

Dance

Subject abbreviation: DNCE College of Humanities, Arts, and Social Sciences

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Lecturers

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Major

The Dance major is distinctive for its outstanding faculty of nationally and internationally recognized artists and scholars who draw from a variety of creative and academic backgrounds, including dance making, choreography, visual and performance art, creative writing, literature, African diasporic ritual cultures, Hip Hop and street dance, Latin Social dance, Indian diasporic dance, Korean dance, Hulu and Philippine folk dance, ballet and modern forms, Indigenous studies, digital technologies, performance studies, queer studies, and cultural studies.

The B.A. degree in Dance focuses on dance making and the cultivation of cultural and historical perspectives on dance. Movement practice, dance composition, performance, and critical dance studies courses are required. Elective courses are also required. Movement practice courses are offered in a variety of dance/movement forms. Dance majors choose an emphasis in Dance Making or Dance Studies. Majors participate in "Spring Forward" and "UCR is Dancing," the department's annual concert series featuring original dance works and performance projects by students.

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

Opportunities to perform include the concerts listed above, MFA students' final projects, and programming connected to repertory classes.

Dance majors are eligible for the Marius de Brabant (formerly Chancellor's Performance) Award, a scholarship of up to \$3,000.

Majors may also apply for research support and opportunities through the Center for Undergraduate Research and Engaged Learning.

University Requirements

See Undergraduate Studies section.

College Requirements

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

Major Requirements

The Dance major focuses on two broad areas of study: Dance Making and Dance Studies. After completing a number of shared required courses, Dance majors will choose an emphasis in either Dance Making or Dance Studies and complete a Capstone Research Seminar.

1. Lower-division requirements (8 units): DNCE 014, DNCE 019

2. Dance Making (12 units): Three courses from DNCE 115E, DNCE 115F, DNCE 115G, DNCE 115J, DNCE 115K, DNCE 115M

3. Dance Studies: (8 units), 2 courses from the following: DNCE 131/GSST 127, DNCE 132, DNCE 133, DNCE 134, DNCE 135, DNCE 136

4. Movement Practice (up to 24 units)

Dance majors must enroll in at least one movement practice course per quarter, and must pursue a concentration in two different dance genres of at least 6 units each. Up to 24 units may be counted towards the major from:

a) DNCE 066A, DNCE 066B (West African Dance)

b) DNCE 067A, DNCE 067B, DNCE 067C (Modern Technique)

c) DNCE 068 (Somatics)

d) DNCE 069A, DNCE 069B (18th Century Dance)

e) DNCE 070A, DNCE 070B, DNCE 070C (Hip Hop Dance)

f) DNCE 071A, DNCE 071B (Ballet)

g) DNCE 073A, DNCE 073B (Jazz Dance)

h) DNCE 074A, DNCE 074B (Yoga for Dancers)

i) DNCE 075A, DNCE 075B (Dance Techniques and Practices)

j) DNCE 081, DNCE 181 (Dance Cultures, Culture in Dance)

Dance Making Emphasis:

1. Eight units from Dance Making/Practice Electives:

DNCE 167, DNCE 168, DNCE 180(E-Z), DNCE 181*, or any DNCE 115(E-Z) not used to fulfill requirement #2 above.

No more than 4 units may be drawn from the following movement practice courses to fulfill this eight unit elective requirement:

DNCE 066A, DNCE 066B, DNCE 067A, DNCE 067B, DNCE 067C, DNCE 068, DNCE 069A, DNCE 069B, DNCE 070A, DNCE 070B, DNCE 070C, DNCE 071A, DNCE 071B, DNCE 073A, DNCE 073B, DNCE 074A, DNCE 074B, DNCE 075A, DNCE 075B, DNCE 081*

2. Four units from Dance Studies Electives: DNCE 155 (E-Z), DNCE 161/MCS 161, DNCE 162/MCS 162, DNCE 171 (E-Z)/MCS 151 (E-Z), DNCE 172 (E-Z), DNCE 173 (E-Z), DNCE 181* or any of DNCE 131/GSST 127, DNCE 132, DNCE 133, DNCE 134, DNCE 135, DNCE 136 not used to fulfill requirement #3 above,

*DNCE 081 and 181 may be used to fulfill either the Dance Making or the Dance Studies requirement, but not both.

3. Production: DNCE 140

4. Dance Making Capstone:

a) DNCE 188

b) DNCE 189E

Dance Studies Emphasis:

1. Eight units from Dance Studies Electives: DNCE 155 (E-Z), DNCE 161/MCS 161, DNCE 162/MCS 162, DNCE 171 (E-Z)/MCS 151 (E-Z), DNCE 172 (E-Z), DNCE 173 (E-Z), DNCE 181* or any of DNCE 131/GSST 127, DNCE 132, DNCE 133, DNCE 134, DNCE 135, DNCE 136 not used to fulfill requirement #3 above,

2. Four units from Dance Making/Practice Electives:

DNCE 066A, DNCE 066B, DNCE 067A, DNCE 067B, DNCE 067C, DNCE 068, DNCE 069A, DNCE 069B, DNCE 070A, DNCE 070B, DNCE 070C, DNCE 071A, DNCE 071B, DNCE 073A, DNCE 073B, DNCE 074A, DNCE 074B, DNCE 075A, DNCE 075B, DNCE 081*, or any DNCE 115 (E-Z) not used to fulfill #2 above.

*DNCE 081 and 181 may be used to fulfill either the Dance Making or the Dance Studies requirement, but not both.

3. Dance Studies Capstone: DNCE 189F

Minor

Students who minor in Dance receive introductions to dance making, movement practices, and critical dance studies 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 066A, DNCE 066B, DNCE 067A, DNCE 067B, DNCE 067C, DNCE 068, DNCE 069A, DNCE 069B, DNCE 070A, DNCE 070B, DNCE 070C, DNCE 071A, DNCE 071B, DNCE 073A, DNCE 073B, DNCE 074A, DNCE 074B, DNCE 075A, DNCE 075B, DNCE 081

2. Upper-division requirements (16 units): 4 courses from DNCE 114A, DNCE 114B, DNCE 114C, DNCE 115E-Z, DNCE 131/GSST 127, DNCE 132, DNCE 133, DNCE 134, DNCE 135, DNCE 136, DNCE 140, DNCE 155 (E-Z)/MUS 155 (E-Z), DNCE 161/MCS 161, DNCE 162/MCS 162, DNCE 171 (E-Z), DNCE 172 (E-Z), DNCE 173 (E-Z), DNCE 180 (E-Z), DNCE 181

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 Critical Dance Studies, a Master of Fine Arts (M.F.A.) in Experimental Choreography, and a Ph.D. in Critical Dance Studies.

Master's Degrees

M.A. in Critical Dance Studies

Admission

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

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 239 (Introduction to Graduate Study of Dance)
- 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. The units must be taken for a letter grade and can include, but are not limited to: DNCE 200-level seminar courses (DNCE 239-244; 254-255; 257-258; 260 (E-Z); 264-265 (E-Z); 267); DNCE 280; an upper-division undergraduate-level course paired with 2 units of 292 (Concurrent Analysis).

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

M.F.A. in Experimental Choreography

offers emerging and established artists a site for intense investigation in dance making, performance, and interdisciplinary embodied practice. Over the course of six quarters, students engage in a series of core composition courses and select critical dance studies courses that focus on and address current and urgent questions in the field, and that center experimentation and interdisciplinarity in their approaches. Each quarter students pair with a faculty mentor, four quarters of which are for the Graduate Critique Panels (GCP), to engage intimately with their independent creative practices and show their work for critical feedback and progress evaluation. During the second year of the program students are required to share their work publicly as part of the MFA Fourth Quarter Showings (4QS), from which they begin to develop their final

projects and form their committees. The final project demonstrates a thorough investigation and committed execution of a specific set of critical questions unique to their cumulative research, and includes a public artist talk and a written reflective/theoretical document.

UCR's M.F.A. program is unique for the close relationship it maintains with the Ph.D. in Critical Dance Studies, one of the preeminent programs for intellectual inquiry in the field of cultural, political, and historical studies of dance. Cooperation between these two programs, both conceptually and through intersecting curricula, contributes to the department's embrace of dance making and scholarship as complementary modes of investigation. M.F.A. students are equally enriched by the professional relationships they develop with our undergraduate population through teaching, directing, producing, and community engagement. Several venues on and off campus, including our Performance Lab, Studio Labs, and the Culver Center of the Arts downtown, are available for students to share their research.

Financial assistance includes teaching assistantships and fellowships for community projects through the Gluck Fellows Program of the Arts. Students are also eligible to apply for fellowship support from Graduate Division to help fund a portion of their second year of study.

Admission

The program is especially designed for established practicing artists who desire to return to university as a site for deeper engagement and reflection, individuals who demonstrate an invested creative practice and readiness to expand and challenge their established research.

Applicants to the program should demonstrate significant professional experience as an active dance, visual or performance artist making and producing work, and who desire to contextualize their aesthetic inquiry through the study of historical, cultural, and political perspectives.

Three digital samples of original creative work that exemplify the applicant's research and point of view of their embodied praxis, are required.

Applicants must have a B.A. or B.F.A. degree from an accredited institution.

Contact the department for specific details.

Course Work

Requirements consist of 40 units of course work (as set out below) and 12-14 units of independent research for a final project. Students' total number of units of graduate and upper-division undergraduate courses must equal at least 54. 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)

Students must also take 4 units in each of the following:

- DNCE 180R (Dance Practicum: Pedagogy)
- DNCE 239 (Introduction to Graduate Study of Dance)
- DNCE 244 (Special Topics in Dance Making)

In addition, students must complete 8 units from the following Critical Dance Studies 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)
- DNCE 260 (Special Topics in Critical Dance Studies)
- DNCE 264 (Oral History and Ethnographic Methods)
- DNCE 267 (Choreographies of Writing)

Students must also take Dance 301, (which does not count toward the total 54 units required for the degree) plus 4-6 graduate-level units of electives either within or outside the Dance Department. These units must be taken for a letter grade and can include, but are not limited to: any of the core PhD courses (DNCE 254, 255, 257 & 258) not previously taken; a Dance 200-level seminar course in critical dance studies (DNCE 260, 264 & 267); DNCE 280 (Colloquium); the bundling of an upper-division undergraduate-level course with 2 units of 292 (Concurrent Analysis).

An additional 12-14 units are taken through DNCE 297 or DNCE 299 for independent creative research work with faculty mentors on their Graduate Critique Panels, and on phases of the final project. During the second year, students form a committee consisting of three-four faculty members, one of whom may be outside the department. The committee approves the project proposal and supervises the final project.

Foreign Language Requirement None

Written and/or Oral Qualifying Examination

During the second year, the student writes a 10-15-page proposal for the final project to be approved by the committee.

Final Project

The final project may take shape in many forms in which the student's research is made evident. For example, students may 1) undertake to create site-specific performances occurring in different locales over several months, 2) organize opportunities for interactive choreography with distinct groups of performers, 3) develop a digital media or film project, or 4) create a portfolio of many distinct but connected projects. Whatever its final form, the project must demonstrate a thorough investigation and committed execution of a defined aesthetic concern. Students are also required to give a 30-minute public artist talk followed by Q&A, and produce a 20-40 page written document to be completed within one quarter of the performance/project event, which outlines the aesthetic focus of the student's research,

reflects on the creative process, and provides a historical and philosophical contextualization for the project.

Normative Time to Degree 7 quarters

Doctoral Program

Ph.D. in Critical Dance Studies

The Ph.D. program in Critical Dance Studies provides an advanced interdisciplinary base for innovative research in the field of cultural, political, 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, body politics; media and digital cultures; globalization and cultural translation; race, ethnicity, sexuality, and gender; mobilization and class; 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, history, ethnography, critical race theory, feminist studies/masculinities & queer studies, Marxism or post-Marxism, and other specific area studies related to, for example, South Asian, Asian Diaspora and Asian American studies, African Diaspora studies, Indigenous studies, Latina/Latin American studies, and Global South studies. The program provides a provocative environment for investigating cutting-edge 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.

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 239 (Introduction to Graduate Study of Dance)
- 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)
- DNCE 301 (Seminar in Dance Studies Pedagogy and Professional Development)

Two additional graduate-level courses (minimum 8 units) are required from other disciplines (not DNCE) related to the student's research interest. Courses must be taken for a letter grade and can include an upper-division undergraduate-level course paired with 2 units of 292 (Concurrent Analysis).

Four additional graduate-level courses (minimum 16 units) from Dance must be taken for a letter grade and can include, but are not limited to: DNCE 200-level seminar courses (DNCE 260 (E-Z), 264 & 267) in critical dance studies; DNCE 280; an upper-division undergraduate-level course paired with 2 units of 292 (Concurrent Analysis).

A maximum of one Dance MFA core course (DNCE 240 to 243) may be included as one of the four additional graduatelevel dance courses required.

Written Qualifying Examination

Students must prepare one field for examination with each of four members of the committee in whose courses the student has ideally 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 faculty who are 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). The recommended page length for each exam is 10-12 pages (double-space).

Qualifying Essay

One quarter after successfully completing the written examination, students complete a rough draft of the qualifying essay, under the direction of the chair. 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 (double-space) 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 a qualifying essay that proposes a viable dissertation research project and be examined by a five-person oral qualifying examination committee. The committee, chosen in consultation with the student, nominated by the department and appointed by the Vice Provost and Dean of Graduate Studies, consists of all four written examination committee members, plus a fifth oversight member. The five-person committee will be comprised of no more than two faculty members from outside the department, and no fewer than one faculty member from outside the department. All committee members should normally be voting members of the UC Academic Senate. Any exceptions must be accompanied by the nominee's CV and justification from the graduate advisor. The request will be evaluated by the Graduate Division

based on the nominee having comparable education and experience to a UC Academic Senate member and that no other UCR senate faculty has the same knowledge. All members of the committee must be present either in person or virtually for the exam depending on the exam modality selected (see below).

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 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 Defense

A dissertation committee is composed of at least three members: a chair from Dance, a Dance faculty member, and either a Dance faculty member, or a faculty member from outside the department. All committee members should normally be voting members of the UC Academic Senate. Any exceptions must be accompanied by the nominee's CV and justification from the graduate advisor. The request will be evaluated by the Graduate Division based on the nominee having comparable education and experience to a UC Academic Senate member and that no other UCR senate faculty has the same knowledge. 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 chair of the dissertation committee before the final defense. Students must have satisfactory performance on a final defense, conducted by the dissertation committee and open to all members of the faculty. The defense emphasizes the dissertation and related topics.

Modalities for Oral Qualifying Exam and Final Defense

Students have the option of in-person, hybrid, or remote modalities for oral qualifying exams and the final defense.

- **In-Person** – student and all committee members are in-person on campus
- **Hybrid** – student and at least one committee member is in-person
- **Remote** – student and all committee members are remote

The modality for the exam/defense will be decided based on consultation with the committee chairperson, the student, and the grad advisor, with the committee chairperson making the final determination.

Exceptions and changes to modalities must be approved by the graduate advisor. If the graduate advisor is the committee chairperson, exceptions and changes to modalities must be approved by the chair of the department. Exceptions and changes must be submitted

in writing to the graduate advisor at least 24 hours before the date of the exam/defense.

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; written work, 1 hour. Prerequisite(s): none. A survey of approaches to dancing and dance making, this course introduces students to technique, performance, and composition from various origins. Students will cultivate the ability to enact and remember patterns of rhythm, effort, and visual design in movement. Especially designed for students with no experience in dance.

DNCE 007 Dance: Cultures and

Contexts 4 Lecture, 3 hours; discussion, 1 hour. Provides historical and cultural context for selected dance forms and practices. Explores dance as an art form, cultural practice, and meaning-making activity focusing on histories of race, gender, sexuality, class, and nation. Credit is awarded for one of the following DNCE 007 or DNCE 007W.

DNCE 007W Dance: Cultures and

Contexts 4 Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): concurrent enrollment in WRIT 040K; WRIT 020 with a grade of C or better or WRIT 020S with a grade of C or better. Provides historical and cultural context for selected dance forms and practices. Explores dance as an art form, cultural practice, and meaning-making activity focusing on histories of race, gender, sexuality, class, and nation. Intended for non-majors. Fulfills the third-quarter writing requirement for students who earn a grade of "C" or better for courses that the Academic Senate designates, and that the student's college permits as alternatives to WRIT 030. Credit is awarded for one of the following DNCE 007W or DNCE 007.

DNCE 012 Dance and Popular

Culture 4 Lecture, 3 hours; discussion, 1 hour; written work, 2 hours. Prerequisite(s): none. Introduces students to dance in popular culture and explores its various social, political, and cultural functions and impacts. Examines popular dance practices across various sites including screens both big and small, fitness studios, dance competitions, dance clubs, and protests.

DNCE 014 Introduction to

Choreography 4 Lecture, 4.5 hours; individual study, 1.5 hours. Prerequisite(s): restricted to class level standing of sophomore, junior, or senior; restricted to major(s) Dance; or consent of instructor. Analysis of basic problems and issues of choreography. Emphasizes 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 as content or topic changes to a maximum of 8 units.

DNCE 019 Introduction to Dance

Studies 4 Lecture, 3 hours; research, 1 hour; term paper, 1 hour; written work, 1 hour. Prerequisite(s): a major or minor in dance; restricted to class level standing of sophomore, junior, or senior; or consent

of instructor. 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 065A Beginning Latin American

Social Dances 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Explores the fundamentals of various Latin American social dances at the beginning level. Outside-of-class assignments may include assigned readings, attending dance events, viewing dance videos, and regular individual practice sessions. Course is repeatable.

DNCE 065B Intermediate Latin American

Social Dances 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Explores the fundamentals of various Latin American social dances at the intermediate level. Outside-of-class assignments may include assigned readings attending dance events, viewing dance videos, and regular individual practice sessions. Course is repeatable.

DNCE 066A Beginning West African

Dance 2 Studio, 3 hours; screening, 1 hour; extra reading, 1 hour; individual study, 1 hour. Prerequisite(s): none. West African dance technique at beginning level. Vigorous class with focus on rhythm, songs, and culture as well as dance choreographies traditionally performed for rites of passage, courtship, coming of age, and storytelling. Emphasizes community building and individual potential. Course is repeatable.

DNCE 066B Intermediate West African

Dance 2 Studio, 3 hours; screening, 1 hour; extra reading, 1 hour; individual study, 1 hour. Prerequisite(s): none. West African dance technique at intermediate level. Vigorous class with focus on rhythm, songs, and culture as well as dance choreographies traditionally performed for rites of passage, courtship, coming of age, and storytelling. Emphasizes community building and individual potential. Course is repeatable.

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, 3 hours; individual study, 1 hour; extra reading, 1 hour. 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. Course is repeatable.

DNCE 067C Advanced Modern Dance

Technique 2 Studio, 3 hours; individual study, 1 hour; extra reading, 1 hour. 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. Course is repeatable.

DNCE 068 Somatic Techniques and

Experiential Anatomy 2 Studio, 3 hours; extra reading, 1 hour; individual studio, 2 hours. Prerequisite(s): none. Introduces physical practices and concepts from a variety of somatic techniques. Explores how the body functions through actions and interactions of its structures. Utilizes a possibilities-in-the-field approach to study and embody some of the varied interpretations that can arise from the same set of anatomical facts. Course is repeatable to a maximum of 16 units.

DNCE 069A Beginning Eighteenth-Century

Dance 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Eighteenth-century dance technique at the beginning level. Focuses on movement practices, corporeality, spatial navigation, and relationships with music. Explores dances in historical, cultural, and political frameworks. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for non-dancers and dancers. Course is repeatable.

DNCE 069B Intermediate Eighteenth-Century

Dance 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Eighteenth-century dance technique at intermediate level. Focuses on movement practices, corporeality, spatial navigation, and relationships with music. Explores dances in historical, cultural, and political frameworks. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for non-dancers and dancers. Course is repeatable.

DNCE 070A Beginning Hip Hop

Dance 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Hip Hop dance technique at beginning level. High-energy class with focus on dance steps, isolation techniques, rhythm, confidence, and bringing style and personality to movements. Stresses Hip Hop dance as fun, diverse, self-expressive, innovative, and transformative. Grounded in histories of Hip Hop as a cultural movement. Course is repeatable.

DNCE 070B Intermediate Hip Hop

Dance 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Hip Hop dance technique at intermediate level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Recommended for non-

dancers and dancers. Course is repeatable.

DNCE 070C Advance Hip Hop

Dance 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Hip Hop dance technique at advanced level. Outside-of-class assignments include attending dance concerts, viewing dance videos, and regular individual practice sessions. Course is repeatable.

DNCE 071A Beginning Ballet

Technique 2 Studio, 3 hours; individual study, 1 hour; extra reading, 1 hour; screening, 1 hour. Prerequisite(s): none. Ballet technique at the beginning level. Assignments include attending dance concerts and other dance showings. Recommended for nondancers and dancers. Course is repeatable.

DNCE 071B Intermediate Ballet

Technique 2 Studio, 3 hours; individual study, 1 hour; extra reading, 1 hour; screening, 1 hour. Prerequisite(s): DNCE 071A recommended. Ballet technique at the intermediate level. Assignments include attending dance concerts and other dance showings. Course is repeatable.

DNCE 073A Beginning Jazz Dance 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Jazz dance technique at beginning level. Focuses on rhythms, isolations, syncopation, and performance quality. Students learn a variety of jazz styles from lyrical to funk and classical to musical theater. Outside-of-class assignments include readings, video viewings, and written assignments in historical, cultural, and aesthetic issues pertaining to jazz dancing. Course is repeatable.

DNCE 073B Intermediate Jazz

Dance 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Jazz dance technique at intermediate level. Focuses on rhythms, isolations, syncopation, and performance quality. Students learn a variety of jazz styles from lyrical to funk and classical to musical theater. Outside-of-class assignments include readings, video viewings, and written assignments in historical, cultural, and aesthetic issues pertaining to jazz dancing. Course is repeatable.

DNCE 074A Beginning Yoga For

Dancers 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Yoga for dancers at beginning level. Focuses on alignment; understanding how to practice safely; increasing strength, flexibility, and balance; developing focus and bodily awareness; and exploring yoga's relation to dance. Coursework includes reading and discussion of yoga texts, concepts, and philosophy. Recommended for non-dancers and dancers. Course is repeatable.

DNCE 074B Intermediate Yoga For

Dancers 2 Studio, 3 hours; extra reading, 1 hour; individual study, 1 hour; screening, 1 hour. Prerequisite(s): none. Yoga for dancers at intermediate level. Focuses on alignment; understanding how to practice safely;

increasing strength, flexibility, and balance; developing focus and bodily awareness; and exploring yoga's relation to dance. Coursework includes reading and discussion of yoga texts, concepts, and philosophy. Recommended for non-dancers and dancers. Course is repeatable.

DNCE 075A Beginning Dance Techniques and Practices 2

Studio, 3 hours; individual study, 1 hour; extra reading, 1 hour; screening, 1 hour. Prerequisite(s): none. Dance Techniques and Practices at beginning level. Focus varies each quarter. Outside-of-class assignments may include attending dance concerts, writing assignments in historical, cultural and aesthetic issues relating to the quarter's dance form, and regular individual practice sessions. Course is repeatable.

DNCE 075B Intermediate Dance

Techniques and Practices 2 Studio, 3 hours; individual study, 1 hour; extra reading, 1 hour; screening, 1 hour. Prerequisite(s): DNCE 075A recommended. Dance Techniques and Practices at intermediate level. Focus varies each quarter. Outside-of-class assignments may include attending dance concerts, writing assignments in historical, cultural and aesthetic issues relating to the quarter's dance form, and regular individual practice sessions. Course is repeatable.

DNCE 081 Dance Cultures, Culture

in Dance 4 Lecture, 2 hours; studio, 6 hours. Prerequisite(s): none. Explores non-presentational dance forms that are intricately woven into the culture of a particular society. Focuses on performance integrity and cultural memory. Incorporates videos, books, field trips, and guest lectures in addition to studio time.

Upper-Division Courses

DNCE 114A Dance Composition 1 4 Lecture, 3 hours; studio, 3 hours. Prerequisite(s): DNCE 007 or DNCE 007W or DNCE 014 and two quarters of dance technique, or equivalent. Analyzes dance as an art form. Emphasizes space, time, and energy in motion as elements in choreographic style. Course content presented at the beginner's level.

DNCE 114B Dance Composition 2 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 DNCE 114B, this is done on the intermediate level.

DNCE 114C Dance Composition 3 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 elements in choreographic style. In 114C, this is done on the advanced level.

DNCE 115 (E-Z) Dance Making 4 Lecture, 3 hours; research, 2 hours; studio, 3 hours. Prerequisite(s): DNCE 014. Advanced analysis of dance-making as an art form with emphasis on storytelling, ritual, political activation, site, media and technology, contact, and materials.

DNCE 115E Dance Making: Dance as Storytelling 4 Lecture, 3 hours; studio, 3 hours; research, 2 hours. Prerequisite(s): DNCE 014, or consent of instructor. Focuses on strategies for telling stories through movement and speaking, specifically gestural movement, sign language, singing, breath control, and expression. Addresses how meaning is made and relates to gender, sexuality, race, class and power.

DNCE 115F Dance Making: Dance as Scores 4 Lecture, 3 hours; studio, 3 hours; research, 2 hours. Prerequisite(s): DNCE 014, or consent of instructor. Advanced analysis of dance-making as an art form with emphasis on storytelling, ritual, political activation, site, media and technology, contact, and materials.

DNCE 115G Dance Making: Dance as Ritual 4 Lecture, 3 hours; studio, 3 hours; research, 2 hours. Prerequisite(s): DNCE 014, or consent of instructor. Advanced analysis of dance-making as an art form with emphasis on storytelling, ritual, political activation, site, media and technology, contact, and materials.

DNCE 115J Dance Making: Dance and Traces Past 4 Lecture, 3 hours; studio, 3 hours; research, 2 hours. Prerequisite(s): DNCE 014, or consent of instructor. Advanced analysis of dance-making as an art form with emphasis on storytelling, ritual, political activation, site, media and technology, contact, and materials.

DNCE 115K Dance Making: Dance as Political Activation 4 Lecture, 3 hours; studio, 3 hours; research, 2 hours. Prerequisite(s): DNCE 014 or consent of instructor. Advanced analysis of dance-making as an art form with emphasis on storytelling, ritual, political activation, site, media and technology, contact, and materials.

DNCE 115M Dance Making: Dance and Materials 4 Lecture, 3 hours; studio, 3 hours; research, 2 hours. Prerequisite(s): DNCE 014 or consent of instructor. Advanced analysis of dance-making as an art form with emphasis on storytelling, ritual, political activation, site, media and technology, contact, and materials.

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 as both a time-honored and a contemporary medium for cultural production, from the courts to everyday experience. Cross-listed with MUS 123, AST 123, ANTH 126 and SEAS 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, MUS 127, and SEAS 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, and TFDP 176.

DNCE 131 Dance, Gender, Sexuality 4 Lecture, 3 hours; 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. No previous dance experience required. Cross-listed with GSST 127.

DNCE 132 Dance, Citizenship, Location 4 Lecture, 3 hours; 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; 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; 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; 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 136 Hip Hop Dance, Collectivity, & Change 4 Lecture, 3 hours; research, 1 hour; term paper, 1 hour; written work, 1 hour. Prerequisite(s): DNCE 019 (may be

taken concurrently); or consent of instructor. Explores street dance as a lens to consider issues of cultural transmission, ritual practices, gender and sexuality, Western and non-Western aesthetic influences, market forces, and local interests. Familiarizes students with Hip Hop dance scholarship; reconsiders Hip Hop historical narratives through collective enactments; and develops students' critical analysis skills.

DNCE 140 Production Lab 4 Laboratory, 3 hours; workshop, 2 hours; research, 2 hours; written work, 1 hour. Prerequisite(s): upper-division standing in Dance; or consent of instructor. An introduction to key dance production and design strategies and practices through hands-on lab and workshop. Coursework culminates in creative design projects and a production portfolio.

DNCE 155 (E-Z) Seminar in Dance and Music 4 Seminar, 3 hours; term paper, 3 hours. Prerequisite(s): restricted to class level standing of junior, or senior. 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 155E Representations of Spain in Dance and Music, 1700-2000 4 Seminar, 3 hours; term paper, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Introduces representations of Spain articulated in music and dance of Europe and the Americas from the eighteenth through twentieth centuries. Cross-listed with MUS 155E.

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 nature of artistic labor; 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 MUS 155F.

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 MCS 161.

DNCE 162 Tool, Technology, Technique 4 Lecture, 3 hours; screening, 3 hours; laboratory, 3 hours. Prerequisite(s): DNCE 019 or MCS 019 or consent of instructor. Practicum in video and digital production with an emphasis on capturing and editing the moving body. Students are encouraged

to bring their own video or digital recording device. Editing equipment will be available. 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; 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 Prerequisite(s): restricted to class level standing of junior, or senior. 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. Course is repeatable to a maximum of units. Cross-listed with MCS 151 (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; 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 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 viewer's subjectivity and a film's cultural context. Course is repeatable. Cross-listed with MCS 151J.

DNCE 171K Attractions, Interruptions, Disruptions: Narrative Film:fight Scenes, Dance Sequences,special Effect 4 Lecture, 3 hours; screening, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Analyzes the way film regulates the movement of bodies on and off screen

through narrative and what happens when the movement exceeds that regulations. Utilizes selected films to explore the fight scenes, dance sequences, and computer generated imagery in film. 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 the genre 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 172 (E-Z) Televisual Bodies 4 Lecture, 3 hours; laboratory, 3 hours. Prerequisite(s): restricted to class level standing of junior, or senior. 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 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. Course is repeatable to a maximum of units. Cross-listed with MCS 152 (E-Z).

DNCE 173 (E-Z) Digitized Bodies 4 Lecture, 3 hours; laboratory, 3 hours; screening, 1 hour. Prerequisite(s): restricted to class level standing of junior, or senior. 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. Course is repeatable to a maximum of units. Cross-listed with MCS 153 (E-Z).

DNCE 180 (E-Z) Dance Practicum 4 Studio, 8 hours. 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. Dance For Children; N. Dance In Therapy; O. Improvisation; P. Role Preparation; Q. Dance Notation; R. Pedagogy. Course is repeatable to a maximum of 12 units.

DNCE 181 Dance Cultures, Culture in Dance 4 Lecture, 2 hours; studio, 2 hours; research, 2 hours; written work, 1 hour. Prerequisite(s): upper-division standing or consent of the instructor. Focuses on ways dance and other movement practices are intricately woven into culture. Incorporates studio practice time as well as videos, books,

field trips, and guest lectures; includes completion and presentation of a paper or project.

DNCE 187 Improvisation Studies 4 Seminar, 3 hours; 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.

DNCE 188 Individual Projects in Creative Activity 2 Studio, 2 hours; research, 2 hours; written work, 1 hour. Prerequisite(s): upper-division standing in Dance; or consent of instructor; Description: Facilitates the discovery and design of a capstone artistic project.

DNCE 189 (E-Z) Capstone Research Seminar 4 Lecture, 3 hours; research, 3 hours. Prerequisite(s): DNCE 188; restricted to class level standing of junior, or senior; restricted to major(s) Dance. Capstone course that provides undergraduate students in dance with the experience of synthesizing knowledge and skills gained throughout the dance curriculum. Includes completion and presentation of a paper or project under the guidance of dance faculty.

DNCE 189E Dance Making Project 4 Lecture, 3 hours; research, 3 hours. Prerequisite(s): DNCE 188, upper-division standing in Dance; or consent of instructor. Synthesizes the knowledge and skills gained throughout the dance curriculum. Provides dance making emphasis with the opportunity to complete and present an individualized creative research project under the guidance of dance faculty.

DNCE 189F Dance Studies Capstone 4 Lecture, 3 hours; research, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Capstone course that provides a dance studies emphasis. Includes the experience of synthesizing knowledge and skills gained throughout the dance curriculum. Includes completion and presentation of a paper or project under the guidance of dance faculty.

DNCE 190 Special Studies 1 to 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 198I Individual Internship in Dance 1 to 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 239 Introduction to Graduate Study of Dance 4 Lecture, 3 hours; 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; 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; 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; 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; 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; 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 embodying dances past. 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 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 to 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 Special Topics in Critical Dance Studies 4

Seminar, 3 hours; written work, 3 hours. Prerequisite(s): graduate standing; or consent of instructor. Examines issues in the field of critical dance studies. Course is repeatable.

DNCE 264 Oral History and Ethnographic Methods 4

Seminar, 3 hours; individual study, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Theory and practice of oral history and ethnography as research techniques. Cultural and political perspectives on oral history and ethnography; methods for research preparation, interview procedures, transcription, editing, and legal responsibilities. Ethnographic and/or interview project and analytical paper required.

DNCE 267 Choreographies of Writing 4

Seminar, 3 hours; discussion, 1 hour. Prerequisite(s): graduate standing or consent of instructor. An analysis of the types of relationships that may exist between dance and text. Examines the methods and strategies for translating choreographed action into a written description of that action. Students' writing is a major focus of discussions.

DNCE 280 Colloquium in Current Topics in Dance Research 4

Colloquium, 2 hours; extra reading, 2 hours; written work, 1 hour; practicum, 1 hour; research, 1 hour; screening, 1 hour. Prerequisite(s): graduate standing; or consent of instructor. Presents current research topics in dance, including selected professional development workshops. Conducted by students, faculty, visiting scholars, and artists. Students who present a seminar or submit a term paper receive a letter grade; other students receive a Satisfactory(S) or No Credit(NC) grade. Course is repeatable to a maximum of 8 units.

DNCE 290 Directed Studies 1 to 6

Research, 3 to 18 hours. Prerequisite(s): graduate standing; consent of instructor and Department Chair To be taken to meet special curricular problems. Normally graded Satisfactory (S) or No Credit (NC) only, but students may petition the instructor for a letter grade for specialized topics pursued with close faculty supervision. Course is repeatable.

DNCE 291 Individual Study in Coordinated Areas 1 to 12

Research, 3 to 36 hours. Prerequisite(s): graduate standing; consent of instructor and graduate advisor. A program of study designed to advise and assist graduate students who are preparing for written and oral qualifying examinations. Does not count toward the unit requirement for the Ph.D. degree. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

DNCE 292 Concurrent Analytical Studies in Dance 1 to 4

Research, 3 to 12 hours. Prerequisite(s): graduate standing; consent of instructor and graduate advisor. To be taken concurrently with some 100-series course, but on an individual basis. Limited to research, criticism, and written work of a graduate order commensurate with the number of units elected. Normally graded Satisfactory (S) or No Credit (NC) only, but students may petition the instructor for a letter grade for specialized topics pursued with close faculty supervision. Course is repeatable.

DNCE 297 Directed Research 1 to 6

Research, 3 to 18 hours. Prerequisite(s): consent of instructor and graduate advisor. 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 298 Individual Internship 1 to 4

Internship, 3 to 12 hours; term paper, 3 hours; written work, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Individual study or apprenticeship with an appropriate professional individual or organization to gain experience and skill in activities related to dance studies. Graded Satisfactory (S) or No Credit (NC). Course is repeatable for a maximum of 12 units.

DNCE 299 Research For the Thesis Or Dissertation 1 to 12

Research, 3 to 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.

Professional Courses

DNCE 301 Seminar in Dance Studies Pedagogy and Professional Development 4

Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Prepares for the teaching of dance studies in an academic setting and for participating in the dance studies profession. Includes creating course syllabi, discussing a range of practical teaching and professionalization issues, and developing skills necessary to succeed in the academic field of dance. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 8 units.

DNCE 302 Teaching Practicum 1 to 4

Lecture, 1 to 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.