

## THEATRE AND DANCE DEPARTMENT

Associate Professor Laurie Cameron, department chair and Dance Program coordinator

*Professors Bernhard, Pronko, Taylor<sup>3</sup>*

*Resident Artist and Professor Leabhart*

*Resident Designer and Professor Linnell<sup>2</sup>*

*Associate Professor Cameron*

*Assistant Professors Horowitz, Martinez<sup>3</sup>, Shay*

*Lecturers Baizer, Blaney, Blumenfeld, Bonomo, Gadlin, Jolley, Kemp, Koenig, Munich, Pennington, Portillo, Weller, Wenten*

*Postdoctoral Fellow Lu*

The Department of Theatre and Dance embodies the liberal arts education. Through a synthesis of body, mind and spirit, theatre and dance celebrate the community of world cultures. In an atmosphere of freedom, discipline and passion, students, faculty and staff approach intellectually and artistically great creations of the human spirit both in the classroom and in production.

### THEATRE

Pomona College provides the theatre program for the five undergraduate Claremont Colleges. The curriculum includes the study of theatre history and dramatic literature, performance, and design and technology.

Theatre students become proficient in devising creative solutions to complex problems. They also develop sensitivity to the interpersonal relationships inherent in the collaborative process. Thus, they are prepared for a wide variety of careers in organizations and enterprises that value these qualities. While encouraging such broad development in all its students, the department also prepares its students for further study on either the graduate or professional level. Many department graduates have become successful members of the professional theatre community as actors, dancers, designers and technicians, writers, teachers and administrators.

The department presents four major productions and a dance concert each year in the modern Seaver Theatre Complex. Student performers and production personnel are drawn from majors and non-majors alike from all five Claremont Colleges. The department also co-sponsors a dynamic season of student productions.

The Philbrick Fund, a bequest of distinguished theatre historian Norman Philbrick '35, supports the department's Distinguished Visiting Artist/Lecturer Series. Past artist/lectures have included author and director Luis Valdez, theatre scholar Martin Esslin, designers William and Jean Eckart, director/ playwright George C. Wolfe '76, actress/playwright Anna Deavere Smith, actor Karl Malden, director-writer Eugenio Barba, The Shanghai Beijing and Shanghai Kun Chinese Opera companies, performance artist Rachel Rosenthal and one-week residencies of actors from the London stage. Additional support for department activities is provided by the Marion and Charles C. Holmes Fund.

### Requirements for the Major in Theatre

Theatre majors may choose one of the following emphases; general theatre, performance, design or dramaturgy/playwriting (history, theory and dramatic literature).

1. Core courses

- a. 1, Basic Acting; or 4, Theatre for Social Change; or 5, Introduction to Chicano Theatre and Performance

<sup>2</sup>On leave Spring 2010

<sup>3</sup>On leave 2009-10

- b. 2, Visual Arts of the Theatre
- c. One course in mime, modern dance and/or ballet: 13, Corporeal Mime or 14, Corporeal Mime and Pedagogy; or DANC10 and/or 12. (This requirement may be met by one full credit course, or a combination of two half-courses, which can be in a single subject, or spread out among two of the three above.)
- d. 20A or 20B, Theatre Crafts
- e. Two of 110, 111, 112 and 113 sequence and one of the 115-series (Theatre History and Dramatic Literature)
- f. 190, Senior Seminar
- g. 191, Senior Thesis (half-course)
- h. Four production crew assignments: 52C or 52H
- 2. Additional Required Courses
  - a. General theatre emphasis: Completion of all core courses listed above. 191, Senior Thesis, must be taken as full credit.
  - b. Performance emphasis: 12, Intermediate Acting; 17, Make-up (half-course); and three courses in advanced acting: three of the 100 series, or two of the 100 series; and performing a lead role in one of the department's major productions (199); (This second option requires approval of the faculty as whole); and 192, Senior Project in Performance (half-course)
  - c. Design emphasis: 17, Make-up (half-course); 20A,B, Theatre Crafts, (whichever course not taken as part of core requirements above); 80, Scene Design; 81, Costume Design; 82, Lighting Design; and 193, Senior Project in Design (half-course). One crew assignment required as part of the core above must be as an assistant designer to a member of the permanent faculty in the area or areas of the student's planned senior project. This requirement is a prerequisite for the Senior Project in Design.
  - d. Dramaturgy/playwriting emphasis: Any two of the 110-113 sequence and/or the 115-series not already taken as part of the core requirement. All Dramaturgy students must take 115D, Theatre and Dance of Asia. Pre-approved courses in other departments may be used in fulfilling these requirements. 140, Writing for the Stage; 141, Dramaturgy (a half-credit); one half-credit crew assignment as either an assistant director or a stage manager for a faculty-directed production (52H or 199); and 194, Senior Project in Dramaturgy (half-course)

Academic credit is available for students involved in performance and/or production activities under faculty supervision. (See 51C and 51H, Theatre Performance, and/or 52C and 52H, Theatre Production.)

Students majoring in theatre are expected to actively participate in the departmental production program, which normally includes four major productions, a dance concert and a number of student-directed productions. Theatre majors are also expected to attend the workshops, lectures and other events sponsored from time to time by the department as part of their extra-curricular enrichment.

Declared theatre majors and minors must take all required courses within the department for a letter grade.

### **Requirements for a Minor in Theatre**

- 1. 1, Basic Acting; or 4, Theatre for Social Change; or 5, Introduction to Chicano Theatre and Performance
- 2. 2, Visual Arts of the Theatre
- 3. 20A or 20B, Theatre Crafts
- 4. One course in the 110-113 sequence, or one course in the 115-series (Theatre History and Dramatic Literature)

5. Two additional theatre courses, one of which may be the equivalent of one full course from half or cumulative credit courses in theatre
  6. Two production crew assignments: 52C or 52H
- The approval of the minor is determined by the permanent faculty as a whole.

## Courses

Theatre (THEA) courses satisfy Area 1 of the Breadth of Study Requirements.

- 1A. Basic Acting: Tools & Fundamentals.** *Ms. Bernhard, Mr. Blaney, Mr. Blumenfeld, Mr. Leabhart.* This introductory course explores the fundamentals of voice, movement, relaxation, text analysis, characterization and sensory and emotional-awareness exercises. Course material includes detailed analysis, preparation and performance of scenes. Each semester.
- 1B. Basic Acting: Acting & Activism.** *Ms. Bernhard.* This introductory course provides the opportunity to learn fundamental acting techniques based primarily on Augusto Boal's "exercises for non-actors" that are utilized in "theatre for social justice and social change" to study the many varieties of activist theatre and to work creatively on group projects. Next offered 2010-11.
- 1C. Basic Acting: Chicano Theatre & Performance.** *Ms. Martinez.* This introductory course explores the fundamentals of acting using Chicano Theatre as the historical, aesthetic and theoretical source. Taught in a workshop-style seminar format, the course examines the "realistic" acting methodology of Konstantin Stanislavski and relates its influences on and application to Chicano dramatic texts and performance. Next offered 2010-11.
- 1D. Basic Acting: The Meisner Technique & Improvised Realism.** *Mr. Blaney.* This introductory course explores the fundamentals of acting using Sanford Meisner's variations on the "realistic" acting methodology of Konstantin Stanislavski. The course examines the Meisner technique as "long-form" improvisation, which sharpens the actor's ability to observe, listen and react. Meisner's approach trains the actor to focus on the scene partner and to then adapt this improvisational style to traditional scene study. Next offered 2010-11.
- 1E. Basic Acting: Acting for Social Change.** *Ms. Lu.* An introduction to the fundamentals of acting, drawing on different techniques such as psychological realism and physical theatre, these techniques will then be applied in forms such as Augusto Boal's Theatre of the Oppressed and Playback Theatre. Students will write and perform a self-written monologue, perform a two-person scene from a published script and present a work of documentary theatre or Playback theatre performance engaging a group outside of the classroom. Fall 2009.
- 2. Visual Arts of the Theatre.** *Ms. Linnell, Mr. Taylor.* The visual principles underlying the design of theatre productions: theatre architecture, staging conventions, historic and contemporary design and environmental theatre. Attendance at professional theatre productions in the L.A. area, films, slides, readings, projects in three-dimensional design. Fall 2009, Fall 2010, Spring 2011.
- 4. Theatre for Social Change.** *Staff.* Creating activist theatre from a feminist point of view to explore current theoretical positions, problems and practice in conjunction with local community groups working for social justice. Participatory internship. Next offered 2010-11.
- 6. Languages of the Stage.** *Mr. Taylor.* Examination of theatrical languages in all of its manifestations: the text-based language of the playwright, the verbal and physical language of the actor and director, the visual language of the designers, the aural language of the theatrical composer, the kinetic language of the dancer and choreographer, the analytical language of the critic and the experiential language of the audience. Attendance at live performances. Next offered 2010-11.

- 12. Intermediate Acting.** *Mr. Blaney, Mr. Blumenfeld.* Scene study and voice work. Rehearsal and studio performance of selected scenes. Students gain an understanding of the actor's work of character analysis through the use of objectives, inner monologues and character research. Alexander Technique included. Prerequisites: 1, 4, or 5; required co-enrollment in THEA 54C. Each semester.
- 13. Corporeal Mime.** *Mr. Leabhart.* The basic vocabulary of mime: counterweights, figures of style, walks, triple designs. Developing mastery of the technique and improvisation with the form. May be repeated for credit. Half-course. Each semester.
- 14. Corporeal Mime and Pedagogy.** *Mr. Leabhart.* Same course as 13, but with reading of critical texts, discussion and written assignments. Each semester.
- 17. Make-up.** *Ms. Linnell, Ms. Baizer.* Intensive workshop in design and application techniques of stage make-up. Course taught from the actor's and designer's point of view. Half-course. Each semester.
- 20A. Theatre Crafts: Costumes, Scenery and Properties.** *Ms. Weller, Staff.* An introduction to the technical production areas of the theatre, with emphasis on the theories, materials and techniques of creating costumes, scenery and properties. Scene painting instruction included. Each fall.
- 20B. Theatre Crafts: Lighting and Sound.** *Staff.* An introduction to the technical production areas of the theatre, with emphasis on the fundamental techniques and equipment of stage lighting and the design and technical aspects of theatrical sound. Each spring.
- 41. Stage and Theatre Management.** *Staff.* The materials, theories and techniques of theatre management. Stage management section focuses on the critical role of the stage manager. Theatre management section examines the many types of theatre extant today: i.e. Broadway and the commercial theatre, the resident professional theatre, community theatre, college and university theatre and theatre for young audiences. Course may have a practicum component in conjunction with Pomona College productions. Next offered 2010-11.
- 51C. Theatre Performance.** *Ms. Bernhard, Mr. Leabhart, Ms. Lu, Mr. Pronko.* Rehearsal and public performance in Pomona College faculty-directed theatre productions. Enrollment dependent upon casting each semester. One-quarter cumulative credit. May be repeated for credit. Each semester.
- 51H. Theatre Performance and Pedagogy.** *Ms. Bernhard, Mr. Leabhart, Ms. Lu, Mr. Pronko.* Same course as 51C with additional assignments. Enrollment dependent upon casting. Half-course. May be repeated for credit. Each semester.
- 52C. Theatre Production: Practicum.** *Ms. Linnell, Staff.* Participation in the production aspects (scenery, properties, costumes, lighting, sound and management) of Seaver Theatre productions. Cumulative credit. May be repeated for credit. Each semester.
- 52H. Theatre Production: Practicum and Pedagogy.** *Ms. Linnell, Staff.* Same course as 52C with additional assignments. Half-course. May be repeated for credit. Each semester.
- 53C. Alexander Technique.** *Ms. Jolley.* The Alexander Technique is a pragmatic method for exploring the basis of human movement, understanding how we interfere with our own coordination and how we can change unconscious physical habits. Journals and outside practice periods are essential as an integral part of the course. Cumulative credit. May be repeated for credit. Each semester.
- 53H. Alexander Technique and Pedagogy.** *Ms. Jolley.* Same course as 53C with additional assignments. Half-course. Each semester.
- 54C. Voice for the Actor.** *Ms. Kemp.* Actors require special skills for speaking expressively and being understood easily in large spaces without artificial amplification. Course helps student engage their voices fully without injury to themselves and to become more vocally expressive. Correct breathing, good placement and appropriate use of consonants become essential elements of scene study. Cumulative credit. May be repeated. Each semester. (This course is a co-requisite for THEA 12.)

- 60. Theatre for Young Audiences.** *Ms. Portillo.* A practicum-based examination of the theories and practice of creating dramatic work for young audiences. Working with local school groups, participants will develop a script and mount a production for performances on campus and/or in a school setting. Prior theatre experience is desirable but not required. Half-credit. Each semester.
- 61. Theatre for Young Audiences.** *Ms. Portillo.* Same course as 60, but with additional reading of critical text, discussion, and written assignments. Each semester.
- 80. The Scenographic Imagination.** *Mr. Taylor.* Scenography is the creation of artistically appropriate environments for works in theatre, dance, film and television; course emphasizes the conceptual, graphic and three-dimensional skills necessary for effective scenographic work. Project work will be supplemented by reading, discussion and attending plays. Next offered 2010-11.
- 81. Costume Design.** *Ms. Linnell, Staff.* Basic design principles of costume for both the actor and dancer. Line, shape, color, texture and value provide the basis for developing both period and contemporary costumes. The course uses analytical and technical drawing skills to develop costume designs. Students see and critique professional and Claremont Theatre and Dance Department productions. Each spring.
- 82. Lighting Design: The Magic of Theatrical Light.** *Ms. Munich, Mr. Taylor.* Lighting design is the creation of artistically appropriate lighting for works in theatre, dance, film and television. Once mastery of lighting equipment is achieved, students will explore the artistic use of light through a variety of dynamic, hands-on creative projects. Project work will be supplemented by reading, discussion and attending plays. Each fall.
- 83. Computer Graphics for the Theatre.** *Staff.* Exploration of the fast-growing application of computer technology to theatrical production. Examines the wide variety of ways that theatre designers and technicians use computer graphics to make their work more effective and/or aesthetically pleasing. Next offered 2010-11.
- 100A. Acting Studio: Acting for the Realistic Theatre.** *Ms. Bernhard.* Intensive work on rehearsal and studio performance of selected scenes from dramatic literature. Primary focus on representational drama. Continued work on vocal, physical and imaginative skill. Prerequisites: 1, 4, or 5; and 12. Spring 2010.
- 100B. Acting Studio: Acting for the Classical Theatre.** *Staff.* Continuation of the scene study approach with emphasis on presentational plays from major theatrical periods, including the Greeks, Shakespeare and Moliere. Prerequisites: 1 or 4 or 5; and 12. Next offered 2010-11.
- 100C. Acting Studio: The Mask in Theatre.** *Mr. Leabhart.* Involves equal parts theatrical and practical work. Read Greek plays, Commedia dell arte and modern plays conceived for masks and use them in performance of scenes from these three genres. Theories of masked acting will be studied as they inform performance, with special emphasis on Jacques Copeau's research on masks as tools in actor training. Prerequisite: 1, 4, or 5; and 12. Next offered 2010-11.
- 100E. Acting Studio: Acting for Film and Television.** *Mr. Blumenfeld.* This course develops technical and conceptual techniques for the interpretation and performance of comedy and drama for film, television and emerging technologies. Students will audition, rehearse and perform on camera a variety of scenes from film and theatre. Students will analyze and critique their on-camera work as well as the work of classmates and established actors. Prerequisites: 1, 4, or 5; and 12. Fall 2009.
- 100G. Musical Theatre.** *Staff.* Workshop studio production class; students present solos and scenes from musical theatre for criticism and review. Provides essential and elementary training required to perform in musicals and enhance musical interpretation. Focus on improving natural, clear and unaffected speech for efficient vocal support, tone production, vocal quality and articulation, as well as on truthful and organic interpretive effectiveness. Prerequisites: 1, 4, or 5; and 12. Next offered 2009-10.

- 110. World Theatre and Drama from Origins to 17th Century.** *Mr. Horowitz.* A study of major dramas and dramatic forms from the earliest ritualistic origins to the drama of the 17th century, including Sophocles, Euripides, Sanskrit drama, Zeami and the No, Marlowe, Webster, Lope de Vega, Calderon and others. Next offered 2010-11.
- 111. World Theatre and Drama from Kabuki to Ibsen.** *Mr. Horowitz.* The development of new traditions East and West reading in Moliere, Racine, Congreve, Goldoni, Schiller, Opera, Kabuki, Bunraku, Peking Opera, Gogol, Ibsen and others. Fall 2009.
- 112. Theatre and Drama: From Ibsen to the Absurd.** *Mr. Pronko.* The development of modern theatre from the end of the 19th to the late 20th century. Reading will include “giants” of modern theatre and some others: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Brecht, Cocteau, Anouilh, Sartre, Beckett and Ionesco. Spring 2010.
- 113. Contemporary Western Theatre: From the Absurd to the Present.** *Mr. Horowitz.* Charts the trajectory of Western theatre from the absurdist movement of the 1960s to the present. Stoppard, Soyinka, Fo Fugard, Friel, Churchill, Parks, Albee, Wilson and Shepard, as well as the stage work of such important artistic practitioners as Peter Brook, Ariane Mnouchline, Robert Wilson, Giorgio Strehler, Robert LePage and Elizabeth LeCompte. Spring 2010.
- 115D. Theatre and Dance of Asia.** *Mr. Pronko.* The theatre, drama and dance of Asia, with special emphasis on the theatre and dance of India, Bali, China and Japan. Next offered 2010-11.
- 115E. Women Playwrights.** *Ms. Bernhard.* A study of plays by women from the 12th century to the present. Survey of basic and relevant feminist dramatic theory and criticism. Performances of script-in-hand staged reading, as well as some creative writing. Not recommended for first-year students. Next offered 2010-11.
- 115J. Shakespeare in Performance.** *Mr. Horowitz.* The study of early Shakespeare performance conventions and traditions, examination of some seminal interpreters and productions. Inquiry into the canon’s evolution over the past 400 years of adaptation and appropriation by diverse cultures and changing artistic, historical, political, social climates. Next offered 2010-11.
- 130. Introduction to Directing.** *Staff.* Introduction to basic skills and responsibilities of directing for the stage. Emphasis on detailed text analysis, directorial concept, play selection, auditioning and casting, design concept, blocking, actor coaching, rehearsal strategies and production management. Workshop scenes are presented and evaluated. Prerequisite: 1, 4, or 5; 2; and 12. Next offered 2010-11.
- 141. Dramaturgy.** *Mr. Horowitz.* An exploration of the various roles of the dramaturge with emphasis on the dramaturge’s obligations to text, production and audience. Inquiry into the dynamics of the dramaturge’s relationship to playwrights, designers, performers and directors. Course work will include practical application of research tools and application of dramatic theory. Next offered 2010-11.
- 170. Writing for the Stage.** *Mr. Horowitz.* Introduction to the techniques of creative writing for theatre, structuring the basic idea, development of character and situation and rewriting. Each spring.
- 190. Senior Seminar.** *Ms. Bernhard.* A comparative analysis of dramatic and performance theories on play texts and performances including the Natyashastra, Zeami, Aristotle, Artaud, Craig, Boal, Radical Street Theatre and feminist theatre, among others. Synthesis of student’s prior theatre work in the perspective of theoretical writings. Seniors only, or by permission of instructor. Each fall.
- 191/H. Senior Thesis.** *Staff.* Individually planned reading and writing project leading to the completion of a critical, analytical or historical thesis. Taken as 191 for full credit in one semester; 191H for half-course. Students following the General Theater Emphasis must take as full-course (191) or the half-course (191H) twice; other emphases require 191H once only. Each semester.

- 192/H. Senior Project in Performance.** *Ms. Bernhard, Mr. Leabhart, Ms. Lu, Mr. Pronko.* Individually planned reading, writing and rehearsal leading to the production of a work for public performance. Each semester.
- 193/H. Senior Project in Design.** *Ms. Linnell, Staff.* Individually planned reading, creative activity and writing related to the design of a work for public performance. Each semester.
- 194/H. Senior Project in Dramaturgy.** *Mr. Horowitz.* Individually planned reading, research, writing and creative activity in the area of dramaturgy leading to the production of a work for public performance. Each semester.
- 99/199. Reading and Research: Special Projects in Theatre.** *Staff.* For advanced students only. Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Full credit or half-credit. May be repeated. (Summer Reading and Research taken as 98/198.) Each semester.

## DANCE

Dance is an interdisciplinary art form that involves elements of theatre, music, design and the visual arts in a variety of cultural contexts. Instruction is available to students who wish to study dance as one of the liberal arts, as well as to those who aspire to professional careers in dance performance or related fields. The Dance Program challenges students to develop concentration skills, observational and analytical abilities and capacities for working with broad aesthetic concepts and fine details while developing their creative instincts. Solid foundations in modern, ballet, composition and repertory are designed to build strong technique and a sense of artistic expression, while exposure to non-Western dance forms encourages students to better understand other cultures through their performance traditions.

Within the Dance Major, there are two areas of emphasis: Performance Studies and Movement Studies. The performance emphasis, which requires technique study at the advanced level, culminates in a senior choreography/performance project, while the movement studies emphasis culminates in a senior project/written thesis that may or may not involve performance. Although encouraged to take technique throughout their four years, movement studies concentrators are not required to perform at the advanced level of technique and are encouraged to combine their work in dance with other disciplines.

The department also offers a minor in dance.

## Requirements for the Major in Dance

The following courses are required for all majors:

1. At least one full credit (or the equivalent) Modern Dance Technique
2. At least one full credit (or the equivalent) Ballet Technique
3. 132, History of American Concert Dance, or 135, Traditions of World Dance or SC 101
4. 130, Language of the Body or SC 103, Laban Movement Analysis
5. 140, Beginning Creative Movement Exploration or 141, Dance Composition or SC 159 or 160
6. 160, Anatomy and Kinesiology
7. 192, Senior Project

## Performance Emphasis – Additional Required Courses

1. One half credit (or the equivalent) Dance Repertory (180, 181, 181PPO)
2. One course from the following: Theatre (THEA) 20A, Costumes, Scenery and Properties; 20B, Lighting and Sound; 2, Visual Arts of the Theatre
3. Music (MUS) 57, Survey of Western Music, or 65, Introduction to World Music or other full course in music, by permission

4. One full course in non-Western theatre or dance
5. Two production crew assignments (THEA 52, cumulative credit)

### Movement Studies Emphasis – Additional Required Courses

1. THEA 1, Introduction to Acting or 4, Theatre for Social Change
2. Full course (or the equivalent) non-western theatre, dance or music
3. 1.5 course credits from the following: 165, 166, Somatics; 170, The Mind in Motion; 175, 176, Alexander Technique in Motion; SC Dance 102, Dynamics of Human Movement
5. Two production crew assignments (THEA 52) or one production crew assignment and one service/teaching project

### Requirements for a Minor in Dance:

1. One full credit, intermediate level or above, of Modern Dance Technique (50, 119, 120, 121 or 122); may be taken in increments of one-quarter or one-half courses.
2. One full credit, intermediate level or above, of Ballet Technique (51, 123 or 124); may be taken in increments of one-quarter or one-half courses
3. 130, Language of the Body, or SC 103
4. One full credit of Composition or Repertory (140, 141, 180, 181 or SC 159)
5. Dance History (135, 132 or SC 101)
6. One additional full course in theatre or dance
7. One crew assignment

### Courses

*Dance (DANC) courses fulfill Area 1 of the Breadth of Study Requirements and must be taken as full course or two half-courses to fulfill the requirement. Where indicated, courses can be taken for cumulative credit for studio participation only; such courses satisfy the College's physical education requirement.*

- 10. Beginning Modern Dance.** *Ms. Cameron.* Introductory dance technique class exploring principles of modern, ballet and jazz techniques, body alignment and elementary composition and improvisation. Discussion of how the study of human movement relates to other disciplines. May be taken two times for credit. Each semester.
- 12. Beginning Ballet.** *Staff.* Introductory class stressing the fundamentals of classical ballet. Students learn basic dance vocabulary at the barre and in the center and to develop coordination, musicality, alignment and harmony of line. Critical reviews in addition to studio work. Half-course. Also available as studio course for cumulative credit (12P). May be taken four times for credit. Each semester.
- 50. Intermediate Modern Technique.** *Mr. Pennington.* Exploration of modern dance technique and introduction to style work. Principles of fall and recovery; isolations of the body, weight and suspension; and special attention to body alignment, dynamics and musical phrasing. Critical reviews in addition to studio work. Half-course. Also available as studio course for cumulative credit (50P). Prerequisite: previous dance training. May be taken four times for credit. Each spring.
- 51. Intermediate Ballet.** *Ms. Koenig, guest artists.* Intermediate class expanding basic dance vocabulary of Ballet I. Barre and center floor work with attention to alignment, musical phrasing, dynamics, harmony of line and ease of movement. Critical reviews in addition to studio work. Half-course. Also available as studio course for cumulative credit (51P). Prerequisite: previous dance training. May be taken four times for credit. Each semester.

- 119. Advanced Modern Dance Technique and Theory.** *Mr. Pennington, guest artists.* In-depth exploration of modern dance technique with special attention to style, performance and principles of ensemble dancing. Introduction to 20th-century modern dance repertory. Selected readings and written assignments, in addition to studio work. Prerequisite: previous dance training. May be repeated once for credit. Each fall.
- 120. Advanced Modern Technique.** *Mr. Pennington, guest artists.* Same course as 119 but studio work and critical reviews only. Half-course. Also available as studio course for cumulative credit (120P). May be repeated for credit. Each fall.
- 121. Advanced Modern Technique and Theory.** *Mr. Pennington, guest artists.* Continues on a deeper level the work of Modern Dance III and prepares students for Advanced Repertory. Selected readings and written assignments in addition to studio work. May be repeated for credit. Each fall.
- 122. Advanced Modern Technique.** *Mr. Pennington, guest artists.* Same as 121 but studio work and critical reviews only. Half-course. Also available as studio course for cumulative credit (122P). May be repeated for credit. Each fall.
- 123. Advanced Ballet Technique and Theory.** *Ms. Koenig, Ms. Spradlin.* Advanced class including barre and center with increasing stress on dynamics, musical phrasing and physical aplomb stripped of artifice. Classroom study supplemented by selected readings, critical reviews and written assignments. Prerequisite: permission of instructor. May be repeated for credit. Each semester.
- 124. Advanced Ballet Technique.** *Staff.* Same as 123 but studio work and critical reviews only. Half-course. Also available for cumulative credit (124P). Each semester.
- 130. The Language of the Body.** *Ms. Cameron.* Observation and analysis of human movement through exploration of basic elements of time, weight, space and continuum. Patterns of movement in daily life, sport and the performing arts. Creative problem-solving as well as written and oral analysis. Spring 2011.
- 135. Traditions of World Dance.** *Mr. Shay.* A study of several of the significant movement ritual and performance traditions in world history and how they relate to gender, ethnic, religious and political issues. Areas of focus to be drawn from Africa, China, India and Europe. Spring 2010.
- 136. History of Social Dance.** *Mr. Shay.* Issues of sexuality and gender, race, appropriation, religion and censorship as they emerge in the genres of social and ballroom dance. Lecture/discussion with readings, video viewing, and live performance. Fall 2009.
- 137. Performing Art: Issues of Sexuality and Gender in Music, Theatre, and Dance.** *Mr. Shay.* Lecture/discussion with readings, video viewing and live performance. Spring 2010.
- 140. Composition I. Beginning Creative Movement Exploration.** *Ms. Cameron.* Exploration of the basic elements of human movement as tools for creative expression. Improvisation, creative problem-solving and cultivation of sources for choreographic invention. This course is a preparation for more advanced work in composition. No dance background required, although participants should be engaged in ongoing physical activity to support and enrich an adventurous, creative approach. Spring 2010 (tentative); offered alternate years.
- 141. Dance Composition II: Choreography Lab.** *Ms. Cameron.* The craft of choreography through creative problem-solving, research and exposure to live and video performance. Strategies for solo and group movement invention and spatial organization. Resources for choreographic themes, including text, visual art and social issues. Development of sophisticated movement vocabulary for discussion and critical reviews. To be announced.
- 150A,B,C,D. Exploration of Cultural Styles.** *Staff.* In-depth study of one cultural dance form or comparative study of two forms.

- 150B. Crossing the Iron Curtain: Dancing in the Balkans.** *Mr. Shay.* Dance traditions of Croatia, Slovenia, Serbia, Greece and other Balkan countries. How issues of ethnicity, nationalism and political conflict are displayed in dance, music and costume. Acquisition of movement skill through practice of dynamic rhythmic and movement patterns. Fall 2009; offered alternate years.
- 150C. Music and Dance of Bali.** *Mr. Wenten.* Each semester.
- 150D. Indian Classical Dance (full course)** *Ms. Bharadvaj.* To be announced.
- 151. Exploration of Cultural Styles: African Aesthetics.** *Ms. Gadlin.* Studio half-course. May be repeated once for credit. Also available for cumulative credit (151P). Each semester.
- 152. Hip-Hop Dance.** *Mr. Aiken.* To be announced.
- 153. Beginning/ Intermediate Jazz.** *Mr. Robles.* A studio course which focuses on the practice of jazz techniques as an American cultural style. Overview of stylistic trends through the 20th century and introduction to currently popular forms as they appear in theatre and concert dance; critical reviews. Half-course. May be repeated once for credit. Also available as studio course for cumulative credit (153P). Fall 2009: Lyrical Jazz.
- 160. Anatomy and Kinesiology.** *Ms. Jolley.* In-depth study of the musculo-skeletal systems from the point of view of both form and function. Basic principles of kinesiology, exercise physiology, postural analysis, injury prevention and basic injury treatment techniques. With studio and lab. Spring 2010.
- 165. Somatics.** *Ms. Jolley.* To be announced.
- 166. Somatics (Studio).** *Ms. Jolley.* Same as 165 but offered as half-course. Also available as studio course for cumulative credit (166P). To be announced.
- 170. The Mind in Motion.** *Ms. Jolley.* To be announced.
- 175. Alexander Technique in Motion.** *Ms. Jolley.* Theory and practice of Alexander Technique to improve efficiency and ease of movement in daily life, sports and the performing arts. Emphasis on coordination, expressivity and performance presence. Studio and research. Each semester.
- 176. Alexander Technique in Motion.** *Staff.* Studio course only. Half-course. Also available as studio course for cumulative credit (176P). Each semester.
- 180. Dance Repertory.** *Ms. Cameron, guest artists.* Participation in two works by faculty, advanced students, guest artists or major choreographers. Students participate in the reconstruction of a previously choreographed work or contribute to the creation of a new work. Prerequisite: permission of instructor. May be repeated once for credit. Each semester.
- 181. Dance Repertory.** *Ms. Cameron, guest artists.* Same course as 180, but studio work and critical reviews only. Half-course. Also available as studio course for cumulative credit (181P). Each semester.
- 192. Senior Project.** *Ms. Cameron.* Performance: Individually planned readings and written thesis discussing and analyzing an original work of the student's own choreography and/or the work of an established choreographer. Movement studies: Research project, preferably of an interdisciplinary nature, culminating in a written thesis. Both projects lead to the production of a work for public performance. Each semester.
- 99/199. Reading and Research.** *Staff.* Prerequisite: permission of instructor or department chair. 99, lower-level; 199 advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)