Theatre and Dance

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Professor
Hugh Lester, M.F.A., New Orleans (Vice President for Academic Affairs)

Associate Professors
Ronald A. Gural, M.F.A., Yale
Barbara Hayley, M.F.A., New York University Tisch School of the Arts
Alice Pascal Escher, M.F.A., Temple
Bruce D. Podewell, Ph.D., New York
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
Lisa Jo Epstein, Ph.D., Texas
Janet Harreld, M.F.A., Illinois
William Liotta, M.F.A., California Institute of the Arts
Adele Myers, M.F.A., Florida State

Theatre

Major
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 36 credits that include: THEA 105, 201, 202, 334, and 399 as the core curriculum. General B.A. degree majors then take: THEA 335, 399, 471, 472, 473, 490, plus two dance courses and a theatre elective. 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
The Bachelor of Fine Arts degree with 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.

Acting Emphasis
Entry into the B.F.A. Acting Tract is by audition only. The major consists of the same curriculum as the B.A. tract. In addition, the student takes THEA 321, 411, 412, 309, 409, and a total of four electives, three of which must be at the 300 level or above. The total is 60 credits.

Design/Production Emphasis
Entry into the B.F.A. Design/Production Tract is by application to the Head of the Design Program. The major consists of the same curriculum as the B.A. track with one exception. The four credits of dance courses are not required. In
addition, the student takes THEA 321, 653, 654, 641, 642, 631, 699, and a total of four electives which must be at the 300 level or above. The total is 59 credits.

**Minor**

The following courses are required for a minor in theatre: THEA 105, 201, 202, 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)
Ms. Epstein, Mr. Podewell. 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 performatice 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 a DANC 105.

THEA 109 Voice I (3)
Mr. Schierhorn. Development of relaxation habits, physical alignment, breath control and release, tone production, and articulation.

THEA 201, 202 Performance I, II (3, 3)
Mr. Myers, Mr. 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. Same as DANC 201, 202.

THEA 209 Voice II (3)
Mr. 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 Acting I (4)
Mr. Gural. Prerequisites: THEA 201, 202. Class and workshops sessions in developing fundamental skills in the art and craft of acting as a creative process.

THEA 212 Acting II (4)
Mr. Gural. Prerequisites: THEA 211 and approval of instructor. Vocal and physical development of the actor, improvisation, characterization, and concentration.

THEA 309 Stage Speech I (3)
Mr. Schierhorn. Corrective work on individual regional speech habits, articulation, and phrasing.

THEA 321 Directing I (3)
Mr. Podewell. Prerequisites: THEA 201, 202, 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)
Mr. 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 334 Theatre Production and Design I (3)
Ms. Harreld, Mr. 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)
Ms. Harreld, Mr. Sachs, Staff. Prerequisite: THEA 334. Corequisite: THEA 205 or 305. Second semester in the sequence of Theatre Production and Design. 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)
Ms. Harreld. 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)
Mr. 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 399 Theatre Practicum (1)
Mr. 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 409 Stage Speech II (3)
Mr. Schierhorn. Corrective work on individual regional speech habits, articulation, and phrasing with added emphasis on the speaking of verse material.

THEA 411 Acting III (4)
Mr. Gural, Staff. Prerequisites: THEA 211 and 212. Admission by audition. Further development of the actor’s expressiveness skills of analysis and technical skills of the stage.

THEA 412 Acting IV (4)
Mr. Gural, Staff. Prerequisite: THEA 411. Admission by audition. Problems in characterization, the use of subtext and imagery for the actor beginning study of theatrical style from the actor’s point of view.

THEA 432 Movement Stories (3)
Ms. Epstein, Ms. 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)
Ms. Epstein. Prerequisites: THEA 105, 201, 202. 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)
Ms. Epstein. Prerequisites: THEA 105, 201, 202. 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. Writing practicum. Fulfills the college writing requirement.

THEA 491, 492 Independent Studies (1-3, 1-3)
Staff. Prerequisite: approval of instructor.

THEA H499-H500 Honors Thesis (3, 3-4)
Staff. Prerequisites: approval of chair of department and Honors Committee. For qualified seniors.

THEA 611 Acting for Other Media (3)
Mr. Gural, Mr. Schierhorn. Prerequisites: THEA 201, 202, 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, 202. Development of the ensemble in relation to specific genres and playwrights culminating in a public performance.

THEA 622 Theatre Makeup (3)
Ms. Harreld. 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)
Mr. Liotta. 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 Technology Production I (3)
Mr. 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 632 Advanced Technology Production II (3)
Mr. Sachs. 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 633 Fundamentals of Lighting (3)
Mr. Liotta, Mr. 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)
Mr. Liotta, Mr. 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 (1)
Mr. Sachs. Prerequisite: THEA 334, 335. A course in the nomenclature and techniques of theatrical drafting and their application to projects at hand.

THEA 641 Design Fundamentals I (4)
Ms. Harreld, 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)
Ms. Harreld, 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)
Ms. Harreld, 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 653 Period Styles for Designers I (4)
Ms. Harreld, 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)
Ms. Harreld, 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)
Mr. Liotta. Introduction to the multifaceted job of stage management.

THEA 670 Sound Technology (3)
Mr. Liotta. 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)
Ms. Harreld. 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)
Ms. Harreld. 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 spend of 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 place 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)
Mr. 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 VectorWorks program with its practical applications to theatrical scene design

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 Offerings (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
Barbara Hayley, M.F.A., New York University Tisch School of the Arts
Alice Pascal Escher, M.F.A., Temple
Adele Myers, M.F.A., Florida State
Beverly A. Trask, M.F.A., Southern Mississippi

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 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.

Minor
Newcomb and Tulane students participate in many dance activities while working toward degrees in other fields.
Newcomb students may also minor in dance.
A minor in dance consists of a minimum of 23 credit hours of dance classes including ballet and modern dance technique, Beginning Dance Composition I and II (Dance 151, 152), and either Dance History: Primitive through 19th Century, or Dance History: 20th-Century United States (Dance 471, 472). All minors must reach the highest technique level in either ballet or modern and must reach the intermediate level in the other dance form. Two years of Dance Company (Dance 458) are required for completion of the minor.

Admissions/Audition Information
Admission is a two part process. Prospective dance majors must be admitted by both the University and the Dance Program.
Tulane University Office of Undergraduate Admissions evaluates applicants according to university admissions procedures.
The Dance Program accepts students on the basis of an audition.

B.A. Major Dance

Dance Technique
One course per semester (one credit each), for eight semesters, in ballet or modern dance. Technique course to be selected from DANC 380, 480, 382, and 482. Students must achieve advanced level in either ballet or modern dance technique and intermediate level in the other in order to graduate. Students will be evaluated at the end of each academic year.
(eight credits)
DANC 382 Intermediate Ballet (1)
DANC 482 Advanced Ballet (1)
DANC 380 Intermediate Modern Dance (1)
DANC 480 Advanced Modern Dance (1)
(four credits)
DANC 458 Dance Company (1)

Dance Composition
Both of the following: (six credits)
DANC 151 Beginning Dance Composition I (3)
DANC 152 Beginning Dance Composition II (3)

Dance History
Both of the following: (six credits)
DANC 471 Dance History: Primitive - 19th Century (3)
DANC 472 Dance History: 20th Century U.S. (3)

Music
(three credits)
MUSC 105 Introduction to Music (3)

Core Courses in Theatre and Dance
All of the following: (13 credits)
DANC 105 Language of Performance (3)
DANC 201, 202 Performance I, II (6)
THEA 334 Theatre Production and Design (3)
THEA 399 Theatre Practicum (1)

Total credits for B.A. Dance 40

B.F.A. Dance

Dance Technique
Two courses per semester (1 credit each), for eight semesters, in ballet and modern dance. Technique course to be selected from DANC 380, 480, 382, and 482. Students must achieve advanced level in both ballet and modern dance technique in order to graduate and will be evaluated at the end of each academic year.
(sixteen credits)
DANC 382 Intermediate Ballet (1)
DANC 482 Advanced Ballet (1)
DANC 380 Intermediate Modern Dance (1)
DANC 480 Advanced Modern Dance (1)
(two credits)
DANC 395 Intermediate Jazz Dance (1)
or DANC 495 Advanced Jazz Dance (1)

Dance Technique Elective
One of the following: (two credits)
DANC 181 Beginning Tap Dance I (2)
DANC 182 Beginning Tap Dance II (2)
DANC 296 Intermediate Tap Dance (2)
DANC 191 Beginning African Dance I (2)
(Four credits)
DANC 458 Dance Company (1)

Dance Composition
All of the following: (eleven credits)
DANC 151 Beginning Dance Composition I (3)
DANC 152 Beginning Dance Composition II (3)
DANC 354 Dance Composition III (3)
DANC 456 Dance Composition IV/Senior Production (2)

Dance History
Both of the following: (six credits)
DANC 471 Dance History: Primitive - 19th Century (3)
DANC 472 Dance History: 20th Century U.S. (3)

Music
(three credits)
MUSC 105 Introduction to Music (3)

**Exercise Science**
One of the following: (three credits)
- EXSS 202 Physiology of Exercise (3)
- EXSS 310 Biomechanics of Exercise and Sport (3)
- EXSS 311 Mental and Behavioral Aspects of Sport (3)

**Core Courses in Theatre and Dance**
All of the following: (thirteen credits)
- DANC 105 Language of Performance (3)
- DANC 201, 202 Performance I, II (6)
- THEA 334 Theatre Production and Design (3)
- THEA 399 Theatre Practicum (1)

Total credits for B.F.A. Dance 60

DANC 105 Language of Performance (3)
Ms. Epstein, Mr. Podewell. 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 Beginning Dance Composition I (3)
Staff. Prerequisites: DANC 201 and 202 or 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 Beginning Dance Composition II (3)
Staff. Prerequisite: 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 Beginning Tap I (2)
Ms. Trask. A beginning course in tap introducing basic rhythmic movement skills necessary for various tap styles. May be taken for credit two times.

DANC 182 Beginning Tap II (2)
Ms. 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 Beginning 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 193 Beginning 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 194 Beginning Ballet II (2)
Staff. Continuation of 193. May be taken for credit four times.

DANC 195 Beginning Jazz Dance I (2)
Ms. 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 196 Beginning Jazz Dance II (2)
Ms. 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 Beginning 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 198 Beginning Modern Dance II (2)
Staff. Continuation of 197. May be taken for credit four times.

DANC 201, 202 Performance I, II (3, 3)
Ms. Myers, Mr. Schierhorn. 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. Same as THEA 201, 202.

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)
Ms. 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 296 Intermediate Tap Dancing (2)
Ms. 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 354 Dance Composition III (3)
Staff. Prerequisite: DANC 151. A continuation of DANC 152 with emphasis on group forms, sound sources for dance and development of fully designed dance pieces.

DANC 361 Dance Practicum in the Elementary School (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.

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 Intermediate Modern Dance (1)
Ms. 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 Intermediate Ballet (1)
Ms. 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 391 Intermediate African Dance (2)
Ms. 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 Intermediate Jazz Dance (1)
Ms. 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)
Ms. 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/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)
Ms. Myers. 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 432 Movement Stories (3)
Ms. Epstein, Ms. 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 458 Dance Company (1)
Ms. 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 Dance Composition IV Senior Production (2)
Staff. Prerequisites: DANC 151, 152, 354. A continuation of DANC 354 with emphasis on development, research and
production of senior concert pieces with written analysis of process.

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 Advanced Modern Dance (1)
Staff. A kinesthetic, nonstylized 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 Advanced Ballet (1)
Ms. 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 Advanced Jazz Dance (1)
Ms. 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.