DANCE (Div I)
Chair: Sandra Burton


The purpose of the Dance Department is to educate students in the physical disciplines, cultural traditions, and the critical and expressive possibilities of dance. 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 we do not offer a major or concentration, but students seeking to anchor their academic and creative study in dance may pursue the Contract Major option. More information can be found at registrar.williams.edu/contract-major.

Courses are offered for academic and/or physical education credit and academic courses can be found at catalog.williams.edu.

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 11 (W) BFF (Ballet Film Festival)
This course is for ANYONE interested in learning more 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 will be held for intermediate/advanced dancers. All course participants will gather together twice a week for movie/documentary viewings—a wide range of films (primarily) about ballet and ballet dancers from around the world—and once a week for lectures and group discussions, either in a seminar format or during a meal, about the films as well as the history and/or current context related to them. Reading material and other viewings will also be assigned so that all students have a grasp of the overarching history of ballet.

Requirements/Evaluation: short paper and final project or presentation; individual progress in the physical components, as well as on the quality of participation in all activities—physical work as well as discussions and responses to the assignments

Prerequisites: beginner-level students: none; intermediate/advanced level students: sufficient prior ballet training (with permission and/or placement class from instructor)

Enrollment Limit: 30

Enrollment Preferences: students who are planning on taking DANC 203 in the Spring will get preference

Grading: pass/fail only

Materials/Lab Fee: $0

Not offered current academic year

DANC 13 (W) Introduction to Argentine Tango
Cross-listings: DANC 13 MUS 13

Secondary Cross-listing
Through reading, film viewings, and participating in musical exercises and dance workshops, students will explore the sounds and movements of Argentine tango, while also considering its broader social and historical context both in Argentina and abroad. No prior musical or dance experience necessary. Students’ grades will be based on course participation, regular journal entries, and an individual final project with a written component.

Requirements/Evaluation: short paper and final project or presentation

Prerequisites: none

Enrollment Limit: 30
**Enrollment Preferences:** preference given to music and dance majors, seniors

**Grading:** pass/fail only

**Materials/Lab Fee:** $30

**This course is cross-listed and the prefixes carry the following divisional credit:**
DANC 13 MUS 13

Not offered current academic year

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**DANC 15 Introduction to Tap Dance**

This course introduces those with little or no experience in tap dance to the basic techniques and movement/rhythm vocabularies of this musical and quintessentially American style of dance. In twice-weekly studio sessions, students will gain facility with the fundamentals of tap technique, practice basic combinations, and experiment with improvisation. To develop a richer sense of the American cultural context from which tap grew—particularly its roots in African American movement and music traditions and its appropriation by Broadway and the film industry—we will discuss film and writing on the genre's past and present in once-weekly classroom sessions. Students should expect to gain balance, rhythm, improvisational freedom, and confidence in public performance through practicing tap. Evaluation will be based on effort and improvement in studio sessions, participation in discussions, weekly journal reflections, and a final group performance of the shim sham, tap's so-called national anthem.

**Requirements/Evaluation:** final project or presentation

**Prerequisites:** none; course is only open to those with little or no tap experience

**Enrollment Limit:** 15

**Enrollment Preferences:** brief personal statements

**Grading:**

**Materials/Lab Fee:** approximately $50 for books

Not offered current academic year

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**DANC 16 The GYROKINESIS® Movement Method**

The GYROKINESIS® Method is an original and unique movement practice, which has roots in Yoga, Tai Chi, gymnastics, dance and swimming. This method gently works the entire body, opening energy pathways, stimulating the nervous system, increasing range of motion and creating functional strength through rhythmic, flowing movement sequences performed with corresponding breathing patterns. We will work in a group setting. Students will learn the basic concepts of this movement system, as well as more complex sequences. They will be expected to learn and execute all sequences for Format I. They will be asked to practice between classes. Ultimately, students will be paired up to teach each other, which will increase their understanding of this unique form of exercise. Finally, students will be expected to perform all Format I sequences as a group with music. They will then be qualified to take the GYROKINESIS® Pre-training Course. Each student will receive a questionnaire at the beginning of the course and, again, at the end, to understand how their experience has changed their answers and how they can apply this movement system to their everyday life, their sport and, their chosen course of study at Williams. Method of evaluation/requirements: Questionnaire at the beginning and then again at the end of this course, teaching each other, and a final performance as a group. Adjunct Instructor Bio: Patrie Sardo has been a Licensed Gyrotonic & GYROKINESIS® Trainer and Pre-Trainer for over 10 years. She owns her own studio in Santa Monica, Ca and is licensed to teach all Gyrotonic Specialty equipment; Archway, Jumping Stretching Board, Leg Extension, and the Gyrotoner.

**Requirements/Evaluation:** short paper and final project or presentation

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Dance majors, athletes, seniors

**Grading:**

**Materials/Lab Fee:** $0

Not offered current academic year

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**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

Winter 2020

IND Section: 01   TBA   Sandra L. Burton

**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:** studio/lecture/discussion

**Requirements/Evaluation:** evaluation will be based on 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**

**Cross-listings:** ARTS 102  DANC 102  THEA 102

**Secondary Cross-listing**

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.

**Class Format:** combined studio/seminar

**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:** DANC 103  ARTH 105

**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, and may include attendance at live performances in the area, film screenings, field trips, and workshops with guest artists. Material will be introduced at introductory level. No previous dance experience is assumed or required. 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 is primarily a discussion-based seminar course, and may include attendance at live performances in the area, film screenings, field trips, and workshops with guest artists

**Requirements/Evaluation:** one research-based essay, 2 short written assignments, 2 group presentations

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** first-years and sophomores

**Expected Class Size:** 15

**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 103 (D1) ARTH 105 (D1)

Fall 2019

SEM Section: 01    TR 11:20 am - 12:35 pm     Munjulika Tarah

**DANC 104 (F) Ballet I**

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.

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

**Requirements/Evaluation:** quality of participation, progress with the physical material, and clear understanding of concepts and use of students body

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** beginning students

**Expected Class Size:** 15-25

**Grading:** pass/fail option only, partial credit fifth course option

**Unit Notes:** May be taken for PE or partial acad. 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
DANC 106  (F)  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: studio; 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, partial credit fifth course option
Unit Notes: May be taken for PE or partial acad. 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

DANC 201  (S)  African Dance and Percussion
Cross-listings: AFR 201  DANC 201  MUS 220

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) DANC 201 (D1) MUS 220 (D1)
Attributes: GBST African Studies Electives  MUS World Music/Ethnomusicology
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

Fall 2019

STU Section: 01    TF 1:10 pm - 3:50 pm    Sandra L. Burton, Tendai Muparutsa

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: studio/lecture/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)

Spring 2020
STU Section: 01  MR 1:10 pm - 3:50 pm  Janine Parker

DANC 204  (S)  Ballet II
This course is for students who have reached a beginning/intermediate level of ballet and are serious about continued progression in their technique and artistry. 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 learn to work safely and correctly with their individual abilities. ANY student with adequate prior knowledge is welcome to this class!

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

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

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

Enrollment Limit: 20

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

Expected Class Size: 10-20

Grading: pass/fail option only, partial credit fifth course option

Unit Notes: May be taken for PE or partial acad. 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 2020
STU Section: 01  MR 1:10 pm - 2:25 pm  Janine Parker

DANC 205  (F)  Modern Rebels
This course examines the development of modern dance as is reflected in the innovations and limitations reflected in the artists' works within biases of gender, race, and aesthetics. Students will study the works and philosophies of key artists in the development of modern dance while simultaneously studying modern dance technique. Weekly technique classes will accompany seminar sessions in which we will study pioneers including Martha Graham, Doris Humphrey, Anna Sokolow, Pearl Primus, Jose Limon, Merce Cunningham, Yvonne Rainer, and Katherine Dunham. We will also examine contemporary artists such as Kyle Abraham, Crystal Pite and William Forsythe. Students will develop a critical framework for understanding dance by examining the power dynamics at the time the artists worked, and how these manifest in their work in myriad ways. By what criteria does a culture define bodily innovation? What does a work reflect about its time, its creator, and the place of dance in society? We will examine topics suggested by the works, such as how the body is constructed/deconstructed in, and by, the work, religion and spiritual practice in relation to dance-making, the social identity of the creator and the performers, the role of music/sound in relation to movement expression, and how we "read" dances as individuals. Weekly viewings, critical and historic readings and discussion will be required along with studio practice.

Class Format: seminar and lab (studio)

Requirements/Evaluation: class participation in both studio and seminar, written responses, and a research paper and presentation

Prerequisites: DANC 100 or permission of instructor

Enrollment Limit: none
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: studio; 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

Grading: pass/fail option only, partial credit fifth course option

Unit Notes: May be taken for PE or partial acad. 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 2020

STU Section: 01  TR 11:20 am - 12:35 pm  Erica Dankmeyer

DANC 208  (F)  Dance and Diaspora
Both dance and migration involve human bodies in motion, making dance a powerful lens through which to view the experience of diaspora. In this course, we will analyze both continuity and creative reinvention in dance traditions of multiple diasporas, focusing in particular on the African and South Asian diasporas. We will analyze dance as a form of resistance to slavery, colonialism, and oppression; as an integral component of community formation; as a practice that shapes racial, gendered, religious, and national identity; and as a commodity in the global capitalist marketplace. We will explore these topics through readings, film viewings, discussion, attendance at live performances, and in-class movement workshops, which will happen approximately once every two or three weeks in lieu of discussion. Evaluation is based on participation in discussion, reading responses, two short papers, and a final project, which can be either a research paper or a creative project. Your dancing abilities are not evaluated; no previous dance experience is required.

Class Format: seminar/studio

Requirements/Evaluation: participation, reading responses, two short papers, and a final project, which can be either a research paper or a creative project

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 20

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

Distributions: (D1)

Not offered current academic year
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: tutorial; 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 212 (F) From Stage to Page: Writing about Dance

Cross-listings: THEA 212 DANC 212

Primary Cross-listing

We commonly understand the word “choreography” to mean the creation of dance movement. The Greek roots of choreography, however, are choreia (the synthesis of dance, music and singing) and graphein (to write). For centuries, people have attempted to pin dance down on the page, translating an ephemeral, embodied performance art into written form. In this writing-intensive tutorial, students will investigate four major modes of dance writing: dance notation or scoring, dance criticism, dance ethnography, and dance history, with a shorter fifth unit on a new avant-garde form, “performative writing.” Students will study important examples of each form, such as Rudolf Laban’s famed system of dance notation and Katherine Dunham’s ethnographic account of dance in Jamaica, Journey to Accompong. Students will then delve into each form of writing themselves. For example, they will work with Mellon Artist-in-Residence Emily Johnson as “scribes” for her creative process, attend live dance concerts at the ’62 Center and Mass MoCA as the basis for writing pieces of dance criticism, conduct participation-observation research by attending social dance events to write mini-ethnographies of their experiences, and work with librarians to learn about resources at Sawyer for researching dance history.

Class Format: tutorial

Requirements/Evaluation: short analytical papers every other week, preparedness for being a respondent and discussant

Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first and second year students
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 212 (D1) DANC 212 (D1)

Not offered current academic year

DANC 214 (F) Performance Ethnography (DPE)

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

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:

DANC 214 (D1) GBST 215 (D2) THEA 215 (D1) AMST 214 (D2) ANTH 215 (D2)

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.

Fall 2019
SEM Section: 01 W 1:10 pm - 3:50 pm Munjulika Tarah

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

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: if overenrolled, theater majors will get preference

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:

THEA 202 (D1) AFR 215 (D1) WGSS 215 (D1) DANC 215 (D1)

Not offered current academic year
DANC 216 (S) Asian-American Identities in Motion (DPE)

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

Primary Cross-listing

The course aims to explore dance and movement-based performances as mediums through which identities in Asian-American (including South Asian) diasporas are cultivated, expressed, and contested. We will examine theories related to nationalism, post-colonialism and diasporic identity-formation, and learn about the socio-historical contexts in which performances are used to maintain cultural continuity. We will explore how diasporic artists use performances to enforce or resist traditional practices and ideologies. Throughout the course, we will investigate issues of race, gender, sexuality, ethnicity, nationality, tradition/innovation, agency/resistance, and borrowing/appropriation among other topics. This is primarily a discussion-based seminar course but will also include attendance at live performances in the area, film screenings, and discussion and workshops with guest artists. No previous dance experience required.

Class Format: seminar

Requirements/Evaluation: evaluation includes reading responses and essays, class participation, and presentations

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 15

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:
THEA 216 (D1) DANC 216 (D1) GBST 214 (D2) AMST 213 (D2)

Difference, Power, and Equity Notes: This course introduces students to the history of Asian-Americans through an analysis of performances by diasporic artists. Student will explore how race was central to the formation of the American nation, and how social and legal discriminatory practices against people of color influenced US popular culture. The assigned course material provide examples of how diasporic artists address these differences in power relations, hold systems of inequality accountable, and claim agency.

Spring 2020

SEM Section: 01 TR 9:55 am - 11:10 am Munjulika Tarah

DANC 217 (S) Moving While Black

Cross-listings: AFR 216 DANC 217

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. They will 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 dance 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: seminar; classes will rotate throughout the semester between seminar discussions in the classroom and performance exercises in the studio

Requirements/Evaluation: multiple reading/viewing responses; two short essays closely analyzing movement; two graded movement performances;
final movement performance with a proposal

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Africana Studies concentrators and students involved in Dance, Theatre, other performance courses or campus performance groups

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:
AFR 216 (D2) DANC 217 (D1)

Attributes: AFR Core Electives

Spring 2020

SEM Section: 01 MR 1:10 pm - 2:25 pm Rashida K. Braggs

DANC 226 (S) Gender and the Dancing Body (DPE)

Cross-listings: AMST 226 THEA 226 DANC 226 WGSS 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 values. We will examine a wide range of dance genres, from stage performance 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 but will also include attendance at live performances, film screenings, and discussions with guest artists. No previous dance experience required.

Class Format: seminar

Requirements/Evaluation: class participation, reading responses and essays, and presentations

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: WGSS majors

Expected Class Size: 10-15

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

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 2020

SEM Section: 01 W 1:10 pm - 3:50 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.

**Class Format:** studio/lecture

**Requirements/Evaluation:** 2 research projects, short paper or oral presentation. 2 performances. (Mid-term and Final)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** 1. Students who take Shakia's Winter Study 2. 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  THEA 267  COMP 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 theatrics 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.

**Class Format:** seminar

**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 (D2) THEA 267 (D1) COMP 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

Spring 2020

**SEM Section:** 01 W 1:10 pm - 3:50 pm Vivian L. Huang

**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: tutorial; each student choreographer will work with a student composer; they will share responsibility choosing, creating, developing, completing, and presenting their projects

Requirements/Evaluation: 10% class participation, 20% written assignments, 70% composition assignments

Prerequisites: permission of instructor

Enrollment Limit: 10

Enrollment Preferences: composition students and student choreographers

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:

MUS 280 (D1) DANC 280 (D1)

Not offered current academic year

DANC 285 (F) Scenic and Lighting Design for Performance

Cross-listings: THEA 285 DANC 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.

Class Format: studio

Requirements/Evaluation: evaluation will be based upon 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:
THEA 285 (D1) DANC 285 (D1)

Fall 2019
STU Section: 01    TR 11:20 am - 12:35 pm    Jason Simms
LAB Section: 02    T 2:30 pm - 3:50 pm    Jason Simms

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

Class Format: studio

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:
WGSS 300 (D2) DANC 300 (D1)

Fall 2019
STU Section: 01    MWF 11:00 am - 12:50 pm    Janine Parker

DANC 304  (F)(S)  Ballet III
Designed for dancers who have achieved intermediate/advanced level of ballet technique. Class includes barre work, center and traveling exercises that incorporate adage, pirouettes, petit and grand allegro. Proper alignment and rigorous but safe application of technique are expected. Students are encouraged to work safely and correctly within their individual abilities so that artistry, musicality and the dynamics in ballet are explored.

Class Format: studio; this class can be repeated and meets for full semester twice a week
**DANC 317 (F) Black Migrations: African American Performance at Home and Abroad**

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

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:** seminar/discussion

**Requirements/Evaluation:** evaluation will be based upon 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:

COMP 319 (D2) ENGL 317 (D2) THEA 317 (D1) AFR 317 (D2) DANC 317 (D2) AMST 317 (D2)

**Attributes:** AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives

Not offered current academic year

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

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

"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 Ballets 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.

Class Format: studio

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:
DANC 330 (D1) AFR 330 (D1) MUS 330 (D1)

Attributes: 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.

Class Format: independent study

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 2019

IND Section: 01    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.

Class Format: independent study

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 student in the department

Enrollment Limit: 3

Expected Class Size: 1-3

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

Distributions: (D1)

Spring 2020

IND Section: 01 TBA Sandra L. Burton