DNCE 155F The Ballets Russes (4) Seminar, 3 hours; term paper, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Explores how the Diaghilev Ballets Russes’ repertoire and collaborative practices challenged the conventional art of ballet; negotiated traditional patronage and new commercial modes; engaged with cultural nationalism, gender role contention, and emerging models of sexuality; and deployed representational strategies that played into period debates about power and social organization. Cross-listed with MCS 155F.

DNCE 161 Choreographing the Screen (4) Lecture, 3 hours; screening, 2 hours; term paper, 1 hour. Prerequisite(s): DNCE 109 (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 MCS 161.

DNCE 162 Tool, Technology, Technique (4) Lecture, 1 hour; practical, 3 hours; screening, 3 hours; laboratory, 3 hours. Prerequisite(s): DNCE 109 (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 MCS 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. DanceTouring 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 171E Filmic Bodies (4) For hours and prerequisites, see segment descriptions. Assesses a multiplicity of filmic genres through the portals of the dancing and mobilized body as related to race, gender, class, and other identifiers. 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. Cross-listed with MCS 151E (E-Z).

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. Explores race, class, tropes of authenticity, and ownership of cultural production through screenings, lectures, and theoretical writings. No previous dance experience required. Course is repeatable. Cross-listed with MCS 151F.

DNCE 171G Gender, Mechanization, and Shape (4) Lecture, 3 hours; practical, 8 hours; screening, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Utilizes film, video, and texts to examine the relationship among gender, mechanization, and shape during the twentieth century. Focuses on the performing arts, industrial and technological design, and the relationship of visual culture to changing notions of gender. Course is repeatable. Cross-listed with MCS 151G.

DNCE 171S 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 viewer’s subjectivity and a film’s cultural context. Course is repeatable. Cross-listed with MCS 151S.

DNCE 171K Introductions 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 reconstitution of the narrative arc. Utilizes selected films to explore performance practices such as fight scenes and dance sequences. Includes screenings both in class and outside of class. Course is repeatable. Cross-listed with MCS 151K.

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 so-called Bollywood. Focuses on the genre’s music and dance styles. Includes weekly film screenings. No previous dance experience required. Course is repeatable. Cross-listed with MCS 151M.

DNCE 172E 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. Focuses on choreography, television and choreographic tool. J. Corporations and Corporalities: Commercials, Culture, and Choreography; K. Television as Location: The Satellite Feed; M. Music Television (MTV) and Popular Culture. Segments are repeatable. Cross-listed with MCS 152E-Z.

DNCE 173E Digitized Bodies (4) Lecture, 3 hours; screening, 2 hours; laboratory, 1 hour. Prerequisite(s): MCS 202; 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. Cross-listed with MCS 153E-Z.

DNCE 180E Dance Practicum (4) Studio, 8 hours. Prerequisite(s): consent of instructor. An investigation of dance production theories and practices. Provides directed experience in a limited topic, with the name of a guest instructor announced in advance if not being taught by UCR 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. Contemporary Dance; 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 of 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 Dean of the college. 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 239 Introduction to Graduate Study in Dance (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. A graduate-level introduction to the field of critical dance studies. Focuses on the foundational works and issues that have shaped the field. Topics include genealogies of dance studies, approaches to embodiment, the influences of cultural studies and critical theory, and the research of Dance Department faculty.

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 analysis 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 origination 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 Dance 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 244 Special Topics in Dance Making (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Study of emerging issues in embodied practice, dance creation, and/or dance production. Focus varies by quarter. Topics may include intersections between theoretical and practical approaches to dance; dance and digital technologies; cultural specificity and dance making; curatorial practices; concepts or models of dance production; and dance and new media content. Letter Grade or Satisfactory/No Credit (SNC); no petition required. Course is repeatable as content changes.

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 practices 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 present provides insights into cultures and civilizations. Offered with field courses, field trips in all regions of the world. May include selected topics in Dance under the direction of a faculty member. Graded Satisfactory (S) or No Credit (NC) only, but students may petition the instructor for a letter grade for special topics pursued with close faculty supervision. Course is repeatable.

DNCE 298-I Individual Internship (1-4) Internship, 3-18 hours; term paper, 3 hours; written work, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Individualized studies in specially selected topics in Dance under the direction of a faculty member. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

DNCE 299 Research for the Thesis or Dissertation (1-12) Outside research, 3-36 hours. Prerequisite(s): consent of thesis or dissertation director. Research for and preparation of the thesis or dissertation. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

DNCE 301 Seminar in Dance Studies Pedagogy and Professional Development (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): L. Notation. Each segment is repeatable as its content changes.

DNCE 302 Teaching Practicum (1-4) Lecture, 1-4 hours. Prerequisite(s): graduate standing. Supervised teaching in upper-division Dance History and lower-division Dance courses. Must be taken at least once by all teaching assistants. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

Earth Sciences

Subject abbreviation: GEO

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Douglas M. Morton, Ph.D.

Adjunct Assistant Professors
Elizabeth Cochran, Ph.D.
Katherine J. Kendrick, Ph.D.
Thomas A. Scott, Ph.D.

Lecturer
Mary L. Droser, Ph.D.

Majors

The Department of Earth Sciences offers B.S. degrees in Geology and Geophysics. These degree programs are designed for students with a strong interest in various aspects of the Earth Sciences, and for students interested in secondary teaching with a science emphasis. The B.S. programs place substantial emphasis on fieldwork with field courses, field trips in all appropriate courses, and excursions between quarters.

Academic Advising

Undergraduate advising in the Department of Earth Sciences is designed to allow close professional contact with faculty and staff. Counseling on graduation, departmental requirements and enrollment is handled by the major’s professional academic advisors housed in the CNAS Undergraduate Academic Advising Center and the faculty undergraduate advisor for each major.

Each student selects a faculty mentor who counsels the student on career goals and research opportunities. The department recommends that students meet with their faculty mentor at least once each quarter to clarify career objectives and revise the program of study so it is commensurate with the developing interests and objectives of the student.

Teaching Credential

Teachers in the public schools in California must have a credential approved by the State Commission on Teacher Credentialing. The credential requires an undergraduate major, baccalaureate degree, and completion of a graduate credential program such as that offered by the Graduate School of Education at UCR.

Before admission and student teaching in a graduate credential program, the candidate must pass the California Basic Education Skills Test (CBEST) and demonstrate subject-matter proficiency.