

DANCE

Courses

DANC 1311. Ballet I: Non-Majors. (2 Credits)

This course introduces to beginners the fundamental movement vocabulary, style and aesthetics of classical ballet. Proper body alignment is stressed at the barre, followed in the center by combinations that develop control, accuracy and strength. No prior coursework required.

DANC 1312. Ballet II: Non-Majors. (2 Credits)

This course offers to advanced beginners an expanded movement vocabulary focusing increasingly on accuracy, clarity and the development of style. It emphasizes a cleaner execution of movements with combinations that are increasingly complex.

DANC 1313. Ballet III: Non-Majors. (2 Credits)

DANC 1314. Ballet IV: Non-Majors. (2 Credits)

DANC 1321. Horton Tech I: Non-Major. (2 Credits)

This course offers to advanced beginners the fundamental movement vocabulary, style and aesthetics of the modern dance technique created by the late Lester Horton, Alvin Ailey's mentor. This linear technique develops strength, balance and rhythmic skills.

DANC 1322. Horton Tech II: Non-Majors. (2 Credits)

A continuation of DANC 1321.

DANC 1323. Horton Tech III: Non-Majors. (2 Credits)

DANC 1324. Horton Tech IV: Non-Majors. (2 Credits)

DANC 1331. Modern Dance I: Non-Majors. (2 Credits)

This course offers to advanced beginners a modern technique created by Martha Graham which stresses the "contraction and release" movement of the torso. Floor exercises develop strength and flexibility and combinations in the center and across the floor stress strength and expressiveness.

DANC 1332. Modern Dance II: Non-Majors. (2 Credits)

This course offers to advanced beginners and intermediate students an expansion of Modern I which further develops the expressiveness and eloquence of the torso and the power of the contraction and release through more advanced floor exercises, center combinations and longer traveling combinations which develop flexibility.

DANC 1333. Modern Dance III: Non-Majors. (2 Credits)

DANC 1334. Modern Dance IV: Non-Majors. (2 Credits)

DANC 1341. Jazz I: Non-Majors. (2 Credits)

This course offers to beginners the fundamental movement vocabulary, style and aesthetics of jazz dance. Exercises that build flexibility, control and rhythmic awareness lead to combinations that represent a variety of styles. No prior coursework required.

DANC 1342. Jazz II: Non-Majors. (2 Credits)

This course offers to advanced beginners a more complex movement vocabulary with a range of jazz dance styles. Exercises that develop increased flexibility and stylistic refinements also build technique tools.

DANC 1343. Jazz III: Non-Majors. (2 Credits)

This course is a continuation of DANC 1342.

DANC 1344. Jazz IV - Non Majors. (2 Credits)

This course is a continuation of DANC 1343.

DANC 1351. Dunham (Afr-Car) I: Non Majors. (2 Credits)

This course offers to beginners the fundamental movement vocabulary, style and aesthetics of the Afro-Caribbean technique created by Katherine Dunham. It builds both strength and flexibility, emphasizing the ability of the top torso to undulate fully and rapidly in combinations. No prior coursework required.

DANC 1352. Dunham (Afr-Car) II: Non-Majors. (2 Credits)

This course offers the advanced beginner a more complex movement vocabulary of the Afro-Caribbean technique created by Katherine Dunham. At this level the technique builds increased control, strength and flexibility.

DANC 1353. Dunham (Afr-Car) III: Non-Majors. (2 Credits)

DANC 1354. Dunham (Afr-Car) IV: Non-Majors. (2 Credits)

DANC 1361. Body Conditioning I: Non-Majors. (2 Credits)

This course is based on the Pilates exercise method of mind-body "contrology." The emphasis is on alignment, placement, posture, and injury prevention. The class is conducted with music, using rhythmical repetitions and flowing movements. Concentration on body awareness, anatomy, correct body usage, and breath control result in a strong, toned, and fully functioning body.

DANC 1362. Body Conditioning II: Non-Majors. (2 Credits)

This course is a continuation of DANC 1361.

DANC 1371. Barre a Terre I: Non-Majors. (2 Credits)

This supplemental course leads advanced beginning students to explore the different muscles that enable the body to work properly while standing. Work on placement and alignment is done while lying on the floor, using both turned-out and parallel positions. Instruction is given on the proper use of energy as a means to lengthen muscles and free the body from improper tension. The last half-hour of class is a standing barre workout that requires students to apply their experiences from the floorwork.

DANC 1372. Barre a Terre II: Non-Majors. (2 Credits)

This course is a continuation of DANC 1371.

DANC 1381. Tap I: Non-Majors. (2 Credits)

An introduction to tap that incorporates the main components of the form.

DANC 1382. Tap II: Non-Majors. (2 Credits)

This course is a continuation of DANC 1381.

DANC 1391. Yoga I: Non-Majors. (2 Credits)

This course for beginners provides an understanding of basic breathing exercises and synchronized breath with movement. It increases the body's overall flexibility and strength through a series of seated kneeling, lying, and standing exercises that relate yoga basics with fundamentals of dance to develop a sense of balance, control, symmetry, and line. It develops the student's ability to unlock spinal energy blocks and open the central nervous system through arching, curling, lateral, twisting, and circular movements of the spine. It prepares the musculature and ligamental attachments for increased flexibility and strength, particularly in the hips, shoulders, and chest. Most important, it provides an opportunity for each student to examine and maximize their own unique potential as a creative dancer and in life.

DANC 1392. Yoga II: Non-Majors. (2 Credits)

This course is a continuation of DANC 1391.

DANC 1400. Gyrokinesis I: Non-Majors. (2 Credits)

This introductory somatic course covers the foundations of Gyrokinesis. This exercise system is based on fluid movements that offer similar physical benefits of yoga, dance, and swimming, though it is not based on these or other specific exercise models. Gyrokinesis exercises are designed to work the entire body through spinal movement and joint articulation. Based on the body's natural ability to move forward and backward and side to side, the movements are designed to be rhythmic and fluid. Rather than specific postures or stances being held for long periods of time, Gyrokinesis exercises are smoothly integrated, seeming more like dance than traditional yoga. Natural breathing patterns are also incorporated into Gyrokinesis exercises.

DANC 1401. Gyrokinesis II: Non-Majors. (2 Credits)

This course is a continuation of DANC 1400.

DANC 1501. Ballet I. (3 Credits)

The courses begin with daily exercises done at the barre to develop greater speed, strength, flexibility and coordination of the legs, torso, arms and head. Much of the barrework is done on demipointe for increased strength and balance. Stretches are given to develop increased flexibility in the hips and legs for higher extensions and better turn out. The basic ballet directions are taught in the center. Simple jump combinations are taught and reversed and include simple beats. Pirouettes in the basic positions are mastered. Big jumps traveling across the floor focus on covering space.

DANC 1502. Ballet II. (3 Credits)

The courses begin with daily exercises done at the barre to develop greater speed, strength, flexibility and coordination of the legs, torso, arms and head. Much of the barrework is done on demipointe for increased strength and balance. Stretches are given to develop increased flexibility in the hips and legs for higher extensions and better turn out. The basic ballet directions are taught in the center. Simple jump combinations are taught and reversed and include simple beats. Pirouettes in the basic positions are mastered. Big jumps traveling across the floor focus on covering space.

Prerequisite: DANC 1501.

DANC 1520. Jumps and Turns I. (0 Credits)

These course sequences build the strength, stamina, and technical skills needed today by male dancers. Barrework focuses on alignment, balance, strength and flexibility. Center combinations build to multiple grand pirouettes, increased elevation, and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space. Jumps and Turns is offered twice weekly in conjunction with Ballet II, III or IV, depending on each student's level.

DANC 1521. Jumps and Turns II. (0 Credits)

These course sequences build the strength, stamina, and technical skills needed today by male dancers. Barrework focuses on alignment, balance, strength and flexibility. Center combinations build to multiple grand pirouettes, increased elevation, and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space. Jumps and Turns is offered twice weekly in conjunction with Ballet II, III or IV, depending on each student's level.

DANC 1601. Horton I. (3 Credits)

This beginning level course sequence lays the groundwork for all that follows in the advanced levels. The basic warm up is taught: flat backs, primitive squat, descent and ascent, lateral stretches, release swings, leg swings and deep lunges. The shapes that will be used throughout the training in Horton technique are emphasized: the T positions, stag position, cross lunge and coccyx balance. The Horton technique was designed with studies to stretch and strengthen different areas of the body. Many of the beginning level studies which are taught focus on the achilles tendon, the abdominal muscles and movements that lengthen the spine and the hamstring muscles. Simple combinations of movements which include turns and jumps are taught to introduce musicality and dynamics to the beginning dancer's vocabulary. Performance qualities are emphasized at the very beginning of the dancer's training.

DANC 1602. Horton II. (3 Credits)

This beginning level course sequence lays the groundwork for all that follows in the advanced levels. The basic warm up is taught: flat backs, primitive squat, descent and ascent, lateral stretches, release swings, leg swings and deep lunges. The shapes that will be used throughout the training in Horton technique are emphasized: the T positions, stag position, cross lunge and coccyx balance. The Horton technique was designed with studies to stretch and strengthen different areas of the body. Many of the beginning level studies which are taught focus on the achilles tendon, the abdominal muscles and movements that lengthen the spine and the hamstring muscles. Simple combinations of movements which include turns and jumps are taught to introduce musicality and dynamics to the beginning dancer's vocabulary. Performance qualities are emphasized at the very beginning of the dancer's training.

DANC 1620. Body Conditioning I. (2 Credits)

This class is based on the Pilates exercise method of mind/body control. The emphasis is on alignment, placement, posture and injury prevention. The class is conducted with music, utilizing rhythmical repetitions and flowing movements. Concentration on body awareness, anatomy, correct body usage and breath control result in a strong, toned and fully functioning body.

DANC 1621. Body Conditioning II. (2 Credits)

This class is based on the Pilates exercise method of mind/body control. The emphasis is on alignment, placement, posture and injury prevention. The class is conducted with music, utilizing rhythmical repetition and flowing movements. Concentration on body awareness, anatomy, correct body usage and breath control result in a strong, toned and fully functioning body.

DANC 1630. Barre a Terre I. (2 Credits)

A supplemental class for advanced beginning students, this class leads them to explore the different muscles that enable the body to work properly while standing. Work on placement and alignment is done while lying on the floor, using both turned out and parallel positions. Instruction is given on the proper use of energy as a means to lengthen muscles and freeing the body from improper tension. The last half-hour class is a standing barre that requires students to apply their experiences from the floorwork.

DANC 1631. Barre a Terre II. (2 Credits)

A supplemental class for immediate and advanced students, this level develops in the student a balance of strength, flexibility and endurance. Injury prevention and the maintenance of a healthy body are focused on intently. Specific Pilates-based exercises are taught that accelerate the training process. Work in turned-out positions and the elongation of muscles through proper use of breath and energy are some of the basic components of this class. The last half-hour of class is a standing barre that requires the students to apply their experiences from the floorwork. Depending on the class size, additional work may involve specific coaching based on each dancer's needs and challenges.

DANC 1640. Yoga I. (2 Credits)

This class for beginners provides an understanding of basic breathing exercises and synchronized breath with movement. It increases the body's overall flexibility and strength through a series of seated kneeling, lying and standing exercises that relate the Yoga basics with fundamentals of dance to develop a sense of balance, control, symmetry and line. It develops the student's ability to unlock spinal energy blocks and open the central nervous system through arching, curling, lateral, twisting and circular movements of the spine. It prepares the musculature and ligamental attachments for increased flexibility and strength particularly in the hips, shoulders and chest. Most importantly, it provides an opportunity for each student to examine and maximize his or her own unique potential as a creative dancer and in life.

DANC 1641. Yoga II. (2 Credits)

This class takes the basic movements taught in Yoga I and develops them into a more fluid series that further increases the strength and flexibility already achieved in the body. It develops a sense of creativity and freedom in the body that further relates this particular system of Yoga to dance in all of its aspects. It endorses each student's responsibility to and for him/himself as artist, performer and person.

DANC 1650. Gyrokinesis I. (2 Credits)

This introductory somatic course covers the foundations of Gyrokinesis. This exercise system is based on fluid movements that offer similar physical benefits of yoga, dance and swimming, though it is not based on these or other specific exercise models. Gyrokinesis exercises are designed to work the entire body through spinal movement and joint articulation. Based on the body's natural ability to move forward and backward and side to side, the movements are designed to be rhythmic and fluid. Rather than specific postures of stances being held for long periods of time, Gyrokinesis exercises are smoothly integrated, seeming more like dance than traditional yoga. Natural breathing patterns are also incorporated into Gyrokinesis exercises.

DANC 1651. Gyrokinesis II. (2 Credits)

A continuation of DANC 1650.

DANC 1701. Modern I. (2 Credits)

This introductory course sequence in Modern technique teaches the basic vocabulary rooted in the contraction and release for beginners. This technique divides the class into three equal segments: floorwork, standing work in the center, and combinations that travel across the floor. The floorwork develops a strong expressive torso as the source of movement with simple breathing exercises that build to contraction and release exercises in various positions. The spiral position of the back leads into turns around the back in 4th position, adding the legs with the back leg extension series. Standing exercise in the center emphasize the use of the leg and the coordination of the legs, arms and torso with the contraction and release and oppositional spiral of the torso in relation to the legs. Short combinations in the center and across the floor focus on covering space and shifting weight.

DANC 1702. Modern II. (3 Credits)

This introductory course sequence in Modern technique teaches the basic vocabulary rooted in the contraction and release for beginners. This technique divides the class into three equal segments: floorwork, standing work in the center, and combinations that travel across the floor. The floorwork develops a strong expressive torso as the source of movement with simple breathing exercises that build to contraction and release exercises in various positions. The spiral position of the back leads into turns around the back in 4th position, adding the legs with the back leg extension series. Standing exercise in the center emphasize the use of the leg and the coordination of the legs, arms and torso with the contraction and release and oppositional spiral of the torso in relation to the legs. Short combinations in the center and across the floor focus on covering space and shifting weight.

DANC 1720. Anatomy and Kinesiology I. (3 Credits)

The purpose of this course is to familiarize students with the musculoskeletal structures most directly involved in the performance of dance so that they can identify the bones, joints and muscles that lie under the skin anywhere in the body. In addition, students will learn how the skeletal muscles work to produce joint movement, how those muscles can be conditioned and what patterns of muscle action are most effective for producing the basic movements of ballet and contemporary dance techniques.

DANC 1721. Anatomy and Kinesiology II. (3 Credits)

The purpose of this course is to familiarize students with the musculoskeletal structures most directly involved in the performance of dance so that they can identify the bones, joints and muscles that lie under the skin anywhere in the body. In addition, students will learn how the skeletal muscles work to produce joint movement, how those muscles can be conditioned and what patterns of muscle action are most effective for producing the basic movements of ballet and contemporary dance techniques.

DANC 1910. Improvisation. (1 Credit)

This introductory course is structured to free expression, investigate form and heighten concentration. Structured dance improvisational problems are given to lead the student to simultaneously invent and perform movement without pre-planning. Each class includes a brief warm-up followed by many different and changing forms—group movement, solos, trios and contact improvisation which begins with duets. Emphasis is placed on the development in each student of a heightened sensitivity and a conscientiousness about the creative impulse. Personal movement style and habits and the role of improvisation in both performance and the creative process are thoroughly explored.

DANC 1911. Improvisation II. (1 Credit)

This course is structured to free expression, investigate form, and heighten concentration. Structured dance improvisational problems are given to lead the student to simultaneously invent and perform movement without pre-planning. Each class includes a brief warm-up followed by many different and changing forms—group movement, solos, trios, and duets. Emphasis is placed on the development in each student of a heightened sensitivity and a conscientiousness about the creative impulse. Personal movement style and habits and the role of improvisation in both performance and the creative process are thoroughly explored.

Prerequisite: DANC 1910.

DANC 1920. Dance Composition I. (2 Credits)

This course capitalizes on the skills garnered in improvisation class by carefully leading students into the process of composing short studies based on a variety of abstract themes. Very specific limitations provide the framework of the initial studies and students are encouraged to acknowledge personal impulse and style while exploring within this base. Later, emphasis is placed on the growth of content and context out of these abstract explorations and studies become more ambitious. Supportive group feedback is central to the development of every student's work. Students present both a group and solo work as final projects at the end of the semester.

DANC 1921. Dance Composition II. (2 Credits)

This course guides students into exploring more complex and personal motivations for moving. Students are expected to be independent, responsible and self-motivated in this context. There is freedom to arrange independent projects. Emphasis is placed on giving and receiving constructive well-informed criticism. Self-analysis and ability to articulate well are important skills fostered in this class. All of the work is expected to be in line with specific personal goals that the student and instructor establish together early in the term. Group projects are encouraged in the second half of the term.

DANC 1999. Tutorial. (1 Credit)**DANC 2001. World Dance History. (3 Credits)**

People dance and use dance to fulfill many needs, goals and responsibilities. This course surveys world dance forms in terms of the many ways dance functions as an expression of culture and traces dance from its role in folk and religious traditions to its emergence as a theater art. Students study the impulse for dance in several cultures, looking to the practices which gave rise to particular dance forms. The formal properties and evolution of various dance forms are explored. The course also considers certain "art" dances made by American choreographers inspired by non-Western dance forms.

Attributes: AMST, ASAM.

DANC 2010. Black Tradition in American Dance. (3 Credits)

This course explores the forms, contents and contexts of black traditions that played a crucial role in shaping American theatrical dance; identifies dances from the African American vernacular that were transferred from the social space to the concert stage; and focuses on such pioneers as Helmsley Winfield, Katherine Dunham, Pearl Primus, Edna Guy and Alvin Ailey along with Isadora Duncan, Martha Graham, Doris Humphrey, Lester Horton and George Balanchine.

Attributes: ADVD, AMST, ASAM.

DANC 2021. Dance Composition III. (2 Credits)

This course focuses on the evolution of a genre or choreographer in historical context.

DANC 2022. Dance Composition IV. (2 Credits)

This course is the culmination of the creative work required of all BFA students. Students create longer and more complete works. They are asked to use larger groups of dancers, more sophisticated concepts and more counterpoint fugue.

DANC 2420. Jazz I. (2 Credits)

This class for advanced beginners begins with a standing warm-up that develops the body's proper alignment, flexibility and control. Exercises follow that isolate the different parts of the body and develop increasingly complex coordination of the arms, head and legs. Longer combinations that emphasize expressiveness in lyrical and dynamic Broadway styles are given in the center and across the floor.

DANC 2425. Jazz II. (2 Credits)

This intermediate advanced-level course begins with a fast-paced standing warm-up that emphasizes proper placement, increased flexibility and control. Isolation exercises and short combinations focusing on extensions and turns are done in the center. Long sections of jazz choreography in contrasting styles are given in the center and across the floor. Students are coached on performance skills (focus, dynamic contrast, musicality, etc.).

DANC 2426. Jazz III. (2 Credits)

This advanced-level course begins with a fast-paced standing warm-up that emphasizes proper placement, increased flexibility, and control. Isolation exercises and longer combinations focus on developing technical skills. Students are exposed to diverse perspectives on jazz and explore multiple styles of the genre within choreography. Students continue to develop their artistic expression and performance skills (focus, dynamic contrast, musicality, etc.) throughout the class.

DANC 2430. West African Dance. (2 Credits)

This course sequence brings together body, mind and spirit in an energetic union of music, dance and oral tradition of the people of West Africa. Students are taught regional songs and dances of welcome and praise, among others, such as: Lamban (Dance of Celebration), Mandjani (Challenge Dance) and Wolo Sodon Jon Don (Dance of Becoming Free). Each dance is accompanied by live drumming to provide students with an understanding of the relationship between the dance and musician and the common language they must speak in order to execute African dance.

Attributes: AFAH, AFAM, AFST.

DANC 2435. Techniques of Performance. (2 Credits)

This course will put into practical terms the abstract understanding of what it means to perform. The goal of the course is to learn the fundamentals of being a healthy, self-critical, self-aware performer.

DANC 2440. Hip Hop. (2 Credits)

Students will be immersed in the culture of hip-hop as you learn to pop, lock, break with classic moves and new choreography from the nation's best hip-hop dance crews, past and present. Vivacious and energetic, classes are technically advanced while providing a great mix of cardio and stretching.

DANC 2450. Tap I. (2 Credits)

An approach to tap dance that incorporates four instructional components: first, students learn a series of exercises at the barre to strengthen the arches and heels of the feet; second, students complete a series of rhythm sequences that use syncopation, double and triple timing, hand claps, finger snaps, and long breaks; third, students begin to learn simple choreography based on exercises learned at the barre. Accompanied by music, students are encouraged to use all parts of their bodies and to develop more complex technical skills while tapping. Last, through a series of progressions, students learn to use the entire space of the room. Exercises are combined into short combinations traveling forward, backward, and side to side across the floor.

DANC 2510. Ballet III. (3 Credits)

This low-intermediate level course develops strength and flexibility with the execution of more complicated combinations at the barre and in the center. Students must be able to change and use different dynamics of movement and attack in the legs and feet. Barrework involves quick changes of direction, quick weight changes from one leg to the other and more sustained adagios. Balances in different positions are important additions to the end of each combination. Center work includes adagios with rises on demipointe, promenades and slow controlled pirouettes. Petit allegro incorporates beats and directional changes using epaulement. Grand allegro requires students to be able to execute grand jete en tournant, saut de chat, saut de basque and other expansive jumps that challenge their strength and stamina and allow them to enjoy moving through space.

DANC 2511. Ballet IV. (3 Credits)

This low-intermediate level course develops strength and flexibility with the execution of more complicated combinations at the barre and in the center. Students must be able to change and use different dynamics of movement and attack in the legs and feet. Barrework involves quick changes of direction, quick weight changes from one leg to the other and more sustained adagios. Balances in different positions are important additions to the end of each combination. Center work includes adagios with rises on demipointe, promenades and slow controlled pirouettes. Petit allegro incorporates beats and directional changes using epaulement. Grand allegro requires students to be able to execute grand jete en tournant, saut de chat, saut de basque and other expansive jumps that challenge their strength and stamina and allow them to enjoy moving through space.

DANC 2520. Jumps and Turns III. (0 Credits)

These course sequences build the strength, stamina, and technical skills needed today by male dancers. Barrework focuses on alignment, balance, strength and flexibility. Center combinations build to multiple grand pirouettes, increased elevation, and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space. Jumps and Turns is offered twice weekly in conjunction with Ballet II, III or IV, depending on each student's level.

DANC 2521. Jumps and Turns IV. (0 Credits)

These course sequences build the strength, stamina, and technical skills needed today by male dancers. Barrework focuses on alignment, balance, strength and flexibility. Center combinations build to multiple grand pirouettes, increased elevation, and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space. Jumps and Turns is offered twice weekly in conjunction with Ballet II, III or IV, depending on each student's level.

DANC 2530. Pointe I. (0 Credits)

This elementary course sequence begins with exercises at the barre build strength, articulation and flexibility in the feet and legs while developing the ability to control the balance on pointe. Center work follows with short adagio work for control and balance. Small jumps in the center prepare for traveling combinations across the floor.

DANC 2531. Pointe II. (0 Credits)

This elementary course sequence begins with exercises at the barre build strength, articulation and flexibility in the feet and legs while developing the ability to control the balance on pointe. Center work follows with short adagio work for control and balance. Small jumps in the center prepare for traveling combinations across the floor.

DANC 2535. Pointe III. (0 Credits)

These two sequences for intermediate and advanced students offer more complex exercises at the barre build increased strength, articulation and flexibility in the feet, legs and torso. Longer adagio work at the barre and in the center develop extensions, control, balance and turns. Small jumps with beats and pointe work in the center are followed by longer traveling combinations that develop expressiveness and musicality while building greater technical skills. Variations on pointe are given in the spring term.

DANC 2536. Pointe IV. (0 Credits)

These two sequences for intermediate and advanced students offer more complex exercises at the barre build increased strength, articulation and flexibility in the feet, legs and torso. Longer adagio work at the barre and in the center develop extensions, control, balance and turns. Small jumps with beats and pointe work in the center are followed by longer traveling combinations that develop expressiveness and musicality while building greater technical skills. Variations on pointe are given in the spring term.

DANC 2610. Horton III. (2 Credits)

This advanced beginning-level course sequence uses the basic Horton warm-up with more variations. Many of the positions and shapes developed earlier are used in turns, jumps and in combinations of movement. More demanding studies are added which require more stretch and strength in the quadriceps and abdominal muscles Hinges at the barre and falls are included in this level. The movements across the floor are longer and require more concentration and focus from the dancers. The introduction of canons and rhythmical patterns are stressed as well as the development of dynamics and projection. This advanced beginning-level course sequence uses the basic Horton warm-up with .

DANC 2611. Horton IV. (2 Credits)

This advanced beginning-level course sequence uses the basic Horton warm-up with more variations. Many of the positions and shapes developed earlier are used in turns, jumps and in combinations of movement. More demanding studies are added which require more stretch and strength in the quadriceps and abdominal muscles. Hinges at the barre and falls are included in this level. The movements across the floor are longer and require more concentration and focus from the dancers. The introduction of canons and rhythmical patterns are stressed as well as the development of dynamics and projection.

DANC 2650. Dunham Technique. (2 Credits)

Complex movements of this Afro-Caribbean technique, created by Katherine Dunham that concentrates on building strength, flexibility, and the ability of the torso to undulate fully and rapidly.

DANC 2710. Modern III. (2 Credits)

In this advanced beginning-level course sequence, the floorwork becomes more complex with lengthier exercises that emphasize the drama of the contraction and release and spiral of the back. The use of the legs and arms from the back is emphasized as an extension of the torso, neck and head. In 4th position, a coiling of the body's weight into the center in preparation for standing is developed. Standing work in the center develops the ability to shift the weight and work off center. More complicated traveling combinations incorporate the contraction and release, spiral, jumps and moving fully with weight, power and dynamic changes.

DANC 2711. Modern IV. (2 Credits)

In this advanced beginning-level course sequence, the floorwork becomes more complex with lengthier exercises that emphasize the drama of the contraction and release and spiral of the back. The use of the legs and arms from the back is emphasized as an extension of the torso, neck and head. In 4th position, a coiling of the body's weight into the center in preparation for standing is developed. Standing work in the center develops the ability to shift the weight and work off center. More complicated traveling combinations incorporate the contraction and release, spiral, jumps and moving fully with weight, power and dynamic changes.

DANC 2810. Contemporary. (2 Credits)

This intermediate-level class explores modern and ballet concepts and athletic training as they relate to current contemporary dance. The focus is on alignment, form, execution, and artistry, as well as various contemporary styles. Emphasis is on personal artistic expression, musicality, strength, physical coordination, and flexibility.

DANC 2811. Voice Class for the Dancer/Mover. (1 Credit)

This course will cover the fundamentals and techniques of healthy and functional singing for the dancer/mover. During the semester you will learn the function of the breath, body, and vocal apparatus as it pertains to singing. As the course progresses we will focus on how to tailor those techniques on stage while moving. Students will also learn a solo and ensemble piece to perform.

DANC 2812. Voice Class for the Dancer/Mover II. (1 Credit)

This course expands on the concepts learned in Voice Class for the Dancer/Mover I (DANC 2811).

Prerequisite: DANC 2811.

DANC 2813. Contemporary II. (2 Credits)

This intermediate-level class is a continuation of Contemporary I (DANC 2810). The class explores modern and ballet concepts and athletic training as they relate to current contemporary dance. Focus is on alignment, form, execution, and artistry, as well as various contemporary styles. Emphasis is on personal artistic expression, musicality, strength, physical coordination, and flexibility.

DANC 2814. Contemporary III. (2 Credits)

This advanced-level class is a continuation of Contemporary II (Dance 2813). The class continues to explore modern and ballet concepts and athletic training as they relate to current contemporary dance. Focus is on alignment, form, execution, and artistry. Emphasis is on personal artistic expression, musicality, strength, physical coordination, and flexibility. In this class, dancers explore diverse ideas, contemporary forms and styles, and movement techniques that are relevant today.

DANC 2999. Tutorial. (2 Credits)

Independent study.

DANC 3410. Repertory Workshops I. (2 Credits)

Repertory workshops are given throughout the year by a diverse group of Ailey School faculty members and guest artists to offer performance opportunities to intermediate and advanced students in their junior year. The choreographers create original works and mount existing classical, contemporary and jazz works on intermediate and advanced dancers. Students rehearse for 4-8 weeks and perform the works in formal studio concerts.

DANC 3411. Repertory Workshops II. (2 Credits)

Repertory workshops are given throughout the year by a diverse group of Ailey School faculty members and guest artists to offer performance opportunities to intermediate and advanced students in their junior year. The choreographers create original works and mount existing classical, contemporary and jazz works on intermediate and advanced dancers. Students rehearse for 4-8 weeks and perform the works in formal studio concerts.

DANC 3499. Independent Study Choreography. (2 Credits)

This course is designed for those students who have strong choreographic skills and experience as well as the requisite maturity to work independently. They are expected to design, rehearse and arrange the performance of a substantial original work under the close mentorship of a selected Ailey School Composition faculty member. Advisement meetings are to be held regularly throughout the term between each student and instructor.

DANC 3501. Ballet V. (3 Credits)

This advanced-intermediate level course is for students who are ready to experience the full range of exercises that require larger, more expansive movements that test their strength and stability. Higher extensions, multiple pirouettes, petit allegro with batterie, grand allegro and quick transfer of weight and the power of the legs and body are emphasized. Pointe work is introduced for women at the end of class twice weekly with an additional beginning Pointe class once weekly.

DANC 3502. Ballet VI. (3 Credits)

This advanced-intermediate level course is for students who are ready to experience the full range of exercises that require larger, more expansive movements that test their strength and stability. Higher extensions, multiple pirouettes, petit allegro with batterie, grand allegro and quick transfer of weight and the power of the legs and body are emphasized. Pointe work is introduced for women at the end of class twice weekly with an additional beginning Pointe class once weekly.

DANC 3520. Jumps and Turns V. (1 Credit)

These course sequences build the strength, stamina, and technical skills needed today by male dancers. Barrework focuses on alignment, balance, strength and flexibility. Center combinations build to multiple grand pirouettes, increased elevation, and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space. Jumps and Turns is offered twice weekly in conjunction with Ballet II, III or IV, depending on each student's level.

DANC 3521. Jumps and Turns VI. (0 Credits)

These course sequences build the strength, stamina, and technical skills needed today by male dancers. Barrework focuses on alignment, balance, strength and flexibility. Center combinations build to multiple grand pirouettes, increased elevation, and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space. Jumps and Turns is offered twice weekly in conjunction with Ballet II, III or IV, depending on each student's level.

DANC 3530. Pointe V. (1 Credit)

These two sequences for intermediate and advanced students offer more complex exercises at the barre build increased strength, articulation and flexibility in the feet, legs and torso. Longer adagio work at the barre and in the center develop extensions, control, balance and turns. Small jumps with beats and pointe work in the center are followed by longer traveling combinations that develop expressiveness and musicality while building greater technical skills. Variations on pointe are given in the spring term.

DANC 3531. Pointe VI. (1 Credit)

These two sequences for intermediate and advanced students offer more complex exercises at the barre build increased strength, articulation and flexibility in the feet, legs and torso. Longer adagio work at the barre and in the center develop extensions, control, balance and turns. Small jumps with beats and pointe work in the center are followed by longer traveling combinations that develop expressiveness and musicality while building greater technical skills. Variations on pointe are given in the spring term.

DANC 3540. Ballet Partnering I. (1 Credit)

This course sequence is designed to give the students a thorough understanding of the concepts and skills involved in dancing with another person using classical ballet as the technique base. Students study and practice fundamental elements of the art of partnering, on pointe and off, including centering, breathing, manipulations on and off center, lifting and supported movements through simple movement phrases. These classes begin with a series of individual exercises to increase strength and control of key muscle groups needed in partnering.

DANC 3541. Ballet Partnering II. (1 Credit)

This course sequence is designed to give the students a thorough understanding of the concepts and skills involved in dancing with another person using classical ballet as the technique base. Students study and practice fundamental elements of the art of partnering, on pointe and off, including centering, breathing, manipulations on and off center, lifting and supported movements through simple movement phrases. These classes begin with a series of individual exercises to increase strength and control of key muscle groups needed in partnering.

DANC 3550. Ballet Partnering III. (1 Credit)

This course sequence explores more advanced concepts of ballet partnering. Building strength in the male students' arms and backs and strengthening the female dancers centers and back are important aspects of this class.

DANC 3551. Ballet Partnering IV. (1 Credit)

The continuation of the partnering skills needed for building strength and developing the students' sensibilities to each other are stressed in this course.

DANC 3561. Ballet Partnering VI. (1 Credit)

This course continues to explore the intermediate level of partnering. Turns, lifts, balance and the relationship between couples is emphasized.

DANC 3601. Horton V. (2 Credits)

The warm-up in this intermediate level course sequence includes exercises to stretch and strengthen the legs, hips and spine. The center floorwork includes longer studies like the Figure 4 and Percussive Stroke Studies which require the dancers to execute long sequences of movements, counts and dynamics. The combinations of movements across the floor are more complicated musically and technically and challenge the dancers to learn movement quickly. The combinations include material just introduced as well as vocabulary learned in the other levels. The performance aspects of dance are emphasized.

DANC 3602. Horton VI. (2 Credits)

The warm-up in this intermediate level course sequence includes exercises to stretch and strengthen the legs, hips and spine. The center floorwork includes longer studies like the Figure 4 and Percussive Stroke Studies which require the dancers to execute long sequences of movements, counts and dynamics. The combinations of movements across the floor are more complicated musically and technically and challenge the dancers to learn movement quickly. The combinations include material just introduced as well as vocabulary learned in the other levels. The performance aspects of dance are emphasized.

DANC 3701. Modern V. (2 Credits)

This intermediate-level course sequence continues to build strength with an awareness of the torso as the center and initiator of all movement. Spiral, contraction and release exercises become longer and more complex, using the legs more often. Opposition and weight shifts are emphasized, building a stronger movement vocabulary, increased dynamic range and more control. The weight of the body is further explored in primary falling combinations from sitting positions and the knees. Standing work in the center develops more stamina, balance, control, flexibility and expanded sense of extensions, plie series and shifts of weight. The centering of the body is heightened with falls to the floor from standing positions off center and pitch turns. Elevation in jumps is emphasized. Longer traveling combinations often use difficult rhythms, and contractions spiral with more complicated movement phrases that call for dramatic expressiveness, use of weight and musicality.

DANC 3702. Modern VI. (2 Credits)

This intermediate-level course sequence continues to build strength with an awareness of the torso as the center and initiator of all movement. Spiral, contraction and release exercises become longer and more complex, using the legs more often. Opposition and weight shifts are emphasized, building a stronger movement vocabulary, increased dynamic range and more control. The weight of the body is further explored in primary falling combinations from sitting positions and the knees. Standing work in the center develops more stamina, balance, control, flexibility and expanded sense of extensions, plie series and shifts of weight. The centering of the body is heightened with falls to the floor from standing positions off center and pitch turns. Elevation in jumps is emphasized. Longer traveling combinations often use difficult rhythms, and contractions spiral with more complicated movement phrases that call for dramatic expressiveness, use of weight and musicality.

DANC 3740. Modern Partnering I. (1 Credit)

This course sequence is designed to challenge and expand the dancers' perception of partnering possibilities. Along with dynamic and intricate movement phrases, the dancers practice rolling, falling, being upside down, following a physical point of contact, and supporting and giving weight to each other. These classes are based on the communication between two or more moving bodies that are in physical contact, and their combined relationship to the physical laws that govern their motion-gravity, momentum, inertia, function, etc.

DANC 3741. Modern Partnering II. (1 Credit)

This course sequence is designed to challenge and expand the dancers' perception of partnering possibilities. Along with dynamic and intricate movement phrases, the dancers practice rolling, falling, being upside down, following a physical point of contact, and supporting and giving weight to each other. These classes are based on the communication between two or more moving bodies that are in physical contact, and their combined relationship to the physical laws that govern their motion-gravity, momentum, inertia, function, etc.

DANC 3751. Modern Partnering IV. (1 Credit)

This class continues to challenge the dancers abilities to complete complicated movement phrases while establishing relationships with other dancers and the audience.

DANC 3761. Modern Partnering VI. (1 Credit)

The degree of difficulty and physicality increases in this intermediate level partnering class. The movement phrases are more intricate and the use of weight and counter weight are stressed.

DANC 3910. Rehearsal Seminar. (3 Credits)

Students selected to apprentice with the Ailey II Company or another approved dance company are required to rehearse a minimum of 4 hours per day. They are expected to learn repertory from the artistic director, rehearsal director, other dancers and/or videotape. Students must submit a comprehensive journal to the Director and Co-Director of the BFA program at the end of the semester.

DANC 3911. Rehearsal Seminar. (3 Credits)

Students selected to apprentice continue to learn new and/or current repertory and rehearse a minimum of 10 hours per week. They are expected to learn repertory from the artistic director, rehearsal director, other dancers and/or videotape. Students must submit a comprehensive journal to the Director, and Co-Director of the BFA program at the end of the semester.

DANC 3920. Lecture: Demonstration Lab. (3 Credits)

Students selected to apprentice with the Ailey II company or another approved dance company participate in lecture-demonstrations in the New York City area. This course can include performance, speaking to audience members and teaching master classes. Students must submit a comprehensive journal to the Director, and Co-Director of the BFA program at the end of the semester.

DANC 3921. Lecture: Demonstration Lab. (3 Credits)

Students continue to participate in lecture-demonstrations in the New York City area. This course can include performing, speaking to audience members and teaching master classes. Students must submit a comprehensive journal to the Director, Co-Director and Administrator of the BFA program at the end of the semester.

DANC 3999. Tutorial. (3 Credits)

Independent study.

DANC 4000. Art and Ethics. (4 Credits)

This senior seminar explores questions relating to art and values. Some of the issues that may be addressed include: Does art have a moralizing function? Can art be for art's sake? What is the relationship between the arts and religion? Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: EP4, VAL.

DANC 4001. Senior Seminar. (3 Credits)

This course is designed to assist seniors in preparing for success in the professional dance world. The course will require each student to keep a journal, research dance companies and choreographers, attend performances, participate in discussions of lectures by guest artists, write a final paper as well as a final oral project.

DANC 4010. Taylor Technique. (2 Credits)

This class prepares the advanced dancer for the specific demands of Taylor-style dynamics, physicality and shape orientation. Goals include creating a strong center from which movement can emanate fluidly and exploring the use of weight through space.

DANC 4011. Taylor Technique II. (2 Credits)

This class prepares the advanced dancer for the specific demands of Taylor-style dynamics, physicality and shape orientation. Goals include creating a strong center from which movement can emanate fluidly and exploring the use of weight through space.

Prerequisite: DANC 4010.

DANC 4030. Limon Technique. (2 Credits)**DANC 4040. Dance Methodology. (2 Credits)**

In keeping with the Alvin Ailey mission, "dance is for everybody," as well as humanist traditions within Fordham University, the Dance Methodology course will emphasize working with diverse populations and movement styles. Components of the Dance Methodology course include Lecture, Studio Practicum, and Critical Analysis.

DANC 4510. Ballet VII. (3 Credits)

This advanced-level course sequence develops a refinement of the work of the feet, legs, arms and head at the barre. Exercises that build higher extensions and increased turn out are given with varying rhythms. Adagios are done at a slow tempo for control and strength; in contrast, very fast exercises develop speed and precision. More stretching develops greater suppleness and ease of movement. Complicated small jumps with beats, multiple turns, changes of direction and coordination of the feet, arms and head are emphasized in the center work. Longer adagios demand high extensions, big pirouettes, balance and musicality. Long grand allegro combinations with big jumps and turns build strength, stamina and power for the men. Women do pointe work in the center and traveling in big combinations across the floor and take an additional Pointe class once weekly. At this level, artistry and musicality are emphasized.

DANC 4511. Ballet VIII. (3 Credits)

This advanced-level course sequence develops a refinement of the work of the feet, legs, arms and head at the barre. Exercises that build higher extensions and increased turn out are given with varying rhythms. Adagios are done at a slow tempo for control and strength; in contrast, very fast exercises develop speed and precision. More stretching develops greater suppleness and ease of movement. Complicated small jumps with beats, multiple turns, changes of direction and coordination of the feet, arms and head are emphasized in the center work. Longer adagios demand high extensions, big pirouettes, balance and musicality. Long grand allegro combinations with big jumps and turns build strength, stamina and power for the men. Women do pointe work in the center and traveling in big combinations across the floor and take an additional Pointe class once weekly. At this level, artistry and musicality are emphasized.

DANC 4520. Jumps and Turns VII. (1 Credit)

These course sequences build the strength, stamina, and technical skills needed today by male dancers. Barrework focuses on alignment, balance, strength and flexibility. Center combinations build to multiple grand pirouettes, increased elevation, and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space. Jumps and Turns is offered twice weekly in conjunction with Ballet II, III or IV, depending on each student's level.

DANC 4521. Jumps and Turns VIII. (0 Credits)

These course sequences build the strength, stamina, and technical skills needed today by male dancers. Barrework focuses on alignment, balance, strength and flexibility. Center combinations build to multiple grand pirouettes, increased elevation, and jumps with batterie. Combinations across the floor emphasize grand allegro and the ability to cover space. Jumps and Turns is offered twice weekly in conjunction with Ballet II, III or IV, depending on each student's level.

DANC 4530. Pointe VII. (1 Credit)

This advanced level pointe class offers more complex and professional level work with the barre for strength, articulation and flexibility. Center work includes jumps, leaps, and pointe work that develop expressions and musicality.

DANC 4531. Pointe VIII. (1 Credit)

This advanced level pointe class offers more complex and professional level work with the barre for strength, articulation and flexibility. Center work includes jumps, leaps, and pointe work that develop expressions and musicality. This advanced level pointe class offers more complex and professional level work at the barre for strength, articulation, and flexibility.

DANC 4610. Horton VII. (2 Credits)

For this advanced level course sequence the warm-up now includes a long study, Dimensional Tonus, which incorporates many aspect of the warm-up into a complicated and demanding dance phrase. The center and floor work use hinges and falls with more frequency and the combinations of movements are long, sophisticated movement phrases that require strength, speek and flexibility. Individualized coaching on performance and technique is given at this advanced/professional level.

DANC 4611. Horton VIII. (2 Credits)

For this advanced level course sequence the warm-up now includes a long study, Dimensional Tonus, which incorporates many aspect of the warm-up into a complicated and demanding dance phrase. The center and floor work use hinges and falls with more frequency and the combinations of movements are long, sophisticated movement phrases that require strength, speek and flexibility. Individualized coaching on performance and technique is given at this advanced/professional level.

DANC 4710. Modern VII. (2 Credits)

Technical skills are honed in this advanced professional-level course sequence. Breathing, a gathering and releasing of tension, is heightened, increasing versatility in the work. Phrases of movement are emphasized throughout the floorwork. More complicated, longer combinations in the center build control and balance while working on and off center. Leg extensions are higher and the full integration of the legs, arms and head with the torso as the center and the catalyst of all movement is achieved. The body now moves as a whole, not as individual parts. There is no longer a separation of the floor, standing and traveling work, but all are combined in lengthy combinations as an expressive, dramatic and technically advanced vocabulary. Performance skills are coached, particularly the dramatic expression of the individual.

DANC 4711. Modern VIII. (2 Credits)

Technical skills are honed in this advanced professional-level course sequence. Breathing, a gathering and releasing of tension, is heightened, increasing versatility in the work. Phrases of movement are emphasized throughout the floorwork. More complicated, longer combinations in the center build control and balance while working on and off center. Leg extensions are higher and the full integration of the legs, arms and head with the torso as the center and the catalyst of all movement is achieved. The body now moves as a whole, not as individual parts. There is no longer a separation of the floor, standing and traveling work, but all are combined in lengthy combinations as an expressive, dramatic and technically advanced vocabulary. Performance skills are coached, particularly the dramatic expression of the individual.

DANC 4810. Senior Project in Performance. (3 Credits)

The Senior Project in Performance offers invaluable practical experience for students as performers, speaker/lecturers and, in some cases, choreographers. The first term is spent working with renowned artists-in-residence from the professional dance field. They represent a range of aesthetics from masters like Alvin Ailey, Jose Limon, or Paul Taylor to emerging artists like Ronald K. Brown, Lila York and Donald Byrd. These workshops can offer supplementary technique training (Limon) or creative work (Creach and Koester) that complement the rehearsal of dance repertory. Under the guidance and supervision of The Ailey School faculty, students perform at locations in the metropolitan area during the winter. In the spring, the project culminates with intensive rehearsals and coaching that prepare the students to be showcased in their BFA spring Concert in a New York City theater.

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DANC 4820. Senior Project in Choreography. (3 Credits)

This course sequence is taken under the mentorship of an Ailey School faculty member by those students selected as gifted and motivated choreographers. Three solo, duet and/or group works, one of which must be a group work, are completed for a formal studio showing at the end of the fall term. Three or more works, only one of which can be a solo work, must be completed for a shared formal concert at the end of the spring term.

DANC 4821. Senior Project in Choreography. (3 Credits)

This course sequence is taken under the mentorship of an Ailey School faculty member by those students selected as gifted and motivated choreographers. Three solo, duet and/or group works, one of which must be a group work, are completed for a formal studio showing at the end of the fall term. Three or more works, only one of which can be a solo work, must be completed for a shared formal concert at the end of the spring term.

DANC 4910. Rehearsal Seminar. (3 Credits)

Students selected to be full members of the Ailey II Company or another approved dance company are required to take company class or another dance technique class 5 days per week and rehearse a minimum of 20 hours per week. They must submit a comprehensive journal supplemented with programs, videotaped performances, etc. to the Director, and Co-Director of the BFA program at the end of the semester.

DANC 4911. Rehearsal Seminar. (3 Credits)

Dancers selected to be members of The Ailey Company or another approved dance company are required to take company class or another dance class 5 days per week and rehearse a minimum of 10 hours per week.

DANC 4920. Lecture: Demonstration Lab. (3 Credits)

Students must participate in all company lecture-demonstrations. This course can include performance, speaking with audience members and teaching master classes. Students must submit a comprehensive journal supplemented with programs, videotaped performances, etc. to the Director, and Co-Director of the BFA program at the end of the semester.

DANC 4921. Lecture: Demonstration Lab. (3 Credits)

Dancers continue to participate in all lecture-demonstrations throughout the United States. The frequency of appearances increases, as does the number of master classes and speaking presentations.

DANC 4930. Performance Seminar. (3 Credits)

Students selected to be full members of the Ailey II Company or another approved dance company are required to perform with that company for a minimum of 12 performances. Rehearsal periods vary, but must exceed 4 weeks. Students must submit a thesis supplemented by programs, videotapes of 2 or more performances, etc. to the Director, and Co-Director of BFA program at the end of the semester.

DANC 4931. Performance Seminar. (3 Credits)

This course continues the work of DANC 4911. There is an increase in the frequency of performances. Minimum of 20 performances.

DANC 4940. Teaching Lab. (3 Credits)

Students are required to teach master classes to students and to engage in question and answer sessions after performances. They are also required to teach a company class while on tour, submitting syllabi and teaching plans to the Director, and Co-Director of the BFA program at the end of the semester.

DANC 4941. Teaching Assistant. (3 Credits)

This course continues the work of DANC 4940. There is an increase in the master classes and question and answer sessions after performances. The student is required to teach a company class while on tour, provide a syllabus and teaching plan to the Director and Co-Director.

DANC 4950. New Directions Choreography Lab. (3 Credits)

This lab is a creative residency program hosted by Robert Battle and The Ailey School. The program was initiated by Mr. Battle in response what he identified as the biggest detriments to creativity in the choreographic process: lack of time, space, and artistic and financial resources. The primary mission of the lab is to cultivate an environment in which choreographers are free to take creative risks and explore new ideas. Students work with two emerging choreographers per semester.

DANC 4960. Contemporary Floorwork. (2 Credits)

This course will cover the fundamental techniques of full-bodied movement on and off of the floor.

DANC 4999. Tutorial. (4 Credits)

Independent study.