Dance

Students may select dance as a major through the Performing Arts Department. This course of study combines intensive studio work in technique and theory of modern dance, ballet and composition with seminars examining dance as a global phenomenon with forms reflecting culturally specific historical, aesthetic and anthropological features. The program also includes a broad range of courses such as stagecraft, music resources, improvisation, anatomy for dancers, pedagogy, dance therapy, musical theater dance, world dance forms, jazz and tap. Students also may choose to minor in modern dance; ballet; or world music, dance and theater. The interdisciplinary minor in world music, dance and theater encourages students already interested in the performing arts to explore those outside Euro-American traditions. A certificate program in somatic studies is offered through the University College division of Arts & Sciences.

Students who study dance at Washington University learn from faculty members who have both professional experience and academic degrees. Students also have the opportunity to study with guest artists in residence who teach master classes and set choreography.

The department also offers many opportunities for students to perform and present their work. Washington University Dance Theatre holds annual auditions, and selected students will appear in faculty- and guest artist-choreographed concerts in Edison Theatre. Additionally, dance students particularly interested in performance may, with the approval of its director, rehearse and perform with The Slaughter Project, Washington University’s dance company in residence. Every spring, student choreographers can audition their work for Young Choreographers Showcase (a department sponsored event) or for Student Dance Showcase, directed and produced by WUSTL dance students. Students also have the annual opportunity to attend the regional American College Dance Conference to perform and take master classes. Students may also participate in departmental drama productions as well as student work in choreography and theater.

Contact Person: Mary-Jean Cowell
Phone: (314) 935-4474
E-mail: mjcowell@wustl.edu
Departmental website: http://pad.artsci.wustl.edu

Faculty

For a list of affiliated faculty, please visit the Performing Arts faculty page.
### Course Descriptions

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>Dance 3071</td>
<td>19th- and 20th-century Costume Design and History II</td>
<td>3</td>
</tr>
<tr>
<td>Dance 311</td>
<td>Modern Dance and the African-American Legacy</td>
<td>2</td>
</tr>
<tr>
<td>Dance 312</td>
<td>Accompaniment Techniques for Dance</td>
<td>2</td>
</tr>
<tr>
<td>Dance 319</td>
<td>Stage Lighting</td>
<td>3</td>
</tr>
<tr>
<td>Dance 3224</td>
<td>Intermediate Pointe Technique</td>
<td>1</td>
</tr>
<tr>
<td>Dance 328</td>
<td>Contemporary Dance and the Michio Ito Method</td>
<td>2</td>
</tr>
<tr>
<td>Dance 343</td>
<td>West African Music and Dance in Context</td>
<td>2</td>
</tr>
<tr>
<td>Dance 360</td>
<td>MADE in France I: Old Paris/New Europe</td>
<td>3</td>
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<tr>
<td>Dance 361</td>
<td>MADE in France II: Choreography and Construction Collaborations</td>
<td>3</td>
</tr>
<tr>
<td>Dance 372</td>
<td>Advanced American Musical Theatre</td>
<td>3</td>
</tr>
<tr>
<td>Dance 403</td>
<td>Jazz III</td>
<td>3</td>
</tr>
<tr>
<td>Dance 404</td>
<td>Composition IV</td>
<td>max 3</td>
</tr>
<tr>
<td>Dance 413</td>
<td>Modern Dance and the African American Legacy II</td>
<td>2</td>
</tr>
<tr>
<td>Dance 418</td>
<td>Variations in the Ballet</td>
<td>1</td>
</tr>
<tr>
<td>Dance 423</td>
<td>Pointe Technique</td>
<td>1</td>
</tr>
<tr>
<td>Dance 424</td>
<td>Pointe Technique</td>
<td>1</td>
</tr>
<tr>
<td>Dance 478</td>
<td>The Eye of the Mask: A Multicultural History of the Theater through Mask Making and Design</td>
<td>3</td>
</tr>
</tbody>
</table>

**Educ/Psych 366**

- Psychology of Creativity 3 units

**Drama Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>Drama 304</td>
<td>Makeup for the Stage</td>
<td>2</td>
</tr>
<tr>
<td>Drama 309</td>
<td>Stage Technology</td>
<td>3</td>
</tr>
<tr>
<td>Drama 341</td>
<td>Acting II</td>
<td>3</td>
</tr>
<tr>
<td>Drama 343</td>
<td>Fundamentals of Directing</td>
<td>3</td>
</tr>
<tr>
<td>Drama 361</td>
<td>Stage Management</td>
<td>3</td>
</tr>
<tr>
<td>Drama 421</td>
<td>Costume Construction and Design</td>
<td>3</td>
</tr>
</tbody>
</table>

### Elective Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>UCollege Dance 305</td>
<td>Structured Improvisation for Dance</td>
<td>1</td>
</tr>
<tr>
<td>UCollege Dance 328</td>
<td>Dance of West Africa</td>
<td>2</td>
</tr>
<tr>
<td>UCollege Dance 335</td>
<td>Bharata Natyam as Movement Narrative</td>
<td>1</td>
</tr>
<tr>
<td>UCollege Dance 363</td>
<td>Dunham Dance Technique</td>
<td>2</td>
</tr>
<tr>
<td>UCollege Dance 370</td>
<td>Dance for Camera</td>
<td>3</td>
</tr>
<tr>
<td>UCollege Dance 411</td>
<td>Teaching Creative Movement to Children</td>
<td>2</td>
</tr>
<tr>
<td>UCollege Dance 423</td>
<td>Dance/Movement Therapy</td>
<td>2</td>
</tr>
<tr>
<td>UCollege Dance 430</td>
<td>Applied Anatomy for the Performer</td>
<td>2</td>
</tr>
<tr>
<td>UCollege Dance 440</td>
<td>Curriculum and Instruction in Dance</td>
<td>3</td>
</tr>
<tr>
<td>UCollege Dance 454</td>
<td>Seminar in Arts Management</td>
<td>3</td>
</tr>
</tbody>
</table>

The dance major must take at least one upper-level course in both ballet and modern dance technique and theory. Course work in at least one of the following is strongly recommended: West African Dance, Classical Indian Dance, Dunham Technique, Musical Theater Dance, Jazz Dance.

### Additional Information

**Study Abroad:** Study abroad opportunities for dance students include the summer program MADE (Movement and Design in Europe) in France, an innovative, five-week course integrating dance and design that meets for two weeks in Paris, featuring museum outings and the viewing of dance performances, and then goes to the French countryside (Normandy) for a three-week period of training and performance workshops coordinating dance and design. The program is taught by seasoned professors in dance and design from Washington University and Connecticut College, and enhanced by master classes with European artists. Dance majors may substitute 6 credits from MADE for upper-level courses in composition and modern dance technique. Washington University students can pursue dance studies abroad during the academic year at the University of Auckland, New Zealand; University of Ghana, Legon; and Roehampton University, London.

### Minors

#### The Minor in Ballet

**Total units required:** 15-18

**Required courses:** 7-9 units

**Option 1**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>Dance 203</td>
<td>Composition I (3 units) AND 2-3 units of modern dance technique (OR choose a modern technique class as the corequisite for Dance 203)</td>
<td>5-6</td>
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**OR**

**Option 2**

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>Dance 208</td>
<td>Composition and Technique (with modern dance as the technique requisite. Dance 208 technique may be ballet if the modern dance requirement is fulfilled in a separate course as in Option 1.)</td>
<td>4</td>
</tr>
</tbody>
</table>

Also required with Option 1 or Option 2:
Dance 316E  From Romantic to Postmodern Dance 3
or Dance 340  Ballet as Ethnic Dance and Classical Art

Choose 6 units from among the following:

Dance 222  Fundamentals of Classical Ballet 2
Dance 321  Classical Ballet: Intermediate I 2
Dance 3221  Classical Ballet: Intermediate II 2
Dance 415  High Intermediate Ballet I 2
Dance 416  High Intermediate Ballet II 2
Dance 4281  Classical Ballet III 2
Dance 4291  Classical Ballet IV 2

Electives:  choose at least 2 units from among the following:

Dance 305Z  Music Resources for Dance 2
Dance 312  Accompaniment Techniques for Dance 2
Dance 315  Dance Spectrum 3
Dance 316E  From Romantic to Postmodern Dance (if not taken as required course) 3
Dance 3224  Intermediate Pointe Technique 1
Dance 342  Critical Thinking in Western Theatrical Dance: Questioning Meets Creative Thinking and Collaboration 3
Dance 418  Variations in the Ballet 1
Dance 423  Pointe Technique 1
Dance 424  Pointe Technique 1
Dance 4281  Classical Ballet III (If not taken as part of required 6 units) 2
Dance 4291  Classical Ballet IV 2
UCollege Dance 430: Applied Anatomy for the Performing Arts 3

Elective Courses, cont.

UCollege Dance 411  Teaching Creative Movement to Children 2
UCollege Dance 423  Topics in Dance: Dance Movement Therapy 2
UCollege Dance 430  Applied Anatomy for the Performing Arts 2
UCollege Dance 440  Curriculum and Instruction in Dance 3

The Minor in World Music, Dance and Theater

For the world music, dance and theater minor, visit the Performing Arts page.

Courses

Visit https://courses.wustl.edu to view semester offerings for L29 Dance.

L29 Dance 104 Body Conditioning
A complete body conditioning program designed to increase strength and flexibility. Uses some floor barre and Pilates-related floor exercises. Credit variable, maximum 2 units.

L29 Dance 106E Introduction to Dance as a Contemporary Art Form
Introduction to dance as a creative art form. Through practical work in the studio, students gain an understanding of the human body as an instrument of expression and of motion as the medium of dance. Technique, analysis and creative work. Not open to majors. May be repeated once for credit. Credit 2 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 111 Contemporary Dance for the Male Dancer
For men who may have athletic or other physical and kinesthetic skills, but little to no formal dance training. This course is designed to meet the specific needs of the male body in its capacity for dynamic, aesthetic, expressive movement. Introduction to dance as a creative art form using the body as the instrument of expression and motion as the medium of dance. Technique, analysis and creative work. Credit 2 units. A&S: LA
L29 Dance 120 Yoga and Relaxation Techniques
Systematic introduction to the methods and theory of yoga as a means of stretching, strengthening, energizing and relaxing the body. Incorporates meditation, massage and other release techniques to help sharpen both body and mind. Students should wear comfortable clothing permitting freedom of movement and bring a mat or towel. Related readings assigned. Credit 1 unit.

L29 Dance 200 Tutorial
Supplementary work at the low intermediate level in ballet and modern dance at times to be announced. Prerequisites: sophomore standing and permission of the Coordinator of the Dance Division. Credit to be determined in each case. Credit variable, maximum 6 units. A&S: LA A&S IQ: HUM Art: HUM

L29 Dance 201E Theory and Technique of Modern Dance I
Fundamental theory and techniques of American modern dance. Studio work investigating the expressive potential of human movement and developing individual rhythmic and kinesthetic awareness, coordination and breadth of movement vocabulary. Related reading and video expand on theory embodied in the class work and give an historical overview of modern dance in the United States. Attendance of two to three performances required. Prerequisite: some previous dance training or permission of instructor. Credit 3 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 202 Theory and Technique of Modern Dance II
A course for students familiar with the basic concepts and technique of modern dance. Emphasis on expanding individual movement versatility with increasing difficulty of choreographic phrase materials. Related readings and videos, some focused on American postmodern dance. Attendance at two to three performances required. Prerequisite: Dance 201 or permission of the instructor. Credit 3 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 203 Composition I
Finding personal movement and transforming it into dance. Through a series of class projects the formal elements of composition are introduced. Prerequisite: Dance 201 or permission of the instructor; concurrent registration in a technique class required. Credit variable, maximum 3 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 208 Composition and Technique
Introduction to dance composition supported by two modern or ballet technique classes each week at the level appropriate to the individual student. Work on composition assignments outside of class is expected. Prerequisite: Dance 201E or permission of instructor. Credit 4 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 211 Yoga and Relaxation Techniques II
A more vigorous yoga discipline incorporating flow series and held postures. This class concentrates on the movement and distribution of energy throughout the body. Prior yoga experience recommended.

L29 Dance 212E Introduction to Theater Production
An introductory study of the major elements involved with mounting a theatrical production. Utilizing guest speakers in both theater arts and theater studies, the course addresses such topics as scenic, costume, lighting and sound design; production management and procedures; and the history and culture of theatrical space and design. Students are required to serve as a crew member on one departmental production and attend productions of the Edison Theatre Ovations series and the Performing Arts Department. Same as Drama 212E Credit 3 units. A&S: LA A&S IQ: HUM BU: HUM

L29 Dance 213 Improvisation I
This course explores the process and art form of creative, expressive, spontaneous dance making. Students learn to move and respond simultaneously in the moment, developing skills of communication, observation, performance and composition in the language of movement. Open to dancers of all levels. Light reading; in class and out-of-class projects. Credit 1 unit. A&S: LA Art: HUM BU: HUM

L29 Dance 221 Fundamentals of Classical Ballet
Designed for dancers with no previous training or knowledge of the development of ballet in America, a systematic introduction to the ballet technique, including traditional terminology, and introductory readings on American Ballet Theatre as a repository for classical and modern ballet repertoire of both American and European choreographers. Attention to basic anatomical concerns and body alignment as well as to the classical movement vocabulary. Prerequisite: none. Credit 2 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 222 Fundamentals of Classical Ballet
Designed for dancers with no previous training or knowledge of the development of ballet in America, a systematic introduction to the ballet technique, including traditional terminology, and introductory readings on New York City Ballet as a repository for the choreography of George Balanchine. Attention to basic anatomical concerns and body alignment as well as to the classical movement vocabulary. Credit 2 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 226 Tap Dance: Beginning

L29 Dance 2340 Classical Dances of India
An introduction to the classical dance of South India in its cultural context. Students learn to appreciate the Bharata Natyam style and to perform its basic movements. May be repeated once for credit. Credit 2 units. A&S: LA A&S IQ: HUM Art: HUM EN: H

L29 Dance 2357 Dance Theater Production
Experience in technical production. Required stage work includes two studio dance productions supervised by faculty. Prerequisite: Dance 212E.
and attendance at two to three performances required. Variable
and video assignments on contemporary dance developments
or individually interpret choreographic material. Related reading
student. Greater emphasis on the ability to accurately replicate
Technique and related concepts for the intermediate-level
L29 Dance 301 Theory and Technique of Modern Dance III
Credit 2 units. A&S: LA & S IQ: HUM Art: HUM BU: HUM
content; may be repeated for credit in a subsequent semester.
Prerequisites: Dance 202 and permission of the instructor.
Credit 3 units. A&S: LA & S IQ: HUM Art: HUM BU: HUM
L29 Dance 3021 Theory and Technique of Modern Dance IV
Continuation of Dance 301. Variable content; may be repeated
for credit in a subsequent semester. Prerequisite: Dance 301
and permission of instructor.
Credit 3 units. A&S: LA & S IQ: HUM Art: HUM BU: HUM

L29 Dance 272 Introduction to American Musical Theater
Students are taught basic interpretation of musical theater
repertoire. The student learns to analyze and perform songs
with regard to melody and musical form. Acting techniques
are developed through lyric interpretation. Students also are
introduced to basic audition practice and etiquette. Prerequisite:
permission of instructor. $25.00 lab fee.
Same as Drama 272
Credit 3 units. A&S: LA & S IQ: HUM BU: HUM EN: H
L29 Dance 280 Hip-Hop Jazz
Hip-hop jazz and music video dance combine in this exciting,
high-energy course. Students learn elements from each of these
dance styles and focus on how they have been adapted into
pop culture choreography. This course is designed for students
with at least one year of dance training. It is expected that by the
end of the course, students have a greater knowledge of dance and
dance terminology and an increased ability to perform set
choreography. Primarily a studio course; some related reading
assigned.
Credit 2 units. Art: HUM
L29 Dance 296 Internship
Students may receive up to 3 units of credit for an approved
internship with an organization where the primary objective is to
obtain professional experience outside the classroom. Students
must file a Learning Agreement with the Career Center, a faculty
sponsor and the site supervisor. This must be approved by all
three constituencies before proceeding. A final written project is
agreed upon between the student and faculty sponsor before
work begins, and is evaluated by the faculty sponsor at the end
of the internship.
Credit variable, maximum 3 units. A&S: LA & S IQ: HUM Art: HUM EN: H
L29 Dance 297 Fundamentals of Jazz Dance
This course introduces the basic principles and vocabulary of
traditional jazz dance as influenced by American social dances
and its relationship to the rise in popularity of jazz music. Both
are unique to America and are rooted in African-American and
European-American culture. Prerequisite: one year of training in
ballet technique or modern dance.
L29 Dance 300 Jazz Dance II
Intermediate to advanced work in jazz dance technique,
including choreographic phrases emphasizing stylistic clarity
and more complex rhythmic structure. Variable content; may be
repeated once for credit in a subsequent semester. Preference
given to students registering for the first time. Prerequisite:
Dance 297 or permission of instructor.
Credit 2 units. A&S: LA & S IQ: HUM Art: HUM BU: HUM
L29 Dance 301 Theory and Technique of Modern Dance III
Technique and related concepts for the intermediate-level
student. Greater emphasis on the ability to accurately replicate
or individually interpret choreographic material. Related reading
and video assignments on contemporary dance developments
and attendance at two to three performances required. Variable
...
L29 Dance 310 Dance Improvisation II
*Continuation of Dance 213. Prerequisites: Dance 213 or permission of instructor; concurrent registration in a dance technique course at the 300 level or higher is required. May be repeated once for credit.*
Credit 1 unit. A&S: LA A&S IQ: HUM BU: HUM

L29 Dance 3101 Dance Improvisation: Spontaneous Composition and Performance Techniques
Dance improvisation is a cumulative, integrative practice, applying every skill the performer can bring to the spontaneous present in which creative process and performance is simultaneously one and the same. In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill in dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence/expressivity and compositional form. Applications include improvising compositions for theatrical stage, site-specific venues and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. Though not required, this course is optimal for students who have previously taken Dance Composition (Dance 203/208/303/309), and/or Contact Improvisation (UCollege Dance 212). May be repeated once for credit.
Credit 1 unit. A&S: LA A&S IQ: HUM EN: H

L29 Dance 311 Modern Dance and the African-American Legacy
This course examines the works of several African-American choreographers and their contributions to the field of modern dance in America. These works, considered modern-day classics, depict important historical events and reveal cultural influences that people of African descent have impressed upon our society. Through the medium of dance aided by discussions, video and class reading assignments, the choreographers' works are analyzed for form, content and social relevance. Studio work includes technique to support learning the repertory. Prerequisite: one to two years training in modern, jazz or ballet. Credit 2 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 312 Accompaniment Techniques for Dance
A wide variety of percussion instruments and techniques are studied to determine what makes effective dance accompaniment. The course includes: examples and discussion of dance musics from Western and non-Western cultures; basic notation of rhythm and form; demonstrations of musical styles and discussion of social contexts. Students have opportunities to assist in accompanying modern dance classes. Minimum of two to three hours a week of individual practice and/or listening to recordings expected.
Credit 2 units. A&S: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 315 Dance Spectrum
Introductory consideration of dance as a human activity with culturally specific forms and functions. The course material is multicultural and organized both thematically and chronologically. Topics include: dance as ritual and art, dance and politics, dance as reflection and subversion of gender norms, classical Asian dance forms, and a brief overview of the development of Euro-American theatrical dancing, especially ballet and modern dance. Seminar format with emphasis on discussion based on reading and extensive video materials.
Credit 3 units. A&S: TH, CD A&S IQ: HUM, LCD BU: HUM

L29 Dance 316E From Romantic to Postmodern Dance
An overview of European and American theatre dance from the early 19th century to the present. Topics include: Isadora Duncan's work as transition and revolution, Orientalism in early modern dance and the Diaghilev Ballets Russes, the "reconstruction" of the dancer's body, gender issues in movement vocabulary, choreographic content and professional working conditions, the emergence of modernism and postmodernism in dance. Seminar format emphasizing discussion of reading and dance videos.
Credit 3 units. A&S: TH A&S IQ: HUM Art: AH

L29 Dance 319 Stage Lighting
Same as Drama 310

L29 Dance 320 Alexander Technique
Students of the Alexander Technique learn to recognize and change counter-productive habits. This skill enables dancers to take correction more effectively and to overcome stumbling blocks in technique and performance. Learning to allow natural postural reflexes to work improves length, balance and flexibility, providing a strong basis for dance technique. The result is the relief of excess tension, enhanced range of expression and the ability to have more choices about how one moves.
Credit 2 units.

L29 Dance 321 Classical Ballet: Intermediate I
A course designed for those with a solid foundation in the fundamentals of ballet technique. Related reading and video assignments; attendance at one to two ballet performances. Variable content; may be repeated in a subsequent semester. Prerequisites: permission of the instructor and B+ or better in Dance 221 and 222.
Credit 2 units. A&S: LA A&S IQ: HUM

L29 Dance 322 Classical Ballet: Intermediate II
Special emphasis on the development of adagio, allegro and turn sequences. Variable content; may be repeated in a subsequent semester. Prerequisites: permission of instructor and B+ or better in Dance 221 and 222.
Credit 2 units. A&S: LA A&S IQ: HUM

L29 Dance 324 Intermediate Pointe Technique
This course is designed for dancers with a basic foundation and understanding of pointe technique. The focus of the course is the strengthening of the overall presentation of the pointe technique while additionally developing the performance quality of the dancer. Variable content: may be repeated for credit in a subsequent semester. Prerequisites: concurrent registration in Dance 3221, 416 or 4291, and permission of the instructor.
Credit 1 unit. A&S: TH A&S IQ: HUM EN: H

L29 Dance 323 Topics in Theater
Same as Drama 321
Credit 3 units. A&S: LA A&S IQ: HUM EN: H
L29 Dance 328 Contemporary Dance and the Michio Ito Method

Primarily a studio course of classes combining contemporary modern dance technique, some balletic barre work and instruction in the Michio Ito method. Inspired by elements in his own training at the Dalcroze Institute, Ito preceded Martha Graham in developing a systematized approach to modern dance that reflected the artist's individual aesthetic preferences and that played a role in his choreography. The course examines similarities and contrasts between contemporary modern dance training and the Ito method, which emphasizes development of musicality, coordination and performing presence. Some reading and video material and one final project with both written and movement components. Prerequisite: upper-level placement in modern dance, ballet or jazz.
Credit 2 units. A&S: LA A&S IQ: HUM EN: H

L29 Dance 332 Mind-Body: Integral Practices

The mind and the body are not only connected, they are a fundamental unity, always functioning in a coordinated state. Whether or not we coordinate them well or badly is a choice we make, whether we are conscious of choosing or not. Many so-called "physical" exercises, activities and arts suffer from a lack of adequate skills of sensation, attention, perception and conscious control. Conversely, many so-called "mental" activities lack adequate awareness of the bodily underpinnings of thought. Like a person learning to play a musical instrument, one's ability to coordinate the mental and physical aspects of Self toward one's best personal potential is a skill requiring study of strategies and techniques for good practice in "being well," such ideas and methods are not "new age," but can be traced back through more than a century in the work of investigators such as F.M. Alexander, progressive educator John Dewey, and many others. Through direct experience and related readings, this class introduces students to "somatic," or "integral" practices — activities that are inherently more effective at developing the aspects of Self in a coordinated and authentically holistic manner. We then learn to apply our understanding to all kinds of activities, both mental and physical, from chores to exercise, from arts to sports, from hobbies to vocations. Some kind of prior movement training (e.g., athletics, martial arts, dance, etc.) is preferable but not required.
Credit 2 units. A&S: LA EN: H

L29 Dance 340 Ballet as Ethnic Dance and Classical Art

This course examines the origins and major developments in ballet theory, technique and production practice, emphasizing their relationship to concepts of ethnicity and classicism. Issues considered include: the influence of classic Greco-Roman theater on the themes, aesthetic ideals and theorization of ballet; analysis of ethnic content not only in thematic material but in ballet movement vocabulary and training process; the conscious reformulation in the United States of European ballet as an equally American art form; the expansion of Euro-American "classical ballet" in the work of Balanchine and Tudor; the appropriation of ballet by non-Western countries (such as China and Japan) and its impact on native dance genres; typical construction of the ballet dancer's body and movement, including gender definition, in relationship to a specific ethnic community context. Seminar format with lectures, discussion and video material. Three five- to seven-page papers and final. No prerequisites.
Credit 3 units. A&S: TH, SD, WI A&S IQ: HUM SD, WI BU: HUM

L29 Dance 342 Critical Thinking in Western Theatrical Dance: Questioning Meets Creative Thinking and Collaboration

This is a course designed to introduce the student to the intersections of creative, collaboration and critical thinking in Western Theatrical Dance. This course begins with a review of the literature on creativity, creative collaboration, the process of creating Western Theatrical Dance, and critical thinking. The course continues as an overview of these issues while presenting the intersection and interaction of these elements, which form the creative collaboration of Western Theatrical Dance. The students read from both texts and articles on creativity, creative collaboration, the process of creating Western Theatrical Dance in the 20th and 21st centuries, and critical thinking.
Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM EN: H

L29 Dance 343 West African Music and Dance in Context

A West African dance course specifically focused on the Ivorian dance traditions of the Baule, Bete Dan, Lobi, Makinke, and Senufo peoples. The course addresses the relationship between music and dance as well as their social and cultural significance. We include study of myths, art, costumes and masks as they relate to various dances and musics. A studio course with related reading material.
Credit 2 units. A&S: LA A&S IQ: HUM EN: H

L29 Dance 360 MADE in France I: Old Paris/New Europe

Students are introduced to the city's rich artistic history as well as the work of contemporary movement arts in Europe through two weeks of dramaturgical field research in Paris. With a diversified sampling of performances, museum visits and discussions animated by program faculty, students experience hands-on the rich history Paris has on display. Museums visited include the Musée du Louvre, Musée de la Mode et du Costume, Musée d'Orsay, Centre Georges Pompidou, Musée des Arts et Métiers, Musée Cluny, and the Rodin Museum. Museums and live performances serve as our main "books" for this intensive hands-on course. Museum visits and performances are supplemented by readings and assignments on a chosen theme and performance history and regular seminars with the specific aim of investigating a variety of dramaturgical approaches that contemporary European directors employ when considering the use of objects, props, costume design, sound design, lighting design and movement. Additionally, students attend several contemporary dance theater performances.
Credit 3 units. A&S: LA A&S IQ: HUM EN: H

L29 Dance 361 MADE in France II: Choreography and Construction Collaborations

Continuing upon the field research carried out in Paris, student work groups begin to concretize their creative projects at a rural retreat center for artists in Normandy, France. Beginning with a day of intensive introduction to design and construction principles in accordance with the program theme, the design faculty helps students prepare for the "Imagination Fair" presentations that mark the midway point and serve to launch each group's creative process collaboration. After these presentations, students get to work on realizing their choreography and construction projects: the collaborative creation of dances (solos, duos and trios) using a variety of found objects, props, costumes and/or instruments created by dancers and designers for the final production. Each year, in
addition to the U.S. teaching faculty, a number of European artists active in their profession offer valuable master classes that coincide with the program theme and help prepare students for their final projects. Work hours are interspersed with French-language meals during which students are encouraged to speak French with the host family and with their peers and teachers. Additional field trips are organized to introduce students to the rich cultural and agricultural heritage of the Normandy region. Prerequisite: Dance 360 MADE in France I: Old Paris/New Europe.

Credit 3 units. A&S: LA A&S IQ: HUM EN: H

L29 Dance 4041 Composition III
The exploration of choreographic problems for small and large groups. Prerequisite: senior standing or permission of instructor. Previous or concurrent registration in Dance 401 or 4021 recommended.

Credit variable, maximum 3 units. A&S: LA A&S IQ: HUM

L29 Dance 407 Topics in Dance Techniques and Somatic Practices: Ito Training for the Contemporary Dancer
This course introduces upper-level dancers to a training system unique in the contemporary dance world. Ito technique demands replication of specific movement patterns (typical in much dance training) but also cultivates somatic awareness in execution of the movement. Each class includes contemporary modern dance work, a brief personally focused period of improvisation, a short balletic barre, and practice of the Ito gesture system and the style it supports. Attention to specific integration of breathing with the Ito gestures heightens attention to the importance of breath in supporting the vivid performance of any movement. Upper-level dancers can use this training to develop presence and add to their movement vocabulary. Students also learn some of the Ito repertoire and create short choreographies utilizing the gestural material in individual ways. Primarily a studio course, with some short reading assignments, some videos, and a final movement project.

Credit variable, maximum 3 units. A&S IQ: HUM EN: H

L29 Dance 413 Modern Dance and the African American Legacy II
This course focuses on works by 2-3 renowned African-American choreographers. The selected choreographers are chosen for their contributions to the field of American modern dance based primarily on their explorations regarding the process and dynamics of building community — the sense of community as experienced through the lens of African-American cultural values and aesthetics as it pertains to the creative process. Therefore, the course focuses on viewing the body as a site for the exchange of ideas concerning humanity. Students investigate these choreographers through learning excerpts of their choreography and choreographing personal responses, as well as through related readings, videos and independent research.

Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 414 Advanced Stage Lighting
An advanced-level continuation of Drama 310. Emphasis is placed on design aesthetics and their application in a laboratory setting. Students explore color theory, lightboard programming and design analyses as well as execute a variety of finished projects. These projects cover a wide range of production styles and performance venues. Prerequisite: permission of instructor. Same as Drama 410

Credit 3 units. A&S: LA A&S IQ: HUM EN: H

L29 Dance 415 High Intermediate Ballet I
A course designed as preparation for the advanced level. Emphasis on vocabulary review and individual technique assessment, including placement, movement quality and musicality. Related readings and video assignments; attendance at and critical analysis of one to two ballet performances. Variable content; may be repeated in a subsequent semester.
Prerequisites: B+ or better in Dance 221, 222, 321, 322 and/or permission of instructor.
Credit 2 units. A&S: LA & S IQ: HUM

L29 Dance 416 High Intermediate Ballet II
A course designed for the high intermediate dancer in preparation for Dance 4281/429. Emphasis on placement, movement quality and musicality. Related readings and projects supplement the classical vocabulary. Prerequisites: B+ or better in Dance 221, 222, 321, 322 and/or permission of instructor.
Credit 2 units. A&S: LA & S IQ: HUM

L29 Dance 418 Variations in the Ballet
Introduces classical choreography within various ballets. Prerequisites: Dance 321 or Dance 4281 with some pointe training and permission of instructor.
Credit 1 unit. A&S: LA & S IQ: HUM

L29 Dance 423 Pointe Technique
Designed for dancers with a basic foundation in pointe work. Variable content; may be repeated for credit in a subsequent semester. Prerequisites: concurrent registration in Dance 321 or 4281 and B+ or better in Dance 221, 222, 321, 322 and/or permission of instructor.
Credit 1 unit. A&S: LA & S IQ: HUM

L29 Dance 424 Pointe Technique
Designed for dancers with a basic foundation in pointe work. Prerequisites: concurrent registration in Dance 321, 322, 4281 or 4291, and permission of instructor.
Credit 1 unit. A&S: LA & S IQ: HUM

L29 Dance 4281 Classical Ballet III
Designed for dancers with a solid foundation in beginning and intermediate ballet technique. Related reading, research paper/discussion, video assignments; attendance at one to two ballet performances. Variable content; may be repeated for credit in a subsequent semester. Prerequisites: permission of instructor and B+ or better in Dance 3221 and Dance 415 or Dance 416.
Credit 2 units. A&S: LA & S IQ: HUM

L29 Dance 4291 Classical Ballet IV
A course designed for dancers with a solid foundation in beginning and intermediate ballet technique. Variable content; may be repeated for credit in a subsequent semester. Prerequisites: permission of instructor in 3221 and 4291 and 415 or 416.
Credit 2 units. A&S: LA & S IQ: HUM

L29 Dance 457 Dance Repertory
Under the direction of an experienced choreographer, students rehearse and perfect repertory concert dances. May be repeated once for credit. Enrollment by audition. Concurrent registration in a technique class is required.
Credit 1 unit. A&S: LA & S IQ: HUM

L29 Dance 458 Dance Repertory
Under the direction of an experienced choreographer, students rehearse and perfect repertory concert dances. May be repeated once for credit. Enrollment by audition. Concurrent registration in a technique class is required.
Credit 1 unit. A&S: LA & S IQ: HUM

L29 Dance 478 The Eye of the Mask: A Multicultural History of the Theater through Mask Making and Design
Same as Drama 478
Credit 3 units. A&S: TH A&S IQ: HUM BU: HUM EN: H

L29 Dance 479 Fundamentals of Sound Design
Encompassing both creative and technical aspects of sound in the performing arts, the course gives theoretical knowledge of, and practical experience in the following areas: fundamental rules of physics and electronics related to sound, use of standard digital recording studio equipment, "training" of the ear and basic techniques of sound montage. Students are expected to participate in a variety of conceptual and research oriented exercises as well as complete several lab projects. Sound-related work on Performing Arts Department productions may be required. Prerequisite: Drama 212 and permission of instructor.
Same as Drama 479
Credit 3 units. A&S: LA & S IQ: HUM

L29 Dance 493 Senior Project
Specialized project in a selected area in dance. The student works individually under the supervision of a faculty member. Prerequisite: permission of the coordinator of the Dance Division. Credit variable, maximum 3 units.

L29 Dance 499 Study for Honors
An honors thesis or performance and thesis project designed by the student, and supervised and assessed by a faculty committee. Prerequisites: senior standing; grade point average of 3.5 and 3.5 in dance classes; and permission of the coordinator of the dance division.
Credit variable, maximum 6 units.

L29 Dance 4990 Independent Work
Prerequisite: senior standing and permission of the coordinator of the dance division.
Credit variable, maximum 10 units.