# Department of Theatre and Dance

*Professors:* Aldo L. Billingslea (Department Chair, William J. Rewak Professor), Barbara M. Fraser, Barbara A. Murray

*Associate Professors:* Jerald R. Enos, Kimberly M. Hill, David J. Popalisky

*Assistant Professor:* Karina Gutiérrez, Leticia Ridley

*Senior Lecturers:* Derek Duarte, Kristin Kusanovich

*Lecturers:* Jeffrey Bracco, Karyn Connell, Pauline Locsin-Kanter, Patt Ness, Brian Thorstenson

*Emertitus:* David Sword

The Department of Theatre and Dance celebrates the creativity of the human spirit, offering a well-rounded education that leads to a bachelor of arts degree in Theatre Arts with emphasis in either theatre or dance. The department also offers minors in theatre, dance, theatre design and technology and musical theatre (an interdisciplinary minor offered in collaboration with the Department of Music). The program emphasizes academic rigor, artistic discipline, and creative expression. All students work closely with faculty and staff mentors. Majors fulfill all requirements set forth by the Undergraduate Core Curriculum, the College of Arts and Sciences, and the Department of Theatre and Dance.

Theatre and dance are distinct but related areas of emphasis. While each has its own set of disciplinary standards and academic requirements, students in each emphasis share some common courses (e.g., Introduction to Performance Collaboration, Defining the Performing Artist, etc.)

The theatre emphasis offers coordinated courses in acting, design, theatre history, dramatic literature, technical production, directing, and playwriting. Students with this emphasis will have a broad foundation in theatrical practice and may choose to focus their study in any of the aforementioned areas. The dance emphasis offers coordinated classes in modern/contemporary dance, choreography, dance history, and provides additional training in ballet, jazz, hip-hop, and ethnic dance forms. Majors in either emphasis will complete their program with a senior project that demonstrates their proficiency in a chosen area.

All students are encouraged to be creative in taking responsibility for their undergraduate education, working with advisors and mentors to plan programs that marry courses in their focus areas to other disciplines. Since courses in theatre and dance provide students with invaluable experience in collaboration, critical thinking, organizational management, and effective communication skills, they may profitably combine a major in theatre arts with a major (or minor) in almost any other discipline—especially English, music, communication, art, psychology, the sciences, or business.

A degree in theatre arts prepares students for a variety of career options. Some students pursue graduate study in specialized focus areas so as to become professional theatre or dance artists and teachers. Others pursue careers in professional theatre or dance companies immediately after graduation. Still others have created their own theatre or dance companies or have ventured into the world of film, television, arts administration, and education. Many have used their performing arts experience to pursue careers in law, medicine, business, and marketing and development.

The performance season, sponsored by the department, includes four faculty-directed plays and two dance concerts, in addition to student-directed plays and dance recitals. Participation in these productions is open to all members of the University community—students, faculty, and staff. Guest artists regularly direct, design, choreograph, and/or perform in productions with SCU students.

## Requirements for the Major

In addition to fulfilling undergraduate Core Curriculum and College of Arts and Sciences requirements for the bachelor of arts degree, students majoring in theatre arts must complete the following departmental requirements:

**Emphasis in Theatre**

* THTR 8, 9, 10 and 30
* One course from THTR 31, 32, 33
* One course from DANC 40, 43, 46
* THTR 41A, 42B
* One course from THTR 112, 113, 119, 161, 165, 167
* DANC 159 or 189
* THTR 185
* Three approved 5-unit upper-division theatre or dance electives
* 4 units of THTR 39/139
* Senior Project may be fulfilled by one of the following courses: THTR 192, 193, 195, 196, 197 (\*see description below)

**Emphasis in Dance**

* THTR 9, 10, and 30
* One course each in ballet and jazz (one at the Intermediate level)
* DANC 48
* DANC 49
* DANC 67
* DANC 143 and 146  
  Two courses from DANC 140, 141, 142, 145, 147, 148
* DANC 162 or 166
* DANC 159 or 189
* 4 units of THTR 39/139
* Senior Project may be fulfilled by one of the following courses: DANC 192 or 193 (\*see description below)

\*Senior Project: The Senior Project provides majors with the opportunity to demonstrate their progress in meeting the department learning objectives. In this capstone course, students will prepare and present a final project in an area of their choosing (e.g., acting, design, directing, playwriting, history, literature, dance choreography, performance etc.). The Senior Project, demonstrating both effective leadership and collaboration, must include each of the following elements: public presentation, reflection on process (through journaling, etc.), assessment of progress in achieving department learning goals, and a culminating oral presentation. Short readings followed by discussions with peer groups and faculty in sophomore and junior years will guide students with choosing and successfully completing the Senior Project.

## Requirements for the Minors

Students must fulfill the following requirements for a minor in theatre, dance, or theatre design and technology:

**Minor in Theatre**

* THTR 10, 8 or 24, 30
* One course from THTR 41A or 42B
* Four 5-unit upper-division theatre and dance electives
* THTR 39/139

**Minor in Dance**

* THTR 10
* One course each in ballet and jazz (one at the Intermediate level)
* DANC 48
* DANC 49
* DANC 143 and 146
* One course from DANC 140, 141, 142, 145, 147, 148
* One 5-unit upper-division theatre and dance elective
* THTR 39/139

**Minor in Theatre Design and Technology\***

* THTR 10, 30
* One course from THTR 31, 32, 33, or 36
* 4 units of THTR 39/139, or THTR 38 and 2 units of THTR 39/139 with a makeup production element
* Three or more courses from THTR 130, 131, 132, 133, 134, 136, 137, 138

\*A separate minor in Theatre Design and Technology is not available to Theatre Arts majors.

## Lower-Division Courses: Theatre

### 1A. and 2A. Critical Thinking and Writing I & II

A two-course themed sequence featuring study and practice of academic discourse, with emphasis on critical reading and writing, composing processes, and rhetorical situations. The second course will feature more advanced study and practice of academic discourse, with additional emphasis on information literacy and skills related to developing and organizing longer and more complex documents. Themes address a variety of contemporary topics. Successful completion of CTW I (THTR 1A) is a prerequisite for CTW II (THTR 2A).(4 units each quarter)

### 7. Improv

Designed for majors and nonmajors, Improv seeks to expand the participant’s capability for spontaneity, flexibility of thought, creativity, communication, and teamwork through the use of theatre games and specifically structured improvisation exercises. No previous acting experience is necessary for this course. Every level of performer or non-performer will have something to contribute and learn from this experience. Topics such as the impact of status on relationships, nonverbal communication, staying positive, building on ideas offered by others, and developing narratives will be explored throughout this class. (4 units)

### 8. Acting

Through standard theatre games, exercises, monologues, and scenes, students will explore, via Stanislavski’s “method of physical action,” basic principles of the acting craft. (4 units)

### 9. Defining the Performing Artist

Being in tune as a performing artist means being aware of the connection between body, mind, and spirit. Topics include discussion of professional résumés, head shots, auditions, and career choices. Also, the implications of being a performing artist, body image and awareness, self-esteem, lifestyle/health choices, nutrition and diet, and stress management strategies. (4 units)

### 10. Introduction to Performance Collaboration

This class introduces basic acting (text, concept analysis) and dance concepts (dynamics, rhythm, shape) to explore creativity and performance with an emphasis on the collaborative process. The class culminates with a student-devised original work. (4 units)

### 11A. and 12A. Cultures and Ideas I & II

A two-course sequence focusing on a major theme in human experience and culture over a significant period of time. Courses emphasize either broad global interconnections or the construction of Western culture in its global context. Courses may address creativity and the use of space, the performing arts as reflections and constructions of culture, and other topics. Successful completion of C&I I (THTR 11A) is a prerequisite for C&I II (THTR 12A). (4 units each quarter)

### 21. Voice I: Voice, Speech, and Presentation Skills

Using physical exercises, breath work, speech, and resonance exercises, students will expand their knowledge of the mechanics of speech and increase their vocal potential and health onstage or in any public speaking environment. Though not required of majors, it is HIGHLY recommended for all majors to take this class. Priority given to theatre arts majors/minors. (4 units)

### 24. Intermediate Acting

Foundation of the acting curriculum; improv, open scenes, monologues, and scenes are used to explore and acquire a comprehensive process by which to create and sustain a truthful, imaginative, and physical character on stage. Stanislavski’s “method of physical action” and Uta Hagen’s “10 Questions” are explored. Application of the concepts of “objective, actions, and qualities of action” are applied to scripted material. Students rehearse and perform scenes from American playwrights. Priority given to theatre arts majors, then to minors. Designed to follow THTR 10. Prerequisites: THTR 8 or permission of instructor. (4 units)

### 28. Theatre to Go

The development and production of a 40- to 45-minute play from various genres. Topics may include children’s theatre, Shakespeare, social justice, and documentary theatre. Plays will be taken out into the community for performance. Projects may be extended into a second quarter, in which case students may re-enroll for additional units. (2–4 units)

### 29. Rehearsal and Performance

Active participation in the preparation and performance of departmental productions as actors, assistants to the director, dancers, and choreographers. Individual design/technical assignments. May be repeated for a total of 8 units. Prerequisite: Approval of director of production. (2 units)

### 30. Introduction to Design

Explores the role of design as a part of the production process. Includes a study of the elements and principles of design as they apply to scenic, lighting, and costume design. Also included: design development and the role of each designer in the production. (4 units)

### 31. Introduction to Production

Overview of the organization, concepts, terminology, and skills involved in technical theatre. Hands-on work in the scene shop. (4 units)

### 32. Costume Construction

Introduction to making costumes: fabric/textile studies, sewing techniques, dyeing and ornamentation, and costume crafts. (4 units)

### 33. Stage Lighting

Principles and practice. Color, instrumentation, basic electricity, and electronics. Elementary design theory and practice. (4 units)

### 36. Scene Painting

Introduction into the styles, techniques, and application of scenic art as it relates to the theatre. This includes color theory, light and shadow, and the interpreting of a painter’s elevation and/or scenic research for the stage. Projects include wood graining, stone, marble, and foliage. Enrollment in the upper division of Scene Painting (THTR 136) is based on completion of the lower division or skill level of the student. The advanced level will deal with historical Trompe L’oeil and Grisaille techniques of painting when painting architectural reliefs, fabric/drapery, and ornamentation. Offered in alternate years. (4 units)

### 38. Makeup for Stage

Basic principles of makeup for the stage. Youth, old age, and special problems. (2 units)

### 39. Production Workshop

Training in development of technical skills for stage production. Directed work in scenery and costume construction, lighting, sound, and stage management. May be repeated for a total of 8 units. Not applicable to paid work hours or to laboratory hours connected with stagecraft courses. (2 units)

### 41A. Critical Perspectives in Performance A

Explores the dynamic relationships among theatrical space, acting styles, dramatic texts, and audience reception. This course will engage these perspectives with a special focus on performing faith, staging power, and dramatizing identity. (4 units)

### 42B. Critical Perspectives in Performance B

Explores the dynamic relationships among theatrical space, acting styles, dramatic texts, and audience reception. This course will engage these perspectives with a special focus on staging spectacle, characterizing style, and playing on the global stage. (4 units)

### 44. Modern American Theatre History: Censorship, Arts Funding, and Theatre Unions

Relationship between the theatre arts and society. Through the study of significant cultural history as well as theatre literature, this course tackles important social justice issues involving censorship, arts funding, theatre unions, and the shaping of American values. (4 units)

### 60. The Drama in Ethics, The Ethics in Drama

An examination of philosophical ethics both in theory and in the dramatic portrayal of characters struggling with particular ethical problems. Also an exercise in writing original dialogue for characters contending with ethical decisions and in acting dramatic dialogue taken from published plays and student scene writing. Students’ attention and efforts will be directed not only to the cognitive, but also to the affective and bodily dimensions of ethical decision-making in particular circumstances. This course is intended to be a melding of philosophical reflection and inquiry with theatrical artistic expression in order to better understand what it means to be a virtuous person who lives a good life in an ambiguous world.

### 65. Drama of Diversity

Addresses issues of race, ethnicity, class, gender, and sexuality through the lens of American theatre by several groups outside of the dominant culture including, but not limited to, works from the African-American, Asian-American, Chicana/o, Native American, and lesbian, gay, bisexual, and transgender (LGBT) perspectives. Also listed as ETHN 65. (4 units)

### 66. People’s Theatre

Understanding and appreciation of a form of theatre called People’s Theatre, a type of theatre and a process of creating a play based on interviewing marginalized people to gain perspective on social justice issues that are of concern to them. Students will have a hands-on experience of creating a short people’s theatre piece and having it performed as a reading in front of an audience. (4 units)

### 68. Special Topics: Playwrights Workshop

Workshop focuses on the development of a script or performance piece centered on a particular chosen theme. May include research, interviews, improv, and script development. (1–4 units)

### 74. Devised Theater: Points of Departure

Point of Departure: A place to begin, established in order to set a course. A hybrid class, part reading, discussing, and viewing, part on our feet exploration. We’ll look at Theater ensembles who start with the blank page. We’ll study the variety of ways they fill in the blanks. By the end we’ll find another beginning, a departure point, for next year’s creation of a new play. (4 units)

### 75. Devised Theater Workshop

Starting with the departure point from the previous years Devised Theater: Points of Departure, the class will create an original devised theater piece. The piece will go into rehearsal and be performed the following quarter. (4 units)

### 80. Musical Theatre Production Workshop

Gives students the opportunity to perform in a musical theatre production workshop that covers the study of songs and scenes from a wide variety of musicals. The class presents an original musical review at the end of the quarter. Offered in alternate years. Prerequisites for majors and minors: THTR 8 or 10 or 24, MUSC 34 or 3 quarters of private voice instruction, DANC 40 or 46. (4 units)

## Upper-Division Courses: Theatre

### 109. Incarnating the Word: Theology and Theatre

Despite the often anxious relationship between Christianity and the performing arts, Jesuit education has long emphasized the importance of performance in forming integral human beings conscious of their place in the universe and competent to assume their roles on the stage of the world *ad maiorem Dei gloriam*. This interdisciplinary course aims at reverencing this educational tradition by exploring the dynamic relationship between fundamental theology and theatrical performance. By reading and considering theological texts alongside plays from a variety of historical periods, students will develop a deeper understanding and appreciation of theology as theatrical and theatre as theological. Also listed as TESP 52. (5 units)

### 111. British Drama

Also listed as ENGL 149. For course description see ENGL 149. (5 units)

### 112. Special Topics: Theatre and Performance

In-depth exploration of specific genres, periods, playwrights, or themes. Also listed as ENGL 166. (5 units)

### 113. Seminar: Theatre and Performance

In-depth exploration of a specific genre, period, playwright, or theme. Also listed as ENGL 166. (5 units)

### 116. Shakespeare’s Tragedies

Also listed as ENGL 151A. For course description see ENGL 151A. (5 units)

### 117. Shakespeare’s Comedies

Also listed as ENGL 151B. For course description see ENGL 151B. (5 units)

### 118. Shakespeare Studies

Also listed as ENGL 151C. For course description see ENGL 151C. (5 units)

### 119. Shakespeare’s Plays in Performance

An exploration of a selection of Shakespeare’s plays in performance with particular attention to an important topic chosen for focus and specified in the course description subtitle—for example, Shakespeare and Gender, Intercultural Shakespeare, Shakespeare in Production, Shakespeare and Justice, Shakespeare and Film, Shakespeare and the Contemporary World. May be taken more than once when topics differ. (5 units)

### 120. Acting Styles I: Shakespeare

Techniques for performing the works of William Shakespeare and other Elizabethan playwrights. Learn scansion and perform sonnets, monologues, and scenes from plays. Prerequisites: THTR 8 or 10 and 24, or permission of instructor. (5 units)

### 122. Acting Styles II: Acting for the Camera

Specific techniques of acting in commercials, television, industrials, and film. Perform scenes in front of the camera to achieve understanding of the differences and similarities of acting in this media and theatre. Prerequisites: THTR 8 or 10 and 24, or permission of instructor. (5 units)

### 123. Acting Styles III: Musical Theatre

Study of the techniques of acting in this special genre including phrasing, interpretation of lyrics, and auditioning. Prerequisites: THTR 8 or 10 and 24, MUSC 34 or 3 quarters of private voice instruction, or permission of instructor. (5 units)

### 124. Acting Styles IV: Scene Study with Dialects

Building on the skill sets obtained in THTR 10 and 24, students will continue to deepen the application of their acting and vocal techniques in the study of texts that require a region-specific sound. Students will learn to research and reproduce at least four major dialects used on the stage and screen. Combined with vocal flexibility work, students will apply their dialect research to at least four different monologues or scenes. Prerequisites: THTR 8 or 10, 21 and 24, or permission of instructor. (5 units)

### 125. Acting Styles V: Special Topics

A scene study course that may include auditioning, specific playwrights, or styles—Chekhov, Ibsen, Greek, Absurdist, Brecht, Meisner, or other styles depending on departmental needs or instructor expertise. Prerequisites: THTR 8 or 10 and 24, or permission of instructor. (5 units)

### 128. Theatre to Go

For course description see THTR 28. (2–5 units)

### 129. Rehearsal and Performance

For course description see THTR 29. (2 units)

### 130. Technical Design

The process of taking scenery from designer drawings to actual set pieces. Transformation of scene designs to carpenter drawings, standard building methods, stage machinery solutions, and budget-regulated design options. Offered in alternate years. (5 units)

### 131. Sound Design

Principles of the use of sound in theatre production. Emphasis on practical applications and equipment use. Digital audio and playback automation. Offered in alternate years. Prerequisite: THTR 30 or permission of instructor. (5 units)

### 132. Lighting Design

Application of lighting skills to production design. Offered in alternate years. Prerequisite: THTR 33 or permission of instructor. (5 units)

### 133. Scene Design

Application of graphic skills to scenic design. Styles, scene painting technique, set decor. Offered in alternate years. Prerequisite: THTR 30 or permission of instructor. (5 units)

### 134. Costume Design

Principles of costume design for the stage. Application of design elements to convey character and production concepts. Period research, style, and rendering techniques. Offered in alternate years. Prerequisite: THTR 30 or permission of instructor. (5 units)

### 136. Scene Painting

For course description see THTR 36. (5 units)

### 137. Pattern Drafting and Draping

Drafting and draping techniques for a basic bodice, skirt, sleeve, and collars, and techniques for developing variations. Emphasis on drafting period garments. Offered in alternate years. Prerequisite: THTR 32 or permission of instructor. (5 units)

### 138. Production Management

Designed to acquaint students with the complexities of managing productions from the audition process to final performance. Directing, lighting, scenic production, sound, cueing, budgets, and personnel management are aspects that will be touched upon in class. Offered in alternate years. (5 units)

### 139. Production Workshop

For course description see THTR 39. (2 units)

### 151. Fashion, Politics, and Issues of Gender

Historical exploration of fashion not merely as a matter of personal taste, but as a sight for examining the interconnections among power, politics, gender, and ethnicity. The course will consider the role of fashion in constructing gender and ethnic identities, social and political structures, and fomenting revolution. Also listed as WGST 183. (5 units)

### 161. American Theatre from the Black Perspective

An exploration of the contributions black artists have made to enrich the American theatre as playwrights, actors, designers, and directors. Also listed as ENGL 129 and ETHN 136. (5 units)

### 163. Theatre of Dissent: Social Movements, Migration, and Revolution in the Americas

This course explores artistic reactions to political dissent in the United States and Latin America through an intersectional, praxis-based, and feminist approach to Performance Studies. To this end, students will analyze works of cultural representation such as dramatic literature, theatre/performance, poetry, and aesthetic methodologies, alongside relevant scholarly writing.. (5 units)

### 165. History of American Musical Theatre

A cultural look at musical theatre as an American art form, which has its roots in vaudeville, burlesque, and minstrel shows. Offered in alternate years. (5 units)

### 167. Performing Identities: Staging Gender, Race, and Class

Because of the transporting and sometimes even transforming spaces they create in society, the performing arts prove particularly useful in examining enactments of human identity. Performing Identities will consider how fundamental aspects of “American” self-understanding are reflected, magnified, fractured, and constructed in and through the performing arts. The course will consider gender, race, and sexuality as performance and in performance. Paying particular attention to the ways in which these prominent categories cross paths on a variety of formal and informal stages, we will explore the role of the performing arts in defending human dignity and promoting a more just society. Also listed as WGST 139. (5 units)

### 168. Special Topics: Playwrights Workshop

For course description see THTR 68. (1–5 units)

### 170. Playwriting

Critical analysis of dramatic structure for the playwright. Scenarios, character studies, writing of original plays. Also listed as ENGL 179W. (5 units)

### 171. Advanced Playwriting

Continuation of THTR 170. Also listed as ENGL 179. (5 units)

### 172. Literature and Performance

Adapting literature (poems, novels, short stories, diaries, etc.) for the stage, and writing complete scripts for performance and production. Theories of both narrative and dramatic structures. Also listed as ENGL 163. (5 units)

### 173. Screenwriting

Also listed as ENGL 173. For course description see ENGL 173. (5 units)

### 174. Devised Theater: Points of Departure

For course description see THTR 74. (5 units)

### 175. Devised Theater Workshop

For course description see THTR 75. (5 units)

### 180. Musical Theatre Production Workshop

For course description see THTR 80. (5 units)

### 181. Classical Tragedy

Also listed as CLAS 181. For course description see CLAS 181. (5 units)

**181A. Ancient and Modern Laughter**

Also listed as CLAS 180. For course description see CLAS 180. (5 units)

### 185. Dramaturgy

Play analysis in the context of theatrical genres and historic period cultures. Also listed as ENGL 167. (5 units)

### 186. Stage Directing

Basic course in the problems, techniques, and theory of directing plays for the live theatre. Prerequisites: THTR 10 and 185. (5 units)

### 190. New Playwrights Festival

In this workshop course, we will engage with the process of moving a play from “the page to the stage.” Students will first engage with a series of generative and analytic dramaturgical exercises. Then, working with student actors and directors in a collaborative rehearsal period, students will interact with their play in motion, gaining information of further entry into the work. The class culminates in a festival of staged readings. Prerequisites: THTR 170 and 171 or permission of instructor. (5 units)

### 192. Senior Project: Performance

Showcases performance in theatre. May be fulfilled through performance in a department production with the required journal, reflection and evaluation of process and project in light of department learning goals. May also be satisfied through a collaboratively produced performance piece following the same guidelines. Prerequisite: Must be registered with a faculty advisor. (2–5 units)

### 193. Senior Project: Playwriting

Project in playwriting. An original one act or full length play. Successful completion includes: workshop of the play in the New Playwrights Festival class, a staged reading of the play during the festival, and written and oral reflection and evaluation of the process and project. Prerequisites: THTR 170 or THTR 172, THTR 171, and approval of Playwriting faculty. (5 units)

### 194. Peer Educator in Theatre

Students will assist instructors in theatre classes. Prerequisite: Mandatory training workshop. (1–2 units)

### 195. Senior Project: Design/Technical

Students serve as designers for sets, costumes, lights, or sound, or as technical directors for a departmental production. Prerequisite: Approval of design faculty. (5 units)

### 196. Senior Project: Directing

Project in directing. A short play, fully staged. Prerequisites: THTR 8 or 24, 30, 41A, 42B, 185, 186, and permission of the head of the directing program; successful completion of stage crew assignments that include run crew for two departmental productions, and stage manager for a one-act play or departmental play. (5 units)

### 197. Senior Thesis

A senior thesis in history/literature/dramaturgy. Written for the advisor in consultation with other committee members. Upon completion of the thesis, an oral defense will take place before a selected committee. Prerequisite: Faculty approval. (5 units)

### 198. Practicum

Reserved for projects with recognized institutions outside the University. Prerequisite: Written proposal must be approved by instructor and department chair one week prior to registration. (1–5 units)

### 199. Independent Study/Directed Reading/Directed Research

Two areas of directed study: creative projects in directing, choreography, technical production, design, playwriting, administration, or directed reading and/or research. Prerequisite: Written proposal must be approved by the instructor and department chair one week prior to registration. (2–5 units)

## Lower-Division Courses: Dance

Note: All dance technique classes may be repeated once for credit with permission of the instructor.

### 4. The Physics of Dance

Explores the connection between the art of dance and the science of motion with both lecture/discussion sessions and movement laboratories. Topics include mass, force, equilibrium, acceleration, energy, momentum, torque, rotation, and angular momentum. Movement laboratory will combine personal experience of movement with scientific measurements and analysis, in other words: “dance it”—“measure it.” This is a lab science course, not a dance technique course. Also listed as PHYS 4. (4 units)

### 29. Rehearsal and Performance

Active participation in the preparation and performance of departmental productions as actors, assistants to the director, dancers, and choreographers. Individual design/technical assignments. May be repeated for a total of 8 units. Prerequisite: Approval of director of production. (2 units)

### 37. Hip Hop-Modern/Contemporary Dance Fusion

Introductory course that fuses and draws on hip hop street dance style and expressive modern/contemporary dance with no previous training required. The course introduces the body to strong isolated movement and coordination while building flexibility, strength, and alignment. Emphasis on floor work and building dance combinations performed to hip-hop music and contemporary sounds. (2 units)

### 38. Movement for Athletes

Focuses on flexibility, agility, body awareness, and strength building. Class exercises will draw from Pilates’ core strengthening mat work, introductory ballet barre, and center work to enhance balance and coordination. (2 units)

### 39. Hip-Hop

Introductory course to street dance style performed to hip-hop music. Introduces the body to strong isolated movement, coordination, and dance combinations that will include floor work. (2 units)

### 40. Beginning Jazz Dance

Introductory course in jazz dance with no previous training required. Introduces body isolation, rhythmic awareness, movement coordination, and jazz styles through performance of dance combinations in the styles of theatre jazz, hip-hop, and lyrical dance. (2 units)

### 41. Beginning Intermediate Jazz Dance

Continuation of jazz fundamentals introduced in DANC 40 with emphasis on learning and retaining longer combinations through more challenging dance technique offered in styles of theatre jazz, hip-hop, and lyrical dance. (2 units)

### 42. Intermediate Jazz Dance

Continued study of jazz dance at an intermediate level with emphasis on technique, flexibility, balance, control, muscle tone, and retaining long combinations in a variety of jazz styles. This course will prepare the dancer for continuation into the advanced level of jazz. Students choreograph final projects. (4 units)

### 43. Beginning Ballet

Introductory course in ballet with no previous experience necessary. Develops individual strength, flexibility, and coordination through classical ballet technique. Includes barre and floor combinations. (2 units)

### 44. Beginning Intermediate Ballet

Continuation of ballet fundamentals introduced in DANC 43 with emphasis on discipline, coordination, and developing practical performing skills in classical ballet technique. Includes barre and floor combinations. (2 units)

### 45. Intermediate Ballet

Continued study of ballet at intermediate level, encouraging technical and performing proficiency. Focus on correct alignment and developing artistic expression. Includes barre exercises and intermediate-level floor combinations. (4 units)

### 46. Beginning Modern/Contemporary Dance

Introductory course in modern/contemporary dance with no previous training required. Introduces the expressive potential of dance through modern/contemporary dance technique. Emphasis on flexibility, strength, and alignment practiced through standing and floor exercises. Movement improvisation explores qualities of motion. (2 units)

### 47. Beginning Intermediate Modern/Contemporary Dance

Continuation of modern/contemporary dance fundamentals introduced in DANC 46 with emphasis on technique, flexibility, coordination, and creativity. (2 units)

### 48. Intermediate Modern/Contemporary Dance

Continued study of modern/contemporary dance at an intermediate level. Emphasis on release techniques, rhythmic precision, and spatial principles through extended combinations and movement improvisation. (4 units)

### 49. Dance Composition

Traditional approaches to compositional problems of form and design, time and rhythm, and energy flow and force in dance as an art form. (4 units)

### 50. Beginning Tap

Introductory course in tap dance with no previous training required. Develops better coordination, rhythm, and timing. Strengthens the feet and legs. Basic tap terminology and steps. (2 units)

### 51. Beginning Intermediate Tap

Continuation of tap fundamentals introduced in DANC 50. Increasing rhythm and coordination through intermediate level steps and technique. Learn tap steps and apply them to the art of performance. (2 units)

### 52. Afro-Haitian Dance

Introductory course in Afro-Haitian dance with no previous training required. Basic technique class that introduces the subtleties of the dance, proper body placement, and the rhythmic structure between the dance and the music. Offered in alternate years. (2 units)

### 54. Mexican Folklórico Dance

Introductory course in Mexican folklórico dance with no previous training required. Course introduces steps and moves from various regional forms of dance from Mexico including Azteca, Quebradita, Danzón, and Salsa Mexican style; plus a very structured form of exercise for footwork called “tecnica” drills to enable the dancer to pick up more intricate and challenging material. Offered in alternate years. (2 units)

### 55. Musical Theatre Dance Styles

Exploration of musical theatre dance styles. Based on theatre jazz technique, consisting of warm-ups, across-the-floor progressions and combinations from musical theatre. This course will introduce the musical theatre performer to auditions through mock audition technique. Offered in alternate years. Prerequisite: DANC 41, or 44, or 47, or permission of instructor. (4 units)

### 56. Pilates Private Instruction

Pilates is the latest technology for conditioning the human body. Pilates is excellent for building a deep internal strength and an integrated, aligned body for anyone with an active lifestyle, as well as for injury prevention and recovery. One-on-one Pilates instruction using the reformer and another apparatus. Prerequisite: Permission of instructor. (1 unit)

### 57. Dance to Go

The development and production of creative dances designed for outreach. Focus on improvisation and sharing the art of dance through interactive performance. Touring production. (2–4 units)

### 58. Pilates Mat Class

Pilates mat classes, based on the pioneering work of Joseph Pilates, are designed to condition the body. Mat classes focus on alignment and breathing. Strengthens the core of the body while freeing up the joints to aid in flexibility, improving posture, and all around quality of life. Prerequisite: Permission of instructor. (2 units)

### 59. Teaching the Performing Arts

Immersion course in artistic process, practices, principles, pedagogies, and public policy. This course covers the fundamentals of teaching dance, theatre, music, and art to children in public and private settings with a focus on marginalized communities, and is important preparation for any student considering teaching at any point in his/her career. Note: This course requires participation in community-based learning (CBL) experiences off campus. (4 units)

### 61. Anima Collective: Retreat, Process & Performance

Anima Collective is a student-directed, faculty mentored exploration of spirituality, as revealed through the performing arts. Students begin this process in retreat, dedicating time throughout fall quarter for reflection and discovery through their collective creative work. The Anima Collective experience culminates in an early winter quarter performance. Prerequisite: Auditions are held the preceding spring quarter. (2 units)

### 62. African-American Dance History

Exploration of African-American dance~~’s~~ artists’ contribution to U.S. culture from slavery through the present. How minstrel stereotypes, jazz dance sources, black concert dance, and hip-hop reflect racial and social realities in America. Offered in alternate years. (4 units)

### 66. Women in Dance History

Introduction to significant European and American women dance artists from the 1830s to the present with a focus on their achievements as dancers, choreographers, critics, and scholars within their social context. Views dance through feminist theoretical perspectives to address issues of power, agency, and personal expression in ballet, modern, jazz, and ethnic dance forms. Offered in alternate years. Also listed as WGST 62. (4 units)

### 67. Dance History

Survey of Western concert dance that explores the Italian and French origins of ballet through the 20th-century emergence of modern and jazz dance, and culminates with the new directions of postmodern dance late in that century. Investigates the key contributing artists, significant developments, and overall growth of dance as a performing art integrated into the changing society to which it belongs. (4 units)

### 68. Cultures on the Move: Theatre and Dance as Dialogue of Transition

Explores the historical circumstances of migration to the United States by populations and cultures from West Africa and China as well as the Cherokee nation within the United States. Focuses on how performance traditions, especially dance, functioned to process the inevitable conflicts, struggles, and ultimate transformations into blended cultures. Considers the legacy and current vitality of these cultural migrations in the present. (4 units)

### 69. Walk Across California

This course will create learning experiences that draw upon interactions with the diverse California human and natural environments by walking across California from San Francisco to Yosemite National Park immediately following spring quarter. Both written and aesthetic reflections through various art forms will enhance students’ understanding of human and environmental sustainability and social injustices in contemporary society. The class will nurture a “sense of wonder” and focus on sustainability, environmental justice, and social activism addressed through scheduled talks with community members including farmers, activists, teachers, park rangers, artists, shop owners, and Native Americans. (4 units)

## Upper-Division Courses: Dance

### 129. Rehearsal and Performance

For course description see DANC 29. (2 units)

### 138. Movement for Athletes

For course description see DANC 38. (2 units)

### 140. Intermediate Advanced Ballet

Advanced level study of classical ballet with focus on American and European styles. Includes ballet barre exercises, center adagio, and allegro combinations at intermediate/advanced level. (5 units)

### 141. Advanced Ballet

Continuation of DANC 140. (5 units)

### 142. Intermediate Advanced Jazz Dance

Builds from an assumed intermediate level of jazz dance technique. Emphasis on personal style and performance techniques in advanced jazz dance combinations. This course prepares the dancer for expectations in the professional industry. (5 units)

### 143. Choreography

Emphasis on the creative process, dynamics, phrasing, and thematic development through choreographing and performing an original group dance. Exploration of aesthetic and stylistic approaches to choreography. Prerequisite: DANC 49 or equivalent. (5 units)

### 145. Advanced Jazz Dance

Continuation of DANC 142. Emphasis on fluency of the various styles of dance on a pre-professional level. Designed for the more serious dancer. Will have the opportunity to meet and network with industry professionals. (5 units)

### 146. Intermediate Advanced Modern/Contemporary Dance

Intermediate/advanced level study of modern/contemporary dance technique. Emphasis on release principles, breath control, phrasing, clarity of line, and movement qualities. Improvisation and extended combinations develop performance commitment. (5 units)

### 147. Advanced Modern/Contemporary Dance

Continuation of DANC 146. Emphasis, through improvisation and combinations, on the temporal component of dance: rhythm, tempo, time signatures, and polyrhythms. (5 units)

### 148. Advanced Modern/Contemporary Dance II

Continuation of DANC 146 and DANC 147. Focus on modern/contemporary dance styles: contemporary, classical, eclectic, and pedestrian. Emphasis on developing a clear, personal performance style and movement analysis skills. (5 units)

### 149. Dance Outreach

A performance of original creative student work both on and off campus as a representative of the department. Certain outreach venues will be coordinated with the Arrupe Center. Prerequisite: Permission of instructor. (2–5 units)

### 155. Musical Theatre Dance Styles

For course description see DANC 55. (5 units)

### 156. Pilates Private Instruction

For course description see DANC 56. (1 unit)

### 157. Dance to Go

For course description see DANC 57. (2–5 units)

### 158. Pilates Mat Class

For course description see DANC 58. (2 units)

### 159. Teaching the Performing Arts

For course description see DANC 59. (5 units)

### 161. Anima Collective: Retreat, Process & Performance

For course description see DANC 61. (2 units)

### 162. African-American Dance History

For course description see DANC 62. (5 units)

### 166. Women in Dance History

For course description see DANC 66. (5 units)

### 169. Walk Across California

For course description see DANC 69. (5 units)

### 189. Social Justice and the Arts

Explores the dynamics of theatre and dance in the context of social justice in local, national, and international settings. The course will host visiting guest artists and include off-campus experiences. This is a research and discovery opportunity. May be repeated once for credit with permission of instructor. Note: This course requires participation in community-based learning (CBL) experiences off campus. (5 units)

### 192. Senior Project: Performance

Showcases performance in dance. May be fulfilled through performance in *Images*, the department production, with the required journal, reflection and evaluation of process and project in light of department learning goals. Prerequisite: Must be supervised by a faculty choreographer. (5 units)

### 193. Senior Project: Dance

A recital for theatre arts majors with dance emphasis, showcasing their choreographic and performance abilities. Prerequisites: DANC 49 and 143, and approval of dance faculty; successful completion of stage crew assignments that include stage manager for a senior dance recital or another department production. (5 units)

### 194. Peer Educator in Dance

Students will assist instructors in dance classes. Prerequisite: Mandatory training workshop. (1–2 units)

### 198. Dance Practicum

Reserved for projects/internships with recognized institutions outside of the University. Prerequisite: Written proposal must be approved by the instructor and the department chair one week prior to registration. (1–5 units)

### 199. Independent Study

Various areas of directed study: creative projects in choreography, teaching assistants, focused participation in a special project, or directed reading and/or research in dance history. Prerequisite: Written proposal must be approved by the instructor and department chair one week prior to registration. (2–5 units)

## Private Instruction

The College of Arts and Sciences offers applied instruction in music composition, improvisation, conducting, musical theatre vocal training, and instrumental studies. Please contact the Department of Theatre and Dance for further information on specific areas of interest.

Note: Applied lessons are available to music majors and minors, theatre arts majors and minors, musical theatre minors, and students enrolled in departmental ensembles. Students may enroll in one-hour (1 unit), 45-minute (0.75 units), or 30-minute (0.5 units) lessons. A full description of the private instruction protocols is available on the [Department of Music website](https://www.scu.edu/cas/music/). Nine private lessons are given each quarter. All students taking lessons are required to participate in an end-of-quarter jury hearing. Private lessons may be repeated for credit.