Course Descriptions

501 Research in Action 1: Research Methods in Dance (3 credits)
This course equips students with the knowledge and skills to engage in dance research. It introduces them to the rich material resources of the University and the broader research community. A range of theoretical frameworks and methodologies will be addressed, as will strategies for designing a research project, determining a clear rationale and appropriate parameters, and articulating particular research questions. The aim is for students to understand current debates, the nature of evidence and argument, and the relationships between practice, theory and criticism.

502 Research in Action 2: Dance History & Theory (3 credits)
This course introduces students to historical concepts, theories and methodologies, and to the major dance historians of the 19th-20th centuries. The aim is to develop a critical awareness of the competing constructions of dance history and of the interplay between history and other disciplines within and beyond dance. Students will interrogate different approaches to reading and writing our dancing past through the use of selected case studies, spanning textual, visual, oral and performative histories.

505 Research in Action 3: Self-Evaluation Report (1 credit)
This course requires students to reflect critically on their first year of Master’s level study and to write a 5,000 word (or equivalent) report. Detailed reference should be made to their learning in the core Research in Action courses (RIA 1 and RIA 2) and connections made to other areas of the program, most particularly to the students’ designated track. The aim is for students to demonstrate competence in working across theory-practice realms and to identify realistic next steps and further training needs.

511 Ballet (1 credit)
This course focuses on proper alignment, placement, body awareness, self-discovery, self-correction, execution and awareness of other dancers and teaching techniques. The vocabulary encompasses a logical development of more advanced barre and center work including advanced pirouettes, enchainments, and grand allegro. Through repetition of material, students will be challenged to reverse combination, recite terminology, and demonstrate combination without the assistance of demonstration by instructor.

513 Modern Dance (1 credit)
This course develops movement skills and concepts within contemporary dance genres towards effective performance. It stresses the development of musicality, versatility, and expressivity, sensitivity, range, control, and clarity of performance, with sound anatomical principles as well as a wide range of spatial, rhythmic and dynamic qualities.

514 World Dance (1 credit)
This course explores dance forms beyond the traditional Euro-American theatrical genres, including dances of Asia, Africa, the Americas, Caribbean and pacific Rim. The aim of this course is to increase student knowledge of these forms through studio practice, discussion and readings, and to further their understanding of spatial, religious, and social restrictions/conventions.
515 Ann Arbor Dance Works Technique (1 credit)
This course will be intermediate-advanced modern dance technique class taught by resident dance faculty and guest artists, offering techniques that reflect a variety of styles and trends in the field.

516 Paul Taylor Summer Intensive Technique (1 credit)
This course introduces student to Taylor technique, as taught by guest faculty from the Paul Taylor Dance Company in residence at UM. Daily technique classes are supported by Ballet and Somatic work. Enrollment for the intensive is required through the Paul Taylor School.

518 Field Experience: Dance Technique (1-3 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*

519 Independent Study: Dance Technique (1-3 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*

521 University Dance Company (1 credit)
This course requires a commitment to the creative and rehearsal process in preparation for performances of new or repertory work for the annual University Production concert. The cast of student dancers works with a choreographer to evolve a finished production - involving the integration of choreographic intention and style with musical score, sets, props, costuming, video, or other scenic components.

522 Movement Research: Reviving 20th-21st Century Dances (3 credits)
In this project-based course, students will deepen their knowledge of the modern dance legacy by researching and performing a selection of short dances or choreographic excerpts from the early 20th century to the present. They will inhabit movement vocabularies and performance styles, analyze choreographic structure, investigate the creative process, learn about the production elements of a dance work, and research its cultural and historical context.

523 Performance Portfolio (2-4 credits)
Students will compile their portfolio by selecting an appropriate range of performance projects, the number and duration of which will be determined in consultation with their Portfolio Advisor. They may choose solo and/or group works, and present for assessment in either Department-led or student-produced concerts. The Performance portfolio will be accompanied by a written justification.

524 Advanced Solo Performance (3 credits)
This course explores diverse choreographic materials from the repertory, spanning mid-20th century to the present. Students learn solo passages from various seminal works and practice the embodiment of style, musicality, intention and movement dynamics specific to that choreographer, the work and the cultural and aesthetic contexts of its creations. The class develops the practical skills for reconstruction and criteria for verbal and written evaluation of each other's performances.
525 Ann Arbor Dance Works Repertory (1-3 credits)
In this course, dancers will learn modern dance repertory taught by resident faculty and guest artists, which will be performed for the public in a formal performance at the end of the course. Dancers will be cast in repertory works by audition. They may be cast in one work for 1 credit, or two works for 2 credits. The course will also include a residency in a community setting; the residency may entail the offering of master classes, lecture demonstrations, workshops and performances. Dancers will assist with designing and implementing community residencies, and will learn how to transfer repertory from one venue to another.

526 Paul Taylor Summer Intensive Repertory (1 credit)
This course introduces students to Taylor’s wide-ranging dance repertory, as taught by guest faculty from the Paul Taylor Dance Company in residence at UM. Students will learn 2-3 repertory excerpts to be presented in public performance, supported by theory classes in Taylor history and style. Enrollment for the intensive is required through the Paul Taylor School. To receive credit, you must also enroll for spring term session in order to register for the class and receive credit. Credit for this program is optional and at the discretion of the student and the Year Advisor.

528 Field Experience: Performance/Repertory (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

529 Independent Study: Performance/Repertory (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

531 Dance Composition (3 credits)
Students will deepen their compositional skills through a variety of studies. The class will primarily focus on the development of a significant solo that clearly demonstrates mastery of the student's choreography/performance skills. Students will be challenged to use their craft to communicate, with clarity and conviction, the expressive content that inspires and drives their creative impulse. They will revisit the concepts of space, shape, time, and motion; elements of direction, focus, density and overall design concepts. Students will also study current and innovative practitioners and their choreographic methods.

532 Choreography, Production & Design (credit hours tbd)
The primary focus of this course is specifically to develop a group work as well as an array of choreographic studies and works to be presented in a fully produced evening concert at the end of the Winter term. Students in the class will design the lighting, costumes, posters, and programs. Participants in the class will be asked to engage in an on-going process of analysis and discussion/feedback of their choreographic materials. Making dances, speaking and writing eloquently about the process will guide the work. The grading formula is as follows: 1/3 for performance, 1/3 for choreography and 1/3 for production participation. The department pays for publicity, programs and tickets up to $200.
533 **Choreography Portfolio** (2-4 credits)
Students will complete their portfolio by creating an appropriate range of dance works, the number and duration of which will be determined in consultation with their Portfolio Advisor. They may choose solo and/or group works, and present for assessment in either Department-led or student-produced concerts. The Choreography Portfolio will be accompanied by a written justification.

534 **Performance Improvisation 1** (3 credits)
This course introduces students to the practice of improvisation as a performing art. They will engage as artist, soloist, collaborator and, collectively, create a performance ensemble. Theory and practice will be combined through journaling, reading, writing a program note and a final paper.

535 **Mapping Movement & Place: Site-Specific Performance** (3 credits)
Through readings, video viewings and performance projects, this course will examine the creative processes for a variety of contemporary site-specific dance performances. Dancers will conduct research about a chosen site, and will choreography and perform in their own site-specific dance project. Emphasis will be placed upon investigating the social and cultural histories of the chosen site, and of its environmental and/or architectural features.

538 **Field Experience: Choreography** (1-3 credits)
The course is designed for students seeking credit for creating and producing new choreography outside the university setting.

539 **Independent Study: Choreography** (1-3 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*

542 **Screendance 1: Collaborations in New Media** (2 credits)
This course introduces the fusion of movement, camera work, and editing on Final Cut Pro. An interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art and Design, and Screen Arts and Cultures, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. Informed by class screenings of student assignments, professional works and historically significant films and videos, the course develops confidence and skills in the making of screendance and criteria for evaluating this relatively new but increasingly visible art form. The course hosts an annual UM Dance on Camera Festival of works curated from that year’s New York Dance on Camera Festival at Lincoln Center.

543 **Screendance Portfolio** (2-4 credits)
Students will compile their portfolio by creating an appropriate range of screendance works, the number and duration of which will be determined in consultation with their Portfolio Advisor. They may choose solo and/or group works, and edit their material using non-linear video editing software. The Screendance Portfolio will be accompanied by a written justification.

548 **Field Experience: Screendance** (1-3 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*
549 Independent Study: Screendance (1-3 credits)  
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

551 Experiential Anatomy (3 credits)  
This course introduces students to the scientific principles underlying the complexities of dance movement. Utilizing visual stimuli, touch, writing and drawing, readings, and experiential modalities such as Ideokinesis, Feldenkrais, visualization, and Alexander technique, students will learn to apply the principles of anatomy and kinesiology, as they pertain to dance.

558 Field Experience: Dance Science (1-3 credits)  
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

559 Independent Study: Dance Science (1-3 credits)  
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

562 Reading & Writing Dance Criticism (3 credits)  
This course focuses on writers who assess and describe dance from a variety of perspectives, for a variety of audiences, in a variety of formats. Study of major dance critics from the 19th century to the present day will also provide a springboard for students to experiment with the process of writing themselves.

563 Black Dance Performance: From Ritual to the Stage (3 credits)  
Using a chronological and geographical approach, this course examines Africanist performance trends in dance music and theater, tracing them from West Africa through the African Diaspora in the Americas. Movement and aesthetic commonalities of these forms will be studied, together with the socio-culture conditions that contributed to their creation and which continue to influence American dance and culture today. Issues of identity, ethnicity and stereotyping through the idiom of African-Americans vernacular and concert dance will also be addressed.

568 Field Experience: Dance History (1-3 credits)  
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

569 Independent Study: Dance History (1-3 credits)  
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

571 Pedagogy – Dance Technique (3 credits)  
Exploration of theoretical concepts, principles, and methods of teaching dance technique through lectures, readings, videos, discussion and teaching practicum with the goal of developing a sound basis for continued growth and effectiveness as dance educators.
572 Pedagogy – Dance Composition (3 credits)
This course addresses strategies for teaching undergraduate-level Dance Composition. Graduate students will participate in teaching a sophomore-level majors course, 232 Dance Composition IV: Mapping Movement and Sound. They will lead improvisational exercises and provide critical feedback sessions for students. They will also research the use of music/sound in the works of selected choreographers and present this research. They will be assessed through these and other assignments, including self-evaluation papers, teaching philosophy statements, and the creation of a syllabus for beginning-level dance composition students.

575 Pedagogy – Dance History (3 credits)
This course provides supervision and mentoring of MFA Dance students in Dance History pedagogy and addresses strategies for teaching undergraduate courses in this area.

578 Field Experience: Dance Education (1-3 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*

579 Independent Study: Dance Education (1-3 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*

581 The Development of Dance Music (3 credits)
This course traces the history of music for dance and the paths of collaborative processes. Students will be introduced to the writings of Caroso, Negri, Arbeau and Playford, early scores composed specifically for dance, such as Giselle, Coppelia and the Tchaikovsky trilogy, through to more contemporary collaborations, for example, Balanchine-Stravinsky, Graham-Horst, and Cunningham-Cage.

582 The Musician’s Introduction to Dance (3 credits)
This course provides an overview of dance and dance music through pedagogical, social and concert forms. The aim is to enhance students’ understanding of the roles, uses and functions of music in dance. They will question "What is Dance?", "What is the role of Music in Dance?", and also study examples of seminal dance music never intended to be danced to, for example, J.S. Bach's Suites for Violoncello.

583 Dance & Related Arts (2 credits)
Dance students collaborate with composers, visual artists, videographers, etc. to create an evening-length happening/collage/performance.

587 Producing Dance (2 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*
This course introduces students to the business and publicity practices involved in producing a dance concert. Areas of study range from locating funding sources, to creating and producing publicity, and hiring a creative team and producing schedules for a successful production.

588 Field Experience: Interdisciplinary Arts (1-3 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*

589 Independent Study: Interdisciplinary Arts (1-3 credits)
*(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)*
**595 Thesis 1: Summer Research Project** (2 credits)
Between the first and second year of the Masters' program, students will undertake extensive research off-campus, conducting fieldwork and developing material for their Thesis. The Summer Research Project comprises three components: 1) a 1,000 word proposal articulating the aims, methodology, research context and questions of the project, and of their relevance to the student's subsequent Thesis and to the field (20%); 2) a minimum of 40 hours 'in the field' (40%); 3) a 15-minute presentation of results, to include audio-visual examples and/or a performative element, plus Q&A (40%).

**601 Research in Action 4: Problematizing Theory in Practice** (3 credits)
This course reinforces concepts, theories and practices addressed during the students' first year of graduate study. The aim of the course is to interrogate key questions and issues currently shaping the dance field. Students will engage critically with selected readings and studio research in order to develop a sophisticated grasp of different approaches to dance-making and scholarship, and greater fluency in working across dance theory-practice areas. Assessment for the course will be by written, oral and practical assignments, culminating in a 15-minute lecture-demonstration, which can include a performative element, and a 5-minute Q&A.

**611 Ballet** (1 credit)
This advanced ballet course addresses core concepts of technique, alignment, anatomically sound movement, and artistry. Emphasis will be placed on more challenging combinations of movements so that students can explore transitions, musicality, increased mental acuity to remember new and complex sequences, and the ability to process information both in the brain and in the body. Students are encouraged to dance in three dimensions and to develop their individual sense of artistry through the class material. They should demonstrate a more advanced mastery of these concepts than in their first year of study.

**613 Modern Dance** (1 credit)
This course requires the advanced level student to research and integrate compositional and performance methods into a lively and productive practice of dance-making. Through daily practice in class and in written assignments, students will acquire a sophisticated comprehension of the ways in which the creative process is embedded in technique. This course will act as an experiential laboratory for improvisation, composition and performance, anchored by sound technical practice. The study and practice of improvisation will serve as tools for both creative work in composition and performance. Elements of personal history and philosophy will be examined and questioned as a means of distilling idiosyncratic material into formal, shapely, dynamic and coherent structures. Exploring individual movement vocabularies will serve to refine and expand our physical language as form and structure emerges.
614 World Dance (1 credit)
This course requires the advanced level student to research and integrate compositional and performance methods into a lively and productive practice of dance-making. Through daily practice in class and in written assignments, students will acquire a sophisticated comprehension of the ways in which the creative process is embedded in technique. This course will act as an experiential laboratory for improvisation, composition and performance, anchored by sound technical practice. The study and practice of improvisation will serve as tools for both creative work in composition and performance. Elements of personal history and philosophy will be examined and questioned as a means of distilling idiosyncratic material into formal, shapely, dynamic and coherent structures. Exploring individual movement vocabularies will serve to refine and expand our physical language as form and structure emerges.

615 Ann Arbor Dance Works Technique (1 credit)
This is an advanced modern dance technique course taught by resident dance faculty and guest artists, offering a variety of styles and trends in the field.

616 Paul Taylor Summer Intensive Technique (1 credit)
Students will learn the technique of Paul Taylor as taught by company members and alumni in residence at the UM/Paul Taylor Summer Intensive. Students take daily technique classes in Taylor technique, ballet, and somatic practices. Enrollment required in the PTSI/UM program coordinated through the School of the Paul Taylor Dance Company.

618 Field Experience: Dance Technique (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

619 Independent Study: Dance Technique (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

621 University Dance Company (1-2 credits)
This course requires a commitment to the creative and rehearsal process in preparation for performances of new or repertory work for the annual University Productions concert. Each cast works with a choreographer to evolve a finished production— involving the integration of choreographic intention and style with musical score, sets, props, costuming, video or other scenic components. The highest degree of professionalism is assumed and expected of second-year graduate students, who act as role models for their younger peers and may also serve as choreographic assistants.
622 Movement Research: Reviving 20th-21st Century Dances (3 credits)
In this course, students engage in researching and performing short dance works or excerpts of works from the canon of modern dance from the early twentieth century to the present. They will inhabit movement vocabularies and performance styles, analyze choreographic structure, investigate the creative process of the choreographer, address the production elements of the work, and place the work within a larger cultural and historical context. The results of this comprehensive research will be performed and presented in class sessions. Some course projects will be approached as a group and collaboratively. Other projects will entail individual research and presentation. Issues of restaging and reconstruction will also be discussed. For example, how performances change over time with different casts, how choreographers revise their own work over time, interrogating the tools for reconstructing and restaging, questioning how reliable are our available resources and how do we find authenticity in the embodiment of these works?

623 Performance Portfolio (2-4 credits)
Assemble and analyze a collection of performance examples demonstrating a specific artistic perspective and range as a dancer. The choice and number of the work in the portfolio will be determined by the student and her/his chosen advisor and can comprise solo and/or group works. A written justification of the portfolio will serve as the analysis of the portfolio. The portfolio should demonstrate the student’s growth as a performer since his/her first year of graduate study.

624 Advanced Solo Performance (3 credits)
This course explores diverse choreographic materials from the repertory—spanning mid-20th century to present. Students learn solo passages from various seminal works and practice the embodiment of style, musicality, intention and movement dynamics specific to that choreographer, the work and the cultural and aesthetic contexts of its creation. The class develops the practical skills for reconstruction and criteria for verbal and written evaluation of each other's performances. Second-year MFA students are expected to incorporate their previous course work and focus on the preparation of their solo performance for their Thesis Project or other public performances.

625 Ann Arbor Dance Works Repertory (1-3 credits)
In this course, students will learn modern dance repertory taught by resident faculty and guest artists, to be performed for public performance at the end of the Spring term. Dancers will be cast in repertory works by audition. The course will also include a residency in a community setting; the residency may entail the offering of master classes, lecture demonstrations, workshops and performances. Dancers will assist with designing and implementing community residencies, and learning how to transfer repertory from one venue to another. Each repertory work will have 6 - 10 hours of rehearsal per week. 1 credit per repertory work is offered and students may be cast in up to three works.
626 Paul Taylor Summer Intensive Repertory (1 credit)
Students will learn selected works from Paul Taylor's diverse choreographic oeuvre, as taught by company members and alumni in residence at the UM/Paul Taylor Summer Intensive. Students will learn between 2-3 repertory excerpts over the course of the two-week program. Studio learning is supported by lectures and readings on Taylor's style. Enrollment required in the PTSI/UM program coordinated through the School of the Paul Taylor Dance Company.

628 Field Experience: Performance/Repertory (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

629 Independent Study: Performance/Repertory (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

631 Choreographic Studio (2 credits)
This course creates a forum for advanced graduate students to investigate and workshop ideas, movement studies, production elements and choreographic projects with their peers and instructor. The primary goal of this course is to learn how to formulate questions about the act and creation of new work. Incentive and critical feedback are provided in order to push expectations, foster creative risk-taking and to maximize students’ talent as performers and dance makers. Studio practice is supported by video viewings, readings, and discussion. The course meets once a week for 2 hours with additional lab time for research and sketching of movement materials.

633 Choreography Portfolio (2-4 credits)
Assemble and analyze a collection of choreographic examples demonstrating a specific artistic perspective and versatility as a choreographer. The choice and number of the works in the portfolio will be determined by the student and her/his chosen advisor and can comprise solo and/or group works. A written justification of the portfolio will serve as the analysis of the portfolio. The portfolio should demonstrate the student’s growth as a choreographer since his/her first year of graduate study.

634 Performance Improvisation 2 (3 credits)
This course is devoted to in-depth study and practice of improvisation as a performing art. In improvisation, insight, inspiration, composition and performance occur simultaneously. The constant flux and exchange of doing and reflecting heightens awareness of compositional choices. The improvising performer works without a net, where every choice and action is visible and audible. Recognizing the three strands of improvisational practice: bodily exploration, honing and cultivating aesthetic values and observational skills, and composing dances in the moment will influence and shape the learning process. Each student will be called upon to develop as an artist, a soloist, and as a collaborator as we build a movement and music ensemble that can co-create shapely, coherent, short and long pieces through improvisation. The course will culminate in a performance at the close of the semester. Two reading and writing assignments per week will support and encourage thoughtful analysis and practice. The final summary paper will connect experience in class, journal entries, discussions and the reading assignments into a meaningful anthology.
638 Field Experience: Choreography (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

639 Independent Study: Choreography (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

642 Screendance 2: Advanced Projects & Productions (3 credits)
Building upon the editing and camera skills, and creative research acquired in 542 Screendance 1, (prerequisite), this course challenges the student to propose three projects ranging from work for the screen, work for gallery or installation, and work for integration into live performance. In collaboration with faculty advisors and chosen venue, the student will then select one proposed project for completion and final production. Students are strongly encouraged to submit work(s) to festivals and/or present finished work(s) to audiences in innovative formats.

643 Screendance Portfolio (2-4 credits)
Assemble and analyze a collection of screen dance examples demonstrating a specific artistic perspective. The choice and number of the works in the portfolio will be determined by the student and her/his chosen advisor and can comprise solo and/or group works. A written justification of the portfolio will serve as the analysis of the portfolio. The portfolio should demonstrate the student’s growth as a screen dance artist since his/her first year of graduate study.

648 Field Experience: Screendance (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

649 Independent Study: Screendance (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

651 Somatic Study (3 credits)
Somatics is the study of the inter-relational process between awareness, biological function and environment, all three factors being understood as a synergistic whole. This course builds on the knowledge gained in 551 Experiential Anatomy and offers a survey of various theoretical approaches to somatic perspectives, dance and movement therapy, as well as selected contemporary aesthetic/creative-based theories of movement through the lens of somatics. Through lectures, discussions and experiential-based explorations, students will gain new insights into their physical and mental beings and how best to use somatics as a tool in dance.

658 Field Experience: Dance Science (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

659 Independent Study: Dance Science (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)
661 Reading & Writing Dance History (3 credits)
This course examines the nature and purposes of history by interrogating a range of theories, practices and issues both from within and outside dance. Case studies will be used to enable students to engage critically with notions and schools of history, different constructions of dance and performance histories, multiple and/or conflicting interpretations and current debates. Students will analyze a range of written, oral, visual and electronic source materials and will be encouraged to develop independent arguments and offer alternative readings.

663 Dancing Diasporas (3 credits)
Using a chronological and geographical approach, this course examines Africanist and Asian performance trends across the Americas in dance, music, and theater, tracing them from West and Central Africa through the African Diaspora in the Americas. Through film screenings, lectures, discussion and movement sessions, students will investigate the commonalities and aesthetics of these forms, as well as the socio-cultural conditions that contributed to their creation and evolution.

668 Field Experience: Dance History (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

669 Independent Study: Dance History (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

671 Teaching Internship (1-3 credits)
This course is designed to give students valuable hands-on experience and to practice skills in designing, administering, delivering and evaluating community arts or in-school arts education programs. With faculty supervision, students will teach movement classes and design a dance curriculum at a pre-determined site as part of a semester-long internship with a community partner. Students will meet weekly with their supervisor for debriefing, troubleshooting and managing curricular goals. Students will sustain a weekly journal and present a detailed lesson plan for discussion with their supervisor for each class session. Activities will include but not be limited to: teaching, assisting in the development of the curriculum, choreographing, and organizing dance programs and projects.

Prior to beginning the internship, students will research the local history of the target community and observe classes they will be teaching. Students will be assessed on their teaching portfolio, culminating performance event(s), efficacy and organizational skills in the classroom, and demonstrated competency of concepts in community arts education. S/he will also submit an end-of-term self-evaluation.

678 Field Experience: Dance Education (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

679 Independent Study: Dance Education (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)
681 The Stage and the Transformation of Music (3 credits)
This course focuses on the transformation of music from the dance stage to the concert stage and back (for example, Appalachian Spring, Romeo and Juliet, Le Sacre du printemps); as well as the use of popular music to create new dance and theatrical works (Twyla Tharp/Billy Joel's Moving Out and Bob Dylan's Billboards). Also addressed are works from musical theatre designed around pre-existing standards from the popular music canon – Abba, Queen, etc.

682 Dance & Music Reconstruction (3 credits)
This course addresses the process of reconstructing music for dance. Issues include: research techniques; oral documentation; performance history and the uses of technology in the reproduction of music; prioritizing musical needs as pertains to the dance; and the processes utilized in the reconstruction of a musical score. These will be introduced through examples of reconstructed dance scores originating in the 19th and 20th centuries.

687 Designing for Dance (2 credits)
This course examines the art and practices of designing costumes, scenery and lighting for dance. Students assume the role of sole designer for one choreographic work, working from a rehearsal video and choreographer’s notes. Each assignment is assessed through a design presentation to the class and the choreographer. For the final project, students each take on one of the roles of the design and production team. They hold mock production meetings to develop a cohesive design concept and to develop a production calendar. This course is a further development of 536 Choreographic Production and Design and is a requirement for students whose Thesis Project involves producing a concert.

688 Field Experience: Interdisciplinary Arts (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)

689 Independent Study: Interdisciplinary Arts (1-3 credits)
(Subject to FCGS approval, tentatively scheduled to be available Winter 2011)
695 Thesis 2: Proposal (2 credits)
Following the students’ Summer Research Project presentation, their next steps are to scope the Thesis proper and to select their Committee. A Thesis Chair should be determined by October 1 and the student should then meet with his/her Chair to discuss the overall design of the project. A Thesis Committee, comprising an additional Dance faculty member and a relevant expert from beyond the Department, should be determined by November 1 and a full proposal submitted to the Thesis Chair by December 1. The 3,000 word Thesis Proposal should include the following:

- a working title which articulates the research focus;
- project parameters and objectives;
- theoretical/practical perspective and proposed methodology;
- key research questions and/or issues;
- a critical review of the literature and other sources which will inform the research;
- a proposed timetable for the execution of the project;
- a budget (All Masters’ students are eligible to apply for up to $1,200 to support their Thesis Project).

699 Thesis 3: Project (6 credits)
The Thesis Project comprises three components. For MFA students, the Project must include a performative element (2 credits), production work (2 credits), and final written Documentation (2 credits). A detailed account of course requirements, assessment criteria and submission guidelines are provided in the MFA Dance Handbook.