The Dance Department offers students ways to investigate embodied knowledge and to develop multiple perspectives by studying individuals and communities. Our courses support close study of physical practices, histories, cultural context and musical understanding and interpretation. Through techniques, research, and creative inquiry, students deepen capacity for interdisciplinary discovery.

The department curriculum offers complementary study in the disciplines of Theater, Visual Art, Africana Studies, American Studies, Asian-American Studies, Global Studies, Gender Studies, Music, and Performance Studies. Dance technique courses include ballet, modern, and African Dance.

Currently students seeking to anchor their academic and creative study in dance may pursue the Contract Major option. Designated courses are offered for full academic and/or PE credit; you must register for PE courses through the Physical Education department. All students are welcome to audition for membership in the Department’s performing companies which include: CoDa, whose members train in and perform works created in the vocabularies of modern dance and ballet; Kusika, an African Dance and percussion ensemble which accepts members as dancers, musicians, and storytellers; Sankofa, the college’s step team, whose members present this percussive dance form with both respect to tradition and an energetic exploration of new ideas; and the Zambezi Marimba Band, which performs music from Zambia and Zimbabwe, as well as from around the world. Membership is also possible through invitation by the company directors. Company members study with faculty, guest artists and peers. Student choreographers are also supported.

**DANC 100 (F) Foundations in Dance**

This course is an introduction to the fundamentals of dance history and techniques focusing on Ballet, Modern dance and African dance and music genres. Regular physical work that provides experience in dance technique, reading, discussion about cultural context and significant innovators, viewing media, live performance and writing about dance are required. **This course may not be taken for PE credit.**

| Class Format: discussion |
| Requirements/Evaluation: active participation and progress in the techniques, quality of written assignments and project presentations |
| Prerequisites: none |
| Enrollment Limit: 25 |
| Enrollment Preferences: beginning dancers and students with no prior experience |
| Expected Class Size: 20 |
| Grading: yes pass/fail option, yes fifth course option |
| Unit Notes: may not be taken for PE credit |
| Distributions: (D1) |
| Not offered current academic year |

**DANC 102 (F) In the Room Together: An Introduction to Dance, Theatre, and Live Performance**

This course offers an introduction to the time-based art of performance, focusing on the embodied and social act of collaboration. Students will explore through a rotating studio and seminar-based format methods for creating and approaching art across a range of time-based media (dance, theatre, performance art, social media, spoken-word poetry), providing a foundation for the expression of ideas through performance. Over the term, students
will develop, workshop and perform site-specific pieces, culminating in a final public presentation to the community. Through independent research projects, writing and class discussion, students will study makers whose work unsettles the boundaries of dance, theatre, and performance, such as: Anne Bogart, Bill T. Jones, Pina Bausch, Meredith Monk, Lin Manuel-Miranda, E. Patrick Johnson, Young Jean Lee, and Beyoncé. Evaluation will be based on an assessment of the student's work, participation, commitment, practice, curiosity, creativity, and collaboration with peers. Students will be required to attend '62 Center Series programming as may be required to attend other performance events as well. This course is open to students at all levels of experience and is a gateway and requirement to the major in Theatre.

Requirements/Evaluation: assignments will include writing reflections, showings of works in progress, oral presentations, a final performance, and a 5- to 7-page curatorial paper

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: students considering the major or already majoring in Theatre

Expected Class Size: 18

Grading: yes pass/fail option, yes fifth course option

Unit Notes: this course serves as the gateway to the major in Theatre and is a prerequisite for several courses in the Theatre major

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTS 102 (D1) DANC 102 (D1) THEA 102 (D1)

Not offered current academic year

DANC 103 (F) Historical Research in Dance and Performance Studies

Cross-listings: ARTH 204  DANC 103

Primary Cross-listing

This course is an introduction to the historical context of dance forms prevalent in the US and analysis of movement-based performances. While readings and viewings will focus on the socio-historical background of dance genres practiced at Williams and beyond, an important element of the course will be the practice of documenting, interpreting, and writing about performances as historical and cultural mediums. The course will enable students interested in dance, theatrical and visual arts (including advertising and marketing) to hone their skills in the practice of analyzing still and moving images, while also offering students of history and art history the opportunity to develop competency in historical research. This is primarily a discussion-based seminar course. Learning objectives: to understand the social and political contexts for various performance genres; to explore interdisciplinary and embodied modes of engaging with movement; to develop the ability to document, analyze, and write about dance as a historical and cultural text.

Class Format: This class will be held remotely and will include a combination of tutorial-like small group meetings, periodic synchronous sessions, and asynchronous work such as Glow posts or recorded lectures.

Requirements/Evaluation: short weekly assignments, two 5-7 page essays, two group presentations.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first-years and sophomores

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTH 204 (D1) DANC 103 (D1)

Fall 2020

SEM Section: R1  TF 3:15 pm - 4:30 pm  Munjulika Tarah

DANC 104 (S) Ballet I Beginning Ballet Technique
In this class, students learn the fundamentals of ballet technique, in a manner both safe and challenging. This is an absolute beginning course: EVERYONE is welcome! In barre work and center/traveling exercises, the class will begin to develop a working understanding of basic positions of the arms and legs; individual steps such as turns and jumps; and simple combinations. Through repetition and logical progression artistry, musicality, strength and coordination will develop and grow. This course may be repeated for credit. *NOTE: students can receive either partial academic credit for this course (credit which doesn't count toward the number required for graduation, but which does appear on one's final transcript) or Physical Education credit. For students who wish PE credit, please register through the PE department.

Class Format: course meets for the full semester, twice per week

Requirements/Evaluation: quality of participation, individual progress with the physical material, and clear understanding of concepts

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: beginning students

Expected Class Size: 8

Grading: pass/fail option only

Unit Notes: May be taken for PE or partial academic credit. If PE, register through the PE dept. Otherwise, students must contact instructors for permission to be put on roster and must attend the first class meeting.

Materials/Lab Fee: Ballet class attire, i.e., leotards, tights/leggings, slippers (students should purchase their own clothing); Est. cost: $75

Distributions: No divisional credit

Spring 2021
STU Section: H1 MW 10:00 am - 11:15 am Janine Parker

DANC 105 BFF! (Ballet Film Festival!) Ballet Technique, History/Evolution

This course is for ANYONE interested in learning about ballet, through a variety of experiences. First, of course, will be physical practice. For those who have no (or little) prior ballet training, you'll learn the fundamentals of ballet technique in a safe but challenging class (separate classes are available for intermediate/advanced dancers) twice per week. All course participants will gather together once a week for movie/documentary viewings--a wide range of films (primarily) about ballet and ballet dancers from around the world. Readings and other viewings will be assigned so that all students have a grasp of the overarching history of ballet. We'll consider whether, how, and why "traditional" ballets can be relevant as performance art today, and explore ways in which ballet has stumbled, and ways in which it has soared and evolved. While the course assignments will offer historical context, we'll also take a rigorous look at broader topics in the art form, including some of the ways in which ballet hasn't always lived up to its potential as a dance form for all people regardless of class, race, and gender. We'll consider basic information--plot-lines of ballets we'll be looking at--as well as more subtle ideas--famous dancers' takes on these roles, the socio-political aspects of the works themselves and the times they were created in. Students will submit (informal) written responses to the assignments. The class may go on one or two field trips to attend performances and will write response papers when applicable. EVERYONE is welcome in this class, and students will be assessed on their individual progress.

Class Format: In addition to physical classwork in the dance studio, class will gather to view/discuss dance films; one or two field trips to view live dance will occur over semester

Requirements/Evaluation: Workload: in-class physical participation, 2x per week, 75 minutes each class = 2.5 hours/wk; group film viewing/discussion = 3 hours per week; outside of class readings and viewings, with informal written responses, assigned 1x or 2x per week = 2-4 hours/wk; one or two live performance "field trips" with response papers over course of semester. Evaluation: based on quality of participation & individual progress in technique class, (50% of grade); quality of assignment responses and in-class discussions (20% of grade); live performance response papers (10% of grade); final "Film Festival Review" paper (20% of grade)

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: Students who express a wish to engage with dance in the future

Expected Class Size: 15

Grading:

Materials/Lab Fee: Ballet class attire: leotard, tights/leggings, ballet slippers (students should purchase their own clothing) approx. $75-100. Field Trip travel/meals: approx. $75 per student per trip (max two trips per semester)

Distributions: (D1)
DANC 106  (S)  Modern Dance I
This studio course is designed for students with little or no experience in modern dance technique. Students will develop an understanding of basic principles through progression of floor work, standing work, and traveling movement. Skills that will be acquired include strength, coordination, musicality, body alignment, and spatial awareness needed for movers.

Class Format: full semester

Requirements/Evaluation: quality of participation that fosters progress and understanding of principles of movement introduced through the study of dance technique

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: students who have no experience in dance

Expected Class Size: 20-25

Grading: pass/fail option only

Unit Notes: May be taken for PE OR partial academic credit. If PE, register through the PE dept. Otherwise, students must contact instructors for permission to be put on roster and must attend the first class meeting.

Distributions: No divisional credit

Spring 2021
STU Section: H1 Cancelled

DANC 107  (F)  Dancing in the Streets
In the summer of 1964 musicians Marvin Gaye, Williams Stevenson and Ivy Jo Hunter composed one of the enduring anthems of the 1960's powerful social and political movements, Dancing in the Streets. Motown's Martha and the Vandellas introduced this song, which continues to be sung by contemporary artists as an expression of celebration and as a call to action. What brought people into the streets in many world communities during the summers of 1964 and 2020? We will examine, discuss and respond to the ways dance, music, visual art and stories offer documentation of lived experiences and develop ways to investigate and document our present experiences. Science and inventions impact how dance, music, visual art and information are made and shared causing culture and experiences to be witnessed and become meaningful beyond the boundaries of their origin. Creating for example, the globally evolving canon of Hip Hop. We will consider: - How artists document major themes in social justice such as anti lynching movement across time through work such as Strange Fruit (as poetry, dance, visual art, music, media) - How the arts documented the 1950's-80's in selected communities such as New York City, Los Angeles, Detroit, Kingston, Johannesburg, Atlanta, Rio, Chicago, Havana, Port au Prince, Lagos and Accra - Selected dance forms such as Charleston, Lindy Hop, Hip Hop, Electric Slide, Vogue, Stepping and Rumba as documents in motion - Contemporary choreographers Camille Brown, Rennie Harris , Vincent Mantsoe and Ephrat Asherie use social dance as an anchor for choreography - Music of the Black Lives Matter, Say Her Name and Civil Rights Movements Course meetings will include: - Study of designated social dance - Making solo and group dances - Learning selected songs - Discussion of selected readings, media and works of visual art in class meetings - Showing of individual and group generated performance and or media or text based material

Class Format: Seminar/Studio. This course is in collaboration with Gotham Arts Academy in Brooklyn, New York and will include sessions and collaboration with participating students. Other resources include guest artists and scholars, Jacob's Pillow Dance Interactive and Archives, the Williams College Museum of Art, New York City Public Library of Performing Arts, and the Schomburg Center for Research in Black Culture.

Requirements/Evaluation: Evaluation will be based upon: 1. Scheduled showings of material you and any collaborators are making in response to course materials, guest artists and scholars. 2. Quality of participation in weekly meetings that are interactive and discussions of course materials. 3. A 7 page paper that provides the research for your final project. 4. A final project presentation that is a synthesis of the information and ideas that inform your final project.

Prerequisites: None. This course is intended for beginning as well as experienced students who are curious about ways that the arts ( dance , music , theater, media, etc.) document the present and the past. Please contact the instructor if you have questions

Enrollment Limit: 16

Enrollment Preferences: An interest in the arts, popular culture, history and/ or experience in social dance, music, writing or visual art making,
**DANC 108 (S) Dancing in the Streets**

*Dancing in the Streets* is a song composed during the summer of 1964 and popularized by Motown artists Martha and the Vandellas. This song continues to be interpreted as an enduring anthem for celebration and as a call for action serving as an example of how the practice of artists can embody history. We will examine the impact of vernacular African American dance and music continue to have on use of the body and its' presentation in various performance traditions. How do contemporary artist engage in collaborations that use the body in ways that are specific and that blur cultural referencing? How are they documenting and commenting on the past, the present and embodying history? We will look at the work of artists across genres including dance, theater, music/sound, visual art/media, text and practices that are multidisciplinary. We will examine how dancers/choreographers Rosie Perez, Fatima Robinson, Charles O. Anderson, Nora Chipaumire and Rennie Herris use dance and media to tell personal stories and document public events. Musicians/performers Billie Holiday, Nina Simone, Beyonce, Public Enemy, Kendrick Lamar and visual artists Carrie Mae Weems, Titus Kaphar, Hank Willis Thomas, and Adrian Piper are creators whose work will be referenced. What questions are artists posing? What statements are they making? What can be made that responds to this work and that reflects your own stories? Course meetings will include: 1. Weekly movement and music sessions to learn selected dance and music material 2. Weekly discussion of readings, media and other course materials 3. Making a solo and a collaborative project during the semester to be shared as a final project 4. A short research paper on an artist, movement or form that your work informs your work

**Class Format:** Seminar/Studio. This course is a continuing collaboration with Gotham Arts Academy in Brooklyn, New York and will include sessions and collaboration with participating students. Other resources include guest artists and scholars, Jacob's Pillow Dance Interactive and Archives, Jacob's Pillow Lab, the Williams College Museum of Art, MASS MoCA and the '62 Center for Theatre and Dance Center Series.

**Requirements/Evaluation:** Scheduled showings of material in progress, quality of participation in discussion of materials and class events, quality of a short research paper and final project.

**Prerequisites:** None. Intended as a second part to DANC 107. Courses do not need to be taken in sequence. Please contact the instructor if you have questions. Students who are beginners and experienced makers of dance, music, visual art, theater are welcome.

**Enrollment Limit:** 16

**Enrollment Preferences:** An interest in the arts, culture, history and/or experience in dance, music, writing, visual art, media and theater. Students who have taken the fall course will be given preference however, it is not a requirement, permission of professor may be sought.

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

---

**DANC 201 (S) African Dance and Percussion**

**Cross-listings:** AFR 201  MUS 220  DANC 201

**Primary Cross-listing**

We will examine two forms that embody continuity of tradition or the impact of cultural shifts in generations. Lamban was created by the Djeli, popularly called Griots who historically served many roles in traditional society from the Kingdom of Ghana and Old Mali spanning the 12th-current centuries. This dance and music form continues as folklore in modern day Guinea, Senegal, Mali and The Gambia where it was created and practiced by the Mandinka people. Bira is an ancient and contemporary spiritual practice of Zimbabwe's Shona people. Both of these forms are enduring cultural practices while Kpanlogo from the modern West African state of Ghana represents the post-colonial identity of this nation's youth at the end of the 1950s. This course can be taken for academic and/or PE credit

**Class Format:** class hours will be divided among research and discussion of the dance, percussion, and music of two forms, as well as physical
learning and group projects; also includes field trips to view an area performance and the archives at Jacob Pillow

**Requirements/Evaluation:** discussion of assignments, group response performances, and short research paper. Students enrolled for PE credit are responsible only for the performance-based projects

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** students who have taken DANC 100 or DANC 201; have experience in a campus-based performance ensemble; or have permission of the instructors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 201 (D2) MUS 220 (D1) DANC 201 (D1)

**Attributes:** GBST African Studies Electives  MUS World Music/Ethnomusicology

Not offered current academic year

**DANC 202  (F)  African Dance and Percussion**

**Cross-listings:** AFR 206  MUS 221  DANC 202

**Primary Cross-listing**

Before the 20th century, the African continent was the source of dance and music that influenced new forms rooted on and off the continent. These forms are shaped by the impact of religion, colonialism, national political movements, travel, immigration, and the continuing emergence of technology. In South Africa, the labor conditions of miners instigated the creation of Isicathulo, Gum boots, and in Brazil the history of colonialism is a factor that anchors Samba as a sustaining cultural and socioeconomic force. The birth of Hip Hop in the 20th century finds populations across the globe using its music, dance, lyrics, and swagger as a vehicle for individual and group voice. Hip Hop thrives as a cultural presence in most countries of the African continent and in the Americas. We will examine the factors that moved this form from the Bronx, New York, to Johannesburg, South Africa, and Rio, Brazil. We will examine at least two of these forms learning dance and music technique and composition material that will inform their practice. Each of these genres generated new physical practices, new and enduring communities while continuing to embody specific histories that have moved beyond their place of origin. What is their status in this century?

**Class Format:** class hours will be divided among discussion of media and readings; rehearsal of dance and music techniques; field trips to view performances; research at the Jacob Pillow's archives; and interaction with visiting artists

**Requirements/Evaluation:** a series of discussion, research, and individual and group projects; all of which will inform collaboration on mid-term and final projects

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** students who have taken DANC 100 or DANC 201; have experience in a campus based performance ensemble; or have permission of the instructors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 206 (D2) MUS 221 (D1) DANC 202 (D1)

**Attributes:** GBST African Studies Electives  MUS World Music/Ethnomusicology

Not offered current academic year

**DANC 203  (S)  Intermediate Ballet: Technique, Repertoire, History and Now**

Designed for dancers who have achieved a beginning/intermediate level, in this course students will explore different eras of ballet through the lens of famous ballets, dancers, choreographers and other key figures. In addition to technique classes, corps de ballet (ensemble) sections and/or variations from the chosen ballets will be taught and coached to students. Learning sequences from these ballets is an excellent training tool, as these short
dances are technically, musically, dramatically and spatially challenging. Therefore, this is primarily a studio course, although, through readings and viewings, we will also consider whether, how, and why these ballets can be relevant as performance art today. While the course assignments will offer historical context, we'll also take a rigorous look at broader topics in the art form, including some of the ways in which ballet hasn't always lived up to its potential as a dance form for all people regardless of class, race, and gender. We'll consider basic information--the plot-lines of the ballets we'll be working on--as well as more subtle ideas--famous dancers' takes on these roles, the socio-political aspects of the works themselves and the times they were created in. Viewings will also be assigned to allow students to fully explore and grasp the ballets. Students will submit (informal) written responses to the assignments. The class may go on one or two field trips to attend performances and will write response papers when applicable. ANY student with adequate prior knowledge is welcome to this class! Students will be assessed on their individual progress. This course MAY BE REPEATED for credit.

Class Format: lecture and discussion

Requirements/Evaluation: quality of participation & individual progress in tech. class, rehearsals and presentations; as well as quality of assign. responses, quizzes, etc.

Prerequisites: prior experience in ballet training; permission from instructor required for all students to enroll

Enrollment Limit: 20

Enrollment Preferences: students with demonstrated prior experience

Expected Class Size: 7

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: ballet class attire: leotard, tights/leggings, ballet slippers

Distributions: (D1)

Not offered current academic year

DANC 204  (F)  Ballet II Intermediate Technique

This course is for students who have reached an intermediate level of ballet and are serious about continued progression in their technique and artistry and interested in working with spirit, perseverance, and joy. ANY student with adequate prior knowledge is welcome to this class! Proper alignment and rigorous but safe application of technique are stressed. Classes will follow the traditional ballet class format of barre work proceeding into center work*; vocabulary, ability and stamina will be built in a safe but challenging atmosphere. Students will be guided to work safely and correctly with their individual abilities. The classes have live piano accompaniment. In Fall 2020, classes will be offered each week in the following formats: in-studio for on-campus students; live-streaming for off-campus students in a similar time zone; pre-recorded films for off-campus students unable to realistically engage in the "live" session blocks. If the number of on-campus students exceeds the studio space limit for this year, we will follow an alternating studio/livestream schedule. Classes will be designed with the knowledge that many spaces will be restrictive. Elements such as floor barre will be given as training supplements for students working in very small spaces. *In Fall 2020, traveling exercises such as traditional grand allegro will be greatly reduced/deconstructed.

Class Format: Full semester participation, pass/fail or PE credit. In Fall 2020, classes will be offered in these formats: in-studio for on-campus students; live-streaming for off-campus students in a similar time zone; pre-recorded films for off-campus students unable to engage in live session blocks. If the number of on-campus students exceeds the studio space limit for this year, we'll follow an alternating studio/livestream schedule. Classes will be designed with the knowledge that many spaces are restrictive.

Requirements/Evaluation: Robust participation and individual progress with material, technique and deeper understanding of concepts

Prerequisites: Ballet I and/or prior experience in ballet, and permission of instructor.

Enrollment Limit: 12

Enrollment Preferences: students who have taken level I, placement class with instructor or permission based on prior training

Expected Class Size: 8

Grading: pass/fail option only

Unit Notes: May be taken for PE or partial academic credit. If PE, register through the PE dept. Otherwise, students must contact instructors for permission to be put on roster and must attend the first class meeting.

Materials/Lab Fee: Ballet class attire, i.e., leotards, tights/leggings, slippers (students should purchase their own clothing); Est. cost: $75

Distributions: No divisional credit

Fall 2020
DANC 205 (F) Modern Rebels: Revolt, Resistance, Reconstruction and Revelation

Cross-listings: AMST 204 DANC 205

Primary Cross-listing

"Dance is the fist with which I fight the sickening ignorance of prejudice." -Pearl Primus  Early 20th century modern dance exemplified embodied rebellion. The body as a tool for expression, social critique and resistance evolved radically, as the work of modern dance artists in the U.S. exposed and dismantled restrictive aspects of the social and racial dynamics of the 20th century, especially for women and people of color. We will examine particular artists’ voices that arose with new aesthetic and thematic concerns in the struggle for artistic freedom and social justice, while examining why some, and not others, had opportunities to advance their art. We will investigate key artists and works in the historic canon in order to understand the ways in which bodies rebel, overtly and covertly, to guide us in the power and importance of embodied resistance. Virtual class visits with artists active in the reconstruction and performance of works of protest such as Talley Beatty's Mourne's Bench, Jane Dudley's Time is Money and Harmonica Breakdown, Martha Graham's Chronicle and Deep Song, Pearl Primus' Strange Fruit and Hard Time Blues, Sophie Maslow's Dustbowl Ballads, and Anna Sokolow's Slaughter of the Innocents and Rooms will enhance our dialogue. We will also connect these historic pieces to the work of current artists such as Dr. Shamell Bell and Akram Khan. We will learn to "read" dance as a language and to develop a critical framework by examining, for example, how we define bodily innovation, what a work reflects about its time, its creator, and the place of dance in society, how the body is constructed/deconstructed in the work, spiritual practice in relation to dance-making, the social identity of the creator and the performers, and the role of music/sound/text in relation to movement expression. We will periodically practice movement ideas in workshops designed for any student; no previous dance experience is expected or required. The class will collaboratively develop final project(s) on our chosen themes, using movement, sound, and research to develop our own call(s) to action. These will be activated in spaces both physical and virtual.

Class Format: Hybrid

Requirements/Evaluation: Students are expected to complete course readings and viewings in order to actively participate in discussions, generate periodic short written responses, and develop and present a final project.

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Preference given via lottery if over-enrolled

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 204 (D2) DANC 205 (D1)

Fall 2020

SEM Section: H1 TF 1:30 pm - 2:45 pm Erica Dankmeyer

DANC 206 (S) Modern Dance II

This course aims to build upon students' technical skill, such as increased endurance, expanded vocabulary of movement and more complex use of space, with a focus on musical awareness and longer phrases of movement.

Class Format: pass/fail or PE credit, full semester

Requirements/Evaluation: quality of participation and progress made during the semester with the creative and physical concepts taught

Prerequisites: Modern I and /or permission of the instructor; may be repeated for credit. If the student is unsure if their experience in dance provides enough preparation or is not known by the instructor, they should seek permission of the instructor.

Enrollment Limit: 25

Enrollment Preferences: students who have taken Modern I or other department dance courses with technique components, or have previous study in dance technique

Expected Class Size: 20-25
DANC 207 (F) ReReading/Righting Ballet's History: Celebrating BIPOC Figures in Ballet (Intermediate Ballet Tech)

"What does dance give you?" asked the great African American dancer, teacher, and director Arthur Mitchell: "The freedom to be who you are and do what you want to do." In the ballet world, however, Black, Indigenous, and People of Color have struggled to achieve that "freedom" their white counterparts have enjoyed. In this course students continue their technical/artistic training in ballet while also exploring different topics in past and current ballet history; in Fall 2020, our main focus will be on some of the notable BIPOC figures in the world of ballet, with the history of ballet providing both a timeline and a sociopolitical backdrop against which we can trace and discover the intersectionality that has helped shape the aesthetics of ballet as well as other genres we know today. Though this is primarily a studio course (with in-studio or online ballet technique classes given twice-weekly; see formats below) readings and viewings relevant to our coursework will be assigned; a third weekly meeting will be held for virtual group discussions on those assignments. Alongside broader ballet history texts, the essays and articles by authors such as Brenda Dixon Gottschild and Theresa Ruth Howard will offer keen insights into some of the more specific issues and topics regarding race and diversity in the field of ballet. In addition to informal, written responses to the readings and viewings, Howard's website "Memoirs of Blacks in Ballet" will be an important anchor/springboard for course projects. Howard will be a guest collaborator in this course for Fall '20; in addition to joining us (remotely) for discussions, she will guide us in those projects.

Class Format: Two tech classes per level will be offered per week in the following formats: in-studio for on-campus students; live-streaming for off-campus students in a similar time zone; pre-recorded films for off-campus students unable to realistically engage in the "live" session blocks. If the number of on-campus students exceeds the studio space limit for this year, we will follow an alternating studio/livestream schedule. Classes will be designed with the knowledge that many spaces will be restrictive.

Requirements/Evaluation: Robust engagement in technique classes and discussion sessions; timely and thoughtful written (informal) responses to assigned readings and viewings; development and presentation of individual and collaborative final projects.

Prerequisites: Intermediate level (DANC 207): Minimum of one year of ballet training, with permission from instructor; Advanced students (please register for DANC 209): Minimum of three years of ballet training, with permission from instructor

Enrollment Limit: 12

Enrollment Preferences: students who have demonstrated a steady interest in dance and dance training

Expected Class Size: 8

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: Ballet class attire (i.e., leotards, tights/leggings, slippers and/or pointe shoes)--students are responsible for acquiring personal clothing and shoes. Est. cost $75-150.

Distributions: (D1)

Fall 2020

STU Section: H1  MW 10:00 am - 11:15 am  Janine Parker

DANC 209 (F) ReReading/Righting Ballet's History: Celebrating BIPOC Figures in Ballet (Advanced Ballet Tech)

"What does dance give you?" asked the great African American dancer, teacher, and director Arthur Mitchell: "The freedom to be who you are and do what you want to do." In the ballet world, however, Black, Indigenous, and People of Color have struggled to achieve that "freedom" their white counterparts have enjoyed. In this course students continue their technical/artistic training in ballet while also exploring different topics in past and current ballet history; in Fall 2020, our main focus will be on some of the notable BIPOC figures in the world of ballet, with the history of ballet providing both a timeline and a sociopolitical backdrop against which we can trace and discover the intersectionality that has helped shape the aesthetics of ballet as well as other genres we know today. Though this is primarily a studio course (with in-studio or online ballet technique classes given twice-weekly; see formats below) readings and viewings relevant to our coursework will be assigned; a third weekly meeting will be held for virtual group discussions on those assignments. Alongside broader ballet history texts, the essays and articles by authors such as Brenda Dixon Gottschild and Theresa Ruth Howard will offer keen insights into some of the more specific issues and topics regarding race and diversity in the field of ballet. In addition to informal, written responses to the readings and viewings, Howard's website "Memoirs of Blacks in Ballet" will be an important
anchor/springboard for course projects. Howard will be a guest collaborator in this course for Fall '20; in addition to joining us (remotely) for discussions, she will guide us in those projects.

Class Format: Two tech classes per level will be offered per week in the following formats: in-studio for on-campus students; live-streaming for off-campus students in a similar time zone; pre-recorded films for off-campus students unable to realistically engage in the "live" session blocks. If the number of on-campus students exceeds the studio space limit for this year, we will follow an alternating studio/live-stream schedule. Classes will be designed with the knowledge that many spaces will be restrictive.

Requirements/Evaluation: Robust engagement in technique classes and discussion sessions; timely and thoughtful written (informal) responses to assigned readings and viewings; development and presentation of individual and collaborative final projects.

Prerequisites: Advanced students (DANC 209): Minimum of three years of ballet training, with permission from instructor; Intermediate level students (please register for DANC 207): Minimum of one year of ballet training, with permission from instructor.

Enrollment Limit: 12

Enrollment Preferences: students who have demonstrated a steady interest in dance and dance training

Expected Class Size: 8

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: Ballet class attire (i.e., leotards, tights/leggings, slippers and/or pointe shoes)--students are responsible for acquiring personal clothing and shoes. Est. cost $75-150.

Distributions: (D1)

Fall 2020

STU Section: H1  MWF 11:45 am - 1:00 pm  Janine Parker

DANC 210  (S) LET'S MAKE A DANCE: Dance Making and Re-Making

This course is designed for first-time dance makers as well as more experienced dance students who seek the opportunity to practice dance making in a structured, intimate setting. Any genre or style of dance may be explored. Projects are designed primarily to empower the creator to clarify the intent and vision for their work. Central to this is the practice of giving and receiving feedback, using Liz Lerman's Critical Response Process (CRP). Projects may include solo and group work, site-specific dance making, and creating in collaboration. Students are expected to rigorously build upon and revise their work(s) in three possible roles: artist, responder, and facilitator. Studying the work and philosophies of dance makers in a variety of genres, such as Akram Khan, Pina Bausch, Camille A. Brown, and William Forsythe will give further context to our work. Weekly presentation of assignments, active participation in CRP sessions, reading assignments, identifying to the group one's intended goal(s) for the week, written reflection on sessions, and final showing will be required. Three seminar sessions will be included in the class.

Class Format: plus one full class meeting per week

Requirements/Evaluation: weekly presentation of assignments, participation in CRP sessions, identifying to the group one's intended goal, written reflection on sessions, and final showing

Prerequisites: none

Enrollment Limit: 10

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Not offered current academic year

DANC 214  (F) Performance Ethnography  (DPE)

Cross-listings: GBST 215  DANC 214  ANTH 215  AMST 214  THEA 215

Primary Cross-listing

The course aims to explore the theory, practice, and ethics of ethnographic research with a focus on dance, movement, and performance. Traditionally considered to be a method of research in anthropology, ethnography is the descriptive and analytical study of a particular community through fieldwork, where the researcher immerses herself in the culture of the people that she researches. In this course students will be introduced to (i) critical theory that grounds ethnography as a research methodology, (ii) readings in ethnographic studies of dance and performance practices from
different parts of the world, and (iii) field research in the local community for their own ethnographic projects. This is primarily a discussion-based seminar course and may include fieldwork, attendance at live performances, film screenings, workshop with guest artists etc. No previous dance or performance experience is assumed or required.

Class Format: community-based field work

Requirements/Evaluation: class participation, reading responses, fieldwork and field notes, short papers, and final essay

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
GBST 215 (D2) DANC 214 (D1) ANTH 215 (D2) AMST 214 (D1) THEA 215 (D1)

Difference, Power, and Equity Notes: This course focuses on ethnographic research with an emphasis on the ethics of doing ethnography in field sites and making performances based on that research. In fieldwork and performance work, there is a difference in social, cultural, and political (broadly conceived) power between researcher and interlocutors. In the course, students' critical analytical skills are developed for them to be self-reflective about these power differentials and to address issues of social inequality.

Not offered current academic year

DANC 215  (F)  Ways of Knowing: Music, Movement, Memory

Cross-listings: DANC 215  THEA 202  WGSS 215  AFR 215

Secondary Cross-listing

This interdisciplinary seminar proceeds from the premise that the body knows. Ongoing colonial modernity is rooted in a racialized hierarchy: the "civilized" life of the mind vs. the "primitive" instincts of the flesh. According to this binary, the body is marked as irrational, sinful, outside of the archive. The body cannot know because the happenings of the body are ephemeral: unlike documents, they don't last. In this course, we will subject this logic to close scrutiny. As performance scholar Diana Taylor asks, "Whose memories, traditions, and claims to history disappear if performance practices lack the staying power to transmit vital knowledge?" In this course, we look to music, movement, and other repertoires as ways of knowing, remembering, and world-making. How does embodied knowledge travel across time and space? How have performance practices served as modes of what Ashinaabe cultural theorist Gerald Vizenor calls "survivance" (survival + resistance) for indigenous, nomadic, queer, and colored communities. Case studies include: the Middle Passage and the syncretic birth of the Blues in the Americas; nomadism, the nation-state, and the migration of Romani music; and the evolution of queer ball culture. Students will engage with a variety of texts (verbal, sonic, visual, kinesthetic) and respond to them critically not only through writing and discussion, but also through their own performance practices.

Requirements/Evaluation: in-class participation, creative/critical responses to texts, final paper

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theater majors

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
DANC 215 (D1) THEA 202 (D1) WGSS 215 (D2) AFR 215 (D2)

Not offered current academic year

DANC 216  (S)  Asian/American Identities in Motion  (DPE)

Cross-listings: GBST 214  ASST 214  THEA 216  AMST 213  DANC 216

Primary Cross-listing

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian-American (including South-Asian) communities are cultivated, expressed, and contested. It will orient students towards "reading" and analyzing live and mediated
performances within historical, social, and political frameworks. Students will explore how socio-historical contexts influence the processes through which dance performances are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies, and will engage with issues such as nation formation, race and ethnicity, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include film screenings, discussion with guest artists and scholars, and opportunities for creative projects. No previous dance experience is required.

Class Format: This course will be taught in a virtual format and will be remote.

Requirements/Evaluation: reading responses, essays, in-class writing assignments, class participation, and group presentations.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 15

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
GBST 214 (D2) ASST 214 (D1) THEA 216 (D1) AMST 213 (D2) DANC 216 (D1)

Difference, Power, and Equity Notes: This course introduces students to the role of performance in nation formation in Asia and the history of Asian-Americans in the US through analysis of dance performances and practices. Student will explore how race was central to the formation of Asian and the American nation, and how social and legal discriminatory practices against minorities influenced popular culture. The assigned material provide examples of how artists address these inequalities and differences in social power.

Spring 2021

SEM Section: R1 MR 3:15 pm - 4:30 pm Munjulika Tarah

DANC 217 (S) Moving While Black

Cross-listings: DANC 217 AFR 216

Secondary Cross-listing

Opening your apartment door, driving down the highway, taking a knee, raising a fist, sitting at the lunch counter then or sitting in a café now, these movements have historically and presently prompted fear at a minimum and in the most grave cases death for black people. Whether in the U.S. or globally, moving in the world as a black person often means being perceived as different, foreign and threatening. Crawling, dancing, running and boxing, these movements have countered fear and articulated the beauty, pride, creativity and political resistance of black people. In both cases, black movement matters and means much. While many consider movement to be just organized dance moves, this course expands students' definitions of black movement and teaches them to analyze multiple perceptions, uses, and reactions to it. "Moving while Black" offers examples of physical movement in improvised and practiced performance, quotidian movement, geographical movement across national borders and symbolic, politicized gestures. Students will investigate black movement via interdisciplinary sources that reflect various time periods and locations. Students may analyze such texts as Jacob Lawrence's visual art in The Migration Series, the movement of the rumba dance form between Cuba and the Democratic Republic of Congo, the Alvin Ailey American Dance Theater's "Revelations," William Pope.L's choreographed crawls, the 1995 World Rugby Cup in South Africa, and the 2018 case of a Kansas resident arrested while moving into his own home. Additionally, this course features an important practice element, in which students experiment with in-class movement exercises and workshops, engage with dance archives at Jacob's Pillow, interview participants of Kusika, and create and perform their own choreographies. While no previous experience in performance is required, curiosity and openness to learning through one's own body movement is expected.

Class Format: classes will rotate throughout the semester between seminar discussions in the classroom and performance exercises in the studio

Requirements/Evaluation: multiple reading/viewing responses in a movement journal, an essay closely analyzing movement; a presentation, and multiple movement-based performances including a final project with outside research and a proposal

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 10
### DANC 226 (S) Gender and the Dancing Body (DPE)

**Cross-listings:** WGSS 226  THEA 226  AMST 226  DANC 226  

**Primary Cross-listing**

This course posits that the dancing body is a particularly rich site for examining the history of gender and sexuality in America and beyond. The aim of the course is to explore ideas related to gender and sexuality as prescribed by dominant cultural, social, and religious institutions, and how dance has been used to challenge those normative ideologies. We will examine a wide range of dance genres, from stage performances to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course and will also include film screenings, discussions with guest artists, and opportunities for creative projects. No previous dance experience required.

**Class Format:** This course will be taught in a virtual format and will be remote.

**Requirements/Evaluation:** class participation, reading responses, essays, in-class writing assignments, and group presentations

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10-15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 226 (D2) THEA 226 (D1) AMST 226 (D2) DANC 226 (D1)

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2021

SEM Section: R1  TF 3:15 pm - 4:30 pm  Munjulika Tarah

### DANC 230 (S) Dance and Context: Hip-Hop's Roots and Influences Today

This course will focus on the Hip-Hop dance techniques as well as the influence on dance, music, fashion, language, media and personal style throughout the world. Students will develop a physical practice through technique class that supports their investigation of the history and culture through media, reading, discussion and research to develop a performance project. The project will be a part of the Dance Department's contribution to the spring season of events in Dance and Theatre. In addition to technique class and discussion, this class will require additional meeting time for rehearsals.

**Requirements/Evaluation:** two research projects, short paper or oral presentation; two performances (mid-term and final)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** students who take Shakia's Winter Study then any student who has enrolled in a Dance course (currently or prior)

**Expected Class Size:** 20

**Grading:** yes pass/fail option, no fifth course option

**Materials/Lab Fee:** $25 field trip
Distributions:  (D1)

Not offered current academic year

DANC 267 (S) Performance Studies: An Introduction  (DPE)

Cross-listings:  DANC 267  WGSS 267  COMP 267  THEA 267

Secondary Cross-listing

Since the 1980s, performance studies has emerged as an interdisciplinary field of inquiry, with origin tales in theater and anthropology, in communications and philosophy. What might theorizing “performance” as mode, analytic, and object of study have to offer scholarship in the interdisciplinary humanities? In this seminar, we will read texts formative of performance studies, paired with multimedia performance examples, where performance speaks to staged theatics as well as the presentation of everyday life. We will ask, how are race, gender, sexuality, and nation produced as the effects of legal, political, historical, social, and cultural scripts? And--an important partner question--how do discourses and practices of race, gender, sexuality, and nation in fact produce legal, political, historical, social, and cultural effects? This seminar is an introduction to performance studies, an interdisciplinary field in conversation with theater studies, gender studies, anthropology, philosophy, literary theory, visual studies, dance studies, ethnic studies, queer theory, and postcolonial studies. Students will study and experiment with performance while reading theoretical texts to grapple with concepts including ritual, restored behavior, performativity, mimicry, liveness, the body, objecthood, archive, movement, matter, and affect.

Requirements/Evaluation:  reflection papers, performance analysis, final paper or performance

Prerequisites:  none

Enrollment Limit:  20

Enrollment Preferences:  Comparative Literature majors

Expected Class Size:  15

Grading:  yes pass/fail option,  no fifth course option

Distributions:  (D1)  (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

DANC 267 (D1) WGSS 267 (D1) COMP 267 (D1) THEA 267 (D1)

Difference, Power, and Equity Notes:  This course tracks performance studies’ engagement with feminist, queer, post-colonial, and critical ethnic studies scholarship, equipping students with tools and concepts with which to analyze power, difference, and equity.

Attributes:  WGSS Theory Courses

Not offered current academic year

DANC 280 (S) Dancing the Score/Scoring the Dance

Cross-listings:  MUS 280  DANC 280

Secondary Cross-listing

This course is designed for students interested in intensive collaborative composition work in dance and music. Students in dance will be paired with students in music; both students will be supported in creating in collaboration by practicing composition in their respective disciplines while working closely with each other in a structured, intimate setting. Any genre or style of music or dance may be explored. Projects will allow students to practice methodologies of collaboration and creation. Groups will evolve, and document procedures unique to their group. Students are expected to rigorously build upon and revise their work(s) by making active use of feedback sessions. Studying historic and contemporary dance and music collaborations in a variety of genres will give further context to our work. Weekly presentation of assignments, active participation in feedback sessions, identifying to the group what the next steps are, written reflection on sessions, and final showing will be required. Creating in collaboration trains students to articulate vision and intention while enabling the instructors to differentiate their aesthetic values from those of the students. It also trains students to collaborate with other disciplines during the creative process. The format allows class members to receive undivided focus on their processes, while also challenging them to assess their own abilities, create their own next steps, and discover how movement can inspire music as well as music inspiring dance. This tutorial provides a crucial central aspect of the creative arts: a space for ongoing feedback driven by the questions arising for the students, rather than specific aesthetic preferences or working practices. Investment in the work of one’s group is central, sharing responsibility for the development of others’ as well as one’s own work.

Class Format: each student choreographer will work with a student composer; they will share responsibility choosing, creating, developing, completing, and presenting their projects
DANC 285 (F) Scenic and Lighting Design for Performance

Cross-listings: DANC 285 THEA 285

Secondary Cross-listing

The artistic, intellectual, and practical roles of a designer vary widely, from the spectacle of Broadway to the do-it-yourself ingenuity of downtown theater to the conceptual frame of the art gallery space. This course explores the art and techniques of lighting and scenic design for performance. While grounded in a conceptual methodology for development of a design based in textual analysis and research, this course is equally concerned with providing instruction in the techniques and craft necessary for bringing a design to fruition, including: sketching, technical drafting, and model-making; basic physics and theories of color in both surfaces and light; the use of volume, movement, color, intensity, and texture as compositional and storytelling tools; the variety of stage lighting instruments and theatrical soft goods available, and their uses; writing cues; and the translation of concept into light plots, channel hookups, plans and elevations. We will use a variety of performance texts (plays, musicals, opera, and dance) to discover and explore the creative process from the perspective of scenic and lighting designers. The class format will be a combination of lectures, discussions and studio work.

Requirements/Evaluation: committed participation in class discussion and feedback; and the thoughtful, timely completion and presentation of multiple design projects of varying scales, focusing on scenic and lighting design, considered both individually and when working in tandem

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who have completed THEA 101, 102, 201 or 244, ARTS 100, or equivalent course or practical experience in the performing or studio arts

Expected Class Size: 6

Grading: no pass/fail option, yes fifth course option

Materials/Lab Fee: up to $125 for materials and copying charged to term bill

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
DANC 285 (D1) THEA 285 (D1)

Not offered current academic year

DANC 300 (F) Advanced Ballet--Technique, Repertoire, & Revolution: Women at the Barre, on Stage, at the Helm

Cross-listings: DANC 300 WGSS 300

Primary Cross-listing

To loosely paraphrase the feminist Emma Goldman, "If I can't dance, I don't want to be part of your revolution." Designed for intermediate/advanced ballet dancers, in this course students will explore different topics in past and current ballet history through the lens of famous ballets, dancers, choreographers, etc. In Fall 2019, we will focus on some of the notable female figures in the world of ballet: while ballet is often perceived as a primarily "female" art form—and indeed, there are many more females vying for positions in ballet companies than males—historically, women have held far fewer leadership positions than men, and have had fewer choreographic opportunities. In addition to technique classes, variations and/or ensemble sections from selected ballets will be taught and coached to students. This is primarily a studio course, although readings relevant to our coursework will be assigned. These assignments will offer historical context, as well as provide rigorous looks at some of the ways in which ballet hasn't always
lived up to its potential as a dance form for all people regardless of class, race, and gender. We'll consider basic information-the plotlines of the ballets as well as more subtle ideas-famous dancers' takes on these roles, the socio-political aspects of the works themselves and the times they were created in. Viewings will also be assigned to allow students to fully explore and grasp the ballets and to provide additional contextualization. Students will submit (informal) written responses to the assignments. The class may go on one or two field trips to attend performances and will write response papers when applicable. This course MAY BE REPEATED for general academic credit (but not for additional WGGS major credit). ANY student with adequate prior training is welcome to this class! Material will be introduced at an intermediate/advanced level, and individuals will be assessed on their own personal progress.

Requirements/Evaluation: quality of participation and progress (throughout the semester) in classes, rehearsals, presentations, and assignment responses

Prerequisites: a minimum of three years prior training in ballet, and a demonstrated ability to safely keep up with this level of instruction; permission of instructor required

Enrollment Limit: 20

Enrollment Preferences: students with demonstrated ability and desire to continue rigorous study

Expected Class Size: 5

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: ballet class attire: leotard, tights/leggings, ballet slippers; and for those on pointe, pointe shoes

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
DANC 300 (D1) WGSS 300 (D1)

Not offered current academic year

DANC 301 (S) Creative Process in Dance
This course gives the experienced mover the opportunity to develop a personal creative voice by examining and practicing methods used to make dances. Creating and collaborating in virtual platforms will allow us to study dance making as it is being practiced in the current moment. We will focus on theory, methods, and the history of composing dance in various traditions. Students will be asked to identify their own methods and engage in research and regular presentations of their compositions for critical feedback. We will practice giving and receiving feedback designed to support artistic growth by using Liz Lerman's Critical Response Process (CRP). Projects may include solo and group work, site-specific dance making, and creating in collaboration. The class will view works by innovative professional choreographers in various dance genres, both contemporary and historic, such as Ephrat Asherie, Michelle Dorrance, Heddy Malem, Shen Wei, Jawole Willa Jo Zollar, Pina Bausch, Akram Khan, George Balanchine, Eiko and Koma, Rennie Harris, Martha Graham, Camille A. Brown, and Trisha Brown. We will have the opportunity to engage directly with guest artists in order to examine contemporary choreographic processes and repertoire. To more fully understand the context in which works were created, we will read work by dance scholars such as John O. Perpener, Brenda Dixon Gottschild, Liz Lerman, Deborah Jowitt, Sally Banes, and Susan Leigh Foster. One or two virtual field trips to Jacob's Pillow, MassMoCA, or other locations in the Berkshires will be included.

Class Format: This course will be taught in an on-line format.

Requirements/Evaluation: Weekly showings of projects, active engagement in feedback sessions and discussion of readings and viewing assignments, written reflections, and final project presentation

Prerequisites: Experience with dance/movement practices and by permission of the instructors

Enrollment Limit: 10

Enrollment Preferences: students who have an active dance practice, defined as study of technique(s) and the habit of composing dances in a specific genre such as Modern dance, Hip Hop, Ballet, African dance forms, social dance and including a hybrid use of dance vocabularies.

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2021

STU Section: R1 MR 1:30 pm - 2:45 pm Sandra L. Burton, Erica Dankmeyer
How can we capture the "liveness" of dance and performance through writing? How can the spoken and written word promote a deeper understanding of felt emotions expressed through embodied practice? In this course, we will explore different modes of writing about performance such as fiction, ethnography, and performative writing. The course material will primarily focus on books by artist-scholars of color with the aim of engaging with both the politics of identity in performance and also the politics of texts and archives. Each of the texts we encounter will be paired with visual materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. Besides engaging deeply with the selected monographs, we will practice skills related to writing creatively and analytically about movement-based performance. This class will be held remotely and will include a combination of tutorial-like small group meetings, periodic synchronous sessions, and asynchronous work such as Glow posts or recorded lectures. The course is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) participate in discussions about course materials, (iii) produce creative and critical writing (at least 5-6 pages every two weeks and a final cumulative assignment), and (iv) engage in the revision process of their own work and that of their peers based on feedback from the professor and from writing partners.

Requirements/Evaluation: Each student will write three 5- to 6- page papers on which professor and peers will provide critical feedback on content, style, and grammar. Students will also revise the papers and meet with the professor to discuss the revision process. As the final assignment, students will select one of the three papers to develop into a longer essay, which will be 10-15 pages.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Junior and Seniors, and those with specific interest in performance, creative, and analytical writing. Prior dance or performance experience not required.

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

DANC 302 (D1) ENGL 335 (D1)

Difference, Power, and Equity Notes: The monographs which anchor the course engage with the politics of identity as it manifests in both staged and in everyday performances. The introductory points of exploration and the objects of analysis in the course are bodies in motion. So, our inquiry throughout the semester will necessarily include how bodies "make meaning" in a network of power relationships within the context of historical associations to markers of race, class, gender, sexuality, and socially constructed differences.
for on-campus students; live-streaming for off-campus students in a similar time zone; pre-recorded films for off-campus students unable to realistically engage in the "live" session blocks. If the number of on-campus students exceeds the studio space limit for this year, we will follow an alternating studio/live-stream schedule.

Requirements/Evaluation: Robust participation and individual progress with the material, concepts, and technique

Prerequisites: minimum of three years prior experience in ballet or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: students who have at least three years experience in ballet; students with prior engagement with Dance Department

Expected Class Size: 8

Grading: pass/fail option only

Unit Notes: May be taken for PE or partial academic credit. If PE, register through the PE dept. Otherwise, students must contact instructors for permission to be put on roster and must attend the first class meeting.

Materials/Lab Fee: Ballet class attire (i.e., leotards, tights/leggings, slippers and/or pointe shoes)--students are responsible for acquiring personal clothing and shoes. Est. cost $75-150.

Distributions: No divisional credit

Fall 2020
STU Section: H1  MW 11:45 am - 1:00 pm  Janine Parker

Spring 2021
STU Section: H1  MW 11:45 am - 1:00 pm  Janine Parker

DANC 305  (S)  Advanced Ballet Technique and Performance

Designed for intermediate/advanced ballet dancers, this is primarily a studio course. Twice a week dancers will have a 75 minute ballet technique class composed of barre and center work (adage, pirouettes, petit allegro, grand allegro); pointe work and/or partnering will follow for a 1/2 hour, as applicable. The 3rd weekly class meeting will consist of a warm-up followed by rehearsal of a new ballet that will be created for the class. This new ballet will be performed in a formal setting later in the semester, to be determined based on covid protocols at the time. In Spring 2021, classes will be offered each week in the following formats: in-studio for on-campus students; live-streaming for off-campus students in a similar time zone; recorded classes pre-recorded films for off-campus students unable to realistically engage in the "live" session blocks. If the number of on-campus students exceeds the studio space limit for this year, we will follow an alternating studio/live-stream schedule. It is understood that some students may be taking class in restrictive spaces and, as necessary, students should seek advice from instructor regarding adaptation tools. This course MAY BE REPEATED for general academic credit. ANY student with adequate prior training is welcome to this class! Material will be introduced at an intermediate/advanced level, and individuals will be assessed on their own personal progress.

Class Format: There will be at least two performances, outside the informal studio setting, of the original ballet the students will be learning.

Requirements/Evaluation: Quality of participation and progress (throughout the semester) in classes, rehearsals, and performances. Each student will be expected to review/rehearse material on their own, outside of regular classes/rehearsals, in order to come to each meeting prepared and ready to progress.

Prerequisites: a minimum of three years prior training in ballet, and a demonstrated ability to safely keep up with this level of instruction; permission of instructor required

Enrollment Limit: 12

Enrollment Preferences: Students with demonstrated ability and desire to work collaboratively, thoughtfully, rigorously

Expected Class Size: 6

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: Ballet class attire (i.e., leotards, tights/leggings, slippers and/or pointe shoes)--students are responsible for acquiring personal clothing and shoes. Est. cost $75-150.

Distributions: (D1)

Spring 2021
STU Section: H1  MWF 11:45 am - 1:00 pm  Janine Parker
DANC 317 (F)  Black Migrations: African American Performance at Home and Abroad

Cross-listings:  AFR 317  COMP 319  AMST 317  DANC 317  ENGL 317  THEA 317

Secondary Cross-listing

In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.

Class Format: discussion

Requirements/Evaluation: class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report

Prerequisites: none; open to all

Enrollment Limit: 15

Expected Class Size: 10

Grading: no pass/fail option, yes fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
AFR 317 (D2) COMP 319 (D2) AMST 317 (D2) DANC 317 (D2) ENGL 317 (D2) THEA 317 (D1)

Attributes: AFR Core Electives  AMST Arts in Context Electives  AMST Comp Studies in Race, Ethnicity, Diaspora  AMST Space and Place Electives  GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

DANC 323 (S)  Arts Organizing in Africa and the Diaspora  (DPE)

Cross-listings: THEA 321  MUS 323  DANC 323

Secondary Cross-listing

At the heart of this class is the question, how do artists and organizations use the performing arts to effect social change in their communities? Drawing from a number of case studies from throughout Africa and the African Diaspora, we will first endeavor to understand and contextualize issues related to education, social uplift, the environment, and the economy as they relate to specific communities. We will then examine how a series of organizations (from grassroots campaigns to multinational initiatives) utilize the performing arts in response to those issues. Among the issues we will discuss at length are: How do performers and organizations navigate the interplay between showcasing the performance talents of individuals and groups and foregrounding an issue or cause? More broadly, what dilemmas emerge as social and aesthetic imperatives intermingle? -What are the dynamics between people acting on a local level within their communities and their various international partnerships and audiences? -How can government or NGO sponsorship help and/or hinder systemic change? By the end of the semester, students will be equipped with conceptual frameworks and critical vocabularies that can help them ascertain the functions of performance within larger organizations and in service to complex societal issues. Throughout the course, we will watch and listen to a variety of performances from traditional genres to hip-hop, however this class is less about learning to perform or analyze any particular genre than it is about thinking through how performance is used as a vehicle for social change. Case studies will include youth outreach and uplift in Tanzania through the United African Alliance, campaigns to promote girls’ education in Benin and Zimbabwe, community-wide decolonizing initiatives through the Yole!Africa Center in the Democratic Republic of Congo, and the cultural reclamation of a mining town in Suriname through the arts organization, Stichting Kibii.

Class Format: This is a remote course.

Requirements/Evaluation: Four case study profiles, midterm essay (5-7pages), and a final project. Regular participation in class discussion.

Prerequisites: None

Enrollment Limit: 15
**Enrollment Preferences:** If the course exceeds the maximum enrollment, selection will be made based on students explanations for why they want to take the class.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**
THEA 321 (D1) MUS 323 (D1) DANC 323 (D1)

**Difference, Power, and Equity Notes:** This course interrogates on a fundamental level issues of power and equity. Using the performing arts as a critical lens, we discuss a series of social and environmental challenges that communities of African descent face. These are in direct dialogue with global systems of power and economic factors. Issues include: environment, education, local communities’ interactions with multinational corporations, and representational politics in performance.

**Attributes:** MUS World Music/Ethnomusicology

Spring 2021

**SEM Section:** R1 MW 11:45 am - 1:00 pm Corinna S. Campbell, Tendai Muparutsa

**DANC 330 (S) Modern Folklore: Postcolonial Dance and Music in Africa**

**Cross-listings:** AFR 330 MUS 330 DANC 330

**Primary Cross-listing**

"Folklore is a mixture of traditions, poems, songs, dances and legends of the people, it can be no other than the reflection of the life of the country and if that country develops, there is no reason why the folklore which is the living expression, should not develop as well. Modern folklore in present Africa is as authentic as the Africa of old." --Keita Fodeba, founding Artistic Director of Les Ballet Africain, Guinea, West Africa. This course will involve intensive dance and musical practice that is rooted in traditional and contemporary/forms from the African continent and the Diaspora. We will examine the international impact of countries who achieved independence from Europe in the late 1950's-1990s such as Les Ballets Africain, National Dance Company of Senegal, Bembeya Jazz, Ghana Dance Ensemble, and the national dance and music companies of Zimbabwe, Jamaica, and Cuba. Our study will include the impact of artists such as James Brown, Miriam Makeba, Michael Jackson, and Youssou N'Dour, as well as Hip Hop culture and the emergence of new forms of music and dance or modern folklore.

**Requirements/Evaluation:** student progress with music and dance material taught, quality of assigned short papers, quality of research and performance midterm and final projects

**Prerequisites:** Any of the following courses offer students preparation or experience DANC 100, 201, 202; MUS 111, 117, 120, 211, 222, 233; AFR 193, 200, 223; experience in a campus-based dance or music ensemble or permission of the instructors

**Enrollment Limit:** 14

**Enrollment Preferences:** students who have taken DANC 201, 202 or any of the courses listed in the prerequisites

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Materials/Lab Fee:** occasional fees to attend concerts; fee range free-$35

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**
AFR 330 (D2) MUS 330 (D1) DANC 330 (D1)

**Attributes:** GBST African Studies Electives MUS World Music/Ethnomusicology

**Not offered current academic year**

**DANC 397 (F) Independent Study: Dance**

This course is intended for students who are juniors or seniors with continued study in department courses and or participation in Dance Department companies (CoDa, Kusika, Sankofa or Zambezi). Students must propose a project that deepens their learning and creativity. The intention is to support research in a historical period that can include cultural, political and economic impact of dance and other modes of performance. Students must meet with faculty to discuss project prior to submitting the proposal.
**Requirements/Evaluation:** quality of research and presentations

**Prerequisites:** permission of department and minimum of 2-3 years as a student in the department

**Enrollment Limit:** 3

**Expected Class Size:** 1-3

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Fall 2020

IND Section: H1  TBA  Sandra L. Burton

**DANC 398 (S) Independent Study: Dance**

This course is intended for students who are juniors or seniors with continued study in department courses and or participation in Dance Department companies (CoDa, Kusika, Sankofa, Zambezi). Students must propose a project that deepens their learning and creativity. The intention is to support research in a historical period that can include cultural, political and economic impact of dance and other modes of performance. Students must meet with faculty to discuss their project prior to submitting the proposal.

**Requirements/Evaluation:** based on the quality of research and final presentation

**Prerequisites:** permission of the department and a minimum of 2-3 years as a a student in the department

**Enrollment Limit:** 3

**Expected Class Size:** 1-3

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

Spring 2021

IND Section: R1  TBA  Sandra L. Burton

**Winter Study -----------------------------------------------

**DANC 99 (W) Independent Study: Dance**

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

**Class Format:** independent study

**Grading:** pass/fail only

*Not offered current academic year*