

# The School of Liberal Arts

## Theatre and Dance

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### Professors

*Barbara Hayley*, M.F.A., New York University Tisch School of the Arts

*Ronald A. Gural*, M.F.A., Yale

### Associate Professors

*Diana Cupsa*, M.F.A., Bucharest, Romania

*Alice Pascal Escher*, M.F.A., Temple

*Bruce D. Podewell*, Ph.D., New York University

*Martin L. Sachs*, M.F.A., Florida State (Chair)

*Paul R. Schierhorn*, M.F.A., Yale

*Beverly Trask*, M.F.A., Southern Mississippi

### Assistant Professors

*John B. Allen*, M.F.A., Utah

*James Fitzmorris*, Ph.D., Washington

*F. Antony Sandoval*, M.F.A., Delaware

### Professors of Practice

*Chris Adams*, M.F.A. Virginia Tech

*Michaela Cannon*, M.F.A., Utah

*Diogo DeLima*, Conserv. Maestro Juliaõ, Brazil

*Lorenzo Gonzalez*, M.F.A. Delaware

*Jeffrey Gunshol*, M.F.A., Utah

*Ryan Rilette*, M.F.A., American Conservatory Theatre

*Gary Rucker*, M.F.A., University of New Orleans

### Visiting Professor

*Paule Le Masson*, Ecole des Beaux Arts

### Emeritus

*Hugh Lester*, M.F.A., New Orleans

## Theatre

The Theatre Program offers two undergraduate degrees: the Bachelor of Arts and the Bachelor of Fine arts. The BFA can be in either the design/technical area or in acting and candidates apply at the end of their sophomore year. No audition is required for admission into the B.A. program.

Both programs offer opportunities to develop skills in acting, costume design, directing, lighting design, management, scene design, technical production, theatre history, theory and criticism.

### BACHELOR OF ARTS IN THEATRE

An early decision to major in theatre is highly encouraged. Majors should finish the core curriculum as early as possible, as they are prerequisites for all other departmental courses. The Bachelors of Arts degree with a major in theatre consists of 40 credits that include: THEA 105, 201, 211, 334, 335, 399 taken 4 times, 471, 472, 473, plus one dance course. Performance Emphasis: THEA 109, 301, 303, plus DANC 203 and one from THEA 309, 401, or 490 for a total of 41 credits; OR Design/Tech Emphasis: 3 from THEA 631, 633, 655, 670, 676 for a total of 39 credits. Students aiming toward graduate study in this discipline should take additional courses according to a planned sequence. Courses both in theatre and in such disciplines as English, history, music, art, and dramatic literature courses in classics, French, Italian, German, Russian, and English are expressly recommended for this purpose.

### BACHELOR OF FINE ARTS IN THEATRE

The Bachelor of Fine Arts degree with a major in theatre is designed for students who want professional training in theatre performance or production. The student concentrates in either the acting or design/production area. For admission to either program, students must apply no earlier than the end of the freshman year and no later than the first semester of their junior year.

## **PERFORMANCE EMPHASIS**

Entry into the B.F.A. Performance Track is by audition only. The major consists of the same core curriculum as the B.A. track (30 credits). In addition, the student takes 29 credits of performance courses DANC 203, THEA 109, 209, 301, 303, 309, 321, 401, 601, 602, and 699. The total is 59 credits.

## **DESIGN/PRODUCTION EMPHASIS**

Entry into the B.F.A. Design/Production Track is by application to the Head of the Design Program. The major consists of the same core curriculum as the B.A. track except THEA 211 is waived, making the core total 27 credits. In addition, the student takes 30 credits of design and technology courses THEA 321, 631, 633, 641, 642, 653, 654, 699, plus two three-credit electives which must be at the 300 level or above. The total is 57 credits.

## **MINOR**

The following courses are required for a minor in theatre: THEA 105, 201, 211, 334, 335, 399 (taken twice), and two from THEA 471, 472, 473 for a total of 23 credits.

### **THEA 101 Plays and Playwrights (3)**

Staff. An introduction to the literature of theatre from the Greeks to the present with emphasis on the script in performance. Does not count toward the major.

### **THEA 102 Theatre Arts (3)**

Staff. From script to production: theories, methods and personnel involved in staging the dramatic work. Does not count toward the major.

### **THEA 105 Language of Performance (3)**

Prof. Fitzmorris An interdisciplinary discussion course. This course meets three times per week, and is required of all theatre and dance majors. An introduction to the ways in which dance, theatre, and other related performative forms create and communicate meanings through various modes of production of languages or performance. This course examines the various verbal, visual, and kinesthetic languages employed by artists to generate and exchange meaning in performance. Same as DANC 105.

### **THEA 109 Voice I (3)**

Prof. Schierhorn. Development of relaxation habits, physical alignment, breath control and release, tone production, and articulation.

### **THEA 201 Performance I (3)**

Prof. Schierhorn. Corequisite or prerequisite: THEA 105. A structured and at times spontaneous exploration of space, time, shape, sound, scenario, motion, and expenditure of energy to the end of attracting and holding the attention of the audience. Students may not receive credit for both DANC 151 and DANC 201/THEA 201. Same as DANC 201.

### **THEA 207 Video Production I (3)**

Staff. An introduction to the basic techniques of video film production. Topics will range from use of the camera to basic lighting techniques for video and film. Students will gain experience as director, camera and sound operators and talent during exercises and short projects.

### **THEA 208 Video Production II (3)**

Prof. Gural. A continuation of skills and techniques covered in Video Production I, this course will also introduce the student to the techniques of storyboard, pre-production, directing, editing.

### **THEA 209 Voice II (3)**

Prof. Schierhorn. Development of relaxation habits, physical alignment, breath control and release, tone production, and articulation with emphasis on corrective tutorial work.

### **THEA 210 Fundamentals of Acting (3)**

Staff. Class and workshop sessions in developing fundamental skills in the art and craft of acting as a creative process. Does not count toward the major.

### **THEA 211 Beginning Acting (3)**

Prof. Gural. Class and workshops sessions in developing fundamental skills in the art and craft of acting as a creative process.

### **THEA 299 Performance Practicum (1)**

Staff. Course is open to students cast in roles of Department Productions. Permission of Production's Director Required.

**THEA 301 Intermediate Acting (3)**

Staff. Prerequisites: THEA 201. Continuing development of acting skills focused primarily on work within the text. (Scenes, monologues, two other texts related exercises).

**THEA 303 Suzuki (1)**

Staff. Internationally renowned theatre director Tadashi Suzuki developed the well-established Suzuki Acting Method. Technically speaking, the method consists of training to learn to speak powerfully and with clear articulation, and is also used to enhance the expressiveness of the whole body. It is thus that actors can learn the best way to exist on the stage. The goal is therefore to make it possible for actors to develop their ability of physical expression and also to nourish a tenacity of concentration. The class activities include a series of exercises involving the physical center of the body in motion off center/on center within a consistent level of energy. This training is a vocabulary necessary to materialize the theatre and requires assimilation of the vocabulary by the actor as a second instinct. These techniques should be studied, mastered, until they serve as an “operational hypothesis,” so that the actors may truly feel themselves “fictional” on stage. For actors to realize the images they themselves pursue, they will have to develop at least this basic physical sensibility

**THEA 309 Stage Speech I (3)**

Prof. Schierhorn. Corrective work on individual regional speech habits, articulation, and phrasing.

**THEA 321 Directing I (3)**

Prof. Podewell. Prerequisites: THEA 201 and approval of instructor. A theoretic and applied study of the basic elements of directing, including script analysis, blocking, composition, dramatic focus, and actor coaching. Staged scenes using outside actors make up a major part of the course activities.

**THEA 322 Directing II (3)**

Prof. Podewell, Staff. Prerequisites: THEA 321 and approval of instructor. Advanced studies in the principles and practice of directing. Course activities involve scene study and staging with special emphasis give to advanced techniques in composition, working with actors, and design collaboration.

**THEA 323 Playwriting I: Finding Your Voice (3)**

Staff. The majority of exercises and discussions throughout this class will focus on finding your voice of expression. This can

only be done by jumpstarting your writing. With that in mind, this class will throw you almost immediately into the act of habitually writing by insisting upon regular journaling, assigning a consistent stream of exercises that involve more radical theatrical approaches, and the creation of a monologue and ten-minute play.

**THEA 324 Playwriting II: The Long Good One Act (3)**

Staff. By the end of this semester you will have completed a 20 to 30-page one act.

**THEA 632 Advanced Technical Production (3)**

Prof. Adams. A survey of the nontraditional methods of constructing and mounting scenery. Includes welding for the stage, an introduction to sound design, and stage furniture repair and refinishing. Laboratory in addition to lecture.

**THEA 334 Theatre Production and Design I (3)**

Prof. Sachs, Staff. Corequisite: THEA 399. Corequisite or prerequisite: THEA 105. An integrated introduction to the disciplines of scenic, costume, and lighting design coupled with the practical considerations of construction and execution of the design process. First of two semester course with Theatre 335. One year sequence required of all theatre majors.

**THEA 335 Theatre Production and Design II (3)**

Prof. Sachs, Staff. Corequisite: THEA 205 or 305. Second semester in the sequence of Theatre Production and Design. Prerequisite: THEA 334. A continued exploration of the disciplines of scenic, costume, and lighting design coupled with the practical considerations of construction and execution of the design process. A finished final presentation will be required. One year sequence required of all theatre majors.

**THEA 341 History of Costume (3)**

Staff. An illustrated history of dress and society from the ancient Greeks to the present. Assignments emphasizing interpretation of costume research for the stage. Laboratory required.

**THEA 351 Rehearsal Techniques for Actors and Directors (3)**

Prof. Podewell. Exploration of the interaction between actor and director during scene study with emphasis on developing the analytic and rehearsal techniques fundamental to the production process.

**THEA 391, 392 Special Topics (3, 3)**

Staff. Specialty courses for undergraduates in performance techniques, projects, and theatre related subjects as designed by visiting or permanent theatre faculty. For specific offering, see the Schedule of Classes. For description, consult the department.

**THEA 399 Theatre Practicum (1)**

Prof. Sachs, Staff. Required of all theatre majors. Course is open with credit to all students of the University and is designed to provide the student with practical production experience in the areas of set, costume, lighting, sound, and box office management. May be taken a total of four times.

**THEA 401 Advanced Acting (3)**

Staff. Prerequisites: THEA 201, and 301. Continuing development of acting skills focused primarily on characterization, the use of subtext and imagery for the actor.

**THEA 409 Stage Speech II (3)**

Prof. Schierhorn. Corrective work on individual regional speech habits, articulation, and phrasing with added emphasis on the speaking of verse material.

**THEA 432 Movement Stories (3)**

Prof. Hayley. An interdisciplinary studio course that examines creation of and communication of stories through movement and theatre approaches with emphasis on creativity and invention. Same as DANC 432.

**THEA 440 Clowning and Improvisation (3)**

Staff. Prerequisites: THEA 105, 201. A course that will teach students a form of French clowning popularized by Bataclown. The act of clowning as will be practiced in this class is based on corporeal, emotional, and vocal expression. Each student will create her or his own individualized clown character through improvisational exercises. A midterm research paper with presentation and final performance will be required of all.

**THEA 441 Theatre and Social Change (3)**

Staff. Prerequisites: THEA 105, 201. Students are introduced to Augusto Boal's "Theatre of the Oppressed" techniques. They will be used to explore such issues as identity and representation, gender, oppression, empowerment, racism, and environmental racism, homophobia, and peer pressure.

**THEA 456, 457 Internship Studies (1-3, 1-3)**

Staff. Prerequisites: approval of instructor and department. An experiential learning process coupled with pertinent academic course work. Open only to juniors and seniors in good standing. Registration is completed in the academic department sponsoring the internship on TUTOR. Only one internship may be completed per semester. Note: A maximum of three credits may be earned in one or two courses.

**THEA 471 History of Theatre I (3)**

Staff. Prerequisite: THEA 105. An introductory course in the conventions, physical conditions, and techniques of theatrical production in the Western tradition from the Greek classical period through the Elizabethan period. Emphasis will be placed on the study of seminal texts from Aeschylus to Webster.

**THEA 472 History of Theatre II (3)**

Staff. Prerequisites: THEA 105 and 471. Studies of Neoclassical France, the Enlightenment, the romantic period, and the rise of realism. Emphasis will be placed on the achievements of such figures as Voltaire, Garrick, and Goethe, and seminal texts from Racine to Dumas fils.

**THEA 473 History of Theatre III (3)**

Staff. Prerequisites: THEA 105, 471, 472. A survey of the history of theatre from naturalism to modernism and beyond. Emphasis will be placed on the achievements of such figures as Wagner, Stanislavski, Meyerhold, and Brecht, and the seminal texts from Ibsen to Kushner.

**THEA 488 Writing Practicum (1)**

Staff. Corequisite: three-credit departmental course. Prerequisite: successful completion of the First-Year Writing Requirement. Fulfills the college intensive-writing requirement.

**THEA 490 Capstone Theatre History Seminar (3)**

Prof. Podewell. Prerequisite: approval of instructor. In this course students will undertake in-depth research on a topic of contemporary relevance to the discipline of theater. A complete description will be available the semester it is taught by the respective professor.

**THEA 491, 492 Independent Studies (1-3, 1-3)**

Staff. Prerequisite: approval of instructor.

**THEA 497 Filmmaker and Actor Workshop (3)**

Staff. A workshop specifically intended for filmmakers and actors to develop and prepare a short script for production.

**THEA H499-H500 Honors Thesis (3, 3-4)**

Staff. Prerequisites: approval of chair of department and Honors Committee. For qualified seniors.

**THEA 555 Capstone 1 (3)**

Staff. The capstone courses for the coordinate major in digital media production are designed to bring together students from different disciplines (art communication, dance, English, music, and theatre) to collaborate on a year-long video production, using skills learned in required and elective classes. Upon completion, the final project will receive a public screening. Same as MUSC 555.

**THEA 556 Capstone 2 (3)**

Staff. The capstone courses for the coordinate major in digital media production are designed to bring together students from different disciplines (art communication, dance, English, music, and theatre) to collaborate on a year-long video production, using skills learned in required and elective classes. Upon completion, the final project will receive a public screening. Same as MUSC 556.

**THEA 601 Approaches to the Style and Genre of Acting (3)**

Staff. Prerequisite: approval of instructor. Investigation and work with theatrical styles and genres in acting.

**THEA 602 Special Topics in Acting (3)**

Staff. Prerequisite: approval of instructor. One or more topics will be covered each semester, e.g., Acting Shakespeare.

**THEA 611 Acting for Other Media (3)**

Prof. Gural, Prof. Schierhorn. Prerequisites: THEA 201, and approval of instructor. This course is designed to train the acting student in techniques that are required for successful performance in film, television, and radio. Students will explore the differences between acting for the stage and for the “mechanical” media and will be assigned scenes and copy to perform on camera and on microphone.

**THEA 613, 614 Ensemble Production (1-3, 1-3)**

Staff. Prerequisites: THEA 105, 201. Development of the ensemble in relation to specific genres and playwrights culminating in a public performance.

**THEA 622 Theatre Makeup (3)**

Staff. This studio style course explores the different types of theatrical makeup and it uses in different venues. The student is provided with supervised time in class to develop application skills both on themselves and using live models as well as thinking critically about an application. Topics covered during a semester include the use of wigs and ventilated hairpieces, using appliances or latex prosthetics; character makeup, design.

**THEA 623 Special Effects (3)**

Staff. Introductory course designed to expose the student to the various types of special effects available, and their uses in the entertainment industry.

**THEA 631 Advanced Technical Problems (3)**

Prof. Sachs. A survey of the traditional methods of constructing and mounting scenery for theatre. A practical approach to planning technical production. Includes budgets for time and material, organization of shops and crews, and standards in drafting the production.

**THEA 633 Fundamentals of Lighting (3)**

Prof. Sachs. A course in the art and craft of stage lighting. Basic electricity and color theory. Lighting instruments and their control. Practical experience in lighting the production. Laboratory in addition to lecture.

**THEA 634 Computer Technology for Lighting (3)**

Prof. Sachs. Advanced problems in stage lighting. Structured approach to the development of lighting for the stage. Analysis of available lighting control options. Practical experience in preparation of light designs for production. Laboratory in addition to lecture.

**THEA 635 Theatrical Drafting and Model Making Techniques (3)**

Prof. Sachs. Prerequisite: THEA 334, 335. MFA/BFA students only. A course in basic drafting and model making techniques to first year graduate students. Foundation for Scenic Design CAD, Fundamentals of Lighting, Scene Design I, II, Technical Direction I, II, and Lighting Design , I, II.

**THEA 641 Design Fundamentals I (4)**

Staff. Prerequisite: approval of instructor. The development of scenic and costume designs from the modern viewpoint.

Techniques of drawing, rendering, and perspective in relation to designers' presentation and portfolio. Laboratory.

**THEA 642 Design Fundamentals II (4)**

Staff. Prerequisite: THEA 641. A continuation of Theatre 641. Equal emphasis on the designers' process and rendering techniques. Watercolor, pen and ink, scenic models.

**THEA 644 Rendering for Designers (3)**

Staff. The development of the individual's graphic skills in regard to rendering for theatrical purposes. Stress will be placed on accurately representing designs on plates in a professional fashion and on the manipulation of different mediums.

**THEA 646 Advanced Costume Rendering (3)**

Staff. Prerequisite: THEA 644 and instructor approval; MFA/BFA students only. To improve drawing/costume rendering skills. A course to advance the costume design student's understanding of the human body and how it moves and behaves, thus enhancing the student's ability to communicate through costume design rendering; exploration of the anatomy of the body, including the skeletal and muscular system, how they interact and how they move; and exploration of how different fabrics behave on the body and how the body's movement is affected by clothing.

**THEA 653 Period Styles for Designers I (4)**

Staff. In-depth study of the styles of architecture, decor, furniture, and costume from antiquity through Elizabethan England, 1625. Research and design adaptation assignments.

**THEA 654 Period Styles for Designers II (4)**

Staff. Further study in architecture, decor, furniture, and costume from Charles I through modern including Eastern cultures. Research and design adaptation assignments.

**THEA 655 Stage Management (3)**

Staff. Introduction to the multifaceted job of stage management.

**THEA 670 Sound Technology (3)**

Staff. Introductory level course designed to expose the student to the theories and technology of the professional audio world.

**THEA 671 Modern Drama From Ibsen to Brecht (3)**

Staff. Seminar on five modern European dramatists. Ibsen, Strindberg, Chekhov, Pirandello, Brecht.

**THEA 672 Seminar in Contemporary Drama (3)**

Staff. Analysis of principal trends in the contemporary European and American theatres.

**THEA 676 Costume Technology (3)**

Staff. Concentrated introduction to the methods, tools, and techniques used in the construction of costumes for the theatre. Focus will be placed on standard shop equipment, fabrics, and general construction techniques.

**THEA 678 Topics in Advanced Costume Technology (3)**

Staff. Prerequisite: THEA 676 or approval of instructor. (1) Advanced study in two primary pattern development techniques as well as with patterning software. Some time will be spent on dressmaker details and simple tailoring. (2) Men's and women's tailoring techniques. Focus will be placed on traditional methods of hand and machine tailoring as applied to theatrical attire. (3) Millinery. Focus will be placed on the primary construction methods for historic and/or contemporary hats: felt bodies, and frames. Various types and styles of finishes and decoration will also be explored.

**THEA 680 Practical Applications (1-3)**

Staff. A design lab where the students put theory into practice. The lab assignments will be tailored by the faculty to the individual students needs. The objective is to provide actualized work experience in conjunction with faculty mentoring on design work productions. May be repeated 4 times for credit.

**THEA 681 Theatrical Photography (3)**

Prof. Sachs. Prerequisite: approval of instructor. Basic photography and darkroom techniques designed specifically for theatre design students to document their work. Both black and white and color will be covered.

**THEA 682 Scene Design CAD (3)**

Staff. Prerequisites: THEA 334, 335, 641, 642. We will introduce and explore Computer Aided Design using primarily the Vector Works program with its practical applications to theatrical scene design.

**THEA 683 Scene Painting (3)**

Prof. Hall. Prerequisites: THEA 343, 344, 641, 642. This is a collaborative class based upon professional practices of scenic studios. We will examine the working relationship between the scenic designer and the scenic artist, and look at historical

changes to the profession over the past 400 years. There will be extensive time spent drawing and painting and learning techniques to realize different faux finishes. This introductory class will culminate with a full sized color drop, with all in the class participating.

**THEA 690 Portfolio Techniques (3)**

Staff. Prerequisite: final academic year standing. This course will prepare the student’s portfolio, as well as the student, for the professional world. Stress placed upon plate layout, organization of materials, selection of pieces for inclusion, etc. Additionally, job search techniques and interview preparation will be explored.

**THEA 691, 692 Special Topics (3, 3)**

Staff. Courses offered by visiting professors or permanent faculty. For specific offering, see the *Schedule of Classes*. For description, consult department.

**THEA 699 B.F.A. Thesis Production (3)**

Staff. Required for B.F.A. designers. Student’s work in area of emphasis culminates in the design of a mainstage production.

**Dance**

**DANCE FACULTY**

*John B. Allen*

*Michaela Cannon*

*Diogo DeLima*

*Jeffrey Gunshol*

*Barbara Hayley*

*Alice Pascal Escher*

*Beverly A. Trask*

**ADMISSIONS/AUDITION INFORMATION**

Admission is a two part process. Prospective dance majors must be admitted by both the University and the Dance Program. Admission to the Dance Program is contingent upon admission to Tulane University. Tulane University Office of Undergraduate Admissions evaluates applicants according to university

admissions procedures. The Dance Program accepts students on the basis of an audition.

**BACHELOR OF ARTS IN DANCE**

The Bachelor of Arts with a major in dance is designed for students who want professional training in dance and comprehensive knowledge and understanding of the role of dance in history and society, within a liberal arts education.

**THE DANCE MAJOR REQUIRES 40 CREDITS AS FOLLOWS:**

*Core Courses (13 credits)*

DANC 105	Language of Performance	(3)
DANC 201	Performance I	(3)
DANC 252	Dance Composition II	(3)
THEA 334	Theatre Production and Design	(3)
THEA 399	Theatre Practicum	(1)

*Dance Technique (8 credits)*

One course per semester for eight semesters in ballet or modern dance. Students must achieve level IV in either ballet or modern dance technique and level III in the other in order to graduate. Students who demonstrate proficiency at the technique level III in modern dance or ballet (380, 382) will be placed at level III (480, 482). Each of these courses may be repeated for credit. Note: a minimum of two semesters of ballet and a minimum of two semesters of modern dance are required. Students will be evaluated at the end of each academic year.

DANC 382	Ballet III	(1)
DANC 482	Ballet IV	(1)
DANC 380	Modern Dance III	(1)
DANC 480	Modern Dance IV	(1)

*Dance History (6 credits)*

DANC 471	Dance History: Primitive - 19th Century	(3)
DANC 472	Dance History: 20th Century U.S.	(3)

*Dance Composition (11 credits)*

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DANC 352	Dance Composition III	(3)
DANC 452	Dance Composition IV	(3)
MUSC 105	Introduction to Music	(3)
DANC 458	Dance Company – two semesters	(2)
Theatre or Dance Elective		(2 credits)

**BACHELOR OF FINE ARTS IN DANCE**

The Bachelor of Fine Arts with a major in dance is designed for students who want professional training in dance within a liberal arts education. The bachelor of fine arts curriculum focuses on development of technical abilities, choreographic skill, and broad knowledge and attitudes essential to the dance professional.

The B.F.A. dance major requires 60 credits as follows:

*Core Courses (13 credits)*

DANC 105	Language of Performance	(3)
DANC 201	Performance I	(3)
DANC 252	Dance Composition II	(3)
THEA 334	Theatre Production and Design	(3)
THEA 399	Theatre Practicum	(1)

*Dance Technique Ballet and Modern (16 credits)*

Two courses per semester for eight semesters, in ballet and modern dance. Students must achieve level IV in either ballet or modern dance technique and the level III in the other in order to graduate and will be evaluated at the end of each academic year. Students who demonstrate proficiency at the technique level III in modern dance or ballet (380, 382) will be placed at level IV (480, 482). Each of these courses may be repeated for credit.

DANC 382	Ballet III	(1)
DANC 482	Ballet IV	(1)
DANC 380	Modern Dance III	(1)
DANC 480	Modern Dance IV	(1)
<i>Jazz Dance Technique (2 credits)</i>		
DANC 395	Jazz Dance III	(1)

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DANC 495	Jazz Dance IV	(1)
<i>Dance Technique Elective (2 credits)</i>		
DANC 181	Tap Dance I	(2)
DANC 281	Tap Dance II	(2)
DANC 381	Tap Dance III	(2)
DANC 191	African Dance I	(2)

*Dance History (6 credits)*

DANC 471	Dance History: Primitive - 19th Century	(3)
DANC 472	Dance History: 20th Century U.S.	(3)

*Dance Composition (14 credits)*

DANC 352	Dance Composition III	(3)
DANC 452	Dance Composition IV	(3)
DANC 459	Senior Production – two semesters	(4)
DANC 458	Dance Company – four semesters	(4)

*Music (3 credits)*

MUSC 105	Introduction to Music	(3)
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**MINOR**

Tulane students participate in many dance activities while working toward degrees in other fields and may also minor in dance.

A minor in dance consists of a minimum of 22 credits as follows:

DANC 201	Performance I	(3)
DANC 252	Dance Composition II	(3)
DANC 352	Dance Composition III	(3)
DANC 471	Dance History: Primitive through 19th Century	(3)
or		
DANC 472	Dance History: 20th-Century United States	(3)

DANC 380, 382, 480, 482 (8)\*

DANC 399 Performance Practicum (2)  
(two semesters of performing requirement – see below)

In addition to these courses, the minor has the following requirements:

Minors must be enrolled in a technique class and must reach the 400 level in either ballet or modern dance technique at least two semesters before graduation. Minors must continue to be enrolled for credit in advanced ballet or modern technique through graduation and must reach the intermediate level in the other dance form. Note: a minimum of two semesters of ballet and a minimum of two semesters of modern dance are required. Minors must dance in two Newcomb Dance Program concerts before graduation.

*\* Students who demonstrate proficiency at the intermediate technique level III in modern dance or ballet (380, 382) will be placed at level IV (480, 482). Each of these courses may be repeated for credit.*

### **DANC 105 Language of Performance (3)**

Prof. Fitzmorris An interdisciplinary discussion course. This course meets three times per week, and is required of all theatre and dance majors. An introduction to the ways in which dance, theatre, and other related performative forms create and communicate meanings through various modes of production of languages or performance. This course examines the various verbal, visual, and kinesthetic languages employed by artists to generate and exchange meaning in performance. Same as THEA 105.

### **DANC 151 Dance Composition I (3)**

Staff. Prerequisites: approval of instructor. An introduction to dance composition with an emphasis on spatial design, sources of movement, viewing choreography, and the basic elements of space, time, shape, and motion.

### **DANC 152 Dance Composition II (3)**

Staff. Prerequisite: DANC 201 or DANC 151. A continuation of Dance 151 with emphasis on dynamics, rhythm, sound sources for choreography, and the structure of a dance work.

### **DANC 181 Tap Dance I (2)**

Prof. Trask. A beginning course in tap introducing basic rhythmic movement skills necessary for various tap styles. May be taken for credit two times.

### **DANC 282 Tap Dance II (2)**

Prof. Trask. Prerequisite: DANC 181. A continuation of the development of movement skills and an expanded tap vocabulary. May be taken for credit four times.

### **DANC 191 African Dance I (2)**

Staff. Introduction to basic technique and African ethnic dance forms including three traditional dances. May be taken for credit two times.

### **DANC 192 Brazilian Dance (2)**

Staff. Introduction to Brazilian dance, focusing especially on samba, the overview of history and cultural context. May be taken for credit two times.

### **DANC 193 Ballet I (2)**

Staff. An introduction to classical ballet. Basic theory and techniques of classical ballet as well as the appreciation of the art form. May be taken for credit two times.

### **DANC 293 Ballet II (2)**

Staff. Continuation of 193. May be taken for credit four times.

### **DANC 195 Jazz Dance I (2)**

Prof. Trask. An introductory course to the basic foundations of jazz dance, emphasizing body placement, isolations, and rhythmic qualities of jazz. May be taken for credit two times.

### **DANC 295 Jazz Dance II (2)**

Prof. Trask. A continuation of the development of movement skills with emphasis on alignment and expanded jazz dance vocabulary. May be taken for credit four times.

### **DANC 197 Modern Dance I (2)**

Staff. Introduction to modern dance technique, with emphasis on alignment and basic elements of space, shape, time, and motion. Includes theory and application of dance as an art form. May be taken for credit two times.

### **DANC 297 Modern Dance II (2)**

Staff. Continuation of 197. May be taken for credit four times.

**DANC 201 Performance I (3)**

Staff Corequisite or prerequisite: DANC 105. A structured and at times spontaneous exploration of space, time, shape, sound, scenario, motion, and expenditure of energy to the end of attracting and holding the attention of the audience. Students may not receive credit for both DANC 151 and THEA 201/DANC 201. Same as THEA 201.

**DANC 203 Movement for Actors (1)**

Staff. This course is intended to introduce physical technique within the craft of acting, through investigation into physical structure, function and use, and exploration of physical character.

**DANC 221 Introduction to Dance – Ballet (3)**

Staff. An introduction to classical ballet including beginning ballet technique and an overview of ballet history from its inception to the present day.

**DANC 222 Introduction to Dance - Modern Dance (3)**

Staff. An introduction to modern dance including beginning modern dance technique and an overview of modern dance history from its inception to the present day.

**DANC 223 Introduction to Dance - Jazz Dance (3)**

Prof. Trask, Staff. An introductory course for students who seek information regarding the different aspects of the dance world, including different genres (ballet, modern, jazz, and world dance). Special emphasis is given to the role of American Vernacular dance - jazz dance and its identity in the dance scene of America.

**DANC 381 Tap Dance III (2)**

Prof. Trask. Prerequisite: previous training in tap and other dance forms required. An intermediate course in tap dance with emphasis on alignment and rhythmic skills. May be taken for credit six times.

**DANC 352 Dance Composition III (3)**

Prof. Hayley, Prof. Pascal Escher. Prerequisites 201. An in-depth study of dance composition with an emphasis on choreographic design and dynamics, creating new movement materials, working with music, and choreographing complete solo works.

**DANC 361 Children's Dance Methods and Practicum (3)**

Staff. Prerequisites: DANC 151 and intermediate modern dance standing. A dance teaching and choreographic practicum in the New Orleans public school system, elementary level, targeted to

complement existing language arts programs. Students work with dance faculty in selected public schools. Course work to include development of approach, practicum, performance by school children and evaluation. Same as EDUC 361

**DANC 362 Dance for Children (3)**

Staff. Prerequisite: approval of instructor. Practical experience teaching dance to children. Students plan and teach dance to children in a workshop setting.

**DANC 380 Modern Dance III (1)**

Prof. Pascal Escher, Staff. Continuation of the development of modern dance skills with emphasis on alignment and an expanded movement vocabulary. Combining the different elements of dance: time, space, and motion. Includes theory of dance as an art form. May be taken for credit six times.

**DANC 382 Ballet III (1)**

Prof. Hayley, Staff. Continuation of the development of classical ballet technique with emphasis on alignment and expanded movement vocabulary. Includes theory of ballet and appreciation of ballet as an art form. May be taken for credit six times.

**DANC 389 Service Learning (1)**

Staff. Prerequisite: Departmental approval. Students complete a service activity in the community in conjunction with the content of a three-credit croquets course.

**DANC 291 African Dance II (2)**

Prof. Jackson. Continuation of the development of African dance skills with emphasis on understanding and demonstrating basic components necessary to choreograph traditional African dance movements. May be taken for credit six times.

**DANC 395 Jazz Dance III (1)**

Prof. Trask. A study of jazz dance at the intermediate level, including warm-ups, isolations, and locomotor movements specific to the jazz dance style. Historical developments of jazz and musical theatre dance are emphasized. May be taken for credit six times.

**DANC 396 New Orleans Jazz Dance Project: Newcomb College Summer Dance Festival (2)**

Prof. Trask, Staff. The New Orleans Jazz Project: Newcomb College Summer Dance Festival is presented for two weeks annually in June offering an intensive schedule of technique classes in jazz, African, musical theatre, tap, hip hop, and modern

dance forms, with repertory classes which culminates in performance by the participants. Lecture-demonstration projects, special lectures, and professional performances complete programming for evening events. Final decision on placement of students in technique and repertory classes will be determined by the faculty at the beginning of the workshop. The minimum requirement for credit is three classes per day, one repertory class and/or rehearsals, attendance for all evening sessions and special events, and performance in repertory concert. Combined activities total 76 hours.

**DANC 397 Professional Track Project (3)**

Staff. Prerequisite: approval of dance faculty. An intensive three-week dance residency and performance tour throughout the southeast that culminates in a public performance in New York City. The project serves as a bridge for pre-professional dancers between the University and the professional career in dance.

**DANC 399 Dance Performance Practicum (1)**

Staff. Practical performing experience in dance. Required for the dance minor. May be taken for credit two times.

**DANC 432 Movement Stories (3)**

Prof. Hayley. An interdisciplinary studio course that examines creation of and communication of stories through movement and theatre approaches with emphasis on creativity and invention. Same as THEA 432.

**DANC 452 Composition IV (3)**

Staff. Prerequisite: DANC 201, and 352. A continuation of DANC 352 with emphasis on group forms, sound sources for dance and development of fully designed dance pieces.

**DANC 458 Dance Company (1)**

Prof. Pascal Escher, Staff. Corequisite: intermediate or advanced technique class. Performing experience, advanced-level dance techniques and practical experience in dance production. By audition or invitation of the dance faculty. May be taken for credit eight times.

**DANC 459 Senior Production (2)**

Staff. Prerequisites: DANC 201, 352, 452. A continuation of dance composition with emphasis on development, research and production of senior concert pieces with written analysis of process. May be taken for credit two times.

**DANC 460 Choreography and Media (3)**

Staff. An introduction to dance for camera in its various forms. It provides a brief overview of aesthetic, historic, and cultural representations of the body through image and media and offers a context in which to explore visual imagery and narrative within the frame of camera/screen.

**DANC 471 Dance History: Primitive through 19th Century (3)**

Staff. Prerequisite: DANC 105, 221, 222, or 223. A survey of dance, including the anthropological aspects of dance, in primitive cultures and the development of dance in the Western World.

**DANC 472 Dance History: 20th-Century United States (3)**

Staff. A survey of dance in the 20th-century United States emphasizing the development of modern dance, its impact on classical ballet and on dance in the Western World.

**DANC 480 Modern Dance IV (1)**

Staff. A kinesthetic, non-stylized approach to movement. Exploration of complex movement skills integrating alignment, dynamics, spatial design, and rhythmic structure. Includes theory and appreciation of dance as an art form. May be taken for credit eight times.

**DANC 481 Special Topics (1-3)**

Staff. Specialty courses in dance techniques, projects, and dance related subjects as designed by dance faculty.

**DANC 482 Ballet IV (1)**

Prof. Pascal Escher, Staff. Classical ballet technique with emphasis on alignment, complex movement combinations, and precision in execution. Includes pointe work and theory of ballet as an art form. May be taken for credit eight times.

**DANC 491 Independent Study (1-3)**

Staff. Independent practical and research study in dance or dance-related areas. Open to qualified juniors and seniors with approval of instructor.

**DANC 495 Jazz Dance IV (1)**

Prof. Trask. An advanced study of dance devoted to movement exploration involving spatial, dynamic, and rhythmic combinations of various jazz and musical theatre dance styles. Historical study of jazz dance development is emphasized. May be taken for credit eight times.

**DANC 496 Tap Dance IV (1)**

Staff. Prerequisite: approval of instructor. An advanced course in rhythm tap with emphasis on complex rhythm patterns requiring intricate foot articulations and stylistic dance movements.

**DANC H499, H500 Honors Thesis (3, 4)**

Staff. Requires approval department and Honors Committee.

**DANC 514 Secondary Methods II: Dance Educational Methods (6-12) (3)**

Staff. Same as EDUC 514.

**APPLIED DANCE**

**DANA 240 Beginner/Intermediate Pilates (2)**

Staff. Priority is given to theatre and dance majors. A comprehensive study of the fundamentals of mat work designed by Joseph Pilates: alignment, posture and the balance of stretch, strength and control. Emphasis is given to the principles behind the Pilates Method of Body Conditioning: centering, concentration, control, precision, breath and flow. The course will guide students to an intermediate level of work.