

## DANCE (Div I)

Chair: Sandra Burton

- Sandra L. Burton, Lipp Family Director of Dance and Senior Lecturer in Dance
- Erica Dankmeyer, Artist-in-Residence in Dance
- Janine Parker, Artist-in-Residence in Dance
- Munjulika R. Tarah, Assistant Professor of Dance

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 101 (F) Greek Literature: Performance, Conflict, Desire

**Cross-listings:** COMP 101 / THEA 104 / CLAS 101

#### Secondary Cross-listing

In the *Iliad*, Paris' desire for the famously beautiful Helen leads to the Trojan War, the devastating conflict between the Trojans and the Greeks retold and reimagined time and again in ancient Greek literature. The stories of Troy and its aftermath were performed not only as epic poems (as in the *Iliad* and the *Odyssey*), but also re-enacted by singing and dancing choruses, dramatized on the tragic stage, and recounted in oratory. Beginning with the Homeric epics, this course explores the recurring and ever-shifting debates, longings, hostilities, and aspirations that drive Greek literature and shape its reception, with a particular focus on questions of performance context and audience. Our attention to sound, movement, and staging will be enriched by consideration of select examples from the rich reception history of Greek myth in modern theater and dance. The nexus of performance, conflict, and desire will also give us a distinct perspective on many important topics within the study of Greek culture, including the embodiment of personal and collective identities, the workings of Athenian democracy, and the development of literary genres. This course will include readings from, e.g., Homer, Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, Thucydides, and Plato, as well as viewings of relevant performance works. All readings are in translation.

**Requirements/Evaluation:** midterm and final exam; brief (one or two pages) written assignments; participation in class.

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Classics majors, first years, sophomores

**Expected Class Size:** 20

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

**Distributions:** (D1)

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

COMP 101(D1) THEA 104(D1) CLAS 101(D1) DANC 101(D1)

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Sarah E. Olsen

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

**Cross-listings:** ARTH 204

**Primary Cross-listing**

This course is an introduction to the analysis of historical and socio-political context of movement-based performances. While readings and viewings will focus on dance genres practiced at Williams and beyond, an important element of the course will be the practice of documenting, interpreting, and writing about performances. The course will enable students interested in dance, theater, and visual arts 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 artistic and performative genres; to develop the ability to document, analyze, and write about dance as a socio-historical practice; to explore interdisciplinary modes of engaging with movement-based performances.

**Requirements/Evaluation:** short weekly responses and in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, one 6-7 page final essay

**Prerequisites:** none

**Enrollment Limit:** 15

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

**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:**

DANC 103(D1) ARTH 204(D1)

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Munjulika R. Tarah

### **DANC 104 (F)(S) Ballet I Beginning Ballet Technique**

In this class, participants 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: this course can be taken for partial academic credit (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 those who wish PE credit, please register through the PE department. For those who would like to receive FULL ACADEMIC CREDIT, see DANC 105 BFF! (Ballet Film Festival!)*

**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:** 24

**Enrollment Preferences:** beginning students

**Expected Class Size:** 20

**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. For FULL ACADEMIC CREDIT, see DANC 105 BFF! (Ballet Film Festival!)

**Materials/Lab Fee:** Ballet class attire--students are responsible for acquiring personal clothing and shoes. Est. cost \$75-100. However, students who

are on financial aid can use the "book grant" for attire purchases--contact the dance dept. for information.

**Distributions:** No divisional credit

Fall 2024

STU Section: 01 TR 11:20 am - 12:35 pm Janine Parker

Spring 2025

STU Section: 01 TR 11:20 am - 12:35 pm Janine Parker

### **DANC 106 (S) Modern Dance I: Beginning Modern Dance**

This studio course is designed for students with little or no experience in modern dance technique. All interested in dance are welcome! Students will be immersed in the physicality, principles, and aesthetics of basic modern dance through progression of floor work, standing work, and traveling movement. Skills that will be acquired include strength, coordination, musicality, correct body alignment, and spatial awareness needed for movers. Live musical accompaniment will enhance students' understanding of the relationship between music and movement.

**Class Format:** full semester

**Requirements/Evaluation:** Evaluation is based on consistent participation that fosters progress and increased understanding of principles of movement in modern dance, as introduced through the study of dance technique. Students are assessed on individual progress throughout the semester.

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** students who have limited or no experience in dance

**Expected Class Size:** 15

**Grading:** pass/fail option only

**Unit Notes:** May be taken for PE (2 credits, full semester required) or partial academic credit. Students seeking partial academic credit must contact the instructor for enrollment assistance. Partial academic credit does NOT go towards the required # for graduation, but will appear on final transcripts. Students seeking PE credit must register through the PE Dept. Course can be repeated for credit.

**Distributions:** No divisional credit

Spring 2025

STU Section: 01 TR 9:55 am - 11:10 am Erica Dankmeyer

### **DANC 107 (F) Dancing in the Streets (Strange Fruit)**

There is a reason why collective activism and impulses toward revolution are called "movements." Movements have bodies, actions, rhythms, voices, and stories. They are embodied, and they create change through this embodiment. During the summer of 1964, the Motown anthem Dancing In the Street (D.I.T.S.) became a joyful expression of the desire to take up space, in tune with the powerful political and social justice movements of the time. D.I.T.S. continues to be sung by contemporary artists as an expression of celebration and as a call to action, highlighting the cyclical nature of time and experience. What brought people into the streets in communities across the globe in 1964, in 2020, and beyond? With this question in mind, we will examine, discuss, and respond to the ways in which artistic expression can document lived experiences, and deploy similar tactics to explore and document our present lives. How have artists documented and driven forward major themes in social justice, both in the past and in our current times? A primary focus of consideration will be the anti-lynching movement across time, which has given rise to the art and aesthetics of the Civil Rights, Black Lives Matter, and Say Her Name Movements. Grounding this work will be a deep exploration of "Strange Fruit," an artistic tour de force that began life as a poem in response to a photographic image and grew to encompass dance, visual art, theatre, media, and music--particularly the enduring and repeating renditions by artists like Billie Holiday, Pearl Primus, and Nina Simone. The course trajectory will be deeply affected by the students who take part, offering their own stories and experiences in conversation with the work of influential creative practitioners. Inspired by our own origin stories and the roll call of cities heard in D.I.T.S., we will consider the ways in which dance, music, theatre, visual art and other forms of creative expression are made to be shared, causing culture and experiences to bear witness and become meaningful beyond the boundaries of origin. Course meetings will include viewings and discussions of creative expression in various media and formats through an ethnographic performance studies lens, further examining the role of the artist as witness/documentarian, activist, and agent of change. This work will serve as a catalyst in the production of original performance offerings (solo and group-based) that will be shared with a public audience.

**Class Format:** Seminar/Studio. This course is a collaboration with Gotham Professional Arts Academy, an arts-focused public high school in Brooklyn, NY, and all sessions will feature the participation of students from both institutions. Other resources include guest artists and scholars, the online 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. Weekly assignments based on readings/discussions on course materials. 2. Scheduled showings of material you and any collaborators are making in response to course materials, guest artists and scholars. 3. Quality of participation in weekly meetings that are interactive and discussions of course materials. 4. A final performance project/presentation that is a synthesis of the information and ideas presented and developed over the course of the semester.

**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. DANC 107 & DANC 108 do not need to be taken in sequence.

**Enrollment Limit:** 16

**Enrollment Preferences:** An interest in the arts, performance studies, popular culture, history, and/or experience in social dance, music, theatre, writing or visual art making. No prior training is necessary in the above. Come prepared to play, take risks, and find joy together

**Expected Class Size:** 10

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

**Distributions:** (D1)

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Sandra L. Burton

### **DANC 108 (S) Dancing in the Streets (The Message)**

There is a reason why collective activism and impulses toward revolution are called "movements." Movements have bodies, actions, rhythms, voices, and stories. They are embodied, and they create change through this embodiment. During the summer of 1964, the Motown anthem Dancing In the Street (D.I.T.S.) became a joyful expression of the desire to take up space, in tune with the powerful political and social justice movements of the time. D.I.T.S. continues to be sung by contemporary artists as an expression of celebration and as a call to action, highlighting the cyclical nature of time and experience. What brought people into the streets in communities across the globe in 1964, in 2020, and beyond? With this question in mind, we will examine, discuss, and respond to the ways in which artistic expression can document lived experiences, and deploy similar tactics to explore and document our present lives. How have artists documented and driven forward major themes in social justice, both in the past and in our current times? How do artists and their work document and comment on the past, embody the present, and perform the future into existence? A primary focus of consideration will be the use of storytelling as a vehicle for artistic expression that connects people and ideas across time and space. When Grandmaster Flash and The Furious Five drop "The Message" in 1982, the Bronx is burning, and the birth of Hip-Hop has people returning to the streets. Disco's velvet rope comes down and urban America comes together to celebrate the life they can live, aspire toward a life they want to live, and spread the word about the realities they face along the way. The cypher creates space for verse, hooks, samples, and dance, and the world becomes a canvas as graffiti artists work to claim space and contribute to a new canon. With global urban music like Hip-Hop, Reggae, and Afrobeat as a backdrop, we will examine the impact of vernacular African American dance and music, and its presence in various performance traditions. The course trajectory will also be deeply affected by the students who take part, offering their own stories and experiences in conversation with the work of influential creative practitioners. Inspired by our own origin stories and the roll call of cities heard in D.I.T.S., we will consider the ways in which dance, music, theatre, visual art and other forms of creative expression are made to be shared, causing culture and experiences to bear witness and become meaningful beyond the boundaries of origin. Course meetings will include viewings and discussions of creative expression in various media and formats through an ethnographic performance studies lens, further examining the role of the artist as witness/documentarian, activist, and agent of change. This work will serve as a catalyst in the production of original performance offerings (solo and group-based) that will be shared. We will examine how dancers/choreographers: Fatima Robinson, and Rennie Harris use dance and media to tell personal stories and document public events. Musicians/performers: Dr. Dre, James Brown, Beyonce, Public Enemy, Kendrick Lamar and visual artists: Titus Kaphar, Hank Willis are creators whose work will be referenced. Writers and poets: Jeff Chang, Gregory Tate, Tricia Rose, Suheir Hammad, Gill Scott-Herron. 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 listening sessions that embody the Hip Hop aesthetic 2. Weekly discussion of readings, media and other course materials 3. Making a solo or a collaborative project during the semester to be shared as a final project

**Class Format:** Seminar/Studio. This course is a collaboration with Gotham Professional Arts Academy, an arts-focused public high school in Brooklyn, NY, and all sessions will feature the participation of students from both institutions. Other resources include guest artists and scholars, the online 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. Weekly assignments based on readings/discussions on course materials. 2. Scheduled showings of material you and any collaborators are making in response to course materials, guest artists and scholars. 3. Quality of participation in weekly meetings that are interactive and discussions of course materials. 4. A final performance project/presentation that is a synthesis of the information and ideas presented and developed over the course of the semester.

**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. DANC 107 & DANC 108 do not need to be taken in sequence.

**Enrollment Limit:** 16

**Enrollment Preferences:** An interest in the arts, performance studies, popular culture, history, and/or experience in social dance, music, theatre, writing or visual art making. No prior training is necessary in the above. Come prepared to play, take risks, and find joy together

**Expected Class Size:** 10

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

**Distributions:** (D1)

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Sandra L. Burton

### **DANC 111 (S) Afro-Modern Dance I: Theory & Practice (Dunham Technique)**

**Cross-listings:** AFR 111

**Secondary Cross-listing**

Modern African diasporic dance creates a conversation between the past and the present; it brings forth memories of the African "homeland" and of the dispersal of African bodies around the world, while simultaneously engaging the current joys, pains, challenges, and cultural growth of Black people. Through movement and rhythm, dancers experience the embodied knowledge of previous generations, while connecting to contemporary cultural, political, and economic realities. Katherine Dunham devoted her life to exploring and exposing the multiple layers and complexities of the African diasporic experience through her ethnographic dance choreographies, her dance technique, her schools, her music, and her writing. Dunham's work as a dance anthropologist, artist, educator, and humanitarian is manifested in Dunham Technique; the technique is a fusion of African diasporic dance, ballet and modern dance, and functions as an embodied medium for cultural communication. The technique is considered "a way of life" as it uses theory and philosophy to engage participants in a holistic experience that is not only physical, but also intellectual, emotional, and spiritual. Through this combination of physicality, history, theory, and philosophy, Dunham Technique is a tool to understand one's inner self and place oneself within a historical and cultural framework. In this course, students will explore the history, theory, and philosophies of Dunham Technique and Katherine Dunham, while actively participating with the technique's movement concepts and vocabulary. Students will engage in the fundamentals of a Dunham Technique movement class through center floor work, barre exercises, progressions, and choreography. The course will combine the studio experience of the physical technique with lectures and discussions. Students will learn about the three theories of Dunham Technique (Form and Function, Intercultural Communication, and Socialization through the Arts) and its three philosophies (Self-Examination, Detachment, and Discrimination) while also learning the history and historical context of the technique and its creator.

**Class Format:** The course meets in person, twice per week for the full semester. The course includes two main integrated components: physical dance training and lecture/discussion.

**Requirements/Evaluation:** Students will be evaluated on the completion of journals, the quality of the final movement assignment, the completion of weekly reading assignments, and their participation during class activities/discussions.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Students interested in expanding their knowledge of African diasporic dance and Dunham Technique.

**Expected Class Size:** 10-12

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

**Distributions:** (D1)

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

DANC 111(D1) AFR 111(D2)

**Attributes:** AFR Core Electives AFR Culture, Performance, and Popular Technologies

Spring 2025

SEM Section: 01 TF 2:10 pm - 3:50 pm Saroya Y. Corbett

**DANC 125 (F) Music and Social Dance in Latin America (DPE)**

**Cross-listings:** MUS 125

**Secondary Cross-listing**

This course offers a full-spectrum introduction to a number of Latin American social dance forms, including samba, salsa, tango, and the Suriname Maroon genre, awasa. Through critical listening and viewing assignments, performance workshops, and readings from disciplines spanning ethnomusicology, anthropology, dance studies, Latin American studies and history, students will combine a technical understanding of the musical and choreographic features of these genres with a consideration of their broader contexts and social impact. Among the questions that will drive class discussions are: How do sound and movement interrelate? What aspects of gender, sexuality, class, race and ethnicity arise in the performance and consumption of Latin American genres of social dance? How do high political, economic, and personal stakes emerge through activities more commonly associated with play and leisure? This class is driven by academic inquiry into these various social dance practices; it does not prioritize gaining performance skills in the genres discussed. While there will be experiential components included throughout the course (for instance music or dance workshops), the majority of the class will be conducted in a discussion/seminar format. While the ability to read musical notation is helpful, it is not required.

**Class Format:** seminar/studio

**Requirements/Evaluation:** Regular short assignments, three 5-7 page papers, final project or paper (10-12pgs)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** upperclassmen, majors in music, dance, Latino/a studies.

**Expected Class Size:** 20

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

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

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

MUS 125(D1) DANC 125(D1)

**Difference, Power, and Equity Notes:** Together, the music and dance genres discussed here indicate the diversity of social dance practices within Latin America, broadly conceived. Each unit of the course delves into aspects of political, historical, and cultural context and their resonance within the realm of music and dance. Specific attention is paid to racial and intercultural aspects each genre's formulation, practice, and circulation, as well as the politics of representation in embodied expression.

**Attributes:** GBST Latin American Studies MUS Ethnomusicology

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Corinna S. Campbell

**DANC 200 (F)(S) Zena Rommett Floor Barre(TM) Lengthening and Strengthening cross-training for dancers**

A subtle but deep, calming yet powerful conditioning/training tool used by many dancers and athletes; the work is done entirely on one's back, side, and front body (that is, no standing) and is designed for subtle strengthening/lengthening and safe alignment throughout the body. People who study the technique almost immediately appreciate the calm, somewhat meditative manner in which participants are encouraged to work. (Though there are many other wonderful techniques/regimens, this is NOT the same thing as other classes called "Barre" or "PureBarre".) Instructors must be annually certified in order to teach "true" Zena Rommett Floor Barre(TM). Previous ballet training required for this session--please contact jmp2@williams.edu to inquire about eligibility.

**Class Format:** This class is NOT a full credit course. It meets once per week for the full semester; one can receive partial academic credit (this kind of credit doesn't go toward one's required number of credits for graduation but will appear on one's final transcript) OR 1 P.E. credit.

**Requirements/Evaluation:** Regular weekly attendance is required. Punctuality and ability to be focused and calm essential for this technique.

**Prerequisites:** Some previous ballet training is necessary; please contact jmp2@williams.edu for eligibility.

**Enrollment Limit:** 20

**Enrollment Preferences:** Dancers currently engaged in and earnest about their continued growth and training as dancers, athletes, and artists.

**Expected Class Size:** 12

**Grading:** pass/fail option only

**Materials/Lab Fee:** None. You can wear whatever you'd wear for ballet class (though the work is done in bare feet or in socks); for those who prefer a yoga mat, feel free to bring your own but we also have a large quantity of mats to use while you're in the '62 Center.

**Distributions:** No divisional credit

Fall 2024

STU Section: 01 W 9:45 am - 10:45 am Janine Parker

Spring 2025

STU Section: 01 W 9:45 am - 10:45 am Janine Parker

### **DANC 201 (F) African Dance and Percussion**

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

#### **Primary Cross-listing**

We will examine two forms that embody continuity of tradition or the impact of societal, political or economic change. Lamban was created by the Djeli, popularly called Griots served many roles in the kingdoms of Ghana and Old Mali from the 12th century to current times. This dance and music form continues as folklore in modern day Guinea, Senegal, Mali and The Gambia where it is practiced by the Mandinka people. Bira is an ancient and contemporary spiritual practice of Zimbabwe's Shona people. While these forms are enduring cultural practices, Kpanlogo from the modern West African state of Ghana represents the post-colonial identity of this nation's youth and their aspirations for independence at the end of the 1950s. We will also consider the introduction of these forms outside of their origin. This course can be taken for academic and/or PE credit.

**Class Format:** Class hours will be used to learn and use the dance and music of at least two forms including historical context, and individual or group performance project. When possible, our process will include guest artists and field trips to see live performances. As well as use of the archives at Jacob's Pillow Dance Festival, Sawyer Library and the art collection at Williams College Museum of Art.

**Requirements/Evaluation:** Discussion of assignments, semester long group performance project rooted in the materials taught. Students enrolled for PE credit are responsible only for the performance-based projects

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** Students who have taken a 100 level dance course or DANC 202; have experience in a campus-based performance ensemble; or have permission of the instructors

**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:**

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

**Attributes:** AFR Culture, Performance, and Popular Technologies GBST African Studies MUS Ethnomusicology

Fall 2024

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

### **DANC 202 (S) African Dance and Percussion**

**Cross-listings:** AFR 206 / MUS 221

#### **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 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 used to learn and use the dance and music of at least two forms including historical context, and individual or group performance project. When possible, our process will include guest artists and field trips to see live performances. As well as use of the archives at Jacob's Pillow Dance Festival, Sawyer Library and the art collection at Williams College Museum of Art.

**Requirements/Evaluation:** Discussion of assignments, semester long group performance project rooted in the materials taught. Students enrolled for PE credit are responsible only for the performance-based projects

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** students who have taken DANC 107 ,108 or DANC 201; have experience in a campus based performance ensemble; or have permission of the instructors

**Expected Class Size:** 10

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

**Distributions:** (D1)

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

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

**Attributes:** AFR Culture, Performance, and Popular Technologies GBST African Studies MUS Ethnomusicology

Spring 2025

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

### **DANC 204 (F)(S) Ballet II Intermediate Technique**

This course is for participants 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. ANYONE 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. Participants will be guided to work safely and correctly with their individual abilities. The classes have live piano accompaniment. *NOTE that this course may be taken for partial academic credit or PE credit; partial academic credit does NOT go toward the required number of credits for graduation, but does appear on one's final transcript. For PE credit, please register through the PE department. For those interested in FULL ACADEMIC CREDIT, see DANC 105 BFF! (Ballet Film Festival!)*

**Class Format:** Full semester participation, pass/fail or PE credit.

**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:** 20

**Enrollment Preferences:** participants who have taken Beginner Ballet/ DANC 104/ Ballet I, placement class with instructor or permission based on prior training

**Expected Class Size:** 12

**Grading:** pass/fail option only

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

**Materials/Lab Fee:** Ballet class attire--students are responsible for acquiring personal clothing and shoes. Est. cost \$75-\$200. However, students who are on financial aid can use the "book grant" for attire purchases--contact the dance dept. for information.

**Distributions:** No divisional credit

Fall 2024

STU Section: 01 MR 1:10 pm - 2:25 pm Janine Parker

Spring 2025

STU Section: 01 MR 1:10 pm - 2:25 pm Janine Parker

### **DANC 206 (F) Modern Dance II: Intermediate Modern Dance**

This course is designed for students with some experience with dance technique who wish to develop their skills specific to modern dance. Students will learn the physicality, aesthetics, and philosophy of the art form. We will build increased endurance, expanded vocabulary of movement, and will explore more complex use of space, with a focus on musical awareness and longer phrases of movement. Proper body alignment and use of breath, space, and music are emphasized. Live musical accompaniment will give students the opportunity to approach movement with varied and nuanced sound. Approaches to technique created by various founding figures in modern dance will be introduced where appropriate, in order to recognize the depth of styles and shared concepts at the root of the art form.

**Class Format:** For .5 (P/F) or PE credit, full semester participation required.

**Requirements/Evaluation:** Quality of participation and progress made during the semester with the creative and physical concepts taught. Students will be assessed on their individual progress.

**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:** 12

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

**Expected Class Size:** 12

**Grading:** pass/fail option only

**Unit Notes:** May be taken for partial (.5 P/F) academic credit, or PE credit. For PE credit, register through the PE Dept. Students seeking .5 credit, contact instructor for enrollment procedure and assistance.

**Distributions:** No divisional credit

Not offered current academic year

### **DANC 207 (F) ReReading/Righting Ballet's History: Celebrating BIPOC Figures in Ballet (w/ Ballet Technique)**

**Cross-listings:** AFR 218

Primary Cross-listing

"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 2022, 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 twice-weekly ballet technique classes) readings and viewings relevant to our coursework will be assigned; a third weekly meeting will be held for 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 '22; in addition to joining us (remotely) for discussions, she will guide us in those projects.

**Class Format:** Students will be placed in either Beginning Ballet, or Intermediate/Advanced Ballet (see prerequisites for more information): ALL students will meet together for a third class meeting/seminar.

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

**Prerequisites:** Technique for the two levels will be separate. For the beginner level NO prior experience is required. For the int/adv level, students

must have at least three yrs of prior ballet training, and instructor's permission.

**Enrollment Limit:** 12

**Enrollment Preferences:** Students who are invested in learning both the physical aspect of ballet technique, as well as its broader history and the specific areas this course is investigating.

**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)--students are responsible for acquiring personal clothing and shoes. Est. cost \$75-150.

**Distributions:** (D1)

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

DANC 207(D1) AFR 218(D2)

Not offered current academic year

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

This tutorial is designed for both 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). Tutorial partners will be active artistic advisors for each others' projects. 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. The full class will meet periodically for group feedback.

**Class Format:** plus one periodic full class meeting

**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:** 12

**Enrollment Preferences:** Students with some prior dance experience in technique and/or performance; no experience with choreography is required

**Expected Class Size:** 10

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

**Distributions:** (D1)

Fall 2024

TUT Section: T1 TBA Erica Dankmeyer

### **DANC 211 (S) Afro-Modern Dance II: Theory & Practice (Dunham Technique)**

**Cross-listings:** AFR 219

Primary Cross-listing

Modern African diasporic dance creates a conversation between the past and the present; it brings forth memories of the African "homeland" and of the dispersal of African bodies around the world, while simultaneously engaging the current joys, pains, challenges, and cultural growth of Black people. Through movement and rhythm, dancers experience the embodied knowledge of previous generations, while connecting to contemporary cultural, political, and economic realities. Katherine Dunham devoted her life to exploring and exposing the multiple layers and complexities of the African diasporic experience through her ethnographic dance choreographies, her dance technique, her schools, her music, and her writing. Dunham's work as a dance anthropologist, artist, educator, and humanitarian is manifested in Dunham Technique; the technique is a fusion of African diasporic dance, ballet and modern dance, and functions as an embodied medium for cultural communication. The technique is considered "a way of life" as it uses theory and philosophy to engage participants in a holistic experience that is not only physical, but also intellectual, emotional, and spiritual.

Through this combination of physicality, history, theory, and philosophy, Dunham Technique is a tool to understand one's inner self and place oneself within a historical and cultural framework. In this course, students will explore the history, theory, and philosophies of Dunham Technique and Katherine Dunham, while actively participating with the technique's movement concepts and vocabulary. Students will engage in the fundamentals of a Dunham Technique movement class through center floor work, barre exercises, progressions, and choreography. The course will combine the studio experience of the physical technique with lectures and discussions. Students will learn about the three theories of Dunham Technique (Form and Function, Intercultural Communication, and Socialization through the Arts) and its three philosophies (Self-Examination, Detachment, and Discrimination) while also learning the history and historical context of the technique and its creator. Students are expected to have taken DANC 111, DANC 204, DANC 206, or had some prior significant training in Dunham Technique.

**Class Format:** The course meets in person, twice per week for the full semester. The course includes two main integrated components: physical dance training and lecture/discussion. Students will experience guest artists certified in Dunham Technique.

**Requirements/Evaluation:** Students will be evaluated on the completion of (3) journals, the quality of the final movement assignment, the completion of weekly reading assignments, and their participation during class activities/discussions.

**Prerequisites:** Students are expected to have taken DANC 111, DANC 204, DANC 206, or had some prior significant training in Dunham Technique.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students interested in expanding their knowledge of African diasporic dance and Dunham Technique.

**Expected Class Size:** 8-10

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

**Distributions:** (D1)

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

DANC 211(D1) AFR 219(D2)

**Attributes:** AFR Culture, Performance, and Popular Technologies

Not offered current academic year

#### **DANC 216 (F) Asian/American Identities in Motion (DPE)**

**Cross-listings:** AAS 216 / AMST 213 / GBST 214 / ASIA 216 / THEA 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. Students will engage with how social and historical contexts influence the processes through which dance practices 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 to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

AAS 216(D2) AMST 213(D2) DANC 216(D1) GBST 214(D2) ASIA 216(D1) THEA 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 practices. Student will explore how race was central to the formation of Asian and the American nations, and how social and legal discriminatory practices against minorities influence identity and popular cultural practices. The assigned material provide examples of how artists address these inequalities and differences in social power.

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

### **DANC 218 (F) BFF! (Ballet Film Festival!) Ballet Technique, History/Evolution**

This course is for ANYONE interested in learning more about ballet, through a variety of experiences, from absolute beginners to very advanced dancers. First, is the physical practice: Everyone will take ballet technique class twice per week, in the appropriate level (beginner, intermediate or advanced, please see specific times/days for each level in the "Additional Class Format Info" section below). All course participants will gather together once a week for viewings--a wide range of documentary, dramatic, or performance 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. Students will submit (informal) written responses to the assignments and/or mock "film reviews." The class may go on one or two field trips to attend live performances. EVERYONE is welcome in this class, and students will be assessed on their individual progress.

**Class Format:** In addition to two physical/technique classes per week in the dance studio, all participants will gather together to view/discuss dance films once a week; one or two field trips to view live dance may occur over semester. Specific schedules per technique level: each level (beginner, intermediate, or advanced meets twice weekly for corresponding technique class and ALL participants meet together in a group seminar/discussion/viewing session once per week.

**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; weekly class readings and viewings, with informal written responses and/or "mock mini reviews" = 1-2 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 (30% of grade); final "Film Festival Review" paper (20% of grade)

**Prerequisites:** There are 3 separate technique levels (beg., inter., adv). Beginner NO prior experience is required. For int, at least 1 year or Ballet I & instructor's permission; For adv level, at least three yrs of prior ballet training, and instructor's permission

**Enrollment Limit:** 20

**Enrollment Preferences:** Students who express a wish to engage with dance in a deep way, both with physical practice and intellectual curiosity about the form, whether a beginner or an experienced dancer.

**Expected Class Size:** 15

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

**Materials/Lab Fee:** Ballet class attire: leotard, tights/leggings, ballet slippers (students should purchase their own clothing) approx. \$75-100. However, students who are on financial aid can use the "book grant" for purchases--contact the dance dept. for information.

**Distributions:** (D1)

Not offered current academic year

### **DANC 220 (F) Dancing with the Hips, Butt, and Pelvis: Dangerous Bodies and Community Traditions**

**Cross-listings:** AFR 245

Secondary Cross-listing

Within the historical context of the U.S., dance that emphasizes hip, butt, and pelvic movement has been racialized and associated with the Black body. While the popularity of these dance styles has expanded and now different groups of people now embrace these movement vocabularies, the practices remain deeply connected to the history and culture of Black folk. Despite the increased popularity of these dances, within Eurocentric aesthetics, the Black dancing body carries the mark of vulgarity and should either be controlled, exploited, and/or exoticized. These dangerous bodies are considered sexually deviant and in need of influence and control through colonialism, imperialism, and religion. Yet, the dancing pelvis, hips, and butt write and document the Black experience. The dancing Black body carries the memories of the diaspora and provides space for the body to experience autonomy. This embodied knowledge, carried by Black bodies, is intertwined with the everyday lives of Black folk. Furthermore, through these practices, Black communities commune, resist dominant narratives, and embrace their humanity. Nevertheless, the pelvis/hips/butt dancing body is not embraced equally among Black people. In the practice of these movement genres, Black communities negotiate matters of respectability,

pleasure, and self-actualization. This course is an exploration into the use of the hips, butt, and pelvis in three movement genres: bounce, a genre of hip-hop from New Orleans and origin culture of the term "twerking" Black majorette/dance team performance, a jazz and Black social dance infused form that originated from the marching band culture at Historically Black Colleges and Universities; and Caribbean wining, a hip rolling movement performed throughout the Caribbean. Students will engage with scholarship and participate in discussions focused on the individual and communal practice of these traditions. The class community will investigate themes such as respectability politics, the politics of pleasure, and communal organizing to gain a better understanding of these practices. Additionally, students will physically explore these dance traditions and work with guest artists who specialize in these practices. The course will culminate in a public dance party that will be curated and facilitated by the class community.

**Class Format:** The course meets in person, twice per week for the full semester. The course includes two main integrated components: lecture/discussion and physical movement exploration.

**Requirements/Evaluation:** Students will be evaluated on the completion of assignments, participation during class activities/discussions, and their contribution towards the dance party event.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Students interested in expanding their knowledge of African diasporic dance, particularly social dance.

**Expected Class Size:** 10-12

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

**Distributions:** (D1)

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

DANC 220(D1) AFR 245(D2)

**Attributes:** AFR Core Electives AFR Culture, Performance, and Popular Technologies

Fall 2024

SEM Section: 01 WF 2:10 pm - 3:50 pm Saroya Y. Corbett

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

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

#### **Primary Cross-listing**

This course posits that the dancing body is a particularly rich site for examining the history of gender in America and beyond. The aim of the course is to explore ideas related to gender 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 may also include film screenings, movement workshops, discussions with guest artists and scholars. No previous dance experience required.

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

DANC 226(D1) AMST 226(D2) WGSS 226(D2) THEA 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 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

### **DANC 300 (F) Advanced Ballet/CoDa--Variations on a Theme: Technique, History, Variations and Performance**

Designed for intermediate/advanced ballet dancers, participants will explore different topics in past and current ballet history. Dancers will augment the intellectual and philosophical paths we'll navigate via the course's assigned readings and viewings with embodiment of the history through variations from various ballets throughout different eras in ballet. In addition to technique classes, participants will learn variations and/or ensemble sections from selected ballets. In addition, a new, short ballet will be created on members of the course, which will be performed in the department's fully-produced semester concerts. Selections from the variations will be presented 2 or 3 times throughout the semester, and may also be performed in the department's fully-produced semester performances. This is primarily a studio course, although weekly readings and viewings 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. Participants will submit (informal) written responses to the assignments. The class may go on one or two field trips to attend performances and may write response papers when applicable. This course MAY BE REPEATED for general academic credit. ANY participant 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:** Dancers will attend twice weekly technique class depending on their level (intermediate or advanced) as well as a third weekly session with all participants during which we'll review variations, learn new material, and discuss that week's assignment.

**Requirements/Evaluation:** quality of participation and progress (throughout the semester) in classes, rehearsals, presentations, and assignment responses; ongoing preparation for and realization of final performances.

**Prerequisites:** Appropriate prior training in ballet enabling a participant to work at an intermediate or advanced level, 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:** 10

**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; the book grant may be used when applicable--please contact the department for details.

**Distributions:** (D1)

Fall 2024

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

### **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 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 LaTasha Barnes, Michelle Dorrance, Heddy Malem, Shen Wei, Jawole Willa Jo Zollar, Pina Bausch, Akram Khan, George Balanchine, Eiko and Koma, Martha Graham, Camille A. Brown, and Trisha Brown. We will engage 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 or in person field trips to Jacob's Pillow, MassMoCA, or other locations in the Berkshires will be included.

**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)

Not offered current academic year

### **DANC 302 (S) Moving Words, Wording Dance (DPE) (WS)**

**Cross-listings:** ENGL 335

#### **Primary Cross-listing**

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 tutorial, we will explore different modes of writing about performance such as ethnography, non-/fiction, and performative writing. While there will be skill-based goals and a set outline for the tutorial, core texts that will anchor the conversations and paired writing assignments will be selected according to the interests of enrolled students. Texts will be complemented with visual materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. 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) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Class Format:** enrollment in the course will require each student to have in-person or zoom meeting with the instructor before the first class meeting, and attendance in the first organizational meeting or class session.

**Requirements/Evaluation:** This tutorial 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) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Prerequisites:** none

**Enrollment Limit:** 8

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

**Expected Class Size:** 6

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

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

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

ENGL 335(D1) DANC 302(D1)

**Writing Skills Notes:** Each student will write three 5- to 6- page papers on which the professor and peers will provide critical feedback on content, style, and form. After each cycle of feedback, students will have the option to submit a revision, and discuss the revision process and the revised paper. As the final assignment, students will select one of the three papers to develop into a longer essay, which will be 10-15 pages.

**Difference, Power, and Equity Notes:** The monographs that will anchor the tutorial engage with 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

Spring 2025

TUT Section: T1 TBA Munjulika R. Tarah

### **DANC 304 (F)(S) Ballet III Technique for Advanced Dancers**

Designed for dancers who have achieved an intermediate/advanced level of ballet technique, and who are interested in working with spirit, perseverance, and joy. Everyone at the appropriate level is welcome! 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, as is an openness to continuing to develop artistic expression. (Additional pointe work available if applicable and requested.) Students are encouraged to work safely and correctly within their individual abilities so that artistry, musicality and the dynamics in ballet are explored. The classes have live piano accompaniment. *NOTE: May be taken for PE (2 credits) or partial academic credit. Partial academic credit does NOT go towards the required # for graduation, but will appear on final transcripts. For FULL academic credit, see DANC 305 or DANC 105.*

**Class Format:** This class can be repeated and meets for the full semester, twice per week. May be taken for PE (2 credits) or partial academic credit. Partial academic credit does NOT go towards the required # for graduation, but will appear on final transcripts. If PE, register through the PE dept. Otherwise, participants must contact instructors for permission to be put on roster and must attend the first class meeting. For FULL academic credit, see DANC 305 or DANC 105.

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

**Prerequisites:** minimum of three years prior experience in ballet and/or with permission of instructor

**Enrollment Limit:** 15

**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, participants must contact instructors for permission to be put on roster and must attend the first class meeting. For FULL academic credit, see DANC 305 or DANC 105.

**Materials/Lab Fee:** Ballet class attire--students are responsible for acquiring personal clothing and shoes. Est. cost \$75-\$200. However, students who are on financial aid can use the "book grant" for attire purchases--contact the dance dept. for information.

**Distributions:** No divisional credit

Fall 2024

STU Section: 01 MW 11:00 am - 12:15 pm Janine Parker

Spring 2025

STU Section: 01 MW 11:00 am - 12:15 pm Janine Parker

### **DANC 305 (S) Advanced Ballet Technique and Performance/CoDa**

Designed for advanced ballet dancers looking for a vigorous dance experience in which technique classes, rehearsals, and performances are approached with focus and commitment, and in which these integral processes are conducted with creativity, curiosity, and joy. This is entirely 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); rehearsal, pointe work and/or partnering may be incorporated into some classes or may follow in the 1/2 hour after technique class as applicable. (Please note that pointe work is entirely optional, only for those who desire to continue that aspect of their ballet training.) 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; material will also be reviewed earlier in the week after technique class. This new ballet will be performed in a formal setting later in the semester, to be determined based on performance scheduling. The class may go on one or two field trips to see live dance performance(s) during the semester. This course **MAY BE REPEATED** for general/full 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. (Students with a full academic course schedule may also take this class for partial academic\* or PE credit. \*Partial academic credit does not go toward the number of credits required to graduate, but will appear on one's final transcript.)

**Class Format:** The final for this course will consist of 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 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 four years prior training in ballet, and a demonstrated ability to safely keep up with this level of instruction; permission of

instructor required

**Enrollment Limit:** 15

**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--students are responsible for acquiring personal clothing and shoes. Est. cost \$75-\$400. However, students who are on financial aid can use the "book grant" for attire purchases--contact the dance dept. for information.

**Distributions:** (D1)

Spring 2025

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

### **DANC 306 (F)(S) Modern Dance III: Intermediate/Advanced Modern Dance**

Designed for students ready to continue developing their modern/contemporary dance skills, this course will focus on the application of movement principles appropriate/essential for building a more advanced dance practice, including improved anatomical awareness and alignment, the integration of complex movement patterns, increased ability to sustain energetic flow, developing a more sophisticated rhythmic awareness, and emphasis on using dance as a form of expression. Live musical accompaniment will challenge students to work closely with nuances of sound in order to further develop their personal musicality. Longer phrases of movement and excerpts from choreography will be taught in order for students to fully embody the art form, deepening their understanding of modern dance performance.

**Class Format:** Studio. This class can be repeated and meets for the full semester, twice per week. May be taken for PE (2 credits, full semester required) or partial academic credit. Students seeking partial academic credit must contact the instructor for enrollment assistance. Partial academic credit does NOT go towards the required # for graduation, but will appear on final transcripts. Students seeking PE credit must register through the PE Dept. For FULL academic credit, see DANC 315.

**Requirements/Evaluation:** Evaluation is based on the quality of participation and progress over the course of the semester with the creative and physical concepts taught. Students will be assessed on their individual progress.

**Prerequisites:** DANC 206: Modern Dance II and/or other department dance courses/ensembles with intermediate technique components, and /or permission of the instructor; may be repeated for credit.

**Enrollment Limit:** 20

**Enrollment Preferences:** Any student with adequate prior training is welcome in this class. Students unsure if their experience in dance provides enough preparation, and/or are unknown to the instructor should contact the instructor before registering.

**Expected Class Size:** 10

**Grading:** pass/fail option only

**Distributions:** (D1)

Fall 2024

STU Section: 01 TF 1:10 pm - 2:25 pm Erica Dankmeyer

Spring 2025

STU Section: 01 TF 2:35 pm - 3:50 pm Erica Dankmeyer

### **DANC 315 (F) Modern/Contemporary Dance Technique, Repertory and Performance**

In this studio course, students have the opportunity to embody selected choreographed work(s) through an in- depth rehearsal process, paired with concentrated study of the technique needed to perform them. Students will participate in a culminating performance in a public setting. Learning in a rehearsal setting develops performance skills and awareness of the many components involved in the technical practice and artistry of the performing dancer. The intellectual, physical, and artistic challenges of this endeavor give students the opportunity to relate their work in technique class to a rehearsal setting, and allow them to embody knowledge of the work(s) particular only to dancers who perform them. Students develop artistic self discipline, both in class and in the expected review of material outside of class time. Individual and collaborative learning will contribute to the class community. We will also consider creative choices related to production such as costume, set, and lighting design. Students will maintain individual

reflection of their discoveries and experiences via weekly short journal/blog entries (1-2 pages) and/or other methods of choice, such as video clips, visual art impressions, photography, etc. The course may encompass one or both of the following (contact instructor for details each semester): A) Historic Repertory: Students will learn and perform an existing work(s) of historic repertoire, and will experience strategies used in dance reconstruction. Students will also learn the background of the work via archival films, photographs, reviews and other documents. Students will gain a contextual understanding of the work in its time, as well as its significance today. AND/OR B) New Creation: Students will learn and perform an original work created by a faculty or guest artist choreographer. They will experience the creative process both from the inside and outside as dancers in the work, and will also learn directorship skills by serving as rotating rehearsal assistants to the choreographer.

**Class Format:** Each class meeting will include a technique class, followed by a rehearsal.

**Requirements/Evaluation:** Students will be assessed based on their individual progress, working toward their highest technical and artistic ability via active, engaged participation in all elements of the course. Criteria include quality of participation in technique classes, rehearsals, weekly self assessments, and the final showing(s).

**Prerequisites:** Intermediate or advanced dance technique; contact the instructor for more information.

**Enrollment Limit:** 20

**Enrollment Preferences:** Any student with adequate dance experience is welcome in this class.

**Expected Class Size:** 10

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

**Distributions:** (D1)

Fall 2024

STU Section: 01 TF 1:10 pm - 3:50 pm Erica Dankmeyer

### **DANC 317 (F) Black Migrations: African American Performance at Home and Abroad**

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

#### **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

**Enrollment Preferences:** Africana Studies majors and concentrators; Dance and Theatre majors; American Studies, Comparative Literature, and English majors

**Expected Class Size:** 10

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

**Distributions:** (D1)

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

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

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

Not offered current academic year

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

**Cross-listings:** THEA 321 / MUS 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.

**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) DANC 323(D1) MUS 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

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

**Enrollment Preferences:** Juniors and seniors who have been or are currently students in Dance Department courses or ensembles

**Expected Class Size:** 1-3

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

**Distributions:** (D1)

Fall 2024

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.

**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

**Enrollment Preferences:** Juniors or Seniors who have been or are currently enrolled in Dance Department courses or ensembles

**Expected Class Size:** 1-3

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

**Distributions:** (D1)

Spring 2025

IND Section: 01 TBA Sandra L. Burton

**Winter Study -----**

**DANC 10 (W) Taiji Flow: Connecting to Nature and Self Through Meditative Movement**

Sync up with winter's restorative vibe and replenish your deep energy stores with meditative movement based in qigong and Chen style taiji quan (tai chi). We'll use the movement to explore and embody themes of fluidity and flow, natural rhythms and cycles, traversing poles of a spectrum, and finding ease within tension and exertion at the physical, mental and emotional levels. We'll examine our relationship to the space within and around us, integrating interoception and proprioception. We'll work on balance, stability, alignment, joint flexibility and articulation, developing strength with minimal force, and cultivating a relaxed mental space for optimal clarity, creativity and play. Classes are hybrid studio/seminar: approx 70% movement practice, 30% study of culture, history, philosophy, and language analysis of relevant terms in Mandarin Chinese. Students will have assigned readings and a daily course journal to complete. Students will establish an independent daily practice schedule to nurture the habit as well as to collect questions and observations for class. Evaluation is based on constancy and quality of engagement, a written reflection of the student's experience in the course (min 500 words) including the student's self-assessment, and a final individual and group movement demonstration with audience to be agreed upon by the cohort. Though this course employs material with a specific cultural heritage as a launching point, our goal is to utilize these tools to investigate topics common across the human experience. Our objectives include self-expression and emotional regulation through movement and play, identifying imbalances and alleviating discomfort in one's being, implementing consistent self-care habits, and consciously reconnecting internally to self and externally to the environment. This course is open to all backgrounds, levels of experience, and chosen identities.

**Requirements/Evaluation:** Paper(s) or report(s); Presentation(s); Performance(s); Other: Evaluation is based on constancy and quality of engagement, a written reflection of the student's experience in the course (min 500 words) including the student's self-assessment, and a final individual and group movement demonstration with audience to be agreed upon by the cohort.

**Prerequisites:** Sincere commitment to bettering oneself. Willingness to learn, play and evolve. This course is open to all backgrounds, levels of experience, and chosen identities.

**Enrollment Limit:** 16

**Enrollment Preferences:** If overenrolled, students should submit their answers to the following: Which phrase from the course description resonates with you the most, which the least, and why? What would you hope to take with you or make your own after finishing the course?

**Expected Class Size:** NA

**Grading:** pass/fail only

**Unit Notes:** Deborah provides experiences in the US and abroad featuring movement, sound and dance as tools for wellness. She blends her arts background with her board certification in Chinese medicine to connect each person back to themselves and to nature.

**Attributes:** SLFX Winter Study Self-Expression WELL Winter Study Wellness

Winter 2025

STU Section: 01

**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