

let me see  
you 1-2 step



08/09

# CALARTS

The Sharon  
Disney Lund School  
of Dance



at night, many of the calarts  
dancers also train as ninjas.  
but that's a secret, so don't  
tell anyone....

calarts dance  
secret ninja club



## Residence Requirements

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

## Curriculum Requirements

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

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

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

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

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

## Course Requirements

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

### I. Bachelor of Fine Arts and Certificate of Fine Arts

#### First Year

D 030A&B	Contemporary Dance Technique
D 031A&B	Ballet Technique
D 038A&B	Dance Showings
D 039A&B	Production Crewing
D 104	Audio Editing for Dance Performance
D 113A&B	Composition I
D 120	Dance Improvisation
D 126	Body Conditioning Mat Class
CS174A&B	Dance and World Cultures
D 207A&B	Production Technology Dance

#### Second Year

D 030A&B	Contemporary Dance Technique
D 031A&B	Ballet Technique
D 038A&B	Dance Showings
D 039A&B	Production Crewing
D 105	Music for Dancers
D 223A&B	Composition II
D 230A	Contact Improvisation
CS273A&B	Modern Dance History
CS361A&B	Anatomy of Movement
D 405A&B	Concepts in Lighting Design for Dance

#### Third Year

D 030A&B	Contemporary Dance Technique
D 031A&B	Ballet Technique
D 038A&B	Dance Showings
D 039A&B	Production Crewing
D 333A&B	Choreography I
D 459A&B	Dance for Camera

#### Four Year

D 030A&B	Contemporary Dance Technique
D 031A&B	Ballet Technique
D 035A&B	Contemporary Repertory
D 038A&B	Dance Showings
D 039A&B	Production Crewing
D 415	Choreographer / Composer Seminar
D 433A&B	Choreography II
D 450	NEXT! Preparing for My Future in Dance
D 800	Independent Project

#### Elective Courses for BFA1, 2, 3 & 4

D 027A&B	Yoga
D 029A&B	Jazz
D 042A&B	Partnering (not for 1st yr., 1st semester students)

D 044A&B	Pointe
D 045A&B	Pilates Basic Reformer
D 046A&B	Pilates Reformer (not for 1st yr. students)
D 050	Functional Strength and Conditioning for Dancers
D 330	Advanced Improvisation
D 474	Contemporary Dance Artists
MP220	African Dance
ME220	Balinese Gamelan
MP230	Balinese Dance
MP240	Javanese Dance

## II. Master of Fine Arts and Advanced Certificate of Fine Arts

### First Year

D 030A&B	Contemporary Dance Technique
D 038A&B	Dance Showings
D 333A&B	Choreography I
D 550A&B	MFA-1 Project
D 552A&B	Production Seminar
D 610A&B	MFA Theory, Practice and Thesis Workshop
D 405A&B	Concepts/Lighting Design for Dance
D 659A&B	Final Cut Pro Editing

### Second Year

D 030A&B	Contemporary Dance Technique
D 038A&B	Dance Showings
D 433A&B	Choreography II
D 552A&B	Production Seminar
D 610A&B	MFA Theory, Practice and Thesis Workshop
D 650A&B	MFA 2 Thesis Project
D 660A&B	Digital Portfolio

### Elective Courses for MFA 1 & 2

D 027A&B	Yoga (not for BFA1)
D 031A&B	Ballet
D 044A&B	Pointe
D 050	Functional Strength and Conditioning for Dancers
D 330	Advanced Improvisation
D 474	Contemporary Dance Artists
MP220	African Dance
ME220	Balinese Gamelan
MP230	Balinese Dance
MP240	Javanese Dance

## III. Integrated Media Curriculum (Graduate Only)

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

### D 001A&B Institute Dance I

1 unit / Semester I, II

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.

\* Open to the Institute.

\* May be repeated for credit.

### D 002A&B Institute Dance II

1 unit / Semester I, II

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 moving body is the primary means of expression.

\* Open to the Institute.

\* May be repeated for credit.

### D 027 Yoga

1 unit / Semester I, II

This course will serve as an introduction to Yoga, specifically the physical practice known as Hatha Yoga consisting of Asanas (postures). Yoga can be a very useful part of dance training and we will focus on how the basic yoga postures can improve strength, flexibility, alignment and serve as preventative measures against injury. Yoga is also a wonderful form of stress reduction and we will examine how the way one works in a yoga class can benefit one's approach toward daily dance class, rehearsal and performance.

\* Limited to 25 dance students with priority given to returning BFA2, 3, 4 and MFA students.

\* May be repeated for credit.

### D 029A&B Jazz

1 unit / Semester I, II

Contemporary Jazz approaches movement through a jazz vernacular that is stylistically specific in 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 cardio-vascular 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.

\* May be repeated for credit

### D 030A&B Contemporary Dance Technique

2 units / Semester I, II

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.

\* Must be repeated for credit.

**D 031A&B Ballet Technique**

2 units / Semester I, II

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.

- \* Must be repeated for credit.

**D 035A&B Contemporary Repertory**

1 unit / Semester I, II

The study and performance of works in the specific repertory of the instructor.

- \* Required of all BFA4 students.

**D 038 Dance Showings**

1 unit / Semester I, II

Weekly critique of student works being prepared for performance.

- \* Required of all Dance students.

- \* Must be repeated for credit.

**D 039A&B Production Crewing**

1 unit / Semester I, II

Analysis and application of technical production skills needed for individual projects.

- \* Required of all BFA Dance students.

- \* Must be repeated for credit.

**D 042A&B Partnering**

1 unit / Semester I, II

Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.

- \* Open to all dance students. Permission of Instructor Required.

- \* May be repeated for credit.

**D 044A&B Pointe**

1 unit / Semester I, II

Advanced ballet technique.

- \* Permission of Instructor Required.

- \* May be repeated for credit.

**D 045A&B Pilates Basic Reformer**

1 unit / Semester I, II

Basic Pilates mat work translated on to the universal reformer.

- \* Open to Dance students who have completed the Body Conditioning Mat Class

- \* By permission of the instructor.

- \* May be repeated for credit.

**D 046 Pilates Reformer**

1 unit / Semester I, II

A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.

- \* Open to Dance students who have completed the Mat Class and the Basic Reformer work.

- \* By permission of the instructor.

- \* May be repeated for credit.

**D 050 Functional Strength and Conditioning for Dancers**

1 unit / Semester II

This course is designed to help dancers apply the principles of basic anatomy and kinesiology in order to assess weaknesses in their kinetic chains and correct them. Programs will be developed using functional strength training exercises combined with targeted active stretching geared toward correcting muscle imbalance, increasing range of motion, and cultivating joint stability. Training will progress to increase strength and develop explosive power, moving the dancer from low ground based movement into the air without any lapse in the kinetic chain.

**D 104 Audio Editing for Dance Performance**

1.5 units / Semester I

This course focuses upon audio editing, processing, recording, and amplification 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 and amplification of acoustic sources. Course will additionally include listening-based activities in the comprehension and identification of music repertoire.

- \* Required of all BFA I students.

**D 105A&B Music For Dancers**

1.5 unit / Semester I, II

Study of the fundamentals of music and their relationship to the dancer/choreographer.

- \* Required of all BFA1 students

**D 120 Dance Improvisation**

1 unit / Semester II

This course is designed as an introduction to the creative process. Improvisation is used by artists of all disciplines both as a 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 one's creative voice. 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.

- \* Required of all BFA I students.

**D 126 Body Conditioning Mat Class**

1 unit / Semester I

Intensive weekly sessions in Pilates Mat Technique.

- \* Required of all incoming undergraduate Dance students.

**D 113A&B Composition I**

2 units / Semester I, II

A two semester course consisting of a series of activities, exercises, and assignments. Designed to stimulate the discovery and development of the creative impulse in movement in the individual student. A significant component of the course is dedicated to the peer review and critique, and the founding of a solid communication base within the peer group.

- \* Minimum of 2 hours per week outside preparation required.
- \* Required of all BFA 1 students.

**D 207A&B Production Technology For Dance**

1 unit / Semester I, II

Introduction to the basics of dance costuming, management, lighting, sound, stage management, and other areas related to dance production.

- \* Laboratory hours are required.
- \* Required of all BFA I students

**D 223A&B Composition II**

2 units / Semester I, II

This course, through assignments, observation, discussion and constructive critical assessment, 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.

- \* Minimum of 2 hours per week outside preparation required.
- \* Required of all BFA II students.

**D 230 Contact Improvisation**

1 unit / Semester I

Through explorations into sensation of weight and space, transference of weight, and the body's abilities to support weight, students will develop skills with which to improvise in safe and playful partner dance. Specific skills of awareness, kinetic efficiency, and directed effort are practiced in order to allow the mind to step out of the way of the body and into exciting and spontaneous expression. Little rides, effortless falls, and surprising support result as students find their way into this game of improvisational dancing.

- \* Required of all BFA II students

**D 415 Choreographer/Composer Seminar**

2 units / Semester I

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.

- \*Required of all BFA IV students.

**D 330 Advanced Improvisation**

1 unit / Semester II

This course is designed for students who have taken both Dance Improvisation and Contact Improvisation. We will begin with a review of basic skills of contact and ensemble dancing and continue to build from this base. More advanced contact skills will 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. Advanced ensemble skills will include the solo/ensemble structures, max-two foci structures and 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 ensemble performances.

- \* May be repeated for credit.

**D 333A&B Choreography I**

2 units / Semester I, II

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, to use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student's individual taste.

- \* Minimum of 2 hours per week outside preparation required.
- \* Required of all BFA II students.

**D 405A&B Concepts In Lighting Design For Dance**

1.5 unit / Semester I, II

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.

- \* Required of BFA II and MFA1 Dance students..

**D 433A&B Choreography II**

2 units / Semester I, II

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.

- \* Minimum of 2 hours per week outside preparation required.
- \* Required of all BFA IV students.

**D 450 NEXT! Preparing for My Future in Dance**

2 units / Semester II

A seminar course to help you prepare for your future after graduation addressing such subjects as: how you continue to progress as a young artist, defining your directions and objectives, how to research possibilities, what are your options, how to survive financially, building contacts and support systems, presenting yourself effectively, honest self-assessment, and setting useful goals. \*Required of all BFA IV students.

**D 459A&B Dance for Camera**

2 units / Semester I, II

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. The course will be divided into two semester-long sections. Francesca Penzani’s section emphasizes dance-video as a visually-based, abstract form. Mitchell Rose’s section emphasizes the use of narrative and story structure. Class participants will explore film grammar, experimental narrative, and contemporary/historical context through hands-on creative work, classroom viewings and discussion, and readings. Participants will learn camera use, storyboarding, basic Final Cut Pro editing, and will work towards producing dance-videos that will receive a public screening.

\* Required of all BFA III students.

**D 474 Contemporary Dance Artists**

1 unit / Semester II

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.

\* Open to BFA III, IV and MFA students.

**D 550A&B MFA1 Project**

4 units / Semester I, II

Rehearsal, critique and concert preparation for MFA1 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion.

\* Required of MFA I students.

**D 552A&B Production Seminar**

1 unit / Semester I, II

This course is designed to explore the many aspects of Dance Production and gain a broader perspective on the craft. The course incorporates readings on a range of topics related to dance production and aesthetics. The course also addresses production techniques necessary to fully mount and produce a complete concert.

\* Required of all MFA students.

**D 605A&B MFA Music Seminar**

1 unit / Semester I, II

The advanced study of music as related to dance performance and choreography. Curricular areas will include: rhythmic and metrical comprehension, a historical survey of musical aesthetics, and study of common types of structural organization in music. Particular emphasis will be placed upon listening comprehension. Analytical papers and performance demonstration activities will also be required.

\*Required of MFA I students.

**D 610A&B MFA Theory, Practice And Thesis Workshop**

1 unit / Semester I, II

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, artistic statement), resume/vitae creation and design, 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. Peer to peer critiques of MFA2 thesis concerts are addressed, as are current production issues stemming from each thesis concert.

\* Required of all MFA Students

**D 650 MFA-2 Thesis Project**

8 units / Semester I, II

Preparation and presentation of required thesis concert.

\*Required of all MFA students.

**D 659A&B Final Cut Pro Editing**

2 units / Semester I,II

Dancers and choreographers who want their work to be seen and/or preserved (i.e. everyone) will benefit from knowing how to edit video. This class will teach Apple’s Final Cut Pro—how to edit video and audio, color correct, apply titles, fix sound, and output. Basic DVD Studio Pro will also be taught so that students can author their own DVDs.

\*Required of all MFA students.

**D 660A&B Digital Portfolio**

1 unit / Semester I, II

This course will emphasize creating graphics and manipulating photographs for use on a personal web page, providing online presence for the graduating student. This webpage will be posted on alum.calarts.edu and will include a resume, portfolio, and artist statement. Basic html and basic skills in Adobe Photoshop are learned and used and video clips are frequently incorporated into the design.

\* Required of MFA II students.

**D 800 Independent Project: Dance**

2 units / Semester I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

\* May be repeated for credit.

**CS174A&B Dance And World Cultures**

2 units / Semester I, II

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.

\*Required for all BFA I students.

### **CS273A&B Modern Dance History**

2 units / Semester I, II

This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will be examined. Through video viewing, readings, writings and discussion, students will gain a critical perspective on the aesthetic and philosophical contributions of the primary artists within this tradition. Attention to movement vocabulary, style and artistic interests and trends will provide perspective on the artistic landscape in which we as contemporary artists are working. This is a year-long course, though students may register for each semester independently. The fall semester focuses on the emergence of modern dance from ballet, through the 1940s. The spring semester begins with the primary choreographers of the 1950s and continues to the present.

\*Required for all BFA II students.

### **CS274 Walking in Santa Clarita: Mobile Bodies, Close Readings & the Re-imagining of Space**

2 units / Semester II

Activating our physical and kinesthetic awareness skills, this course focuses on practiced space through embodied thinking, as exemplified by the Situationists, the 1960s revolutionary art collaborative, and its successors. This course aims to place Santa Clarita at the center of its focus as a studio to research the layers of infrastructure, phenomena, interactions and inhabitation that comprise its network of spaces. More specifically, we will explore and interpret spaces in Santa Clarita through deliberate, observant walking influenced by physical practices, theoretical readings, writing and case studies. At the end of the course, each student will have created a short performance, presented for the class and invited guests, that utilizes text, image, sound and/or movement based on their research results. These performances are meant to offer the spectator alternative views of Santa Clarita as experienced more slowly and on a physical, perhaps, more intimate level. By doing so, the aim of the performance is to challenge pre-conceived notions of an area that often goes unnoticed or, otherwise, forced into a certain representations driven by consumerism, media, economic and social trends, and branding of space. This course is open to artists from all disciplines. No prior experience with Santa Clarita or performance is necessary.

### **CS361A&B Anatomy Of Movement**

2 units / Semester I, II

CS361A\$ (Fall semester)

This course is an introductory discourse on the human body and how it achieves both stability and mobility. The class concentrates on the identification and cooperation of the structures and functions of the skeletal and muscular systems. We will refer to the interests of the class to add context, relevance, and theory to our foundational information. Students will be exposed to anatomical terminology, the principles of Kinesiology, and the laws of mobility as they pertain to the lower body: pelvis, legs, lower limbs and fee.

\*Required for all BFA II students.

CS361B\$ (Spring semester)

This course is an introductory discourse on the human body and how it achieves both stabil-

ity and mobility. The class concentrates on the identification and cooperation of the structures and functions of the skeletal and muscular systems. We will refer to the interests of the class to add context, relevance and theory to our foundational information. Students will be exposed to anatomical terminology, the principles of Kinesiology, and the laws of mobility as they pertain to the upper body: spine, torso, arms, and hands. There is no prerequisite for this course.

\*Required BFA II students.