

DANCE (Div I)

Chair: Sandra Burton

- Sandra L. Burton, Lipp Family Director of Dance and Senior Lecturer in Dance
- Saroya Y. Corbett, Gaius Charles Bolin Fellow in Dance
- Erica Dankmeyer, Artist-in-Residence in Dance; on leave Spring 2022
- Janine Parker, Artist-in-Residence in Dance
- Munjulika R. Tarah, Assistant Professor of Dance; on leave 2021-2022

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

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

Currently students seeking to anchor their academic and creative study in dance may pursue the [Contract Major](#) option. Designated courses are offered for full academic and/or PE credit; you must register for PE courses through the [Physical Education department](#).

All students are welcome to audition for membership in the Department's [performing companies](#) which include: CoDa, whose members train in and perform works created in the vocabularies of modern dance and ballet; Kusika, an African Dance and percussion ensemble which accepts members as dancers, musicians, and storytellers; Sankofa, the college's step team, whose members present this percussive dance form with both respect to tradition and an energetic exploration of new ideas; and the Zambezi Marimba Band, which performs music from Zambia and Zimbabwe, as well as from around the world. Membership is also possible through invitation by the company directors. Company members study with faculty, guest artists and peers. Student choreographers are also supported.

DANC 100 (F) Foundations in Dance

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

Class Format: discussion

Requirements/Evaluation: active participation and progress in the techniques, quality of written assignments and project presentations

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: beginning dancers and students with no prior experience

Expected Class Size: 20

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

Unit Notes: may not be taken for PE credit

Distributions: (D1)

Not offered current academic year

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

Cross-listings: ARTH 204 DANC 103

Primary Cross-listing

This course is an introduction to the historical context of dance forms prevalent in the US and analysis of movement-based performances. While

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

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

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first-years and sophomores

Expected Class Size: 10

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

Distributions: (D1)

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

ARTH 204 (D1) DANC 103 (D1)

Not offered current academic year

DANC 104 (F) Ballet I Beginning Ballet Technique

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

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: beginning students

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, students must contact instructors for permission to be put on roster and must attend the first class meeting.

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

Distributions: No divisional credit

Fall 2021

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

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

This course is for ANYONE interested in learning about ballet, through a variety of experiences. First, of course, will be physical practice. For those who have no (or little) prior ballet training, you'll learn the fundamentals of ballet technique in a safe but challenging class (separate classes are available for intermediate/advanced dancers) twice per week. All course participants will gather together once a week for movie/documentary viewings--a wide range of films (primarily) about ballet and ballet dancers from around the world. Readings and other viewings will be assigned so that

all students have a grasp of the overarching history of ballet. We'll consider whether, how, and why "traditional" ballets can be relevant as performance art today, and explore ways in which ballet has stumbled, and ways in which it has soared and evolved. While the course assignments will offer historical context, we'll also take a rigorous look at broader topics in the art form, including some of the ways in which ballet hasn't always lived up to its potential as a dance form for all people regardless of class, race, and gender. We'll consider basic information--plot-lines of ballets we'll be looking at--as well as more subtle ideas--famous dancers' takes on these roles, the socio-political aspects of the works themselves and the times they were created in. Students will submit (informal) written responses to the assignments. The class may go on one or two field trips to attend performances and will write response papers when applicable. EVERYONE is welcome in this class, and students will be assessed on their individual progress.

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

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

Prerequisites: None

Enrollment Limit: 20

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

Expected Class Size: 15

Grading:

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

Distributions: (D1)

Not offered current academic year

DANC 106 (F) 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: yes pass/fail option, yes fifth course option

Unit Notes: May be taken for either partial (.5 P/F) credit, or for PE credit. For .5 credit, contact the instructor for enrollment assistance. For PE credit, register with the PE Dept. This is a full semester course.

Distributions: (D1)

Fall 2021

STU Section: 01 TF 1:10 pm - 2:25 pm 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 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 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. Scheduled showings of material you and any collaborators are making in response to course materials, guest artists and scholars. 2. Quality of participation in weekly meetings that are interactive and discussions of course materials. 3. A 7-10 page paper that provides the research foundation for your final project. 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: 12

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 2021

SEM Section: 01 TF 1:10 pm - 2:45 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 with a public audience. We will examine how dancers/choreographers Rosie Perez, Fatima Robinson, Charles O. Anderson, Nora Chipaumire and Rennie Harris use dance and media to tell personal stories and document public events. Musicians/performers Billie Holiday, Nina Simone, Beyonce, Public Enemy, Kendrick Lamar and visual artists Carrie Mae Weems, Titus Kaphar, Hank Willis Thomas, and Adrian Piper are creators whose work will be referenced. What questions are artists posing? What statements are they making? What can be made that responds to this work and that reflects your own stories? Course meetings will include: 1. Weekly movement and music sessions to learn selected dance and music material 2. Weekly discussion of readings, media and other course materials 3. Making a solo and a collaborative project during the semester to be shared as a final project 4. A short research paper on an artist, movement or form that your work informs your work

Class Format: Seminar/Studio. This course is a 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. Scheduled showings of material you and any collaborators are making in response to course materials, guest artists and scholars. 2. Quality of participation in weekly meetings that are interactive and discussions of course materials. 3. A 7-10 page paper that provides the research foundation for your final project. 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: 12

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 2022

SEM Section: 01 TF 1:10 pm - 2:45 pm Sandra L. Burton

DANC 201 (F) 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 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, a group and individual research project or paper. When possible, our process will include guest artists and field trips to see live performance as well as use of the archives at Jacob's Pillow Dance Festival.

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: 12

Enrollment Preferences: students who have taken a 100 level dance course of 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:

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

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology

Fall 2021

STU Section: 01 MR 1:10 pm - 2:25 pm MR 2:35 pm - 3:50 pm Sandra L. Burton, Tendai Muparutsa

DANC 202 (S) 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: 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: 16

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

Spring 2022

STU Section: 01 MR 1:10 pm - 2:25 pm MR 2:35 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: lecture and discussion

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

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

Enrollment Limit: 20

Enrollment Preferences: students with demonstrated prior experience

Expected Class Size: 7

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

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

Distributions: (D1)

Not offered current academic year

DANC 204 (S) Ballet II Intermediate Technique

This course is for students who have reached an intermediate level of ballet and are serious about continued progression in their technique and artistry and interested in working with spirit, perseverance, and joy. ANY student with adequate prior knowledge is welcome to this class! Proper alignment and rigorous but safe application of technique are stressed. Classes will follow the traditional ballet class format of barre work proceeding into center work*; vocabulary, ability and stamina will be built in a safe but challenging atmosphere. Students will be guided to work safely and correctly with their individual abilities. The classes have live piano accompaniment.

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: 12

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

Expected Class Size: 8

Grading: pass/fail option only

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

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

Distributions: No divisional credit

Spring 2022

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

DANC 205 (F) Modern Rebels: Movement Revolt and Revelation

"I dance not to entertain but to help people better understand each other." --Pearl Primus This course offers students the opportunity to learn both the embodied practices and historic context of modern dance. Twice a week, students study modern dance technique at the level appropriate for them, as an immersion into the physicality, principles, and aesthetics of the form. Once a week, students attend a seminar together in which we examine a

range of artists' voices, such as Doris Humphrey, Charles Weidman, Martha Graham, Pearl Primus, Jose' Limon, Talley Beatty, Jane Dudley and Alvin Ailey, innovative artists whose works arose from both stylistic and thematic concerns in the struggle for artistic freedom and social justice. Modern dance choreographers responded directly to their individual identities, including gender, race, age, etc., and laid the foundation for contemporary dance today. Through readings, viewings, discussion and writing, we will consider these topics and why some artists, and not others, had greater opportunities to advance their art form as a tool for expression, social critique and resistance.

Class Format: Instructor will determine which technique level is appropriate for each student. Please contact instructor prior to registration. After contacting the instructor, students will enroll in either Beginning Modern Dance: Section 02 Tuesday/Friday 1:10-2:25 pm (T) OR Intermediate Modern Dance: Section 03 Tuesday/Friday 2:35-3:50 pm (U). Once you enroll in your lab section you will automatically be enrolled in seminar, which meets Weds. 1:10-2pm (X).

Requirements/Evaluation: Students will be evaluated based on their work in both technique classes and seminar. Students are evaluated in an ongoing way on their individual progress in technique; they are expected to demonstrate consistent effort and focus in order to support their growth. Students are expected to complete course readings and viewings in order to actively participate in seminar discussions, generate periodic short written responses, and demonstrate an understanding of the foundations of modern dance and its legacy, yesterday and today.

Prerequisites: None. Instructor will determine which technique class is the appropriate level for each student. Please contact instructor prior to registration.

Enrollment Limit: 20

Enrollment Preferences: Preference given via lottery if over-enrolled

Expected Class Size: 12

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

Distributions: (D1)

Fall 2021

SEM Section: 01 W 1:10 pm - 2:00 pm Erica Dankmeyer

LAB Section: 02 TF 1:10 pm - 2:25 pm Erica Dankmeyer

LAB Section: 03 TF 2:35 pm - 3:50 pm Erica Dankmeyer

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: yes pass/fail option, yes fifth course option

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

Fall 2021

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

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

"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 2021, 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 '21; 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): Beginning Ballet: Section 02 Tuesday/Thursday 11:10 am-12:35 pm (N) OR Intermediate/Advanced Ballet: Section 03 Monday/Wednesday 11:00 am-12:15 pm (P). ALL students will meet together for a third class meeting/seminar on Fridays, 11:00 am-12:15 pm.

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: 10

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)

Fall 2021

SEM Section: 01 F 11:00 am - 12:15 pm Janine Parker

LAB Section: 02 TR 11:20 am - 12:35 pm Janine Parker

LAB Section: 03 MW 11:00 am - 12:15 pm Janine Parker

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

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

Class Format: plus one full class meeting per week

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

Prerequisites: none

Enrollment Limit: 10

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

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

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 dancer, 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 experience in modern dance or other dance techniques.

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 (4) journals, the quality of the final movement assignment, the completion of weekly reading assignments, and their participation during class activities/discussions.

Prerequisites: Students who have taken Modern I/DANC 106 or other department dance courses with technique components, or have previous study in Dunham technique.

Enrollment Limit: 25

Enrollment Preferences: Students with 1-2 years of formal dance training and interested in expanding their knowledge of African diasporic dance and Dunham Technique.

Expected Class Size: 15-20

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

Distributions: (D1)

Spring 2022

SEM Section: 01 TF 2:35 pm - 3:50 pm Saroya Y. Corbett

DANC 214 (F) Performance Ethnography (DPE)

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

Primary Cross-listing

The course aims to explore the theory, practice, and ethics of ethnographic research with a focus on dance, movement, and performance. Traditionally considered to be a method of research in anthropology, ethnography is the descriptive and analytical study of a particular community through fieldwork, where the researcher immerses herself in the culture of the people that she researches. In this course students will be introduced to (i) critical theory that grounds ethnography as a research methodology, (ii) readings in ethnographic studies of dance and performance practices from different parts of the world, and (iii) field research in the local community for their own ethnographic projects. This is primarily a discussion-based

seminar course and may include fieldwork, attendance at live performances, film screenings, workshop with guest artists etc. No previous dance or performance experience is assumed or required.

Class Format: community-based field work

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

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

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

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

Not offered current academic year

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

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

Primary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

GBST 214 (D2) ASST 214 (D1) THEA 216 (D1) AMST 213 (D1) ASIA 214 (D1) DANC 216 (D1)

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

Not offered current academic year

DANC 217 (S) Moving While Black

Cross-listings: COMP 212 AMST 212 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. Students may analyze such texts as Jacob Lawrence's visual art in *The Migration Series*, the movement of the rumba dance form between Cuba and the Democratic Republic of Congo, the Alvin Ailey American Dance Theater's "Revelations," William Pope.L's choreographed crawls, the 1995 World Rugby Cup in South Africa, and the 2018 case of a Kansas resident arrested while moving into his own home. Additionally, this course features an important practice element, in which students experiment with in-class movement exercises and workshops, engage with dance archives at Jacob's Pillow, interview participants of Kusika, and create and perform their own choreographies. While no previous experience in performance is required, curiosity and openness to learning through one's own body movement is expected.

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 10

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

Distributions: (D1)

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

COMP 212 (D1) AMST 212 (D2) AFR 216 (D2) DANC 217 (D1)

Attributes: AFR Core Electives

Spring 2022

SEM Section: 01 MW 11:00 am - 12:15 pm Rashida K. Braggs

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

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

Primary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first years and sophomores

Expected Class Size: 10-15

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

Distributions: (D1) (DPE)

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

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

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

Not offered current academic year

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

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

Secondary Cross-listing

Since the 1980s, performance studies has emerged as an interdisciplinary field of inquiry, with origin tales in theater and anthropology, in communications and philosophy. What might theorizing "performance" as mode, analytic, and object of study have to offer scholarship in the interdisciplinary humanities? In this seminar, we will read texts formative of performance studies, paired with multimedia performance examples, where performance speaks to staged 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.

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

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

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

Attributes: WGSS Theory Courses

Not offered current academic year

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

Cross-listings: MUS 280 DANC 280

Secondary Cross-listing

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

inspiring dance. This tutorial provides a crucial central aspect of the creative arts: a space for ongoing feedback driven by the questions arising for the students, rather than specific aesthetic preferences or working practices. Investment in the work of one's group is central, sharing responsibility for the development of others' as well as one's own work.

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

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: no 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 (S) Lighting Design for Performance

Cross-listings: DANC 285 THEA 285

Secondary Cross-listing

The artistic, intellectual, and practical roles of a designer vary widely, from the spectacle of Broadway to the do-it-yourself ingenuity of downtown theater to the conceptual frame of the art gallery space. This course explores the art and techniques of lighting design for performance. This course will cover the conceptual methodology for development of a design based in textual analysis and research. We will discuss light as an ephemeral substance and the visual content upon which we incorporate it into the theatrical world. Students will delve into how we use lighting to help to tell a story, influence the audience, and create a world unseen to many. By the end of the course, students will be able to answer the question of 'how do color, form, texture, and motion impact our emotions in everyday life and onstage?' We will explore the various tools that are used to implement such a design including the use of movement, color, intensity, and texture as compositional and storytelling tools; and the translation of concept into technical drawings and paperwork used to make an artist's design into a reality. The class format will be a combination of lectures, discussions, and studio work.

Requirements/Evaluation: Committed participation in class discussion and feedback; and the thoughtful, timely completion and presentation of multiple projects of varying scales, focusing on lighting design, considered both individually and when working in tandem. Students are expected to complete hours on the lighting hang, focus and tech of pre-determined department productions and are expected to attend Theater Department productions.

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 6

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

Materials/Lab Fee: Up to \$125 for materials and copying charged to term bill.

Distributions: (D1)

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

DANC 285 (D1) THEA 285 (D1)

Spring 2022

STU Section: 01 M 11:00 am - 12:15 pm Coby Chasman-Beck

LAB Section: 02 M 1:10 pm - 2:25 pm Coby Chasman-Beck

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

Cross-listings: DANC 300 WGSS 300

Primary Cross-listing

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

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

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

Enrollment Limit: 20

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

Expected Class Size: 5

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

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

Distributions: (D1)

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

DANC 300 (D1) WGSS 300 (D1)

Not offered current academic year

DANC 301 (S) Creative Process in Dance

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

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

DANC 302 (F) Moving Words, Wording Dance (DPE) (WS)

Cross-listings: DANC 302 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 course, we will explore different modes of writing about performance such as fiction, ethnography, and performative writing. The course material will primarily focus on books by artist-scholars of color with the aim of engaging with both the politics of identity in performance and also the politics of texts and archives. Each of the texts we encounter will be paired with visual materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. Besides engaging deeply with the selected monographs, we will practice skills related to writing creatively and analytically about movement-based performance. This class will be held remotely and will include a combination of tutorial-like small group meetings, periodic synchronous sessions, and asynchronous work such as Glow posts or recorded lectures. The course is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) participate in discussions about course materials, (iii) produce creative and critical writing (at least 5-6 pages every two weeks and a final cumulative assignment), and (iv) engage in the revision process of their own work and that of their peers based on feedback from the professor and from writing partners.

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

Prerequisites: none

Enrollment Limit: 15

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

DANC 302 (D1) ENGL 335 (D1)

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 grammar. After each cycle of feedback, students will submit a revision, and will have an individual meeting with the professor to 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 which anchor the course engage with the politics of identity as it manifests in both staged and in everyday performances. The introductory points of exploration and the objects of analysis in the course are bodies in motion. So, our inquiry throughout the semester will necessarily include how bodies "make meaning" in a network of power relationships within the context of historical associations to markers of race, class, gender, sexuality, and socially constructed differences.

Not offered current academic year

DANC 304 (F)(S) Ballet III Technique for Intermediate/Advanced Dancers

Designed for dancers who have achieved 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.

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

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, students must contact instructors for permission to be put on roster and must attend the first class meeting.

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

Distributions: No divisional credit

Fall 2021

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

Spring 2022

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

DANC 305 (S) Advanced Ballet Technique and Performance

Designed for intermediate/advanced ballet dancers, 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); pointe work and/or partnering may be incorporated into some classes or may follow in the 1/2 hour after technique class as applicable. The 3rd weekly class meeting will consist of a warm-up followed by rehearsal of a new ballet that will be created for the class; 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 covid protocols at the time. This course MAY BE REPEATED for general academic credit. ANY student with adequate prior training is welcome to this class! Material will be introduced at an intermediate/advanced level, and individuals will be assessed on their own personal progress.

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 6

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

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

Distributions: (D1)

Spring 2022

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

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

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

Secondary Cross-listing

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

Class Format: discussion

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

Prerequisites: none; open to all

Enrollment Limit: 15

Expected Class Size: 10

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

Distributions: (D2)

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

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

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

Not offered current academic year

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

Cross-listings: THEA 321 MUS 323 DANC 323

Secondary Cross-listing

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

Class Format: This is a remote course.

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

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If the course exceeds the maximum enrollment, selection will be made based on students explanations for why they want

to take the class.

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

THEA 321 (D1) MUS 323 (D1) DANC 323 (D1)

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

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

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

Cross-listings: AFR 330 MUS 330 DANC 330

Primary Cross-listing

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

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

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

Enrollment Limit: 14

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

Expected Class Size: 10

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

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

Distributions: (D1)

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

AFR 330 (D2) MUS 330 (D1) DANC 330 (D1)

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology

Not offered current academic year

DANC 397 (F) Independent Study: Dance

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

Requirements/Evaluation: quality of research and presentations

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

Enrollment Limit: 3

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 2021

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 2022

IND Section: 01 TBA Sandra L. Burton

Winter Study -----

DANC 16 (W) Grey Matter

Cross-listings: HIST 16 DANC 16 ARTS 15

Secondary Cross-listing

Students will work collaboratively to contribute to an episode of *Grey Matter*, an experimental video series which weaves together past and present stories of Williamstown MA, as creative disruption to the settler colonial mythologies that shape it. Blending narrative and documentary, *Grey Matter* takes its name from both the local Greylock Mountain and the material in the brain that controls memory and perception, asking hyper-local questions about race, class, and belonging in white-majority small New England towns. The show is co-created by artist Sacha Yanow, a white jewish queer whose parents moved from NYC to Williamstown to raise kids; and Bilal Ansari, a Black Muslim chaplain and community organizer whose family goes back three generations in Williamstown. The show is set in 1905 Williamstown and tells the story of White Oaks--a once vibrant enclave for formerly enslaved people, Indigenous peoples and multiracial residents--and the church founded by Williams College professor Albert Hopkins to "clean up the neighborhood". The first three episodes were filmed in June 2021. This winter study course will engage students in the research and envisioning of the next episode of the series. It will focus on the overall themes the show, and will involve hybrid forms of storytelling. Required Readings will be excerpts from: Butler, Judith *Frames of War: When Is Life Grievable?*; Appadura, Arjun *Fear of Small Numbers*; Jones, R. William *Is God A White Racist?*; Stoler, Ann *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*; Wilder, Craig Steven *Ebony and Ivy: Race, Slavery, and the Troubled History of America's Universities*; Hendrick Aupaumut *History of the Muh-he-con-nuk Indians*; Dorothy Winona Davids *A Brief History of the Mohican Nation, Stockbridge-Munsee Band*; Video: Stockbridge-Munsee Band of Mohicans, Words of Our Ancestors: Revisiting Indiantown.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: If the course is over-enrolled, students will be chosen based on responses to an emailed questionnaire

Grading: pass/fail only

Unit Notes: Bilal Ansari is an organizer whose family history in Williamstown goes back three generations. He currently serves as Assistant Vice President for Campus Engagement at the Office of Institutional Diversity Equity and Inclusion at Williams College. Sacha Yanow is a NYC-based performance artist and actor, born and raised in Williamstown. Their work has been presented by venues including MoMA PS1, Danspace Project, Joe's Pub, and the New Museum in NYC; and Festival Theaterformen in Germany.

Materials/Lab Fee: none

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

HIST 16 DANC 16 ARTS 15

Winter 2022

LEC Section: 01 Cancelled

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