Dance

Students may select dance as a major through the Performing Arts Department (http://bulletin.wustl.edu/undergrad/arts/sci/performingarts). This Bachelor of Arts course of study combines intensive studio work in technique and theory of modern dance, ballet and composition with seminars that examine dance both as a global phenomenon reflecting culturally historic and aesthetic features as well as an area of scientific research with therapeutic applications. The major 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 may also choose to minor in dance or in 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 of 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.

In addition, the department 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. Students particularly interested in performing may audition for the student repertory company Washington University Dance Collective (WUDC). WUDC rehearses and performs throughout the year at area venues as well as on campus. Every spring, student choreographers can audition their work for Student Dance Showcase, which is directed and produced by Washington University dance students. Students also have the annual opportunity to attend the regional American College Dance Conference to perform and to take master classes. Students may also participate in departmental drama productions as well as student productions of choreography and theater.

Contact: Cecil Slaughter
Phone: 314-935-8075
Email: cslaught@wustl.edu
Website: http://pad.artsci.wustl.edu

Faculty

Chair
Pannill Camp (https://pad.wustl.edu/people/pannill-camp)
PhD, Brown University
(Drama)

Professors
Robert K. Henke (https://pad.wustl.edu/people/robert-henke)
PhD, University of California, Berkeley
(Drama)

Henry I. Schvey (https://pad.wustl.edu/people/henry-i-schvey)
PhD, Indiana University
(Drama)

Associate Professors
Paige McGinley (https://pad.wustl.edu/people/paige-mcginley)
PhD, Brown University
(Drama)

Julia Walker (https://pad.wustl.edu/people/julia-walker)
PhD, Duke University
(Drama)

Assistant Professors
Joanna Dee Das (https://pad.wustl.edu/people/joanna-dee-das)
(on sabbatical 2019-20)
PhD, Columbia University
(Dance)

Rhaisa Williams (https://pad.wustl.edu/people/rhaisa-williams)
PhD, Northwestern University
(Drama)

Teaching Professors
Robert Mark Morgan (https://pad.wustl.edu/people/robert-mark-morgan)
MFA, San Diego State University
(Drama)

Andrea Urice (https://pad.wustl.edu/people/andrea-urice)
MFA, University of Virginia
(Drama)

Professors of Practice
Christine Knoblauch-O’Neal (https://pad.wustl.edu/people/christine-knoblauch-oneal)
PhD, Texas Woman’s University
(Dance)

David W. Marchant (https://pad.wustl.edu/people/david-marchant)
MFA, University of Iowa
(Dance)

Jeffery S. Matthews (https://pad.wustl.edu/people/jeffery-matthews)
MFA, Virginia Commonwealth University
(Drama)
Annamaria Pileggi (https://pad.wustl.edu/people/annamaria-pileggi)  
MFA, Brandeis University  
(Drama)

Cecil Slaughter (https://pad.wustl.edu/people/cecil-slaughter)  
MFA, University of Iowa  
(Dance)

William Whitaker (https://pad.wustl.edu/people/william-whitaker)  
MFA, Florida Atlantic University  
(Drama)

**Artist-in-Residence**

Ron Himes (https://pad.wustl.edu/people/ron-himes)  
Henry E. Hampton Jr. Artist-in-Residence  
BSBA, Washington University  
(Drama)

**Senior Lecturer**

Sean Savoie (https://pad.wustl.edu/people/sean-savoie)  
MFA, University of Cincinnati, College Conservatory of Music  
(Drama)

**Senior Lecturer/Senior Playwright-in-Residence**

Carter W. Lewis (https://pad.wustl.edu/people/carter-w-lewis)  
MA, University of Oklahoma  
(Drama)

**Lecturer**

Dominique Glaros (https://pad.wustl.edu/people/dominique-glaros)  
MFA, University of Cincinnati, College Conservatory of Music  
(Drama)

**Professor Emerita**

Mary-Jean Cowell (https://pad.wustl.edu/people/mary-jean-cowell)  
PhD, Columbia University  
(Dance)

**Majors**

**The Major in Dance**

**Total units required:** 35-36 units

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 or Jazz Dance.

**Prerequisites (8-9 units):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>WU dance course (2-3 units) or advanced placement in dance</td>
<td>2-3</td>
<td></td>
</tr>
<tr>
<td>Dance 203</td>
<td>Composition I</td>
<td>3-4</td>
</tr>
<tr>
<td>or Dance 208</td>
<td>Composition and Technique</td>
<td></td>
</tr>
<tr>
<td>Dance 212E</td>
<td>Introduction to Technique</td>
<td>3</td>
</tr>
</tbody>
</table>

**Required courses (18 units):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance 303</td>
<td>Composition II</td>
<td>3-4</td>
</tr>
<tr>
<td>or Dance 309</td>
<td>Composition and Technique II</td>
<td></td>
</tr>
<tr>
<td>Dance 305Z</td>
<td>Music Resources for Dance</td>
<td>2</td>
</tr>
<tr>
<td>or Dance 312</td>
<td>Accompaniment Techniques for Dance</td>
<td></td>
</tr>
<tr>
<td>Dance 3101</td>
<td>Dance Improvisation: Spontaneous Composition &amp; Performance Techniques</td>
<td>1</td>
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</tbody>
</table>

and 6 units from:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance 300</td>
<td>Jazz Dance II</td>
<td>2</td>
</tr>
<tr>
<td>Dance 301</td>
<td>Theory and Technique of Modern Dance III</td>
<td>3</td>
</tr>
<tr>
<td>Dance 3021</td>
<td>Theory and Technique of Modern Dance IV</td>
<td>3</td>
</tr>
<tr>
<td>Dance 321</td>
<td>Classical Ballet: Intermediate I</td>
<td>2</td>
</tr>
<tr>
<td>Dance 3221</td>
<td>Classical Ballet: Intermediate II</td>
<td>2</td>
</tr>
<tr>
<td>Dance 401</td>
<td>Theory and Technique of Modern Dance V</td>
<td>max</td>
</tr>
<tr>
<td>Dance 4021</td>
<td>Theory and Technique of Modern Dance VI</td>
<td>max</td>
</tr>
<tr>
<td>Dance 403</td>
<td>Jazz III</td>
<td>2</td>
</tr>
<tr>
<td>Dance 415</td>
<td>High Intermediate Ballet I</td>
<td>2</td>
</tr>
<tr>
<td>Dance 416</td>
<td>High Intermediate Ballet II</td>
<td>2</td>
</tr>
<tr>
<td>Dance 4281</td>
<td>Classical Ballet III</td>
<td>2</td>
</tr>
<tr>
<td>Dance 4291</td>
<td>Classical Ballet IV</td>
<td>2</td>
</tr>
</tbody>
</table>

Students must also choose 6 units from the following list. Any of these courses may be taken as an elective if they are not taken in fulfillment of the requirement:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance 316E</td>
<td>From Romantic to Postmodern Dance</td>
<td>3</td>
</tr>
<tr>
<td>Dance 331</td>
<td>Movement and Meaning: Dance in a Global Context</td>
<td>3</td>
</tr>
<tr>
<td>Dance 340</td>
<td>Ballet as Ethnic Dance and Classical Art</td>
<td>3</td>
</tr>
<tr>
<td>Dance 342</td>
<td>Critical Thinking in Western Theatrical Dance: Questioning Meets Creative Thinking and Collaboration</td>
<td>3</td>
</tr>
<tr>
<td>Dance 426</td>
<td>Performing the Political in American Dance</td>
<td>3</td>
</tr>
</tbody>
</table>
Elective courses (minimum of 9 units): All courses must be at the 300 level or above. Students may also choose from dance and somatic practice courses in University College (U31).

Additional Information

Study Abroad: Washington University students can pursue dance studies abroad during the academic year at the University of Auckland, New Zealand; the University of Ghana, Legon; and Roehampton University, London. With approval from the Dance program, courses at these institutions may fulfill dance major and minor requirements. Courses in other disciplines taught at these institutions may also be accepted by Washington University.

Minors

The Minor in Dance

Total units required: 17-18 units

Studio-based/technique courses (9 units):

At least 6 of these units must be at the 300 level or above. Students must select from the following list:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Ballet</td>
<td></td>
</tr>
<tr>
<td>Dance 221</td>
<td>Fundamentals of Classical Ballet</td>
<td>2</td>
</tr>
<tr>
<td>Dance 222</td>
<td>Fundamentals of Classical Ballet</td>
<td>2</td>
</tr>
<tr>
<td>Dance 321</td>
<td>Classical Ballet: Intermediate I</td>
<td>2</td>
</tr>
<tr>
<td>Dance 3221</td>
<td>Classical Ballet: Intermediate II</td>
<td>2</td>
</tr>
<tr>
<td>Dance 3224</td>
<td>Intermediate Pointe Technique</td>
<td>1</td>
</tr>
<tr>
<td>Dance 415</td>
<td>High Intermediate Ballet I</td>
<td>2</td>
</tr>
<tr>
<td>Dance 416</td>
<td>High Intermediate Ballet II</td>
<td>2</td>
</tr>
<tr>
<td>Dance 4281</td>
<td>Classical Ballet III</td>
<td>2</td>
</tr>
<tr>
<td>Dance 4291</td>
<td>Classical Ballet IV ()</td>
<td>2</td>
</tr>
<tr>
<td>Dance 106E</td>
<td>Introduction to Dance as a Contemporary Art Form</td>
<td>2</td>
</tr>
<tr>
<td>Dance 201E</td>
<td>Theory and Technique of Modern Dance I</td>
<td>3</td>
</tr>
<tr>
<td>Dance 202</td>
<td>Theory and Technique of Modern Dance II</td>
<td>3</td>
</tr>
<tr>
<td>Dance 301</td>
<td>Theory and Technique of Modern Dance III</td>
<td>3</td>
</tr>
<tr>
<td>Dance 3021</td>
<td>Theory and Technique of Modern Dance IV</td>
<td>3</td>
</tr>
<tr>
<td>Dance 3101</td>
<td>Dance Improvisation: Spontaneous Composition &amp; Performance Techniques</td>
<td>1</td>
</tr>
<tr>
<td>Dance 311</td>
<td>Modern Dance and the African-American Legacy</td>
<td>2</td>
</tr>
</tbody>
</table>

Composition course (3 units):

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance 203</td>
<td>Composition I</td>
<td>1-4</td>
</tr>
<tr>
<td>or Dance 208</td>
<td>Composition and Technique</td>
<td></td>
</tr>
</tbody>
</table>

History/theory course (3 units):

Students must select from the following list:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
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<td>From Romantic to Postmodern Dance</td>
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<td>Movement and Meaning: Dance in a Global Context</td>
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<td>Dance 340</td>
<td>Ballet as Ethnic Dance and Classical Art</td>
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</tr>
<tr>
<td>Dance 342</td>
<td>Critical Thinking in Western Theatrical Dance: Questioning Meets Creative Thinking and Collaboration</td>
<td>3</td>
</tr>
<tr>
<td>Dance 426</td>
<td>Performing the Political in American Dance</td>
<td>3</td>
</tr>
<tr>
<td>Dance 433</td>
<td>Performing Gender and Sexuality in America</td>
<td>3</td>
</tr>
</tbody>
</table>

Elective courses (2-3 units): Any additional history/theory course or studio-based/technique course at the 300 level or above may be used to fulfill this requirement.

The Minor in World Music, Dance and Theater

For the world music, dance and theater minor, visit the Performing Arts page (http://bulletin.wustl.edu/undergrad/artsci/performingarts/#minors) of this Bulletin.

Courses

such topics as scenic, costume, lighting and sound design; both theater arts and theater studies, the course addresses mounting a theatrical production. Utilizing guest speakers in an introductory study of the major elements involved with performance. 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 L15 Drama 212E
Credit 3 units. A&S IQ: HUM Arch; HUM Art: HUM BU; HUM EN: H

**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. 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 IQ: HUM Art: HUM BU; HUM EN: H

**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 American Ballet Theatre 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 IQ: HUM BU; HUM EN: H

**L29 Dance 240 Afro-Modern Dance (Dunham Technique)**
This course introduces students to Katherine Dunham’s dance technique, which combines ballet, modern, and Afro-Caribbean dance. Dunham Technique is one of the most important foundations for jazz dance and also shares characteristics with West African Dance and several modern dance techniques. Some lectures and occasional short readings will supplement this studio-based course so that students can learn more about Katherine Dunham (1909-2006), one of the great pioneers of dance in America. The class is open to all levels, although at least one semester of previous dance experience is required. Repeatable one time for credit in subsequent semester.
Credit 2 units.

**L29 Dance 241 Afro-Modern Dance (Dunham Technique)**
This course introduces students to Katherine Dunham’s dance technique, which combines ballet, modern, and Afro-Caribbean dance. Dunham Technique is one of the most important foundations for jazz dance and also shares characteristics with West African Dance and several modern dance techniques. Some lectures and occasional short readings will supplement this studio-based course so that students can learn more about Katherine Dunham (1909-2006), one of the great pioneers of dance in America. The class is open to all levels, although at least one semester of previous dance experience is required. Repeatable one time for credit in subsequent semester.
Credit 2 units.
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 IQ: HUM: 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.

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

L29 Dance 300 Jazz Dance II
Intermediate to high intermediate 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 IQ: HUM: HUM BU: HUM EN: H

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 content; may be repeated for credit in a subsequent semester. Prerequisites: Dance 202 and recommendation of the student's previous WU instructor and permission of the course instructor.

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

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. Prerequisites: Dance 301 and recommendation of the student's previous WU instructor and permission of the course instructor.

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

L29 Dance 303 Composition II
A workshop for students with experience in choreography. Study of approaches to dance composition with related improvisation problems. Work outside of studio hours expected. Prerequisites: Dance 203 or 208 and permission of the instructor; concurrent registration in a technique course required.

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

L29 Dance 3052 Music Resources for Dance
Analysis of Western (Europe, America), world (Africa, India, Indonesia) and global popular musics. Emphasis on rhythm/form, style/genre, instrumentation and function/context. Basic music theory: notation, time signatures, subdivisions and polyrhythms. Major composers for dance (Lully, Tchaikovsky, Debussy, Ravel, Stravinsky, Cage, etc.). Introduction to percussion techniques for dance accompaniment using hand drums, drumset and hand-held instruments. Introduction to basic studio techniques including microphones, recording and editing equipment, and the use of synthesizer and drum machines. Prerequisites: for dance students at the intermediate or advanced level.

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

L29 Dance 308 Dance Composition Projects
Choreography juried by dance faculty or supervised choreography on themes assigned by the instructor or formulated by the student and approved by the instructor. Prerequisite: minimum of one semester course work in composition or permission of the instructor.

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

L29 Dance 309 Composition and Technique II
Continuing work in dance composition supported by two technique classes each week at the level appropriate to the individual student. Work on composition assignments outside of class are expected. Prerequisite: Dance 201, Dance 203 or permission of instructor.

Credit 4 units. A&S IQ: HUM: HUM BU: HUM EN: H

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 IQ: HUM: HUM

L29 Dance 3101 Dance Improvisation: Spontaneous Composition & 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. This course is optimal for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit.

Credit 1 unit. A&S IQ: HUM: HUM BU: 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 IQ: HUM, SC, SD Art: CPSC, HUM BU: HUM EN: H

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 opportunity 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 IQ: HUM Art: HUM BU: HUM EN: H

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 IQ: HUM Art: HUM BU: HUM EN: H

L29 Dance 319 Stage Lighting
This course will place an emphasis in the aesthetic practice of lighting design through the understanding of technology as it relates to time and space. Early on the student will learn how to properly use and apply designer's tools and then through reading, research and experimentation explore the limitless boundaries of color and texture. This will culminate in a stage design in collaboration with directing or dance class. Upon completion of the course, the student will be able to speak eloquently on design theory and be able to move on to further design study in Advanced Lighting Design: L15 410. Same as L15 Drama 310 Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

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 IQ: HUM EN: H

L29 Dance 3221 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 IQ: HUM EN: H

L29 Dance 3224 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. Corequisite registration in Dance 3221, 416 or 4291, and permission of the instructor. Credit 1 unit. A&S IQ: HUM EN: H

L29 Dance 323 Topics in Theater
Explores a variety of special interest topics in theater. Consult the course listings. Same as L15 Drama 321 Credit 3 units. A&S IQ: HUM EN: H

L29 Dance 331 Movement and Meaning: Dance in a Global Context
This course introduces students to various approaches to studying dance in a humanities context. We will explore how people create meaning through dance and how dance, in turn, influences social norms, political institutions, aesthetic ideals and cultural practices. As we compare dance forms across the globe, we will also examine issues of race, gender, sexuality and ethnicity, analyzing how dance literally embodies identity. At the same time, we will discover how contemporary unequal power hierarchies bear on our designation of some dance forms as "Western" and others as "world" or "ethnic." Tensions around assessment of authenticity/creativity, adaptation/appropriation, agency/resistance, and cultural hierarchies such as vernacular/modern, shift with social and political hegemony and with the individual's position as insider or outsider relative to ethnic self-identification and traditional forms of expression. The first part of the course introduces the student to different methodological approaches to studying dance. Throughout the semester, the usual process of the course will be discussion of assigned reading and viewing and analyzing together dance videos shown in class. A few dance workshops will be included (for which no previous dance training is necessary). Required work includes a few short assignments, a take-home midterm exam, a project on a topic of student's choice but related to course focus, a 20-minute presentation of student's project/paper, and a final take-home exam. Credit 3 units. A&S IQ: HUM, LCD Art: CPSC BU: HUM, IS 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 "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 oneself 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, anthropologist Raymond Dart, 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 IQ: HUM 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 reformation 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 materials. Three five- to seven-page papers and final. No prerequisites.

Credit 3 units. 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 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, Lobis, Makinke, and Senufo peoples. The course addresses the relationship between music and dance as well as their social and cultural significance. Study of myths, art, costumes and masks as they relate to various dances and music is also included. A studio course with related reading material.

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

L29 Dance 372 Advanced American Musical Theatre
This course will focus on developing the acting, singing and dancing techniques required for performing in musical theater. The student will develop group pieces and will participate in scenes that explore character within a musical theater context. The class will culminate in a workshop performance.

Prerequisite: Drama 221 and permission of instructor, by audition. Repeatable one time for credit. Same as L15 Drama 372

Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L29 Dance 400 Dance Production Projects
Students may receive credit for work on special dance-related production projects conceived by students and supervised by faculty. Contracts must be signed by the student, faculty supervisor, and the coordinator of Dance 400 before work on the project commences. Students should register for this course after work is completed. Prerequisite: permission of the dance faculty.

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

L29 Dance 401 Theory and Technique of Modern Dance V
Emphasis on versatility in movement vocabulary and on more complex and intensive technical work with discussion of theory inherent in the studio work. Related reading and projects. Variable content: may be repeated for credit in a subsequent semester. Prerequisite: Dance 302 with recommendation of the student's previous 401 instructor and permission of the 401 instructor. Students with class conflicts may, with the permission of the instructor, enroll for 2 rather than 3 units.

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

L29 Dance 4021 Theory and Technique of Modern Dance VI
Continuation of Dance 401 with emphasis on more complex and intensive technical work. Variable content; may be repeated for credit in a subsequent semester. Prerequisite: Dance 401 with recommendation of the student's previous 401 instructor and permission of the 4021 instructor. Students with class conflicts may, with the permission of the instructor, enroll for 2 rather than 3 units.

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

L29 Dance 403 Jazz III
Jazz III is primarily a studio course based on traditional jazz with strong elements of ballet technique, hip-hop, Broadway, and street jazz. The main focus of the class will be on increased technical proficiency and development as an expressive performer. The studio work will introduce exercises and movement phrases that challenge the dancer's skill level, and encourage a personal exploration that further enhances the dancer's individual expression and style. Studio work will be supported by individual research on the field of jazz dance. Variable content: may be repeated once for credit. Prerequisites: high-intermediate training in jazz dance technique and permission of the instructor.

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

L29 Dance 404 Composition IV
The exploration of choreographic problems in small and large ensembles. Prerequisite: completion of Dance 303, senior standing or permission of instructor. Previous or concurrent registration in Dance 401 or 4021 recommended. Credit variable, maximum 3 units.

L29 Dance 4041 Composition III
The exploration of choreographic problems for small and large ensembles. Prerequisite: senior standing or permission of
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 IQ: HUM

L29 Dance 424 Pointe Technique
Designed for dancers with a basic foundation in pointe work. Concurrent registration in Dance 322 or 4291 and permission of instructor. Repeatable one time for credit in subsequent semester.
Credit 1 unit. A&S IQ: HUM EN: H

L29 Dance 426 Performing the Political in American Dance
This course is an exploration of the politics of performance and the performance of politics through the lens of American dance in the 20th and 21st centuries. Through readings, screenings and discussion, we will examine the ways in which American dance developed against and alongside political movements in the United States, particularly ones concerning nationalism, race, gender and human rights. We will also investigate how the lens of dance and choreography offers an expansive means to conceptualize political questions of citizenship and social protest, broadening our understanding of embodied performance. Guided by several key philosophical texts, our class will focus on concepts necessary to examining the convergence of performance and politics (such as representation, ritual, spectacle, body, mimesis, propaganda, etc.) while also paying special attention to the politics of funding and censorship that has governed the creation and presentation of dance in the United States. No dance experience is necessary.
Credit 3 units. A&S IQ: HUM, LCD, SC, SD, WI Art: CPSC BU: BA EN: H

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 IQ: HUM EN: H

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. Prerequisite: permission of instructor, and B+ or better in 3221 and 415 or 416.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 430 Dance Pedagogy
In this course students will learn methods of instruction, assessment and how to develop dance curriculum for K-12. Students will design classes based on national standards, grade-level expectations and sound dance principles. In the studio they will teach each other sample lessons that they have developed. This class will cover dance competencies required by DESE for beginning teachers of dance. We will pay attention to current trends in arts education. Our discussion will include the diversity of student populations and how to prepare and respond. We will
discuss the role of the arts in education and the dance teacher's role as classroom instructor, arts integration instructor, diplomat and arts advocate. Credit may be applied toward the education major and potentially toward state certification. Prerequisite: minimum of two semesters of upper-level course work in dance technique.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 433 Performing Gender and Sexuality in America
This course examines how the performance of gender and sexuality has shaped the social, cultural, and political history of the United States from the early 19th century to the present. Although performance happens in everyday life, we will primarily focus on how the stage has been a potent space for debating issues related to gender and sexuality. This course will put forth the argument that the stage has historically not only reflected broader social concerns but also actively helped to shape those social dynamics. After an introduction to foundational ideas, we will start the semester with minstrelsy, which signals that the performance of gender and sexuality in America is deeply intertwined with race, class, and national belonging. Reading and viewing assignments bring together feminist theory, queer theory, American social history, and performance texts to build robust seminar discussions.
Credit 3 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, HUM BU: BA, HUM EN: H

L29 Dance 457 Dance Repertory
Concert dance performance practicum. Under the direction of faculty, guest or graduate student choreographers, students rehearse and prepare for performance in a repertory dance concert or the MFA thesis production. Enrollment by audition. Prerequisite: permission of the faculty director of an appropriate production. Concurrent registration in a technique class is required. May be repeated once for credit.
Credit variable, maximum 3 units. A&S IQ: HUM EN: H

L29 Dance 458 Dance Repertory
Concert dance performance practicum. Under the direction of faculty, guest or graduate student choreographers, students rehearse and prepare for performance in a repertory dance concert or the MFA thesis production. Enrollment by audition. Prerequisite: permission of the faculty director of an appropriate production. Concurrent registration in a technique class is required. May be repeated once for credit.
Credit variable, maximum 3 units. A&S IQ: 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 L15 Drama 479
Credit 3 units. A&S IQ: HUM EN: H

L29 Dance 493 Senior Project
Specialized project in a selected area in dance. The student will work individually under the supervision of a faculty member. Submission of student proposal prior to registration. Final self-evaluation essay required. 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 of 3.65, and 3.65 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 director of undergraduate dance studies.
Credit variable, maximum 10 units.