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 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 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 303 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, and (dis)ability. Students will develop their own ethnographic project, and they will be asked to participate in music-movement workshops throughout the course. However, neither previous dance experience nor normative bodily ability are required. Same as L27 Music 3033. Credit 3 units. A&S IQ: HUM, LCD, SC Arch: HUM Art: HUM BU: HUM EN: H
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 IQ: HUM Arch: HUM Art: HUM EN: H

L29 Dance 310 Dance Improvisation II
Continuation of Dance 213. Prerequisites: Dance 213 or permission of instructor; concurrent registration in a dance technique course at the 300 level or higher is required. May be repeated once for credit. Credit 1 unit. A&S IQ: HUM

L29 Dance 3101 Dance Improvisation: Spontaneous Composition & Performance Techniques
Dance improvisation is a cumulative, integrative practice, applying every skill the performer can bring to the spontaneous present in which creative process and performance is simultaneously one and the same. In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill: in dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence(expressivity), and compositional form. Applications include improvising compositions for theatrical stage, site-specific venues, and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: Students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. This course is optimal for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit. Credit 2 units. 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 are considered modern dance classics, and some depict important historical events. Through the medium of 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 repertoire. 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 music 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 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 316F From Romantic to Postmodern 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, and 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 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

L29 Dance 321 Classical Ballet: Intermediate II
Special emphasis on the development of adagio, allegro and turn sequences. Variable content; may be repeated in a subsequent semester. Prerequisites: permission of instructor and B+ or better in Dance 221 and 222. Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L29 Dance 322 Classical Ballet: Intermediate II
This course examines the choreographers’ works are analyzed for form, content, and social 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 repertoire. 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 330 Dance Composition Projects
Choreography juried by a dance faculty or supervised choreography on themes assigned by the instructor or formulated by the student and approved by the instructor. Prerequisite: minimum of one semester course work in composition or permission of the instructor. Credit variable, maximum 3 units. A&S IQ: HUM EN: H

L29 Dance 338 Dance Improvisation
Dance improvisation is a cumulative, integrative practice, applying every skill the performer can bring to the spontaneous present in which creative process and performance is simultaneously one and the same. In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill: in dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence(expressivity), and compositional form. Applications include improvising compositions for theatrical stage, site-specific venues, and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: Students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. This course is optimal for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit. Credit 1 unit. A&S IQ: HUM

L29 Dance 340 Dance Improvisation
In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill: in dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence(expressivity), and compositional form. Applications include improvising compositions for theatrical stage, site-specific venues, and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: Students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. This course is optimal for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit. Credit 1 unit. A&S IQ: HUM

L29 Dance 340 Dance Improvisation
In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill: in dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence(expressivity), and compositional form. Applications include improvising compositions for theatrical stage, site-specific venues, and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: Students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. This course is optimal for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit. Credit 1 unit. A&S IQ: HUM

L29 Dance 350 Dance Improvisation
In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill: in dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence(expressivity), and compositional form. Applications include improvising compositions for theatrical stage, site-specific venues, and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: Students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. This course is optimal for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit. Credit 1 unit. A&S IQ: HUM

L29 Dance 350 Dance Improvisation
In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill: in dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence(expressivity), and compositional form. Applications include improvising compositions for theatrical stage, site-specific venues, and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: Students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. This course is optimal for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit. Credit 1 unit. A&S IQ: HUM

L29 Dance 350 Dance Improvisation
In this course, students learn and create processes for improvising dance/performance art, with an aim toward developing integrated skill: in dance technique, intuitive movement invention, partnered dancing, collaborative process, performance presence(expressivity), and compositional form. Applications include improvising compositions for theatrical stage, site-specific venues, and for camera-based artistic mediums. Meets requirement for dance major. Prerequisite: Students must be qualified at 300 level in any genre of dance technique, or obtain special permission of instructor. This course is optimal for students who have previously taken Dance Composition (L29 203/208/303/309), and/or Contact Improvisation (U31 212), though they are not prerequisites. May be repeated once for credit. Credit 1 unit. A&S IQ: HUM
L29 Dance 3224 Intermediate Pointe Technique
This course is designed for dancers with a basic foundation and understanding of pointe technique. The focus of the course is the strengthening of the overall presentation of the pointe technique while additionally developing the performance quality of the dancer. Variable content: may be repeated for credit in a subsequent semester. Corequisite registration in Dance 3221, 416 or 4291, and permission of the instructor.
Credit 1 unit. A&S IQ: HUM EN: H

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

L29 Dance 331 Movement and Meaning: Dance in a Global Context
This course introduces students to various approaches to studying dance in a humanistic context. We will explore how dance — activities that are inherently more effective at developing the aspects of Self in a coordinated and authentically holistic manner. We then learn to apply that awareness 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 various “integral” practices — activities that are inherently more effective at developing the aspects of Self in a coordinated and authentically holistic manner. We then learn to apply our understanding to all kinds of activities, both mental and physical, from chores to exercise, from arts to sports, from hobbies to vocations. Some kind of prior movement training (e.g., athletics, martial arts, dance, etc.) is preferable but not required.
Credit 2 units. A&S IQ: HUM EN: H

L29 Dance 340 Ballet as Ethnic Dance and Classical Art
This course examines the origins and major developments in ballet theory, technique and production practice, emphasizing their relationship to concepts of ethnicity and classicism. Issues considered include: the influence of classic Greco-Roman theater on the themes, aesthetic ideals and theorization of ballet; analysis of ethnic content not only in thematic material but in ballet movement vocabulary and training process; the conscious 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 IQ: HUM, SD, WI BU: HUM

L29 Dance 341 Movement and Brain Science
This course introduces students to the nascent field of dance neuroscience. In part one of this course, we explore the neural underpinnings of thought and learning. We will investigate the brain correlates of dance and creativity, emphasizing neuroplasticity and neural connectivity. In part two, we explore the neural underpinnings of performance and learning. We will explore the neural mechanisms underlying motor learning and performance, including the role of the basal ganglia in motor control and the role of the cerebellum in sensorimotor coordination. In part three, we explore the neural underpinnings of social cognition and the role of the amygdala in social perception. Throughout this course, we will investigate the relationship between dance and neuroscience, and the role of neuroscience in understanding dance.
Credit 3 units. A&S IQ: CPSC, HUM BU: HUM, IS EN: H

L29 Dance 342 Critical Thinking in Western Theatrical Dance: Questioning Meets Creative Thinking and Collaboration
This is a course designed to introduce the student to the intersections of creative, collaboration and critical thinking in Western Theatrical Dance. This course begins with a review of the literature on creativity, creative collaboration, the process of creating Western Theatrical Dance, and critical thinking. The course continues as an overview of these issues while presenting the intersection and interaction of these elements, which form the creative collaboration of Western Theatrical Dance. The students read from both texts and articles on creativity, creative collaboration, the process of creating Western Theatrical Dance in the 20th and 21st centuries, and critical thinking.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L29 Dance 343 West African Music and Dance in Context
A West African dance course specifically focused on the Ivorian dance traditions of the Baule, Bete Dan, Lobi, Mankine, and Senufo peoples. The course addresses the relationship between music and dance as well as their social and cultural significance. Study of myths, art, costumes and masks as they relate to various dances and music is also included. A studio course with related reading material.
Credit 2 units. A&S IQ: HUM Arch: HUM Art: CPSC, HUM EN: H

L29 Dance 344 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; 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; 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; 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 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 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 designing effective lighting and set design for the stage. 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 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, 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.