Dear Prospective Student,

We are delighted to hear of your interest in the Dance Program at Loyola Marymount University. At this time, we would like to introduce ourselves to you in a little more detail, and also suggest that you visit our website (http://cfa.lmu.edu/programs/dance/).

Loyola Marymount University is a Catholic University in the tradition of the Jesuits, the Religious of the Sacred Heart of Mary and the Sisters of St. Joseph of Orange, where non-Catholic as well as Catholic students are welcomed and feel at home. Our Dance majors report that at LMU students find a lively environment – one which invites individual expression, experimentation, bold inquiry, and the opportunity to place Dance and Dancing, along with the other arts, within the life of community. As a liberal arts university with a nationally accredited dance major (National Association of Schools of Dance, 1987), LMU is proud to offer a B.A. degree program which enables a student not only to pursue training in the art of dance but also to engage in education in the humanities and social sciences, as well as in business and the biological and physical sciences. We are particularly oriented towards the education of the student as an individual and the cultivation of the particular strengths of each student. We can do this because we have faculty members who are committed to the teaching of Dance and Dancing as well as to performance, choreography and research in the field. In addition, the University as a whole also offers programs and coursework that value the individual student as a thinking, feeling and value-centered individual. Classes are often small, and instructors in all areas are interested in teaching undergraduates.

Coursework in dance studio classes is pre-professional with a range of opportunities. Beginning dance students study in such a way as to build a solid foundation. Advanced students are appropriately challenged and exposed to diverse styles of modern, ballet, jazz, tap, yoga, and world dance. Internships, tutorials and work across arts disciplines are commonplace. Many of our students choreograph for and dance in student films. Several of our students have been selected by faculty to work commercially, as well as to perform in professional modern and jazz dance concert work. Opportunities are available for teaching internships off campus. Students interested in fitness, Pilates or yoga have found meaningful employment after graduation as a result of internship work they performed while undergraduates. This interconnection between the school community and the artistic and working world off campus is another important feature of the program. The Faculty members are currently actively participating off campus in some dimension of the art form (performance, education or published research). There is so much more to tell you, however, we can best acquaint you with our program and our students if you plan a visit. On such a visit you will be able to talk with our students and get the student’s view which we believe sheds important light on your choice of the “right” university for you.

We close with an invitation to visit or to call. Please contact our Senior Administrative Coordinator, Carol Jones at cjones47@lmu.edu. We all look forward to hearing from you, and send you our supportive thoughts as you make choices about your future education. Whatever you choose, we encourage you to keep the arts as part of your life.

Sincerely,

The Dance Faculty at Loyola Marymount University

P.S. The Admissions Office will provide you with additional information on the University and campus tours. Contact them at (310) 338-2750 or by email at admissions@lmu.edu.

For more information about our Program and Faculty Bio’s, please visit http://cfa.lmu.edu/programs/dance/
The Dance faculty at Loyola Marymount University considers auditioning an essential process. The prospective students come to know the people and program at LMU, the faculty and staff becomes acquainted with prospective students. We welcome students who aspire to become professional dancers and who come to us with finely tuned talents. We offer challenging, pre-professional preparation for these students. We also welcome students who find dance to be an essential part of their being. Students who dance because they “must” but whom also aspire to become lawyers, teachers, physicians, etc.

Once enrolled at LMU as a Dance Major, a dancer takes studio dance courses (e.g. Ballet, Modern, Jazz) at carefully screened and appropriate technical levels with students of similar ability. In other courses such as Dance History or Fundamentals of Dance Composition, students work alongside others from a variety of backgrounds and training. Our process of auditioning grows out of a commitment to a diverse, but focused student community.

Audition Information & Requirements:

- Auditions and Interviews are individually scheduled and usually take place on Tuesdays or Thursdays. To schedule an audition/interview please contact:

  Senior Administrative Coordinator  
  E-mail: dance@lmu.edu

- Please make sure to contact us first **BEFORE** making travel plans to ensure availability of the audition date.

- All Dance Majors are required to participate in an in-person audition or phone interview.

- Auditions are held during fall and spring semesters on Tuesdays and Thursdays. (NO SUMMER AUDITIONS).

- Required forms must be completed before the day of your audition/interview. These forms can be found on our website.

- Campus Tours are scheduled through University admissions. You can contact them at (310) 338-7602 or ajohnson@lmu.edu.

- We strongly recommend that you schedule a campus tour on a separate day from your audition. Audition/Interview often takes a full day.

- The schedule of audition classes will be available at the beginning of September and January.

- All freshman and transfer applicants participate in the same audition process.

- At this time, students may be referred to a peer student advisor for prospective students.

- Dance Minor students DO NOT need to participate in an audition.
1.) Audition DVD (Required for Phone/Skype Interviews Only): Due on the date of your phone/Skype interview. Each prospective student MUST submit a DVD of his/her work if they are having a phone/Skype interview. However, the DVD is NOT required if the student is coming in for an in-person audition. Please clearly mark student’s name on the DVD. Group work and performance footage is accepted in addition to the requirements listed below. Please be sure that the prospective student is identified/ identifiable.

DVD Requirements:

**If student has studied a dance form less than two years that dance form may be omitted from DVD, but a note to that effect should be attached to the DVD.

- **Ballet:**
  - **Barre Work:**
    - Plie, Tendu, Developpe, Grand Battement
  - **Center Work:**
    - Adagio, Petite Allegro, Grand Allegro (including En de Hors/ En de Dans)
  - **Optional:**
    - Classical/contemporary variation or pointe work
    - *Ballet work should demonstrate line, alignment, use of arms, legs and feet, coordination

- **Jazz/ Contemporary:**
  - **Technique Progressions (right and left sides):**
    - Chaine turns, Pirouettes, Battements, Extensions, Leaps
    - A combination of movement illustrating style and highlighting personal performance qualities.

- **Modern Dance:**
  - A phrase of movement displaying fundamentals of modern technique. Use of space, balance, stability on and off center, use of the floor, musicality and connection of limbs to core.

- **Hip Hop/ Tap/ Choreography (Optional):**
  - These styles are optional.

2.) Interview (Required)
Each prospective student MUST participate in an in-person interview on the day he/she auditions. In the event that a prospective student is unable to attend an in-person dance screening audition, a phone interview can be scheduled.

3.) In-Person Audition (Strongly Recommended)
All prospective dance majors are encouraged to come to campus for an audition. Each student takes two to three dance technique classes (ballet, jazz, modern) with current LMU students estimated to be at the same ability level. In this way, faculty will assess each prospective student’s technical level and prospective students get to know current students and faculty.
4.) Resume or Summary of Study (Required): Due at time of audition.
Each prospective student MUST submit a formal resume OR a brief Summary of Dance Study:

   1.) Styles of dance studied
   2.) Where/ how long study was undertaken

5.) Goals Statement (Required): Due at time of audition.
Each prospective student MUST provide a brief Goals Statement. Write in narrative or bulleted points:

   1.) Career Goals
   2.) Where you feel you want/need to grow and develop as a dancer
       (performer, choreographer, teacher, etc.)
   3.) Life Goals

6.) Headshot (Required): Due at the time of audition.
Each prospective student MUST submit a headshot or performance photo with along with their packet.

7.) Dance Program Audition Form (Required):
Every prospective student MUST complete the Dance Program Audition and Information Form.

For phone/Skype interviews, please send the Audition and Information Form, DVD, Resume, and Goals Statement (CLEARLY marked with student’s name) to:

Carol Jones
Senior Administrative Coordinator
LMU Dance Program
1 LMU Dr., Burns 241
Los Angeles, CA 90045-2659

In-person auditions: Please bring your completed packets (including interview forms) the day of your audition.

Dates and Deadlines:

For University Application deadlines, please visit the Undergraduate Admission at: http://admission.lmu.edu/

DVD submissions for phone/Skype interviews are due no later than April 1st. If you happen to have a phone/Skype interview after this date due to schedule conflicts, we can make an exception to receive it a few days before your phone interview along with your packet. Resume or Summary of Study and Goal Statements are due at the time of your audition/interview whether the audition is in-person or over the phone.

Please Note: Please be aware that documents sent to Undergraduate Admissions are separate from those sent to the Dance Program. Be sure to send each office the correct paperwork. Submissions to the Dance Program, including audition DVDs, will not be returned. Please be sure to have and retain appropriate copies before submission.

Thank you for your interest in the LMU Dance Program!
STUDIO DANCE CLASS REQUIRED ATTIRE

*These are the basic departmental standards and are accepted standards among most university dance programs and professional schools.

Individual instructors may request specific variations from these standards, however, students will never be required to wear any dance attire that makes them feel uncomfortably exposed. If a question of modesty arises, these listed standards will be enforced.

**Ballet**

Women: Leotard, tights, with optional rehearsal skirt in any combination of black, pink, or dark solid colors.
No patterns or shiny, bright colors.

Men: Tight white tee shirt or tank top with fitted sweats, black bicycle pants, tights and dance belt.
No patterns or shiny, bright colors.

Hair: Pulled back and kept away from the face.

Footwear: Ballet slippers with elastics or pointe shoes as appropriate.

Jewelry: No jewelry is preferred, however modest jewelry that does not dangle is acceptable.

**Jazz Technique**

Women: Close fitting dance clothes: Leotard, tights bike shorts, jazz pants, or other tight fitting shorts, tee shirt, tank top, sports bra.

Men: Close fitting dance clothes: Leotard, tights bike shorts, jazz pants, or other tight fitting shorts, dance belt, tee shirt, tank top.

Hair: Pulled back and kept away from the face.

Footwear: Appropriate Jazz shoes with black soles.

Jewelry: No jewelry is preferred, however modest jewelry that does not dangle is acceptable.

**Modern Dance Technique**

Women: Black or dark colored leotard, tights, or bike shorts, tight fitting tee shirt or tank top.
Solid colors only, no patterns.
Kneepads recommended

Men: Black or dark colored leotard, tights, or bike shorts, dance belt, tight fitting tee shirt or tank top.
Solid colors only, no patterns.
Kneepads recommended

Hair: Pulled back and kept away from the face.

Footwear: Bare feet

Jewelry: No jewelry is preferred, however, modest jewelry that does not dangle is acceptable.
Loyola Marymount University

Important Phone Numbers and Emails
(Other Offices can be found by visiting www.lmu.edu)

Main Campus
310.338.2700
Campus Tours
310.338.7602
Admissions
310.338.2750
Office Financial Aid
310.338.2753
Admissions@lmu.edu
Finaid@lmu.edu
Tuition and Fees (Controller’s Office)
310.338.2711
Office of the Registrar
310.338.2740
Studacct@lmu.edu
Registrar@lmu.edu

**REMINDER**
All materials submitted to the Dance Program for the Audition Process will become property of the LMU Dance Program and will NOT be returned. Please make sure to keep records and/or copies of all materials including DVD’s.

**Important Information regarding Financial Aid**
In order to be considered for any scholarship, financial aid, or work study through LMU, students must complete the FAFSA form. Students can begin this process starting January 1st and all paperwork should be completed as soon as possible. Forms can be completed online at www.fafsa.ed.gov or by calling the Federal Student Aid Information Center toll-free at 1-800-4-FED-AID.
Dance Major: Generalist Track

Total Dance Major Semester Hours (s.h.): 46 Minimum
Total University Core/General Education Semester Hours: 48

I. Lower Division Requirements:
   Must take each class, semester hours will vary per student:
   - DANC 100 Orientation to Dance 1 s. h.
   - DANC 101 Principles of Movement 0-1 s. h.
   - DANC 160 Fundamentals of Dance Composition I 3 s. h.
   - DANC 161 Fundamentals of Dance Composition II 3 s. h.
   - DANC 183 Stagecraft for Dancers 1 s. h.
   - DANC 260 Laban Movement Analysis 3 s. h.
   - DANC 262 Dance Styles and Form 3 s. h.
   - DANC 281 History of Dance Theatre 3 s. h.

II. Upper Division Requirements:
   Must take each class, semester hours will vary per student:
   - DANC 377 Dance Production 0-1 s. h.
   - DANC 378 Service Project 0-1 s. h.
   - DANC 380 Music for Dance 3 s. h.
   - DANC 381 To Dance is Human (also meets Core AMCS Req.) 3 s. h.
   - DANC 388 Careers in Dance 1-2 s.h.
   - DANC 460 Dance Theory and Criticism (may take PHIL 352: Phil. Of Art) 3 s. h.
   - DANC 461 Senior Thesis: Project 3 s. h.
   - DANC 480 Kinesiology for Dancers I 3 s. h.
   - DANC 481 Kinesiology for Dancers II (also meets Core Science Req.) 3 s. h.
   - DANC 484 Principles of Teaching Dance 3 s. h.

III. Student Dance Technique:
   Studio Dance Technique courses are offered 0-2 semester hours. Students select the amount of credit they wish for each course. The REQUIREMENT is the taking of the course and completing the coursework with a grade of C or better. Variable semester hours allows a student to options to take an increased load of studio dance technique. This can be thoroughly explained by an advisor.

   Dance Majors may elect Additional modern dance, ballet, jazz dance, tap, and hip hop courses each term.

Modern Dance (Total 8 Courses)
(Must be taken every semester at level of skill)
   - DANC 102 Modern Dance I 0-2 s. h.
   - DANC 202 Modern Dance II 0-2 s. h.
   - DANC 302 Modern Dance III 0-2 s. h.
   - DANC 402 Modern Dance IV 0-2 s. h.
   - DANC 404 Modern Dance V 0-2 s. h.

Ballet (Total 8 courses)
(Must be taken every semester at level of skill)
   - DANC 120 Ballet I 0-2 s. h.
DANC 220  Ballet II  0-2 s. h.
DANC 320  Ballet III  0-2 s. h.
DANC 420  Ballet IV  0-2 s. h.
DANC 421  Pointe and Variations  0-1 s. h.
DANC 423  Ballet V  0-2 s. h.
DANC 424  Ballet VI  0-2 s. h.

**Jazz Dance (1 Semester)**
(Must take at least one semester at skill level)
DANC 142  Jazz Dance I  0-2 s. h.
DANC 242  Jazz Dance II  0-2 s. h.
DANC 342  Jazz Dance III  0-2 s. h.
DANC 345  Jazz Dance IV  0-2 s. h.
DANC 445  Jazz Dance V  0-2 s. h.
DANC 446  Jazz Dance VI  0-2 s. h.

**Tap Dance**
DANC 144  Tap Dance I  0-2 s. h.
DANC 244  Tap Dance II  0-2 s. h.
DANC 344  Tap Dance III  0-2 s. h.
DANC 444  Tap Dance IV  0-2 s. h.

**Hip Hop Dance**
DANC 347  Intermediate Hip Hop  0-2 s. h.
DANC 498  Advanced Hip Hop  0-2 s. h.

**IV. World Dance:**
(Must take two semesters of world dance and the class may be repeated)
DANC 371  Martial Arts (Eg. Aikido, Tae Kwon Do)  0-2 s. h.
DANC 374  Yoga I  0-2 s. h.
DANC 375  Yoga II  0-2 s. h.
DANC 376  Yoga for Dancers  0-2 s. h.
DANC 390  Dance of Greece  0-2 s. h.
DANC 394  Dunham Dance Technique  0-2 s. h.
DANC 397  World Dance (Cultural groups rotate from semester. Eg. Flamenco, Dance of Hawaii, Irish Dance, Dance of West Africa)  0-3 s. h.
Dance Minor
20 Hours

**Choreography**
(3 Semester Hours)

Fundamentals of Dance Composition
Dance 160 3 semester hours

**General & Creative Theory**
*Two of the following*
(3 Semester Hours each)

Laban Movement Analysis
Dance 260 3 semester hours

History of Dance Theatre*
Dance 281 3 semester hours

To Dance is Human*
Dance 381 3 semester hours

*Also fulfills core requirement Studies in American Diversity

Dance as Social Action
Dance 387 3 semester hours

Dance Media & Tech
Dance 498 3 semester hours

**Teaching Theory**
*One of the following*
(3 Semester Hours)

Creative Dance for Children
Dance 384 (3 semester hours)

Movement Arts for Children
Dance 385 (3 semester hours)

Principles of Teaching Dance
Dance 484 3 semester hours

**Dance Technique**
*At least one of each totaling at least 6 hours*

Ballet 1-5 2-4 semester hours
Modern 1-3 2-4 semester hours

Jazz classes are only available to minors who have fulfilled all other requirements and as space allows.

**World Dance Forms**
*At least one of the following*

Dance of Greece 2 semester hours
Dance of Ireland 2 semester hours
Dance of Mexico 2 semester hours
Dance of Africa 2 semester hours
Dance of Bali 2 semester hours
Other World Dance 2 semester hours
Yoga 2 semester hours
College of Communication and Fine Arts  
Bachelor of Arts in Dance

The art of dance combines exacting realism and unbridled imagination. As a dancer you will be asked to engage in the skillful development of your body, thoughtful development of your mind, and soulful cultivation of your intuition.

Encountering dance at LMU will awaken you to an ever-expanding sense of the possible- within yourself and your peers; the surrounding community and culture, as well as within the art form itself – and give rise to the phenomena we call Dance and Dancing.

One must bring a love of movement and metaphor to this encounter. To dance requires discipline and perseverance, curiosity, and resourcefulness. Fed by an enlivened spirit, it is a confluence of a physical, intellectual, and emotional engagement. This encounter with Dance will give you a life of purpose and joy, deep meaning and discovery, while forging friendships which will touch your heart and last a lifetime.

Honing a heightened sensitivity and awareness within ourselves and for the world around us, Dance creates leaders with the intelligence to balance “what is” with an understanding of “what is about to be.” Studying dance can prepare you to be the kind of human being who knows Self in order to serve others – to add Beauty and discipline to a culture which, in its desire to achieve “success” and possess “things” sometimes forgets the greater Good.

THE COLLEGE

FACULTY
Communication and arts faculty – including those with worldwide reputations – are directly involved with students and their potential development. A majority of the faculty have terminal degrees, either Ph.D.’s or M.F.A.’s. They teach and counsel undergraduates along with pursuing active research, performance, choreographic, and service lives.

ACCREDITATION
All of the arts programs in the College of Communication and Fine Arts are fully accredited by their appropriate accrediting agencies. This adds value to your degree and will indicate the high quality of your education to future employers.

ARTS ABROAD
As the world becomes increasingly oriented towards a global marketplace, LMU encourages its students to take advantage of its numerous study-abroad programs. As part of this international commitment, there are semester and summer programs in London, England; Oxford, England; Dublin, Ireland; Spetses Island, Greece; Kenya, Africa; Roatan Island, Honduras; Beijing, China; Rome, Italy; Florence, Italy; Bonn, Germany; Paris, France; and Cuernavaca, Mexico.

PRACTICAL EXPERIENCE
Much of your academic work will take the form of real-world artistic situations. Beyond the classroom, Southern California bustles with opportunities for practical experience. The College helps to arrange internships to undergraduates can apply their new knowledge, start to build a new resume, and in some cases earn while they learn.
JOB PLACEMENT
Throughout your four years in the College, you will be honing your own marketability – through study, practical experience, and by learning techniques of the job search process. Additionally, the College and its faculty have strong ties in the entertainment industry and throughout the regional, national, and international artistic and education communities. An active University Career Development Services office offers career counseling and job search software, and will provide assistance for your career search.

THE DANCE MAJOR

Dancing at Loyola Marymount is about discovery of the Self, as well as mastery of skill and craft. It takes stamina, discipline, and the willingness to take risks. It requires the investment of mind, body and spirit. This discipline leads to the freedom and personal power essential for life-long learning, as well as the more immediate goals of performing, choreographing, and teaching. Majoring in dance is not only a path to a career in dance as an art form, but it can also lead to future work in business, education, and medicine. Dance majors may select an emphasis in: 1. Performance, 2. Teaching, 3. Dance Science, or 4. General Application. General Application, Teaching and Dance Science Tracks often combine the dance major with other programs – e.g. with a business minor to prepare for arts management careers, or in a double major with liberal studies to prepare for elementary or special education teaching or with natural science for a pre-nursing focus. Dance majors enjoy many performance opportunities and excellent facilities. The faculty includes dancers, artists, and educators who span a spectrum of age, nationality, and ethnicity. In addition, they represent the worlds of concert and commercial dance, as well as academic dance research. Nationally renowned and local artists are frequent guest teachers and choreographers. A number of internships are available. Some of the areas of study leading to a B.A. in Dance are: Modern Dance; Ballet; Dunham Technique; Jazz Dance; World Dance Technique; Choreography; To Dance is Human; Dance, Culture, and Society; Laban Movement Analysis; History of Dance Theatre; Kinesiology; and Videography – among others.

MEET THE FACULTY

Patrick Damon Rago, Chair, Professor of Dance

Damon began his formal dance training at California State University, Fullerton in 1988. Upon graduation, he accepted a full scholarship to the University of Utah to pursue an MFA in Modern Dance. While there, Damon was the 1996 winner of the Dee R. Winterton Award for Outstanding Graduate Student and walked straight from graduation to the dance studio and began a two-year stretch with the Ririe-Woodbury Dance Company. As a member of RWDC, Damon worked with Murray Louis, David Rousseve, Douglas Neilson, Della Davidson, Keith Johnson, Janis Brenner, and Ming Lung Lang. He also performed in works by Doug Varone, Laura Dean, Ann Carlson, and Creach & Koester.

In 1998, Damon returned to Los Angeles and spent four years as member of the groundbreaking dance company TONGUE, under the direction of Stephanie Gilliland. Since then, he has worked as a freelance performer, with Joe Goode, Loretta Livingston, Maria Gillespie, and as a performer in his own choreography. In 2002, Damon formed Palindrome Performance Group to begin to develop his own choreographic voice using physicality, humor, emotion, and theatre to tell human stories through dance. He is a three time Lester Horton Award winner for Outstanding Achievement in Performance, in 2002 for Joe Goode’s Native Son, in 2003 for Loretta Livingston’s Leaving Evidence, and in 2007 for his own Manifold. He was also a winner in 2003 for Outstanding Achievement in Choreography for Four Inches to the Left. His choreography has been presented at the Dumbo Dance Festival in Brooklyn, New York, Dance Spectrum LA, the Sola Dance Festival, Highways Performance Space, Loyola Marymount University, California State University, Fullerton, Cal Poly Pomona, Orange Coast College, Citrus College, Scottsdale Community College, Utah Valley University, California State University, San Luis Obispo, and by the Ririe-Woodbury Dance Company.

Damon has been on the faculty at Loyola Marymount University since 2000 and became Chair of the Dance Department in 2011.
Teresa Heiland, **Associate Professor of Dance**

Teresa Heiland, PhD, works at the intersection of the performing arts, education, wellness, body image, teaching and learning, and dance literacy. She seeks to produce pedagogical and research activities that inform disciplinary practices, provoke personal development, and deepen dancers’ understanding of their potential as artists and educators.

As an Associate Professor at Loyola Marymount University, she teaches Principles of Movement; Principles of Teaching; Laban Movement Analysis, Senior Thesis, Pilates Wellness Lab, and First Year Seminar. She has served, since 2006, on the Board of the Language of Dance USA. She is a member of the International Association of Dance Medicine and Science (IADMS) Media Committee and is the Associate Editor of the *IADMS Newsletter*. She is the founding Editor of the international, peer-reviewed, academic *Journal of Movement Arts Literacy* (http://digitalcommons.lmu.edu/jmal/), which serves to promote the scholarly study of movement arts literacy.

She is the faculty liaison of the National Dance Education Organization Student Chapter, the National Honors Society of Dance Arts, and Movement Exchange, and she created a Dance Department Journal of Best Dance Papers, which is featured on the Digital Commons at the LMU Library (http://digitalcommons.lmu.edu/dance_students/).

Her dance background is rooted in classical modern dance (Wigman, Holm, Humphrey/Limon, Hawkins, and release techniques) with ballet, jazz, ballroom dance, musical theatre, and Javanese dance. She has restaged Nijinsky’s *L’après midi d’un Faune* and Parson’s *Parsons Étude* from Labanotation and is certified as a Laban Bartenieff Movement Analyst, a Language of Dance Specialist teacher-trainer, Pilates Instructor, Franklin Method – Level 3 Instructor, and is certified to teach Labanotation.

She has published articles about learning through dance, literacy, teaching/learning, body image, and imagery’s affects on dance technique in *Journal of Dance Education*, *Research in Dance Education*, *Journal of Imagery Research in Sport and Physical Activity*, *Dance: Current Selected Research*, and *Geographies of Dance: Body, Movement, and Corporeal Negotiations*.

Scott Heinzerling, **Professor of Dance**

Scott Heinzerling, Professor of Dance, teaches ballet and modern dance techniques, dance composition, and history. Mr. Heinzerling received his MFA in Choreography in 1991, from Ohio State University. His professional choreographic works have been presented at UCLA, CSULB, Moorpark College, Riverside Community College, "Dancers for Life" AIDS Benefits Concerts, University of New Mexico at Albuquerque, University of Arizona at Tucson, Emory University in Atlanta, the Melrose Series #5, the Los Angeles John Anson Ford Amphitheater, Los Angeles Dance Kaleidoscope Festivals, the Theatre Regard du Cygne in Paris, France, and at the 1998 Festival of Theatre and Dance in Avignon, France.

As a professional dancer (1973-1988) he performed in France, Italy, Argentina, Uruguay, Ecuador, Central America, Mexico, and throughout the United States with the Ohio Ballet Company and Dennis Wayne and Dancers. He has performed classical ballet and modern dance repertoire by George Balanchine, John Taras, Gerald Arpino, Heinz Poll, Ruthanna Boris, Anna Sokolow, Merce Cunningham, Paul Taylor, Laura Dean, and Pilobolus.

Mr. Heinzerling has been the recipient of several LMU Summer Research Grants. In 1998 Professor Heinzerling was co-recipient of the Lilly Fellows Program in the Humanities and Arts Grant. He presently serves as adjudicating panelist for the Los Angeles Music Center’s Spotlight Awards, the Los Angeles Dance Kaleidoscope Festivals, and the Los Angeles Dance Resource Center's Lester Horton Awards Reviewing Committee.
Rosalynde LeBlanc Loo, Assistant Professor of Dance

Rosalynde LeBlanc holds a BFA from SUNY Purchase and an MFA from Hollins University. She began her professional career with Bill T. Jones/Arnie Zane Dance Company (1993-1999), then continued on with Mikhail Baryshnikov’s White Oak Dance Project (1999-2002). For the next four years she danced with the Liz Gerring Dance Company while working as a freelance dancer with various choreographers. Trisha Brown, Lucinda Childs, John Jasperse, Yvonne Rainer, David Gordon, Richard Move, Larry Keigwin, Noemi LaFrance and Charles Moulton are among the choreographers whose work Ms. LeBlanc has performed. In addition, she danced in several productions with The Metropolitan Opera Ballet and was invited to perform at the 2006 Salzburg Opera Festival, Austria, in Joachim Schloemer’s Irrfahrten. She has also worked with film directors, Burt Barr, John Turturro, Gretchen Bender and Matthew Rolston, and can be seen in the short film, Roz; the Janet Jackson music video, Every Time; the PBS Specials, Still/Here, Free to Dance, Dancing in the Light, A Good Man; and in the feature film, Romance and Cigarettes. Ms. LeBlanc has written articles about her dance career for Dance Magazine and Europe’s Ballettanz. She taught dance at Long Island University for seven years while returning to work with Bill T. Jones in the re-staging of his pieces at colleges around the country. She is now on faculty at Loyola Marymount University - Los Angeles.

David Karagianis, Music Director

David Karagianis is a composer, recording artist, sound designer and educator. He serves as the Music Director for the Loyola Marymount University Dance Program. David’s eclectic range spans film, dance, concert recital, theater and multimedia performance genres as well as classical, experimental, electronic, jazz, world, rock, pop, sound art and ambient stylistic boundaries. David holds a BA in Music Theory and Composition from UCLA where he began serving as Senior Musician for the UCLA Department of Dance (now World Arts and Cultures/Dance) prior to graduating summa cum laude. David has worked as a composer, sound designer and/or music director with numerous choreographers, dance companies, theater companies, performance artists and film makers including the UCLA Dance Company, Multiplex Dance, BODYTRAFFIC, David Rousseve/REALITY, Rachel Rosenthal, Cornerstone Theater Company, Patrick Damon Rago, Scott Heinzerling, Repertory Dance Theater, Sen Hea Ha, Ledges and Bones, Oni Dance, Helene Phillips, The Kearns Dance Project, Doug Neilsen and Janis Brenner & Dancers. An accomplished improvisatory pianist, electronic musician and percussionist, David has served as accompanist for Alwin Nikolais, Joe Goode, Bill T. Jones, Donald Byrd, the Alvin Ailey Dance Company, the Martha Graham Company, the Limon Dance Company, Holly Johnston, Chad Michael Hall, Rosalynde LeBlanc Loo and many others. Awarded the Lester Horton Award for Outstanding Achievement in Sound: Music/Sound/Text, a winner in the Festival des Arts de Saint-Sauveur Competition for Music Composition for Dance and a recipient of Meet The Composer grants, David’s scores for dance, concert, theater, video and multi-media have been performed, screened or broadcast throughout the United States, Europe, Australia and Asia. David is a Founding Member and a former Vice President of the International Guild of Musicians in Dance (2001-2004). David's most recent CD's Multiplex, PULSE (Laptop Dances 2.0) and Threshold are available via the iTunes Store, Amazon.com, CD Baby or his sounddance.net website.
Mavis Rode, DPT, *Physical Therapy*

Mavis Rode developed an interest in functional movement and rehabilitation during her years as a modern dancer. She earned degrees in Biology and in Physical Therapy from California State University, Northridge, and her Doctor of Physical Therapy from Utica College, NY. She is a Nutrition Specialist with the American Academy of Sports Dieticians and Nutritionists.

Dr. Rode began her career as a physical therapist at the University of California Los Angeles Medical Center, working in both hospital and outpatient settings and with a varied patient population. She now specializes in dance medicine and science, orthopedic rehabilitation, and health and wellness, combining her knowledge and skills as a physical therapist with her experience in dance, Pilates, and other forms of movement re-education in her work with dancers, patients, and fitness clients.

Dr. Rode currently is physical therapist and instructor of kinesiology for the dance program at Loyola Marymount University. She also maintains a private practice.

She is a member of the American Physical Therapy Association, the International Association of Dance Medicine and Science, and the American Academy of Sports Dieticians and Nutritionists.

Kristen Smiarowski, *Clinical Assistant Professor of Dance and Director of Community Engagement*

Kristen Smiarowski, M.F.A., has been teaching in LMU’s Department of Theatre Arts and Dance, Dance Program since 2004. She is a nationally and internationally produced choreographer whose work manifests in the creation of site-specific dances, an approach to choreography drawing on current events, and an ongoing investigation of dance and cultural memory. Also a recognized teaching artist, Smiarowski has taught widely at schools, healthcare facilities and other institutions. She has received awards and commissions from Culture Lab, The Six Points Fellowship, Durfee Foundation, Puffin Foundation West, Skirball Cultural Center, LMU and The University of California Institute for Research in the Arts, among others. She is a curriculum writer for ESCAPE (Equitable Science Curriculum Integrating Arts in Public Education) and teaches creative and modern dance at the Colburn School. She is a founding faculty member of the “Dance for Veterans” program at West Los Angeles VA Medical Center, and recently co-authored “Dance for Veterans: A Complementary Health Program for Veterans with Serious Mental Illness” (Arts & Health: An International Journal for Research, Policy and Practice. Special Issue on Arts, Social Health & the Military). Her choreography is included in the dance studies text Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance (Rebecca Rossen, University of Texas, Oxford University Press, 2014). At LMU, Smiarowski teaches courses in dance and community engagement, choreography, education, and cultural studies.
**SOME OF OUR CURRENT & PAST PART-TIME FACULTY AND GUEST ARTISTS/SPEAKERS INCLUDE:**

| Robert Cook                      | Sarah Mata-Gabor                      | Mike Esperanza                      |
| James De Vries                  | Jason Myhre                           | Marjani Forte                       |
| June Duarte                     | Jill Nunes Jensen                     | Sophie Monat                        |
| Nick “Nickels” Duran            | Holly Johnston                        | Chad Michael Hall                   |
| Monti Ellison                   | Paige Porter                          | Ryan Heffington                     |
| John A. Garofalo                | Cherise Richards                      | J.T. Horenstein                     |
| Lisa Gillespie                  | Rolanda Reese                         | Keith Johnson                       |
| Shana Habel-Moreno              | Mavis Rode                            | Loretta Livingston                  |
| Jessica Harper                  | Kristen Smiarowski                    | Barak Marshall                      |
| Karen McDonald                  | Nina Flagg                            | Shannon Mather                      |
| Marilyn McLaughlin              | Laura Smyth                           | Andrew Palermo                      |
| Hiroshi Hamanishi               | John Todd                             | Jordan Saenz                        |
| Shanna Hughes                   | Samantha Whidby                       | Sonya Tayeh                         |
| Melanie King                    | Laila Abdullah                        | Mark Tomasic                        |
| Tekla Kostek                    | Lauren Adams                          | Kevin Williamson                    |
| Denise Leitner-Starkopf         | Lillian Barbeito                      | BODYTRAFFIC                         |
| Kalin Morrow                    | Tony Czar                             | Amy Campion                         |
| Kate Hutter Mason               | Ate9                                  | Diavolo Dance Theatre               |
| Cherice Barton                  | Andrew Wojtal                         | Leslie Miller                       |
| Elizabeth Mulkey                | Maire Clerkin                         | Deborah Brockus                     |
| Laurel Jenkins                  | Jordan Marinov                        | Steve Zee                           |
| Laura Karlin                    | Kelly Alvarez                         | Carol Zee                           |
| Evan Hart Marsh                 | Laurie M. Taylor                      | Antonio Brown                       |
| Jenna Riegel                    | Bill T. Jones/Arnie Zane Company      | Shyamala Moorty                     |
| Diana Cummins                   | Dana Foglia                           | James Gregg                         |
| Christine Suarez                | Christopher Payne                     | Maureen Gonzales                    |
| Hervé KOUBI Dance Company       | Sarah Wilbur                          | Margaret “Maggie” Gonzales          |
| Helene Phillips                 | Debbie Allen Dance Academy            | Carlton Wilborn                     |
| Sabrina Phillip                 | Kevin & Marcel Wilson                 | Tiffany Bong –UniverSOUL Hip Hop    |
| Tovaris Wilson                  | Tyce Diorio                           | Jerry Evans                         |
| Rosero McCoy                    | Leo Mootzuma                          | Sheryl Murakami                     |
| Summer Lee Rhatigan             | Saleemah Knight                       | Shawnette Heard                     |
| CONTRA-TIEMPO                   | Haylee Nicole                          | Ronaldo Bowins                      |
In this section

St. Ignatius Loyola

Printable Two-Sided PDF Version

- Founded: 1911
- Mission: The encouragement of learning, the education of the whole person, the service of faith and the promotion of justice.
• President: Timothy Law Snyder, Ph.D.
• Sponsoring Religious Orders: Society of Jesus (Jesuits); Religious of the Sacred Heart of Mary (R.S.H.M.); Sisters of St. Joseph of Orange (C.S.J.)
• Area: 142 acres
• Location: Los Angeles, California

RANKINGS HIGHLIGHTS

Full Rankings

• LMU ranks in the top 10 percent nationally
• LMU ranks 3rd in "Best Universities with Master's Programs in the West."
  U.S. News & World Report, 2017
• School of Film and Television ranks 8th nationally.
  The Hollywood Reporter, 2016
• LMU ranks No. 7 "Best Catholic College - on campus" in U.S.
  Best Colleges.com, 2016
• LMU ranks No. 12 for "Students Most Engaged in Community Service."
  Princeton Review's "The Best 381 Colleges," 2017
• Ranks No. 3 Best Colleges for Veterans, West Region
• LMU ranks No. 15 nationally in "top colleges for university-provided part-time employment"
  Student Loan Report, 2016
• College of Business Administration Entrepreneurship Program ranks 7th nationally among undergraduate programs.
• LMU's Graduate Entrepreneurship Program in the College of Business Administration ranks 10th nationally.
  U.S. News & World Report, 2017
• School of Education ranks 59th out of 365 in "Best Graduate Schools."
• Loyola Law School ranks 3rd in the nation for entertainment law.
  Law Street, 2014
• Loyola Law School is No. 8 for trial advocacy programs, No. 5 for tax law and No. 11 for part-time programs and first among West Coast schools.
  U.S. News & World Report, 2017
• CBA’s graduate accounting program ranks 16th
  U.S. News & World Report, 2017

STUDENT LIFE

• LMU offers 58 major and 53 minor undergraduate degrees and programs.
• The Graduate Division offers 46 master's degree programs, one education doctorate, one doctorate in juridical science, one juris doctorate and 13 credential programs.
• Colleges and Schools: Bellarmine College of Liberal Arts; College of Business Administration; College of Communication and Fine Arts; Frank R. Seaver College of Science and Engineering; Loyola Law School; School of Education; School of Film and Television
• 19 student housing facilities for 3,210 students
• 22 Division I and varsity sports
• Member of the West Coast Conference
• 173 registered student organizations
• 22 Inter/National Greek fraternities and sororities
• LMU's student media: KXLU 88.9 FM; The Los Angeles Loyolan (award-winning newspaper); The Tower (award-winning yearbook); ROAR Studios (award-winning television network)

ENROLLMENT

• Undergraduate: 6,126; Graduate: 2,061; Law School: 1,008; Total: 9,195
• Undergraduate tuition + fees: $44,230 (2016-17)
• Graduate tuition: $990-$1,455 (2016-17, per unit, by program)
• Average room + board: $13,808 (2016-17)
• Average undergraduate class size: 20
• Average graduate class size: 17
• Student to faculty ratio: 11-1
• Ethnicity of students: African-American: 6.3%; Asian: 10.9%; Hispanic/Latino: 20.7%; White/Non-Hispanic: 44.4%; Multi-race: 7.7%
• Undergraduate students by geographic origin: California: 74%; Out-of-state: 26%; International: 9.7%

SCHOLARSHIP

• Faculty awards: Fulbright Scholars: 19 (past 10 years); Nobel Prize Winners: 1; Pulitzer Prize Winners: 1; Princeton Fellowships: 2
• Faculty research and sponsored projects: $8.4 million in FY2016
• Number of full-time faculty: 561
• Number of endowed chairs: 25
• Number of endowed undergraduate scholarships: 241
• Amount contributed to student grants and scholarships by LMU, 2016-17: $110.3 million
• Undergraduate students who received financial aid, 2016-17: 85%
• Ethics at LMU: Eight endowed chairs in ethics; all undergraduates take at least one ethics course; LMU offers an interdepartmental minor program in ethics

ALUMNI
• Total undergraduate: 52,187
• Total graduate: 20,701
• Total Loyola Law School: 17,893
• Undergraduate alumni in California: 37,099 (75%)
• Graduate alumni in California: 15,314 (79%)
• Undergraduate alumni in Los Angeles County: 21,127 (42%)
• Graduate alumni in Los Angeles County: 10,307 (53%)
• Undergraduate alumni who have graduated since 1980: 40,337 (77%)
• Undergraduate alumni who have graduated since 1990: 32,435 (62%)
• Undergraduate alumni who have graduated since 2000: 23,008 (44%)

LMU IN L.A.
• Generates approximately $808.4 million annually in direct economic activity in Los Angeles County
• Employs more than 2,000 faculty and staff
• Students volunteer more than 200,000 service hours a year with 250 community organizations.
• LMU Family of Schools partners with 8 public schools, 1 elementary public charter school, 1 middle school public charter and 4 Catholic schools in the Westchester/Playa community.
• Loyola Law School is the first ABA-accredited law school in California with a mandatory pro bono requirement.
• The 1.7-acre Ballona Discovery Park brings science, education and community together through partnership between LMU, Friends of Ballona Wetlands and Play Vista. LMU has contributed $700,000 toward the park's construction.
GREEN LMU

- 100% of campus sprinklers respond automatically to local weather conditions
- About three-quarters of the campus uses reclaimed water for irrigation
- Started recycling in 1990; first campus-wide collegiate recycling program in California, 1993
- One of the first campuses in the state to recycle 100% of green waste.
- Solar rooftop systems, on University Hall and Von Der Ahe Building, won federal Green Power Award in 2003.
- LMU has five LEED Certified (Leadership in Energy and Environmental Design) buildings. The Life Sciences Building received LEED Gold certification in November 2015 and the William H. Hannon Library received LEED Gold certification in 2011.

*Updated Nov. 15, 2016*
One of the premiere partnerships developed by CFA exists between the Dance Program and the Bill T. Jones/Arnie Zane Company, and grants the Program exclusive access to Company members, including Mr. Jones, in the form of discussions, talks, coaching and master classes, as well as the licensing of several repertory works. In addition, the partnership includes multiple intensive workshops at LMU, led by Company members, as well as scholarships and
discounted rates for LMU students attending Company workshops and classes in New York.

Now in its third year, the partnership is still going strong, and has proven itself to be not only a great benefit to LMU Dance students, but also to the Company, which recently expressed interest in renewing the relationship. The renewal of the partnership will add another four years to the program, extending it through at least 2021.

Associate Professor of Dance Rosalynde LeBlanc Loo was a member of the company in the 1990s, and has been at the helm of the partnership, serving as a guiding force in imparting the Company’s philosophy to LMU Dance students. “We are thrilled and honored to renew this partnership for another four years,” LeBlanc Loo said. “The first four years have gone beyond our expectations in terms of the richness of exchanges between the students and the company members, as well as with Bill T. Jones himself. I believe this is dance education in its most dynamic and impactful permutation – one in which the college studio is porous and engaged with the professional art form.”

Considered by many to be the most influential dancer and choreographer alive, Bill T. Jones has brought his works and philosophy to a West Coast university in an extended and programmatic way for the first time through this partnership. In Fall 2016, our students performed the first section of the piece, D-Man in the Waters, one of Mr. Jones’s most famous and successful works. Another of his well-known pieces, Love Redefined, will be presented in its entirety as part of the Fall 2018 dance concert.

Damon Rago, Chair of the Dance Program at LMU, feels the strength of the partnership lies in its ability to expand our students’ understanding of dance from something that is solely for entertainment purposes. “Many of our students come to us with an attitude that dance is exclusively for entertainment,” Rago said. “But we want to teach our students that dance can be art that challenges audiences and asks them to participate by reflecting on a piece and drawing their own
conclusions. The result is that exposure to the techniques of someone like Mr. Jones gives our dancers the confidence to put their art out there, and be ready for any and all interpretations.”

Over the past 33 years, the Bill T. Jones/Arnie Zane Dance Company has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the company was born of an 11-year artistic collaboration between Jones and Zane. Today, the company is recognized as one of the most innovative and powerful forces in the dance world.

The slideshow above features images from the Fall 2016 LMU Dance presentation of “D-Man in the Waters.”