graduate thesis work is often the basis from which writing assignments are based. Strategies involving how to get produced, future self production and issues around management, in addition to self marketing both in print and on the web (viral) are covered.	Graduate
Choreography Teaching	DPRD-617	This seminar will focus on educational goals and methods in effective teaching of dance composition and choreography, particularly within college and university dance contexts with a brief look at some issues pertaining to K-12 instruction. Attention will be given to facilitating creative process for artists at different developmental stages in relationship to craft. Also techniques and processes for effective choreographic coaching will be explored. Students will devise both course and specific class plans pertaining to the teaching of dance choreography and composition. This class will involved in class participation and experimentation with the concepts introduced.	Graduate
Next! Preparing for My Future in Dance	DPRD-632	Open to Dance School students only. A seminar course to help students prepare for their future after graduation addressing such subjects as: progressing as young artists, defining directions and objectives, researching possibilities and options, surviving financially, and building contacts and support systems. This course also assists students in learning how to set useful goals, conduct honest self-assessment, and present themselves effectively for employment.	Graduate
Graduate Concepts in Lighting Design	DPRD-650	This course examines development of concepts for lighting dance performances, including interpretation of choreography, mood and music. Students will gain experience in collaborating with choreographers in the rehearsal process.	Graduate
Advanced Video Editing	DPRD-659	Course open to MFA2 Dance School students only. This class expands on the work of Video Editing. It is a project based class in which students make more ambitious dance film work, bringing material to class throughout the semester for a deeper level of discussion.	Graduate
Digital Portfolio I	DPRD-660	Course open to MFA1 or MFA2 Dance School students only. This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.	Graduate
Digital Portfolio II	DPRD-661	This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.	Graduate
MFA 2 Thesis Project I	DPRD-680	Course open to MFA2 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA 2 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
MFA 2 Thesis Project II	DPRD-681	Creation, rehearsal, critique, development and concert preparation for MFA 2 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
The Anatomy of Movement I	DSCM-230	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	Undergraduate

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.

The Anatomy of Movement II	DSCM-231	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.	Undergraduate	
Institute Dance Technique	DTCH-001	This course, taught by Graduate Teaching Assistants, provides an experiential introduction to techniques of Contemporary Dance. No prior experience in dance is required. Students will have the opportunity to explore the art of dance in which the body is the primary means of expression.	Undergraduate	Open to the Institute
Ballet Technique Level 1	DTCH-101	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Ballet Technique Level 1	DTCH-102	Open to BFA1 students only. Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Ballet Technique A	DTCH-102W	Beginning ballet technique skills focusing on elementary skills and ballet basics i.e. turn-out, positions of the feet and arms, body directions as well as addressing correct alignment and posture, musicality, flexibility, strength, elevation and agility as well as artistic quality.	Undergraduate	Open to the Institute; Wintersession
Contemporary Technique Level 1	DTCH-121	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Contemporary Technique Level 1	DTCH-122	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Contemporary Jazz	DTCH-131	Course open to Dance School students only, by Permission of Instructor only. Contemporary Jazz approaches movement through a a its execution and delivery. An emphasis on refining articulations of the body, alignment, risk taking and critical thinking will supplement instruction. The course infuses syncopated, rhythmic and lyrical jazz dance exercises and movements that encompass strengthening and cardiovascular properties. In addition, a focus on coordination, flexibility, phrasing, timing and presentation will help synthesize these acquired jazz dance elements. Contemporary Jazz will stylistically enhance one's expressions in the Jazz idiom.	Undergraduate	
Hip Hop	DTCH-132W	Studio study and practice of hip hop dance styles beginning through intermediate.	Undergraduate	Open to the Institute; Wintersession
Partnering	DTCH-141	Course open to Dance School students only, by Permission of Instructor only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.	Undergraduate	
Partnering	DTCH-142	Open to Dance School students only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.	Undergraduate	
Fitness	DTCH-150W	The course is a Fitness course that will use cardio vascular	Undergraduate	Open to the

		fitness elements/properties, along with somatic applications such as Yoga and Pilates to develop a more sound and holistic physical regimen.		Institute; Wintersession
Pilates Mat 1	DTCH-151	Course open to BFA1 Dance School students only. Intensive weekly sessions in Pilates Method mat Technique.	Undergraduate	
Ballet Technique Level 2	DTCH-201	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Ballet Technique Level 2	DTCH-202	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Ballet Technique B	DTCH-202W	Intermediate ballet technique skills addressing artistic quality, alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro, pirouettes and other combinations of turning exercises.	Undergraduate	Wintersession
Contemporary Technique Level 2	DTCH-221	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Contemporary Technique Level 2	DTCH-222	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Contemporary B	DTCH-222W	Physical practice of contemporary dance utilizing different styles through the use of floor work, control and vigor to gain strength, coordination, agility, speed and artistic quality.	Undergraduate	Wintersession
Conditioning With Imagery for Dancers	DTCH-240	Course open to Dance School students only. Not available for BFA1 students. This course offers a practical introduction to the fundamentals of physical conditioning for dancers, and their supportive relationship to dance performance skills and injury prevention. Both general and individual exercise programs are developed with reference to alignment, release, flexibility, strength, and muscular endurance.	Undergraduate	
Pilates Mat 2	DTCH-251	Course available by permission of instructor only. Intensive weekly sessions in Intermediate and Advanced Pilates Mat Technique.	Undergraduate	
Pilates Reformer 1	DTCH-255	Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.	Undergraduate	
Pilates Reformer 1	DTCH-256	Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.	Undergraduate	
Ballet Technique Level 3	DTCH-301	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Ballet Technique Level 3	DTCH-302	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Ballet Technique C	DTCH-302W	Advanced ballet technique skills addressing alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro and pirouettes along with other combinations of turning exercises.	Undergraduate	Wintersession
Ballet Men's Class	DTCH-311	Course open to Dance School students only, by Permission of Instructor only. Advanced Ballet technique for men, with an emphasis on jumps, turns, beats, and other skills associated with classical male roles.	Undergraduate	

Ballet Men's Class	DTCH-312	Open to Dance School students only. Advanced Ballet technique for men, with an emphasis on jumps, turns, beats, and other skills associated with classical male roles.	Undergraduate	
Contemporary Technique Level 3	DTCH-321	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Contemporary Technique 322	DTCH-322	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Pointe	DTCH-331	Course open to Dance School students only, by Permission of Instructor only. Advanced ballet technique Permission of instructor required	Undergraduate	
Pointe	DTCH-332	Open to Dance School students only. Advanced ballet technique Permission of instructor required	Undergraduate	
Dance Pedagogy	DTCH-360	Open to BFA3 and BFA4 students. Open to BFA1 and BFA2 students by permission of instructor only. This course offers a theoretical and practical introduction to the skills necessary to teach dance technique classes. The focus of the course will be for instruction in ballet and modern/contemporary dance, while addressing additional dance forms. Material will cover design and delivery of dance class plans, motor control and motor learning issues in dance, anatomical and psychological factors related to teaching dance, and appropriate material for various age groups and dance class settings.	Undergraduate	
Ballet Technique Level 4	DTCH-401	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Ballet Technique Level 4	DTCH-402	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Contemporary Technique Level 4	DTCH-421	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Contemporary Technique Level 4	DTCH-422	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Pilates Reformer 2	DTCH-455	Course open by Permission of Instructor only. A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.	Undergraduate	
Pilates Reformer 2	DTCH-456	Course open by Permission of Instructor only. A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.	Undergraduate	
Laban Movement Studies BFA	DTCH-465	This course provides an introduction to the theoretical framework of Laban Movement Analysis. This studio based movement class will focus on the physical embodiment and theoretical understanding of Laban's concepts of space, dynamics, body architecture and shape/form. The course will also include introduction to the somatic approaches to movement integration articulated in the Bartenieff Fundamentals and the Developmental Movement Patterns. Application of these principles to dance and human movement behavior will also be addressed through movement exploration, observation and discussion.	Undergraduate	Open to the Institute
Institute Dance Technique	DTCH-500	This course, taught by Graduate Teaching Assistants, provides an experiential introduction to techniques of Contemporary Dance. No prior experience in dance is required. Students will have the opportunity to explore the	Graduate	Open to the Institute

art of dance in which the body is the primary means of expression.

Ballet Technique	DTCH-501	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Graduate	
Ballet Technique 502	DTCH-502	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Graduate	
Ballet Technique A Ballet Technique a	DTCH-502W	Beginning ballet technique skills focusing on elementary skills and ballet basics i.e. turn-out, positions of the feet and arms, body directions as well as addressing correct alignment and posture, musicality, flexibility, strength, elevation and agility as well as artistic quality.	Graduate	Open to the Institute; Wintersession
Contemporary Technique 521	DTCH-521	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Graduate	
Contemporary Technique	DTCH-522	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Graduate	
Contemporary B	DTCH-522W	Physical practice of contemporary dance utilizing different styles through the use of floor work, control and vigor to gain strength, coordination, agility, speed and artistic quality.	Graduate	Wintersession
Contemporary Jazz	DTCH-531	Course open to Dance School students only, by Permission of Instructor only. Contemporary Jazz approaches movement through a its execution and delivery. An emphasis on refining articulations of the body, alignment, risk taking and critical thinking will supplement instruction. The course infuses syncopated, rhythmic and lyrical jazz dance exercises and movements that encompass strengthening and cardiovascular properties. In addition, a focus on coordination, flexibility, phrasing, timing and presentation will help synthesize these acquired jazz dance elements. Contemporary Jazz will stylistically enhance one's expressions in the Jazz idiom.	Graduate	
Hip Hop	DTCH-532W	Studio study and practice of hip hop dance styles beginning through intermediate.	Graduate	Open to the Institute; Wintersession
Conditioning With Imagery for Dancers	DTCH-540	Course open to Dance School students only. Not available for BFA1 students. This course offers a practical introduction to the fundamentals of physical conditioning for dancers, and their supportive relationship to dance performance skills and injury prevention. Both general and individual exercise programs are developed with reference to alignment, release, flexibility, strength, and muscular endurance.	Graduate	
Fitness	DTCH-550W	The course is a Fitness course that will use cardio vascular fitness elements/properties, along with somatic applications such as Yoga and Pilates to develop a more sound and holistic physical regimen.	Graduate	Open to the Institute; Wintersession
Pilates Mat 1	DTCH-551	Course open to BFA1 Dance School students only. Intensive weekly sessions in Pilates Method mat Technique.	Graduate	
Pilates Reformer 1	DTCH-556	Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.	Graduate	
Dance Pedagogy	DTCH-560	This course offers a theoretical and practical introduction to the skills necessary to teach dance technique classes. The focus of the course will be for instruction in ballet and modern/contemporary dance, while addressing additional dance forms. Material will cover design and delivery of dance class plans, motor control and motor learning issues in dance, anatomical and psychological factors related to teaching dance, and appropriate material for various age groups and dance class settings.	Graduate	
Ballet Technique B	DTCH-602W	Intermediate ballet technique skills addressing artistic	Graduate	Wintersession

		quality, alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro, pirouettes and other combinations of turning exercises.		
Contemporary Technique	DTCH-621	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Graduate	
Contemporary Technique	DTCH-622	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Graduate	
Pilates Mat 2	DTCH-651	Intensive weekly sessions in Intermediate and Advanced Pilates Mat Technique.	Graduate	
Pilates Reformer 2	DTCH-656	Course open by Permission of Instructor only. A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.	Graduate	
Laban Movement Studies MFA	DTCH-665	This course provides an introduction to the theoretical framework of Laban Movement Analysis. This studio based movement class will focus on the physical embodiment and theoretical understanding of Laban's concepts of space, dynamics, body architecture and shape/form. The course will also include introduction to the somatic approaches to movement integration articulated in the Bartenieff Fundamentals and the Developmental Movement Patterns. Application of these principles to dance and human movement behavior will also be addressed through movement exploration, observation and discussion.	Graduate	
Ballet Technique C	DTCH-702W	Advanced ballet technique skills addressing alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro and pirouettes along with other combinations of turning exercises.	Graduate	Wintersession
Physical Theater & Clown Improv	IWNT-411	Dance, Physical Theater and Clown Improvisation and Composition Workshop. As humour lay less in our words than in our bodies, you will analyse, understand and enlarge your performing skills through guided games. The course explores the connection between physicality and creativity. New sources of inspiration through actions will be explored, and students will focus on making the most of a comedic and/or emotional potential rarely tapped into. Through various games, they will increase their body expression range. The beginning of this exploration will be from the state of catastrophe, when the world collapses around the idea of what a performer considers "good" or "right".	Undergraduate	Wintersession; Open to the Institute
Physical Theater & Clown Improv	IWNT-611	Dance, Physical Theater and Clown Improvisation and Composition Workshop. As humour lay less in our words than in our bodies, you will analyse, understand and enlarge your performing skills through guided games. The course explores the connection between physicality and creativity. New sources of inspiration through actions will be explored, and students will focus on making the most of a comedic and/or emotional potential rarely tapped into. Through various games, they will increase their body expression range. The beginning of this exploration will be from the state of catastrophe, when the world collapses around the idea of what a performer considers "good" or "right".	Graduate	Wintersession; Open to the Institute
Choreographers & Composers	MCMP-415	Course open to BFA4 Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.	Undergraduate	
Choreographers & Composers	MCMP-615	Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.	Graduate	