

Dance

Subject abbreviation: DNCE

College of Humanities, Arts, and Social Sciences

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Professors

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Lecturer

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Major

The Dance major is distinctive for its outstanding faculty of nationally recognized scholars and artists who draw from a variety of academic and creative backgrounds, including choreography, history, literature, performance studies, and cultural studies.

The B.A. degree in Dance focuses on choreography and cultivation of cultural and historical perspectives on dance. Movement practices, dance composition, performance, pedagogies, cultural and historical studies, and digital or screen studies courses are required. Movement practice courses are offered in modern dance and other dance/movement forms as they are practiced in various cultures of the world. Dance majors must participate in at least one production season of "UCR is Dancing," the department's annual concert series featuring original choreography and performance projects by students. This concert series also includes historical dance reconstructions by department faculty as well as original repertory created by professional guest artists.

In addition, visiting professional dancers, choreographers, and scholars come to UCR frequently to give special workshops, master classes, and lectures.

Opportunities to perform include "UCR is Dancing," the Faculty Dance Concert, the Graduate Dance Concert, and the Gluck Fellows Arts Outreach Touring programs.

New majors are eligible to audition for the Chancellor's Performance Award, a scholarship of up to \$3,000. Student assistantships and other forms of financial aid are also available. Undergraduate majors may apply for research grants and stipends for summer dance studies. Selected students receive \$1,000 Maxwell H. Gluck Fellowships.

University Requirements

See Undergraduate Studies section.

College Requirements

See College of Humanities, Arts, and Social Sciences, Colleges and Programs section.

Major Requirements

The major requirements for the B.A. degree in Dance are as follows: A minimum of 90 units of course work in Dance, 58 of which are upper division.

1. Lower-division requirements (8 units):
DNCE 014, DNCE 019
2. Choreographies (12 units): DNCE 114A, DNCE 114B, DNCE 114C
3. Histories/Cultures (16 units):
DNCE 131/WMST 127, DNCE 132, DNCE 133, DNCE 134, DNCE 135
4. The Digital/Screen (8 units):
DNCE 171 (E-Z), DNCE 172 (E-Z), DNCE 173 (E-Z)
5. Pedagogies (4 units): DNCE 180R
6. Performance/Productions (18 units):
DNCE 167, DNCE 180G, two quarters of DNCE 180J, and DNCE 161/FVC 161 or DNCE 162/FVC 162
7. Movement Practice (up to 24 units)

Dance majors must enroll in at least one movement practice course per quarter. Up to 24 units may be counted towards the major as follows:

- a) 50% of the required movement practice units must be taken in DNCE 067A, DNCE 067B, DNCE 067C (Modern Technique)
- b) 50% of the required movement practice units must be taken in three different dance genres from
DNCE 071A, DNCE 071B (Ballet)
DNCE 072A, DNCE 072B, DNCE 072C (Tap)
DNCE 073A/LNST 073A, DNCE 073B/LNST 073B (Dance of Mexico)
DNCE 075A, DNCE 075B (World Dance Forms)
DNCE 081A, DNCE 081B, DNCE 081C (Dance Cultures, Culture in Dance)

Note Because of additional movement practice requirements appropriate to the dance curriculum, Dance majors have been granted an exemption from the 80-unit limit on courses in the major so that 102 Dance units may be counted toward the B.A.

Minor

Students who minor in Dance receive an introduction to choreography, movement practice, and cultural and historical studies of dance that enable them to pursue upper-division courses germane to a particular focus in dance.

1. Lower-division preparation (14 units)
 - a) DNCE 014, DNCE 019

- b) Six (6) units from movement practice courses: DNCE 067A, DNCE 067B, DNCE 067C, DNCE 071A, DNCE 071B, DNCE 072A, DNCE 072B, DNCE 072C, DNCE 073A/LNST 073A, DNCE 073B/LNST 073B, DNCE 075A, DNCE 075B, DNCE 081A, DNCE 081B, DNCE 081C

2. Upper-division requirements (16 units):
4 courses from DNCE 114A, DNCE 114B, DNCE 114C, DNCE 131/WMST 127, DNCE 132, DNCE 133, DNCE 134, DNCE 135, DNCE 161/FVC 161, DNCE 162/FVC 162, DNCE 171 (E-Z), DNCE 172 (E-Z), DNCE 173 (E-Z), DNCE 180 (E-Z)

See Minors under the College of Humanities, Arts, and Social Sciences in the Colleges and Programs section of this catalog for additional information on minors.

Graduate Program

The Department of Dance offers a Master of Arts (M.A.) in Dance History and Theory, a Master of Fine Arts (M.F.A.) in Dance, and a Ph.D. in Dance History and Theory.

Master's Degrees

M.A. in Dance History and Theory

Admission Students gaining admission to the Ph.D. program in Dance History and Theory may, after advisement and with the approval of the faculty committee, elect to pursue an M.A. degree in Dance History and Theory.

Plan I (Thesis) Students must complete a minimum of 36 quarter units of undergraduate (100 series) and graduate (200 series) courses. At least 24 of these units must be in graduate courses and must include the following UCR courses:

- DNCE 254 (Political Approaches to Dance Studies)
- DNCE 255 (Historical Approaches to Dance Studies)
- DNCE 257 (Rhetorical Approaches to Dance Studies)
- DNCE 258 (Cultural Approaches to Dance Studies)

A maximum of 12 units of DNCE 299 (thesis research) can be counted towards the 36-unit minimum. Other courses (to fulfill the 36-unit requirement) should be selected, with the consent of the program graduate advisor, from relevant upper-division and graduate courses.

Candidates for the degree must prepare and present an acceptable thesis to the Department of Dance.

M.F.A. in Dance

The Master of Fine Arts (M.F.A.) program in Dance constructs opportunities for highly motivated choreographers to conduct both research in dance and an assessment of contemporary issues in dance aesthetics, history, and culture. The focus of this program is the development

of experimental choreography that challenges cultural assumptions and is informed by a critical and reflective perspective. Core courses focus on what constitutes an experiment in contemporary dance, improvising choreography, systems of representation used to create choreographic meaning, and the collaborative process. Through close cooperation with the Ph.D. program in Dance History and Theory, students explore the dynamic relationships between theory, method, and object of study. A final project demonstrates a thorough investigation and committed execution of a defined choreographic problem. Financial assistance includes teaching assistantships and fellowships for community projects through the Gluck Fellows Program of the Arts.

Admission Applicants to the program should demonstrate significant professional experience as an active choreographer making and producing work, must have a B.A. or B.F.A. degree from an accredited institution. It is recommended that applicants take the GRE if their GPA is below a 3.0. A video sample of choreography is required. Contact the department for specific details. The program is especially designed for the practicing artist who desires to return to an institutional context for advanced study.

The program seeks applicants who desire to contextualize their aesthetic inquiry through the study of historical, cultural, and political perspectives on dance. Students will be asked to examine their own artistic production from these various perspectives, as they produce new work. They will be involved in a rigorous investigation of contemporary aesthetic issues as formulated in their own research projects.

Course Work Requirements consist of 40 units of course work (10 courses) and 12 units of independent research for a final project. The core curriculum, normally to be completed in the first two years of residency, shall comprise the following 16 units:

DNCE 240 (Improvising Choreography: Scores, Structures, and Strategies)

DNCE 241 (Creating the Experiment: Identifying the New)

DNCE 242 (Dancing Representation: Figures, Forms, and Frames)

DNCE 243 (Collaborating in Dance Making: Materials, Methods, and Interactions)

In addition, students must complete 16 units from the following dance history and theory courses:

DNCE 254 (Political Approaches to Dance Studies)

DNCE 255 (Historical Approaches to Dance Studies)

DNCE 257 (Rhetorical Approaches to Dance Studies)

DNCE 258 (Cultural Approaches to Dance Studies)

One 4-unit DNCE 200-level seminar course in history and theory, excluding DNCE 280 and DNCE 290 to DNCE 299.

Students must take 8 units of electives relevant to their specific research project. These courses may be offered within or outside of the department, or they may be fulfilled through the option of field study, an off-campus period of study integral to the student's successful completion of the master's project.

An additional 12 units are taken through DNCE 297 or DNCE 299 for work on phases of the final project. During the second year, students form a committee consisting of three faculty members, one of whom may be outside the department. The committee approves the project proposal and supervises the final project. The student's progress through the program culminates in the final project, which reflects a serious investigation of a specific choreographic problem.

Foreign Language Requirement None

Written and/or Oral Qualifying Examination

During the second year, the student writes a 5–15-page proposal for the final project to be approved by the committee.

Final Project The final project could take the form of a concert of dances or some other performance event in which the student's research is made evident. Because of the experimental nature of the program, it is difficult to specify the exact form the project may take. For example, students may 1) undertake to create site-specific dances occurring in different locales over several months, 2) organize opportunities for interactive choreography with distinct groups of performers, or 3) choreograph a dance to be viewed on CD-ROM. Whatever its final form, the project must demonstrate a thorough investigation and committed execution of a defined aesthetic concern. The final project includes a written requirement to be completed within one quarter following the performance event. This document, 20–40 pages long, outlines the aesthetic focus of the student's research and provides a historical and philosophical contextualization for the project.

Normative Time to Degree 9 quarters

Doctoral Program

Ph.D. in Dance History and Theory

The Ph.D. program in Dance History and Theory provides an advanced interdisciplinary base for innovative research in the emerging field of cultural and historical studies of dance. The program of study embraces a theoretical consideration of all dimensions of the practice of dance. These dimensions include, but are not limited to, digital culture; body politics; media studies; mobilization and class; ethnicity, sexuality, and gender; and corporeal knowledges and choreography. In addition to theoretical and historical concerns, the program promotes the articulation of a variety of methodological approaches to the analysis of bodily

performance. UCR faculty put into motion various modes of production, performance studies, technology, choreography, history, critical race theory, feminist studies or masculinities, Marxism or post-Marxism, ethnography and witnessing, and other specific area studies related to, for example, South Asia, the African Diaspora, Native America, the Asian Diaspora, and Asian America. The program provides a provocative environment for investigating unexplored strategies for original scholarly work in dance.

Admission Students must meet the general requirements for admission to the Graduate Division as shown in the Graduate Studies section of this catalog. Students may submit a statement of background about experience in dance history and theory, a previously prepared research paper, or the equivalent, demonstrating analytical and interpretive skills, and GRE scores.

Prerequisites include the following:

1. A working knowledge of movement
2. An acquaintance with some system of movement observation and analysis
3. Preparation in general historical and cultural studies

Deficiencies may be corrected with appropriate course work.

Course Work Core curriculum normally to be completed in the first two years of residency includes the following:

DNCE 254 (Political Approaches to Dance Studies)

DNCE 255 (Historical Approaches to Dance Studies)

DNCE 257 (Rhetorical Approaches to Dance Studies)

DNCE 258 (Cultural Approaches to Dance Studies)

Six additional graduate-level courses are required, four from Dance and two from disciplines related to the student's research interest.

Language Requirement All students must show competence in at least one foreign language and one notation system, or two foreign languages. Further requirements in specific forms of dance or music notation or ancient or contemporary languages may be determined for each student in consultation with relevant faculty and the graduate advisor of the program.

Written Qualifying Examination Students must prepare one field for examination with each of four members of the committee in whose courses the student has completed degree requirements. The committee is composed of two Dance faculty members, one of whom is chair, and two other members who may be Dance faculty or "outside members" (not a UCR Dance faculty member or cooperating faculty member). The written qualifying examination may be completed as a "take-home" format (seven-day,

open-book) or a “sit-in” format (two-hour exam periods for each field, conducted on site in the department, and completed in one five-day work week).

Qualifying Essay One quarter after successfully completing the written examination, students complete a rough draft of the qualifying essay, under the direction of the same group of faculty members who monitored the written examination. Students finalize the qualifying essay and sit for the oral examination before the end of the following quarter. The qualifying essay is generally 25 pages in length and demonstrates the student’s ability to articulate a viable dissertation research project. It must consist of written work but may include other forms of video or film productions with the approval of the relevant committee and the graduate advisor.

Oral Qualifying Examination Students must prepare qualifying essay and be examined by a five-person oral qualifying examination committee. The committee, nominated by the department and appointed by the dean of the Graduate Division, consists of all four written examination committee members, plus a fifth member chosen so that the five-person committee would be comprised of no more than two “outside faculty members,” and no fewer than one “outside faculty member.” All members of the committee must be physically present for the exam. The committee examines the adequacy of the student’s preparation to conduct the research proposed in the qualifying essay. Advancement to candidacy for the doctoral degree depends on completing required course work, fulfilling language requirements, and passing the written examination, qualifying essay, and the oral examination.

The Dance department expects students to complete the entire examination process by the end of their tenth quarter in the program (end of the first quarter of their fourth year) to make satisfactory progress toward completing the degree.

Dissertation and Final Oral Examination A dissertation committee is composed of three members: a chair from Dance, a Dance faculty member, and either a Dance faculty member, or an outside faculty member. The committee directs and approves the research and writing of the dissertation. The dissertation must consist of written work but may include other forms of video or film productions with the approval of the relevant committee and the graduate advisor. It must present original scholarly work and be approved by the dissertation committee before the student takes the final oral examination. Students must have satisfactory performance on a final oral examination, conducted by the dissertation committee and open to all members of the faculty. The examination emphasizes the dissertation and related topics.

Normative Time to Degree 18 quarters

Lower-Division Courses

DNCE 005. Introduction to Dance (4) Seminar, 3 hours; individual study, 1 hour; extra reading, 1 hour; several short essays. As a survey of approaches to dancing and dance making, this course introduces students to dance technique, performance, and composition as fundamental components in the art of dance. Students will cultivate the ability to enact and remember patterns of rhythm, effort, and visual design in movement and will become acquainted with various procedures for organizing movement. Especially designed for students with no experience in dance.

DNCE 007. Watching the Dance Go By (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): none. A survey of leading dances, dance companies, choreographers, and dancers of the Western world during the twentieth century through slides, films, demonstrations, and performances. Intended for non-majors.

DNCE 014. Introduction to Choreography (4) Lecture, 4.5 hours; individual study, 1.5 hours. Prerequisite(s): a major or minor in Dance or consent of instructor. Analysis of basic problems and issues of choreography. Emphasis is on improvisational methods as an approach to the investigation of space, time, and energy in motion as the fundamental elements of a dance. Course is repeatable to a maximum of 8 units.

DNCE 019. Introduction to Dance Studies (4) Lecture, 3 hours; outside research, 1 hour; term paper, 1 hour; written work, 1 hour. Prerequisite(s): none. Introduces major concepts, approaches, and issues in the study of dance as a cultural, historical, and artistic practice. Uses text, video, studio, demonstration, and performance to expose students to ways of writing, speaking, researching, and thinking clearly and critically about dance.

DNCE 067A. Beginning Modern Dance Technique (2) Studio, 3 hours; individual study, 1 hour; extra reading, 1 hour. Prerequisite(s): none. Modern dance technique at the beginning level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for nondancers and dancers. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 067B. Intermediate Modern Dance Technique (2) Studio, 4.5 hours; individual study, 1.5 hours. Prerequisite(s): DNCE 067A recommended. Modern dance technique at the intermediate level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 067C. Advanced Modern Dance Technique (2) Studio, 4.5 hours; individual study, 1.5 hours. Prerequisite(s): DNCE 067B recommended. Modern dance technique at the advanced level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 071A. Beginning Ballet Technique (2) Studio, 3 hours; screening, 1 hour; individual study, 1 hour; extra reading, 1 hour. Prerequisite(s): none. Ballet technique at the beginning level. Outside-of-class

assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for nondancers and dancers. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 071B. Intermediate Ballet Technique (2) Studio, 3 hours; screening, 1 hour; individual study, 1 hour; extra reading, 1 hour. Prerequisite(s): DNCE 071A recommended. Ballet technique at the intermediate level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 072A. Beginning Tap Dance Technique (2) Studio, 3 hours; screening, 1 hour; individual study, 1 hour; extra reading, 1 hour. Prerequisite(s): none. Tap technique at the beginning level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for nondancers and dancers. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 072B. Intermediate Tap Dance Technique (2) Studio, 3 hours; screening, 1 hour; individual study, 1 hour; extra reading, 1 hour. Prerequisite(s): DNCE 072A recommended. Tap technique at the intermediate level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 072C. Advanced Tap Dance Technique (2) Studio, 3 hours; screening, 1 hour; individual study, 1 hour; extra reading, 1 hour. Prerequisite(s): DNCE 072B recommended. Tap technique at the advanced level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 073A. Dance of Mexico (2) Studio, 3 hours; extra reading, 1 hour; screening, 1 hour; studio, 1 hour. Prerequisite(s): none. Traditional dances of Mexico at the beginning level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for nondancers and dancers. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with LNST 073A.

DNCE 073B. Dance of Mexico (2) Studio, 3 hours; extra reading, 1 hour; screening, 1 hour; individual studio, 1 hour. Prerequisite(s): DNCE 073A/LNST 073A recommended. Traditional dances of Mexico at the intermediate level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with LNST 073B.

DNCE 075A. Beginning World Dance Forms (2) Studio, 3 hours; screening, 1 hour; individual study, 1 hour; extra reading, 1 hour. Prerequisite(s): none. Traditional ethnic dances at the beginning level. Focus is on a specific cultural region each quarter. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for nondancers and dancers. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 075B. Intermediate World Dance Forms (2) Studio, 3 hours; screening, 1 hour; individual study, 1 hour; extra reading, 1 hour. Prerequisite(s): DNCE 075A recommended. Traditional ethnic dances at the intermediate level. Focus is on a specific cultural region each quarter. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for nondancers and dancers. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

DNCE 081A. Dance Cultures, Culture in Dance (4) Lecture, 2 hours; studio, 6 hours. Explores non-presentational dance forms that are intricately woven into the culture of a particular society, with attention to performance integrity and cultural memory. Uses videos, books, field trips, and guest lectures in addition to studio time. Course is repeatable.

DNCE 081B. Dance Cultures, Culture in Dance: Intermediate Level (4) Lecture, 2 hours; studio, 3 hours; field, 30 hours per quarter. Prerequisite(s): DNCE 081A or consent of instructor. Focuses on dances within one performance cycle, their meanings, their stories, their base rhythms, and their songs. Working with a master dancer, students study the oral history of a dance form and compare and contrast elements of the corresponding written record. Course is repeatable.

DNCE 081C. Dance Cultures, Culture in Dance: Advanced Level (4) Lecture, 1 hour; individual study, 3 hours; field, 30 hours per quarter; studio, 3 hours. Prerequisite(s): DNCE 081B or consent of instructor. Focuses on identification and execution of the dances of one performance cycle and examination of their concomitant cultural manifestations, including cuisine, costume, rhythm, seasonal considerations, type of dance, song lyrics, age grade, and ritual connections. Course is repeatable.

Upper-Division Courses

DNCE 114A. Dance Composition I (4) Lecture, 3 hours; studio, 3 hours. Prerequisite(s): DNCE 007 or DNCE 014 and two quarters of dance technique, or equivalent. The continuing analysis of dance as an art form with emphasis on space, time and energy in motion as elements in choreographic style. In 114A, this is done on the beginning level.

DNCE 114B. Dance Composition II (4) Lecture, 3 hours; studio, 3 hours. Prerequisite(s): DNCE 114A. The continuing analysis of dance as an art form with emphasis on space, time and energy in motion as elements in choreographic style. In 114B, this is done on the intermediate level.

DNCE 114C. Dance Composition III (4) Lecture, 3 hours; studio, 3 hours. Prerequisite(s): DNCE 114B. The continuing analysis of dance as an art form with emphasis on space, time and energy in motion as ele-

ments in choreographic style. In 114C, this is done on the advanced level.

DNCE 120. Introduction to Labananalysis (4) Lecture, 2 hours; discussion, 1 hour; extra reading, 2 hours; observation and composition problems, 1 hour. Prerequisite(s): DNCE 014 and upper-division standing or consent of instructor. This course examines concepts and theories of the Labananalysis method of observing, recording, and analyzing human body movement. Special attention will be given to the paradigms and notation methods comprising Effort theory, Shape theory, and Space Harmony theory.

DNCE 123. Southeast Asian Performance (4) Lecture, 3 hours; screening, 2 hours; extra reading, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Introduction to the roles and genres of expressive culture in Southeast Asia, including dance, music, theater, film, and digital culture. Performance is discussed both as a time-honored and as a contemporary medium for cultural production, from the courts to everyday experience. Material will be drawn from the Philippines, Malaysia, Indonesia, Thailand, Laos, Cambodia, Vietnam, Burma, Singapore, and the Southeast Asian diaspora. Cross-listed with ANTH 126, AST 123, and MUS 123.

DNCE 127. Music Cultures of Southeast Asia (4) Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. A survey of music, dance, theatre, and ritual in the Philippines, Indonesia, Malaysia, Thailand, Myanmar (Burma), Laos, Cambodia, and Vietnam. Designed for the student interested in the performing arts and cultures of mainland and insular Southeast Asia. No Western music background is required. Cross-listed with ANTH 176, AST 127, ETST 172, and MUS 127.

DNCE 128. Performing Arts of Asia (4) Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. A survey of music, dance, theatre, and ritual in four major geocultural regions of Asia: Central, East, South, and Southeast. No Western music training is required. Course is repeatable to a maximum of 8 units. Cross-listed with ANTH 128, AST 128, MUS 128, and THEA 176.

DNCE 130. Cross-Cultural Perspectives on Dance (4) Lecture, 2 hours; discussion, 1 hour; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. With a view to understanding dance from a global perspective, course will survey anthropological writings on dance traditions found around the world. Topics covered include dance as an expression of social organization and social change, dance as a religious experience, and dance as play/sport. Cross-listed with ANTH 130.

DNCE 131. Dance, Gender, Sexuality (4) Lecture, 3 hours; outside research, 1 hour; term paper, 1 hour; written work, 1 hour. Prerequisite(s): DNCE 019 (may be taken concurrently) or consent of instructor. Explores some of the ways that studying dance, an art form whose medium is the body, illuminates feminist, gender, and sexuality studies — and vice versa. Includes weekly video screenings and readings. No previous dance experience required. Cross-listed with WMST 127.

DNCE 132. Dance, Citizenship, Location (4) Lecture, 3 hours; outside research, 1 hour; term paper, 1 hour; written work, 1 hour. Prerequisite(s): DNCE 019 (may be taken concurrently) or consent of instructor. Explores interconnections between dancing bodies, their geographical, political, cultural locations, and the ways in which they negotiate inclusion or exclusion within state apparatuses of power such as citizenship.

DNCE 133. Dance, Space, Time (4) Lecture, 3 hours; outside research, 1 hour; term paper, 1 hour; written work, 1 hour. Prerequisite(s): DNCE 019 (may be taken concurrently) or consent of instructor. Explores the flow among non-presentational and presentational dance forms, state productions and treaties, and design factors that are meant to enable our daily lives such as buildings, parks, and roadways. Students take advantage of video, books, field trips, guest lectures and studio lab time.

DNCE 134. Dance, Genre, Institutions (4) Lecture, 3 hours; outside research, 1 hour; term paper, 1 hour; written work, 1 hour. Prerequisite(s): DNCE 019 (may be taken concurrently) or consent of instructor. Explores how dance and movement genres interact with and articulate, but also query and contest, structures, institutions, and traditions such as theatrical performance and touring shows, rites of passage, political contests, educational enterprises, and territorial campaigns through which societies frame experience.

DNCE 135. Dance, Race, Property (4) Lecture, 3 hours; outside research, 1 hour; term paper, 1 hour; written work, 1 hour. Prerequisite(s): DNCE 019 (may be taken concurrently) or consent of instructor. Explores intersections between dancing bodies, questions of race, and notions of cultural property. Investigates issues of embodied identity and racialization, cultural appropriation and cultural exchange, purity and hybridity, and ownership and copyright.

DNCE 141. History of Ballet (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): none. Art dance from the Italian Renaissance through the ballets of contemporary dance.

DNCE 142. History of Modern Dance (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): none. Art dance from Isadora Duncan to Martha Graham and descendants.

DNCE 155 (E-Z). Seminar in Dance and Music (4) Seminar, 3 hours; term paper, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Introduces relationships and representations between music and dance. Explores musical and choreographic form, compositional strategies, hybridization of style, cultural meanings and registers in which these were made, the agencies such representations enabled, interpretive communities, and cross-cultural interactions. Cross-listed with MUS 155 (E-Z).

DNCE 161. Choreographing the Screen (4) Lecture, 3 hours; screening, 2 hours; term paper, 1 hour. Prerequisite(s): DNCE 019 (may be taken concurrently) or consent of instructor. Focuses on choreographing for the camera and the screen. Topics include video art, classic film choreography, music video and digital dance technologies. Students prepare a choreographic piece for the camera as a final project. Cross-listed with FVC 161.

DNCE 162. Tool, Technology, Technique (4) Lecture, 1 hour; practicum, 3 hours; screening, 3 hours; laboratory, 3 hours. Prerequisite(s): DNCE 019 (may be taken concurrently) or consent of instructor. Practicum in video and digital production, with an emphasis on capturing and editing the moving body. Students bring their own video or digital recording device. Editing equipment will be available. Cross-listed with FVC 162.

DNCE 167. Dance Production (2) Studio, 6 hours. Prerequisite(s): by audition. Study, production, and performance of dances. Course may be repeated for credit.

DNCE 168. Dance Touring Ensemble (4) Studio, 6 hours; outside research, 3 hours. Prerequisite(s): consent of instructor. Dance Touring Ensemble members work with the instructor to create a lecture-demonstration and create and learn repertory which is performed at various sites within the community. Course is repeatable to a maximum of 16 units.

DNCE 171 (E-Z). Filmic Bodies (4) for hours and prerequisites, see segment descriptions. Interrogates a multiplicity of filmic genres through the portal of the dancing and/or mobilized body as raced, gendered, classed, and othered. Explores the politics of movement on film, the mechanics of making film work, and the political economy of dance on film. Dance experience is usually not required. Segments are repeatable.

DNCE 171F. Ethnographic Representation of Dance on Film: “. . . and then they danced” (4) Lecture, 3 hours; laboratory, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Analyzes the juncture between representation and presentation in everyday dance genres on film. Concerns itself with race, class, tropes of authenticity, and ownership of cultural production through screenings, lectures, and theoretical writings. No previous dance experience is required. Course is repeatable.

DNCE 171G. Gender, Mechanization, and Shape (4) Lecture, 3 hours; screening, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Examines, primarily through film, video, and texts, the relationship between gender, mechanization, and shape during the twentieth century. Focuses on the performing arts, industrial and technological design, and visual culture's relation to changing notions of gender. Course is repeatable.

DNCE 171J. Spectatorship (4) Lecture, 3 hours; screening, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Explores the nature of film studies through the eyes of the audience. Uses film, videos, and texts, in addition to outside viewing of films in cinematic locales, to formulate how viewing film constructs the viewers' subjectivity and the films' cultural context. Course is repeatable.

DNCE 171K. Interruptions as Narration: Fight Scenes, Dance Sequences, and Music Videos (4) Lecture, 3 hours; laboratory, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Analyzes the deconstruction and reconstruction of the narrative arc in selected films by the insertion of “live” performance practices, such as, but not limited to, fight scenes and dance sequences. Includes in-class and out-of-class screenings. Course is repeatable.

DNCE 171M. Bollywood (4) Lecture, 3 hours; laboratory, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. A study of the vast corpus of films that constitute the genre called Bollywood, with special attention paid to its music and dance styles. Includes weekly film screenings, audio listening, and readings. No previous dance experience is required. Course is repeatable.

DNCE 172 (E-Z). Televisual Bodies (4) Lecture, 3 hours; laboratory, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Analyzes choreographic practices within television broadcast and marketing and their relation to popular culture. Also examines situational or tactical use and misuse of satellite, cablecast, and broadcast television by unintentional audiences that subsequently reconstitute themselves as communities via the programming. Attention is given to video as an archival and/or choreographic tool. J. Corporations and Corporealities: Commercials, Culture, and Choreography; K. Television as Location: The Satellite Feed; M. Music Television (MTV) and Popular Culture. Segments are repeatable.

DNCE 173 (E-Z). Digitized Bodies (4) Lecture, 3 hours; screening, 2 hours; laboratory, 1 hour. Prerequisite(s): FVC 020; upper-division standing or consent of instructor. Provides a theoretical approach to digital subjectivities, bodies in motion, products, and realities. Addresses issues of liveness, new media, mediated cultural identities, speed, transfer, telepresence, and coded and encoded sexuality within programming. Focuses primarily on the body-computer interface. J. Digital Games, Violence, and the Body; K. Virtual Subjectivity: Persona, Identity, and Body. Segments are repeatable.

DNCE 180 (E-Z). Dance Practicum (4) Studio, 8 hours. Prerequisite(s): upper-division courses in choreography or consent of instructor in unusual situations. An investigation of dance production theories and practices. Each practicum is directed experience in a limited topic, announced in advance of the quarter given, with the name of the guest instructor if it is not taught by the staff. E. Cine Dance; F. Folk Forms; G. Advanced Choreography; H. Intermedia Movement; I. Video Dance; J. Repertory; K. Reconstruction of Dances; L. Theory of Individual Choreographers; M. Dance for Children; N. Dance in Therapy; O. Improvisation; P. Role Preparation; Q. Dance Notation; R. Pedagogy; S-Z to be announced. Each segment is repeatable to a maximum of 12 units.

DNCE 187. Improvisation Studies (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Presents the emergent field of improvisation studies, moving beyond traditional genre boundaries to explore improvisation as a cultural phenomenon and social practice. Draws from jazz studies, ethnomusicology, music theory, musicology, American studies, and the histories of dance, theatre, and the visual arts. Cross-listed with MUS 187.

DNCE 190. Special Studies (1-5) To be taken with the consent of the Chair of the Department of Dance to meet special curricular problems. Course is repeatable to a maximum of 12 units.

DNCE 198-I. Individual Internship in Dance (1-12) Prerequisite(s): 1) upper-division standing; 2) evidence of prior arrangement with the professional(s) involved; and 3) approval of the UCR dance faculty sponsor. Work with an appropriate professional individual or organization to gain experience and skill in the student's chosen dance-related specialty. May be repeated to a total of 16 units.

Graduate Courses

DNCE 240. Improvising Choreography: Scores, Structures, and Strategies (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An evaluation of the use of the score or structure as a predetermining guide to the production of choreography. Students create choreography in ensemble, co-choreographing dances in the moment of performance and assessing immediately the efficacy of a given approach. Course is repeatable to a maximum of 8 units.

DNCE 241. Creating the Experiment: Identifying the New (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An inquiry into what constitutes an experiment in contemporary dance, critically examining how artists bring new dance into existence. Questions the working process in originating movement, sequencing, and images for dance and assesses this process with respect to larger historical and cultural frameworks. Course is repeatable to a maximum of 8 units.

DNCE 242. Dancing Representation: Figures, Forms, and Frames (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An examination of the systems of representation used to create choreographic meaning. Considers the bodily codes and the cultural associations attached to distinct qualities of movement and the conventions of space, time, and narrative through which a dance achieves its meaning. Course is repeatable to a maximum of 8 units.

DNCE 243. Collaborating in Dance Making: Materials, Methods, and Interactions (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. An examination of the function of the choreographer as principal director of the dance project. Analysis of various approaches to the making of dance works that involve distinctive forms of collaboration with artists working in allied media. Course is repeatable to a maximum of 8 units.

DNCE 254. Political Approaches to Dance Studies (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): reading knowledge of a language other than English; working knowledge of notation; graduate standing or consent of instructor. The study of power relations reflected in and enacted by dance practice and performance. Topics include nation formation, imperialism, race, commodification, globalization, economic and class relations, gender, and political affiliation and resistance.

DNCE 255. Historical Approaches to Dance Studies (4) Seminar, 3 hours; studio, 2-3 hours. Prerequisite(s): reading knowledge of a language other than English; working knowledge of notation; graduate standing or consent of instructor. The study of dances past and how dance practices have changed over time. May include study of changing modes for production and reception of dance, shifting constructions of bodies and movement, theories of dance reconstruction, and conceptualizations of historical evidence.

DNCE 257. Rhetorical Approaches to Dance Studies (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): reading knowledge of a language other than English; graduate standing or consent of instructor. The study of dance structure and of the structure of dance study. May include the analysis of narrative or representational structures in dance; narrative structures in dance writing; dance semiotics; dance philosophy; and the accuracy, reliability, and value of critical studies of dance.

DNCE 258. Cultural Approaches to Dance Studies (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): reading knowledge of a language other than English; graduate standing or consent of instructor. The study of dance in and across cultures including cross-cultural studies of dance; multicultural approaches to dance history; ethnological, ethnographic, and cultural studies approaches to dance analysis; and analysis of the different roles and functions dance plays in cultural systems.

DNCE 260 (E-Z). Seminar in Dance History (4) Seminar, 3 hours. Prerequisite(s): determined by instructor of each segment. Studies in E. Periods; F. Styles; G. National Forms; H. Individual Artists; I. Choreographies; J. Aesthetics; K. Dance Literature; L. Notation.

DNCE 264. Oral History (4) Seminar, 3 hours; individual study, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Theory and practice of oral history as a research technique. Ethnographic, social history, and gender perspectives on oral history; methods for research preparation, interview procedures, transcription, editing, and legal responsibilities. Interview project and analytical paper required.