Dance

Students may select dance as a major through the Performing Arts Department. (http://bulletin.wustl.edu/undergrad/artsci/performingarts) This Bachelor of Arts 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 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 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, students may audition for the student repertory company Washington University Dance Collective. 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 Washington University 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 productions of choreography and theater.

Contact: Mary-Jean Cowell
Phone: 314-935-4474
Email: mjcowell@wustl.edu
Website: http://pad.artsci.wustl.edu

Faculty

For a list of affiliated faculty, please visit the Performing Arts faculty (http://bulletin.wustl.edu/undergrad/artsci/performingarts/#facultylink) page.

Majors

The Major in Dance

Total units required: 35-36

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>max</td>
</tr>
<tr>
<td>Dance 212E</td>
<td>Introduction to Theater Production</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</td>
</tr>
<tr>
<td>Dance 305Z</td>
<td>Music Resources for Dance or Dance 312 Accompaniment Techniques for Dance</td>
<td>2</td>
</tr>
<tr>
<td>Dance 3101</td>
<td>Dance Improvisation: Spontaneous Composition &amp; Performance Techniques</td>
<td>1</td>
</tr>
</tbody>
</table>

and 6 units from:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<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>3</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>

And choose 6 units from among the following. Any of these courses may be taken as an elective if 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 315</td>
<td>Dance Spectrum</td>
<td>3</td>
</tr>
<tr>
<td>Dance 316E</td>
<td>From Romantic to Postmodern Dance</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>
</tbody>
</table>
Elective courses (minimum of 9 units):

<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 305Z</td>
<td>Music Resources for Dance</td>
<td>2</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 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 372</td>
<td>Advanced American Musical Theatre</td>
<td>3</td>
</tr>
<tr>
<td>Dance 401</td>
<td>Theory and Technique of Modern Dance V</td>
<td>max 3</td>
</tr>
<tr>
<td>Dance 4021</td>
<td>Theory and Technique of Modern Dance VI</td>
<td>max 3</td>
</tr>
<tr>
<td>Dance 403</td>
<td>Jazz III</td>
<td>2</td>
</tr>
<tr>
<td>Dance 404</td>
<td>Composition IV</td>
<td>max 3</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 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 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>Drama 304</td>
<td>Makeup for the Stage</td>
<td>2</td>
</tr>
<tr>
<td>Drama 307</td>
<td>Stage Costumes: Prehistoric to 1800</td>
<td>3</td>
</tr>
<tr>
<td>Drama 309</td>
<td>Stage Technology</td>
<td>3</td>
</tr>
<tr>
<td>Drama 310</td>
<td>Stage Lighting</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>
<tr>
<td>Anthro 160B</td>
<td>Introduction to Cultural Anthropology</td>
<td>3</td>
</tr>
<tr>
<td>Anthro 3833</td>
<td>Performance and Healing: The Politics of Health</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: 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. 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 dance minor listed here pertains only to the Class of 2019 and after. Students in the Class of 2018 and before may instead complete either the minor in ballet or the minor in modern dance, both listed on the Performing Arts Department website (http://pad.artsci.wustl.edu/dance-minors).

The Minor in Dance

Total units required: 17-18

Studio-based/technique courses: 9 units. At least 6 of these units must be at the 300 level or above. Select from:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<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>
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</table>

Modern
<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. Select from:

<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>

### Electives: 2-3 units. Any additional history/theory course or studio-based/technique course at the 300 level or above, or select from:

<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</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 305Z</td>
<td>Music Resources for Dance</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 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>
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</table>

### Additional Electives Available in University College (U31):

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance 285</td>
<td>Introduction to Somatic Practices</td>
<td>2</td>
</tr>
<tr>
<td>Dance 324</td>
<td>Creative Dance Movement for Grades K-5</td>
<td>3</td>
</tr>
<tr>
<td>Dance 385</td>
<td>Special Studies in Somatics</td>
<td>3</td>
</tr>
<tr>
<td>Dance 423</td>
<td>Topics in Dance: Dance Movement Therapy</td>
<td>2</td>
</tr>
<tr>
<td>Dance 430</td>
<td>Applied Anatomy for the Performing Artist</td>
<td>2</td>
</tr>
<tr>
<td>Dance 440</td>
<td>Curriculum and Instruction in Dance</td>
<td>3</td>
</tr>
</tbody>
</table>

### The Minor in World Music, Dance and Theater

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

### Courses


#### 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 variable, maximum 2 units.

L29 Dance 200 Tutorial
Supplementary work at the low intermediate level in ballet and modern dance at times to be determined. 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

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 U.S. Attendance at 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. Credit 2 units. A&S: LA A&S IQ: HUM Art: HUM EN: H

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 L15 Drama 212E Credit 3 units. A&S: LA A&S IQ: 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. 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 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: 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 257 Dance Theater Production
Experience in technical production. Required stage work includes two studio dance productions supervised by faculty. Prerequisite: Dance 212E.
Credit 1 unit. A&S: LA & A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 272 Introduction to American Musical Theater
Students will be taught basic interpretation of musical theater repertoire. The student will learn to analyze and perform songs with regard to melody and musical form. Acting techniques will be developed through lyric interpretation. Students will also be introduced to basic audition practice and etiquette.
Same as L15 Drama 272
Credit 3 units. A&S: LA & A&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.

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 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: LA & A&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 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: LA A&S IQ: HUM Arch: HUM Art: HUM BU: HUM

L29 Dance 302 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: LA A&S IQ: HUM Art: HUM BU: HUM

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: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 305Z 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: LA A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 3071 19th- and 20th-Century Costume Design and History II
Basic presentation of costume design from initial conception through final renderings. Development of drawing and painting techniques on design projects taken from plays set in the 19th and 20th centuries. History of costume and fashion silhouette will be illuminated through slide and video presentation of primary and secondary source materials.
Same as L15 Drama 3071
Credit 3 units. A&S: TH A&S IQ: HUM Art: HUM BU: HUM

L29 Dance 307A Stage Costumes: Prehistoric to 1800
Basic presentation of costume design from conception through final renderings, development of drawing and painting techniques for the costume plate, and the history of stage costume in the principal periods and styles of drama from prehistoric periods through 1800.
Same as L15 Drama 307
Credit 3 units. A&S: LA A&S IQ: HUM Art: HUM

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: LA A&S IQ: HUM

L29 Dance 309 Composition and Technique II
Continuing work in dance composition supported by two technique courses 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: LA A&S IQ: HUM BU: HUM

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 & 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/performative 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: 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 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 musicals 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 EN: H

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 nineteenth 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

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: LA A&S IQ: HUM Art: HUM BU: HUM EN: H

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 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: LA A&S IQ: HUM EN: H

L29 Dance 3244 Intermediate Poine Technique
This course is designed for dancers with a basic foundation and understanding of poine technique. The focus of the course is the strengthening of the overall presentation of the poine 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: TH 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: LA A&S IQ: HUM EN: H

L29 Dance 328 Contemporary Dance and the Michio Ito Method
Primarily a technique course based on the structure of the Michio Ito class. Work includes contemporary modern dance technique, some balletic barre work, improvisation, and elements of the Michio Ito method. The course explores similarities and contrasts between practice and concepts in contemporary modern dance training and the Ito method, which emphasizes development of musicality, coordination and performing presence. Short readings 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 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

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, 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 sports to 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 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 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 materials. 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

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.
Study of myths, art, costumes and masks as they relate to
various dances and music is also included. A studio course with

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 1 time for credit. Same as L15 Drama 372

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

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: LA 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: LA 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.
Prerequisites: High-Intermediate training in jazz dance technique
and permission of the instructor. Credit 2 units. A&S: LA 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
instructor. Previous or concurrent registration in Dance 401 or
4021 recommended. Credit variable, maximum 3 units. A&S: LA A&S IQ: HUM EN: H

L29 Dance 407 Topics in Dance Techniques
Explores a variety of special interest topics in dance techniques.
Consult the course listings for the semester topic.
Credit variable, maximum 3 units. A&S: LA 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
artistic 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

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 L15 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. Credit 2 units. A&S: LA A&S IQ: HUM EN: H

L29 Dance 416 High Intermediate Ballet II
A course designed for the high intermediate dancer in preparation for Dance 421/429. 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 A&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 A&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 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. Credit 1 unit. A&S: LA A&S IQ: HUM

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

L29 Dance 4457 Dance Repertory
Under the direction of an experienced choreographer, students rehearse and perfect repertory concert dances. All students perform or understudy the choreographies. May be repeated once for credit. Enrollment by audition. Prerequisite: concurrent registration in a technique class required. Credit 1 unit. A&S: LA A&S IQ: HUM

L29 Dance 4458 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 A&S IQ: HUM
L29 Dance 478 The Eye of the Mask: A Multicultural History of the Theater through Mask Making and Design
An exploration of the history of masks used in the theater. Topics will include drama of ancient Greece, the ancient No theater of Japan, the Italian theater of commedia dell’arte, the dance drama of Bali, the Venetian and Mardi Gras Carnival celebrations, and ritual and ceremonial masks of other cultures — Africa, Latin America and Asia — using the instructor's extensive collection of masks as primary research subjects. Projects include: an in-class presentation and research paper with 3-5 fully realized mask designs to be constructed within class and at an additional lab time to be discussed on the first day.
Same as L15 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 L15 Drama 479
Credit 3 units. A&S: LA A&S IQ: HUM EN: H

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 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 coordinator of the dance division.
Credit variable, maximum 10 units.