

212 / Programs and Courses

Dance

Subject abbreviation: DNCE

College of Humanities, Arts, and Social Sciences

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Professors

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Professors Emeriti

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Associate Professors

Anthea Kraut, Ph.D.
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Linda J. Tornko, Ph.D.

Assistant Professor

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Lecturers

Brandon Aiken,
Kelli King, M.F.A.

Cooperating Faculty

Derek Burrill, Ph.D. (Media and Cultural Studies)
Theda Shapiro, Ph.D. (Comparative Literature and
Foreign Languages)
Erika Suderburg, M.F.A. (Art)

Professional Researcher

Anna B. Scott, Ph.D.

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, and cultural and historical studies, courses are required. Elective courses are also required. Movement practice courses are offered in 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 74 units of course work in Dance, 38 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 (8 units), 2 courses from:
DNCE 131/WMST 127, DNCE 132, DNCE 133, DNCE 134, DNCE 135
4. Performance/Productions (10 units):
DNCE 167, DNCE 180G, and one quarter of DNCE 180J
5. 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 067A, DNCE 067B, DNCE 067C (Modern Technique)
 - b) DNCE 071A, DNCE 071B (Ballet)
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)
6. Electives (12 units) 12 units of additional coursework as follows:
 - a) At least 8 units must be drawn from the following upper division courses:
DNCE 131/WMST 127, DNCE 132, DNCE 133, DNCE 134, DNCE 135, DNCE 155 (E-Z), DNCE 161/MCS 162, DNCE 162/MCS 162, DNCE 171 (E-Z), DNCE 172 (E-Z), DNCE 173 (E-Z), DNCE 180R
 - b) No more than 4 units may be drawn from the following movement practice and dance practicum courses:
DNCE 067A, DNCE 067B, DNCE 067C, DNCE 071A, DNCE 071B, DNCE 073A/LNST 073A, DNCE 073B/LNST073B, DNCE 75A, DNCE

075B, DNCE 081A, DNCE 081B, DNCE 081C, DNCE 168, DNCE 180J, DNCE 180K

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/MCS 161, DNCE 162/MCS 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 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 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 Experimental Choreography

The Master of Fine Arts (M.F.A.) program in Experimental Choreography 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 Critical Dance Studies, 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 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)

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 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, 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.

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Language Requirement All students must show competence in at least one language other than English. 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. Dance: Cultures and Contexts (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 nonmajors.

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 068. Somatic Techniques and Experiential Anatomy (2) Studio, 3 hours; extra reading, 1 hour; individual studio, 2 hours. 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. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 16 units. **Greenberg**

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 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 elements 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 MCS 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

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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 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. 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. 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. Segments are repeatable. Cross-listed with MCS 152 (E-Z).

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

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; written work, 3 hours. Prerequisite(s): graduate standing; consent of instructor. Studies in E. Periods; F. Styles; G. National Forms; H. Individual Artists; I. Choreographies; J. Aesthetics; K. Dance Literature; L. Notation. Each segment is repeatable as its content changes.

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.

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 269. Laban Movement Analysis (4) Seminar, 3 hours; outside research, 1 hour; consultation, 1 hour; individual study, 1 hour. Prerequisite(s): DNCE 120; graduate standing or consent of instructor. An advanced survey focusing on applied research concepts and theories of the Laban Movement Analysis method of observing, recording, and analyzing human body movement. Special attention is given to motif score writing, applying Effort, Shape, and Space Harmony paradigms. Course is repeatable to a maximum of 12 units.

DNCE 280. Colloquium in Current Topics in Dance Research (2) Colloquium, 2 hours. Prerequisite(s): graduate standing or consent of instructor. Colloquium on current research topics in dance by students, faculty, and visiting scholars. Students who attend all colloquium and discussion sessions, and who write weekly review papers and a term paper receive a letter grade; other students receive a Satisfactory (S) or No Credit (NC) grade.

DNCE 290. Directed Studies (1-6) Outside research, 3-18 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 (1-12) Outside research, 3-36 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 (1-4) Outside research, 3-12 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 (1-6) Outside research, 3-18 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-I. Individual Internship (1-4) Internship, 3-12 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 to a maximum of 12 units.

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.

Professional Courses

DNCE 301. Directed Studies in the Teaching of Dance (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): graduate standing or consent of instructor. An assessment of the field of dance studies as preparation for organizing and teaching general education courses. Analyzes current anthologies and other dance publications. Students create course syllabi and lesson plans and discuss a range of practical teaching issues. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 8 units.

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
College of Natural and Agricultural Sciences

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Douglas M. Morton, Ph.D.

Adjunct Assistant Professors

Katherine J. Kendrick, Ph.D.
Thomas A. Scott, Ph.D.

Lecturer

Marilyn A. Kooser, Ph.D.

Majors

The Department of Earth Sciences offers B.S. degrees in Geology and Geophysics, and a B.A. degree in Geoscience Education. 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. The B.A. degree places emphasis on the fundamentals of geoscience, with additional coursework in education.

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 and B.A. in Geoscience Education

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 by passing an examination. All candidates for a multiple subject credential to teach in the elementary grades must pass the Multiple Subjects, California Subject Exam for Teachers (CSET). Students are urged to start early, preferably as freshmen, selecting courses