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 the 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 performing arts outside of Euro-American traditions. In addition, a certificate program in somatic studies is offered through the School of Continuing & Professional Studies.

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 offers many opportunities for students to perform and present their work. Washington University Dance Theatre holds annual auditions, and selected students 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 on area venues as well as on campus. Every spring, student choreographers can audition their work for the Student Dance Showcase, which is directed and produced by Washington University dance students. Each year, students have the opportunity to attend the regional American College Dance Conference, where they may take master classes, perform, present choreography and receive feedback from internationally recognized professional dance artists.

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

Faculty

Chair

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

Professors

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

Elaine A. Peña (https://pad.wustl.edu/people/elaine-pe%C3%B1a/)
PhD, Northwestern University
(Drama)

Associate Professors

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

Joanna Dee Das (https://pad.wustl.edu/people/joanna-dee-das/)
Director of Graduate Studies in Dance (MFA)
PhD, Columbia University
(Dance)

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

Assistant Professor

Elizabeth Hunter (https://pad.wustl.edu/people/elizabeth-hunter/)
PhD, Northwestern University
(Drama)

Teaching Professors

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

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

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

Professors of Practice

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)
**Majors**

**The Major in Dance**

**Total units required:** 34 units, with a minimum of 18 units at the 300 level or above

Studio dance courses at Washington University are an integrated combination of both praxis and the study of the historical, cultural and aesthetic theory of dance as an art form. Although course work is required in all aspects of the dance major, students may individually choose to emphasize their study in one of three areas: dance performance, choreography, or history/theory.

All dance majors must take the following courses (13 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>3</td>
</tr>
<tr>
<td>Dance 303</td>
<td>Composition II</td>
<td>3</td>
</tr>
<tr>
<td>Dance 212E</td>
<td>Introduction to Theater Production</td>
<td>3</td>
</tr>
<tr>
<td>Dance 3101</td>
<td>Dance Improvisation: Spontaneous Composition &amp; Performance Techniques</td>
<td>2</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>
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</tbody>
</table>

Total Units 13

**Plus 6 units from the following studio technique courses:**

Breadth Requirement: The dance major must complete studio dance technique course work in at least two dance genres (e.g., modern, ballet, jazz).

**Note:** Any of these courses may be taken as electives if they are not taken in fulfillment of the studio technique requirement.

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<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 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 301</td>
<td>Theory and Technique of Modern Dance III</td>
<td>2</td>
</tr>
<tr>
<td>Dance 3021</td>
<td>Theory and Technique of Modern Dance IV</td>
<td>2</td>
</tr>
<tr>
<td>Dance 401</td>
<td>Theory and Technique of Modern Dance V</td>
<td>2</td>
</tr>
<tr>
<td>Dance 4021</td>
<td>Theory and Technique of Modern Dance VI</td>
<td>2</td>
</tr>
</tbody>
</table>

**Jazz**
Dance majors may also choose from the following drama courses:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama 304</td>
<td>Makeup for the Stage</td>
<td>2</td>
</tr>
<tr>
<td>Drama 3081</td>
<td>Costume Rendering and Design</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 361</td>
<td>Stage Management</td>
<td>3</td>
</tr>
<tr>
<td>Drama 396</td>
<td>History of Western Costume</td>
<td>3</td>
</tr>
</tbody>
</table>

### 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 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:

### 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>3</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>
<td>Dance 316</td>
<td>Histories of Theatrical and Concert 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>
</tbody>
</table>
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/artscl/performingarts/#minors) of this Bulletin.

Courses


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 IQ: HUM Arch; HUM Art: HUM EN: H

L29 Dance 107 Ampersand: A Performative Perspective on Chinese Culture and Identity

This course examines the diversified and rich history of Chinese visual and performance cultures from the Chinese mainland, Taiwan, Hong Kong, and throughout the Chinese diaspora. A collaboration between the East Asian Languages and Cultures and Performing Arts departments, this course explores Chinese cultural narratives in relation to how they have been performed — on stage in traditional forms of dance-drama, on screen in film, and as lived in the practice of everyday life — from the late Imperial period to the present. It includes a practice component that introduces the students to movement disciplines such as Tai’ Chi and opera, and it allows students to pursue creative assignments such as interview, stage plays, and filmmaking that demonstrate their developing knowledge of historical and contemporary Chinese culture. Building bridges of understanding between the United States and the Republic of China in Taiwan, the course will culminate in a spring break trip to Taiwan. This course is only for first-year, non-transfer students in the Ampersand: Encountering China program.

Same as L61 FYP 107

Credit 3 units. A&S: AMP A&S IQ: LCD, SC BU: HUM, IS EN: H

L29 Dance 1080 Encountering Chinese Culture: Performing Tradition, Engendering Transformations

This course examines the development of modern Chinese culture and its dynamic relationship with traditions and renovations. During the past century, China has gone through a series of political, cultural, economic, and technological transformations that constantly reshaped the form and content of Chinese culture. Tracing the drastic changes in Chinese language, performance and media forms from the late 19th century to contemporary time, this course guides the student through the pivotal moments in modern Chinese history and analyzes their impacts on literature, drama, dance, film and internet culture. What transformative promise did new media and art forms deliver? How do we make sense of the intricate connection between tradition and renovation? The purpose of this course is to foster an understanding of Chinese culture as a dynamic process of formation rather than a static, homogeneous entity. However, instead of seeing this formation as a linear progression with one form or style replacing the other, we will study how past traditions — both ancient and recently constructed ones — are reconfigured in new cultural representations and practices.

Same as L61 FYP 1080

Credit 3 units. A&S: AMP A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM, IS EN: H

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 Director of Undergraduate Dance Studies. Credit to be determined in each case.

Credit variable, maximum 6 units. A&S IQ: HUM EN: H

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

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

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 3 units. A&S IQ: HUM BU: 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 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

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 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 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 IQ: HUM Arch; HUM Art; 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 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 IQ: HUM EN: H

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

L29 Dance 301 Theory and Technique of Modern Dance III
This course presents technique and related concepts for the intermediate-level student. There is greater emphasis on the student’s ability to accurately replicate or individually interpret choreographic material. Related reading, video assignments on contemporary dance developments, and attendance at two to three performances required. Content varies by semester, and this course may be repeated for credit in a subsequent semester. Prerequisite: Dance 202, recommendation of the student’s previous Washington University instructor, or permission of instructor.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 302 Theory and Technique of Modern Dance III
Prerequisite: permission of the instructor.
Credit 3 units. BU: HUM

L29 Dance 3021 Theory and Technique of Modern Dance IV
Continuation of Dance 301. The content of this course varies, and the course may be repeated for credit in a subsequent semester. Prerequisite: Dance 301, recommendation of the student’s previous Washington University instructor, or permission of instructor.
Credit 2 units. A&S IQ: HUM Art: HUM EN: H

L29 Dance 303 Composition II
This is a workshop for students with experience in choreography, and it involves the study of approaches to dance composition, with related improvisation problems. Work outside of studio hours is expected.
Prerequisites: Dance 203 and permission of instructor; concurrent registration in a technique course is required.
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM EN: H

L29 Dance 3033 Music, Sound, and the Body
How do musicians use their bodies when creating music? How do audiences, listeners, and dancers feel music in their bodies and contribute to making sound? This course explores embodied perspectives on making, sensing, and moving to music and sound. Examining theories of the body and the senses as they relate to sound practices, the course draws on scholarship from ethnomusicology, anthropology, sound, dance and performance studies, music cognition and other fields. Case studies include EDM, reggae, and salsa dance; Afro-Brazilian and Buddhist religious practices; and music healing and therapy. Because centering the body means considering lived experience along intersecting axes of difference, course readings and discussions will focus on issues of race, ethnicity, gender, sexuality,
dance aided by discussions, videos, 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 of training in modern, jazz, or ballet.
Credit 2 units. A&S IQ: HUM, SC, SD Arch: HUM Art: CPSC, 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 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 IQ: HUM Art: HUM EN: H

L29 Dance 316 Histories of Theatrical and Concert Dance
This course is a survey of dance on the stage. It examines the interrelated histories of ballet, modern, jazz, hip hop, and musical theatre dance. It discusses how these forms have converged in today’s contemporary dance scene. It offers an overview of key artistic movements, both mainstream and avant-garde, while examining selected dances through a combination of formal analysis and a consideration of the social and political contexts that contributed to their meaning. Students will learn how to analyze dance using a variety of sources, such as visual art, photographs, film, and written texts. The classroom format will emphasize discussion. Throughout the course, we will interrogate the categories of “theatrical dance” and “concert dance,” seeing how the definitions have changed over time to include or exclude certain types of dancing.
Credit 3 units. A&S IQ: HUM Arch: 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 Arch: 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 Arch: 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
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 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 definitions, 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 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. A studio course with related reading material.
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: CPSC, HUM BU: HUM, IS EN: H

L29 Dance 346 The Neuroscience of Movement: You Think, So You Can Dance?
Although humans have expressed themselves through movement throughout time, only recently have neurophysiological investigative techniques allowed us to glimpse the complex neural processes that allow the coordination and integration of thought, action, and perception. This course introduces students to the nascent yet growing field of dance neuroscience. In part one of this course, we explore fundamental concepts of motor control, including how our central nervous system integrates information to allow us to maintain posture and balance, to coordinate our limbs to external rhythms, and to move our bodies gracefully and expressively through space and time. In part two, we explore theoretical frameworks of motor learning as they pertain to movement. We delve into the neuromechanisms underlying common tools that dancers and athletes use to improve motor performance and how dance training induces neuroplasticity in brain structure and function. In part three, we explore the neural underpinnings of aesthetic appreciation while watching dance, including the action observation network and affective responses to
art. Required work includes short assignments, a final project and presentation on a topic of your choice related to the course focus, and a few movement workshops (for which dance training is not required). Prerequisite: introductory course in dance, biology, or neuroscience, or permission from the instructor. Credit 3 units. A&S IQ: NSM Arch; NSM Art; NSM BU; SCI

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 384 Digital Media for the Stage
Entertainment technology continues to evolve and push boundaries by taking our imagination and turning it into a version of reality. Digital Media will attempt to explore some of the tools used to bridge the two worlds of thought and sight. We will learn how to think creatively about imagery and how to paint that onto a stage through a different type of light: digital. Using QLab and Green Hippo — two of the most widely used media control systems in the world — we will learn how to deliver thought-provoking illusions of light and texture on the stage. Same as L15 Drama 384 Credit 3 units. A&S IQ: HUM Art; HUM BU; HUM EN: H

L29 Dance 394W Writing For and About the Theater
In this course, students will learn to write for and about the theater, exploring different forms of dramaturgical and scholarly research as well as journalistic and academic writing. To build skills in both critical analysis and synthesis, students will learn how the key elements of the playwright's text (e.g., language, character, plot, setting) work to create meaning within the work of dramatic literature and how theatre-makers use the various "languages" of the stage (e.g., costume/scenic/lighting design, music, acting) to give expression to an overarching interpretation of the play. Because research is essential to this course, students will learn how to access a variety of library resources by working closely with our subject librarians. By the end of the semester, students will have assembled a portfolio consisting of both journalistic and academic performance reviews, a dossier of dramaturgical research, and a research-based scholarly paper. Same as L15 Drama 394W Credit 3 units. A&S IQ: HUM, WI 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
The course emphasis is on versatility in movement vocabulary and on more complex and intensive technical work with discussion of theory inherent in the studio work, related readings, and projects. Variable content: may be repeated for credit in a subsequent semester. Prerequisite: Dance 302 with recommendation of the student's previous 302 instructor or permission of the 401 instructors. Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 402 Theory and Techniques of Modern Dance IV
Emphasis on more complex and intensive technical work. Prerequisite: permission of the instructor. Credit 3 units.

L29 Dance 4021 Theory and Technique of Modern Dance VI
This course is a 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 or permission of the 4021 instructors. Credit 2 units. A&S IQ: HUM Arch; HUM Art; 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 instructor. Previous or concurrent registration in Dance 401 or 4021 recommended. Credit variable, maximum 3 units. A&S IQ: HUM

L29 Dance 4052 Music, Sound, and the Body
This course examines theories of the body, embodiment, and the senses as they relate to music and sound practices. Readings draw on scholarship from ethnomusicology, anthropology and geography of the senses, sound studies, dance studies, performance studies, and music cognition. If ethnomusicology is “the study of people making music,” this course explores how people make and experience music and sound with their bodies, through the full range of their senses. We will consider questions surrounding the ways in which musicians, audiences, listeners, and dancers perceive and experience music in their bodies and contribute to the making of sound. By centering the body, we will necessarily consider lived experience along intersecting axes of difference such as race, ethnicity, gender, sexuality, and (dis)ability. Course readings and discussions will therefore focus on the social and political affordances and limitations of body-based practices and their theorization. Case studies will include a broad range of sound/movement practices, from electronic dance music and black social dance to Sufi and Buddhist religious practices, queer taiko drumming, and deaf music-making. Over the course of the semester, students will develop their own project exploring course themes, and they will be asked to participate in music-movement workshops throughout
the course. This is an upper-level/graduate-level course, so some knowledge of music and/or dance concepts is assumed, but neither previous music/dance experience nor normative bodily ability are required. Same as L27 Music 4052
Credit 3 units. A&S IQ: HUM, LCD, SC, BU: 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 IQ: HUM, SC, SD: HUM Art: CPSC, 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, SC, SD: Arch: HUM Art: CPSC, HUM EN: H

L29 Dance 414 Advanced Stage Lighting
This course is an advanced continuation of Drama 310 Stage Lighting. Emphasis is placed on cultivating design aesthetics and on the further exploration of controlling light in both laboratory and live settings. Students will dive deeper into color theory, light plot development, and ultimately into advanced lighting console programming. The course objectives will cover a wide range of production styles and performance venues within a series of challenging design projects. Prerequisite: L15 310 or permission of instructor. Same as L15 Drama 410
Credit 3 units. A&S IQ: HUM, SC, SD: Arch: 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 IQ: HUM EN: H

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 IQ: HUM Arch: HUM Art: HUM EN: H

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 IQ: HUM Arch: HUM Art: HUM EN: H

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 discussions, 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, this course will focus on the concepts necessary for examining the convergence of performance and politics (e.g., representation, ritual, spectacle, body, mimesis, propaganda) 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: Arch: HUM Art: CPSC, HUM 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 Arch: 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 Arch: HUM Art: 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 453 Presence in Performance: Alexander Technique and Mindful Movement for Performing Artists
This course provides group and individual instruction in principles and methods from Alexander Technique and other somatic arts for training mindful, embodied presence in performance. Mindful movement techniques are widely used by professional dancers, actors, and musicians to enhance performance skill and to address/prevent injury and chronic pain. Through a workshop process of guided learning, students gain awareness of subtle inefficiencies in coordination and balance that cause pain and limit ability. Students gain ability to self-assess and adjust problematic movement patterns to improve freedom and expression. Alexander Technique works at fundamental levels of movement coordination, and its methods are applicable to all performing art genres. Training is tailored to each individual student's needs, skills and goals. This course involves experiential learning supported with related readings, discussion, personal research projects and presentations. Prerequisites: Graduate standing; also open to undergraduate students studying at the 400 level in their discipline with permission of instructor.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: 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.