DANCE

Dance at Wesleyan is a contemporary program with a global perspective. The curriculum, faculty research, and pedagogy all center on the relationships between theory and practice, embodied learning, and the potential dance making has to be a catalyst for social change. Within that rigorous context, students encounter a diversity of approaches to making, practicing, and analyzing dance in an intimate learning atmosphere. The program embraces classical forms from ballet, Bharata Natyam, Javanese, and Ghanaian, to experimental practices that fuse tradition and experimentation into new, contemporary forms.

The emphasis of the major is on creating original scholarship, be it choreographic or written, that views dance within a specific cultural context, interrogates cultural assumptions, and is informed by a critical and reflective perspective.

Preregistration is possible for many dance courses. All students interested in registering for dance classes should access WesMaps concerning procedures for acceptance into specific courses. Students majoring in dance or indicating strong curricular commitment to dance will be given enrollment preference in all permission-of-instructor courses.

FACULTY

Pedro Alejandro
BS, Cornell University; MFA, Ohio State University
Associate Professor of Dance

Patricia L. Beaman
BFA, University of Michigan; MA, New York University
Artist-in-Residence, Dance

Katja P. Kolcio
MA, University of Georgia Athens; MA, Ohio State University
Associate Professor of Dance; Chair, Dance; Associate Professor, Environmental Studies; Associate Professor, Russian, East European, and Eurasian Studies

Hari Krishnan
BA, University of Manitoba; MFA, York University
Associate Professor of Dance

Susan F. Lourie
BA, Temple University; MALS, Wesleyan University
Adjunct Professor of Dance

Marcela Oteiza
BFA, University of Chile; MFA, California Institute of Arts
Assistant Professor of Theater; Assistant Professor, Theater

Iddrisu Saaka
DIPL, University of Ghana; MFA, University of California LA
Artist-in-Residence, Dance

Nicole Lynn Stanton
BA, Antioch College; MFA, Ohio State University
Associate Professor of Dance; Associate Professor, Environmental Studies; Associate Professor, African American Studies

VISITING FACULTY

Ernest Felton Baker
BA, The New School; MFA, New York University
Visiting Assistant Professor of Dance

Stacey Bobbitt
BA, Connecticut College
Visiting Instructor in Dance

Abigail Levine
BA, Wesleyan University; MA, New York University
Visiting Instructor in Dance

Kellie Ann Lynch
BA, Rhode Island College; MFA, Smith College
Visiting Assistant Professor of Dance

Bronwen MacArthur
MFA, Smith College
Visiting Assistant Professor of Dance

Chelsie McPhilimy
BA, University of Wisconsin; MFA, Ohio State University
Dance Lighting and Media Design Specialist

EMERITI

Urip Sri Maeny
DIPL, Indonesian Conservatory of Mus
Retired Artist-in-Residence, Dance

DEPARTMENTAL ADVISING EXPERTS

Pedro Alejandro; Katja Kolcio; Hari Krishnan; Susan Lourie; Nicole Stanton

- Undergraduate Dance Major (catalog.wesleyan.edu/departments/danc/ugrd-danc)

DANC103 Dancing Bodies

This course introduces students to basic dance literacy by viewing dances on film and video, making movement studies, and practicing writing in different modes about bodies in motion. The utopian ideal of “the natural” dancing body will guide our investigation of dance as art and culture, from Isadora Duncan to the postmoderns. We seek answers to such questions as, What do performance codes about the natural body feel and look like? How do dance traditions preserve, transmit, and reconfigure eco-utopian desires? No dance experience is necessary. The desire and confidence to create and move collaboratively with others is expected.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC
Prereq: None

DANC105 Dance Production Techniques

Areas to be covered in this course include lighting design and execution, stage management, costume and scene design, and set construction. Practical
experience in the department’s production season is an important part of the course.

Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-DANC
Prereq: None

DANC107 Writing About Dancing
Martha Graham said, "Movement never lies," while Min Tanaka states, "Choreography is fundamentally deceptive." Which choreographer is telling the truth? In this interdisciplinary arts course, we will focus on writing as a tool to examine how we see movement and watch dancing. By applying dance methodologies to creative writing exercises, we will hone our skills of observing movement through viewing dance, researching movement writing about it, and giving feedback on what is written.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC
Prereq: None

DANC108 Body Languages: Choreographing Biology
This course will present an introduction to human biology from the cellular to organism level. This subject will be examined through scientific and choreographic perspectives. Students will have the opportunity to practice movement awareness and learn basic principles of choreography and will apply these skills to exploration of human biology. Each class will involve lecture, discussion, and movement components.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: NSM-MBB, NSM-MBB
Identical With: MB&B108, MB&B108
Prereq: None

DANC111 Introduction to Dance
This is an introduction to dance as an educational, technical, and creative discipline for students with no previous formal dance training. Classes will introduce the basic components of dance technique--stretching, strengthening, aligning the body, and developing coordination in the execution of rhythmic movement patterns. Through improvisation, composition, and performing, students will develop a solid framework applicable to all forms of dance.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC
Prereq: None

DANC201 Research Methods in Environmental Studies
This course is designed to introduce students to critical methods for conducting research on environmental issues. Students will gain in-depth experience with methods and paradigms of inquiry from multiple lenses including arts, humanities, and social and natural sciences. In each offering the course will center on one critical environmental issue, such as global warming, invasive species, or food insecurity. Using the central topic as a teaching tool, students will learn and apply the four stages of scholarly research: (1) question formulation, (2) research design, (3) analysis, and (4) synthesis. Work in the course will include discussions, lectures, problem sets, essays, and group and individual projects. Students will leave the course prepared to undertake independent environmental research.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ENV5, SBS-ENV5, SBS-ENV5, SBS-ENV5, SBS-ENV5
Prereq: [E&ES197 or BIOL197 or ENVS 197] OR E&ES199

DANC202 Ballet I
This is a basic elementary-level ballet class. Ballet terminology and stylistic concepts will be introduced with a strong emphasis on correct alignment. Selected readings required.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC
Prereq: None

DANC208 Jazz Dance I
In the mid-20s Earl Tucker ("Snake Hips") was a performer at the Cotton Club during the days of Duke Ellington. His style of dance is definitely related to that of waving that you see young hip-hop dancers still doing today, as hip-hop dance refers to dance styles, mainly street-dance styles, primarily danced to hip-hop music, or that evolved as a part of the hip-hop culture. It can include a wide range of styles such as breaking, popping, locking, krumping, and even house dance. It can also include the many styles simply labeled as hip-hop or old school (hype or freestyle). This dance style, primarily associated with hip-hop as breaking, appeared in New York City during the early 1970s and became a cornerstone of hip-hop as a culture. Funk styles, such as popping and locking, evolved separately in California in the 1960-70s but were also integrated into hip-hop when the culture reached the West Coast of the United States. This course will be a technique-based course in the learning and participation of the various styles that make up hip-hop dance today.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC
Identical With: AFAM261, AFAM261, AFAM261, AFAM261, AFAM261, AFAM261
Prereq: None

DANC211 Modern Dance I
This elementary modern dance class is above the introductory level with an emphasis on anatomically sound and efficient movement. Studio work, readings, and homework assignments focus on experiential anatomy and the development of strength, endurance, joint mobility, and technical skills necessary for working in dance technique, improvisation, and choreography.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: None

DANC213 Jazz: Hip-Hop
In the mid-20s, Earl Tucker ("Snake Hips") was a performer at the Cotton Club during the days of Duke Ellington. His style of dance is definitely related to that of waving that you see young hip-hop dancers still doing today, as hip-hop dance refers to dance styles, mainly street-dance styles, primarily danced to hip-hop music, or that evolved as a part of the hip-hop culture. It can include a wide range of styles such as breaking, popping, locking, krumping, and even house dance. It can also include the many styles simply labeled as hip-hop or old school (hype or freestyle). This dance style, primarily associated with hip-hop as breaking, appeared in New York City during the early 1970s and became a cornerstone of hip-hop as a culture. Funk styles, such as popping and locking,
evolved separately in California in the 1960-70s but were also integrated into hip-hop when the culture reached the West Coast of the United States. This course will be a technique-based course in the learning and participation of the various styles that make up hip-hop dance today.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC, HA-DANC
Prereq: None

DANC214 Exotic Latin Corporealsities
Latin" dancing bodies are often exoticized and eroticized, their "passion" foreground and their "excessive" corporeality naturalized. This course aims at mapping and deconstructing associations between Latin corporeality and the passionate, excessive, hyperphysical, and hypersexual. By focusing on dance genres that fall under the umbrella term "Latin" in the United States, this course will explore how gender, race, and national identity are embodied through tango, samba, and Latin ballroom dance.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-LAST, HA-LAST
Identical With: LAST213, FGSS215, AMST213, LAST213, FGSS215, AMST213
Prereq: None

DANC215 Modern Dance II
This intermediate modern dance class will focus on moving with technical precision, projection of energy, dynamic variation, and proper alignment. Emphasis will be placed on learning movement quickly and developing awareness of space, time, and energy.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC
Prereq: None

DANC220 Balinese Performance and Culture
This course will examine the theater, dance, and puppetry of Bali in the context of its cultural significance in Indonesia and in the West. Students will read the MAHABHARATA and RAMAYANA, which are central texts for Balinese performances held in Hindu temples as part of village festivals. Students will also read books and essays by anthropologists Hildred Geertz, Clifford Geertz, and Margaret Mead to understand how the arts in Bali are integrated into the overall life of the island. Artifacts of physical culture will also be examined, including the palm-leaf manuscripts that are quoted in many performances; the paintings that depict the relationship between humans, nature, and the spirit world that is the subject of many plays; and the masks and puppets that often serve as a medium for contacting the invisible world of the gods and ancestors. Translations of Balinese performance texts will be studied to analyze the sophisticated wordplay that accompanies the spectacle of Balinese performance. The direct and indirect influence of Balinese performance on the West will be discussed by examining the work of theater artists like Robert Wilson, Arianne Mnouchkine, Lee Breur, and Julie Taymour, who have all collaborated with Balinese performers. Students will be evaluated on the basis of class presentations, a midterm exam, a research paper, and a final project.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA, HA-THEA, HA-THEA

DANC230 Performance Matters: Creating Performance on Specific Topics
This course introduces dance as a method of inquiry based in the physical, creative body and performance. This special offering is specifically designed for students interested in applying dance and performance toward a particular theme, question, topic, or area of research. Students are expected to come with a specific area of interest in mind, and ready to ask "In what ways can dance and performance deepen my understanding of..."

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA, HA-THEA, HA-THEA
Prereq: None

DANC234 Delicious Movement for Reflecting on Nakedness
How does movement study and creative process affect the ways we learn about the world and about ourselves? How does that learning shape our individual and collective consciousness, and how do we share its process? How does
being or becoming a mover reflect and alter our relationships with environment and with other beings? What is it to be metaphorically naked? How does nakedness nurture our creativity and our emotional rigor? These are some of many questions we will explore in this course.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC, HA-DANC

DANC249 Dance Composition
This is the first semester in the composition sequence and focuses on solo choreographic processes. In this course we will experiment with many ways of approaching dance making, from theoretical analysis, to practical experimentation and whimsical searches for inspiration. We'll aim to practice deep listening, sustained inquiry and pushing our creative boundaries.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC, HA-DANC

Prereq: None

DANC245 Ways of Knowing: The Use of Creative Research and Artmaking Practices
This course will engage students in original creative research on the topic of origins. How can we apply the tools of rigorous artistic inquiry, including improvisation, synthesis, modes of expression, and production values, to the investigation of other disciplines? Does the application of these processes affect a deeper comprehension of the subject matter? In the first part of this course, students will assemble and experience creative research methods that support the pursuit, arrangement, and demonstration of knowledge. We will use tools developed at the Liz Lerman Dance Exchange over the past 30 years that engage creative research as a basic means of discovery, learning, and building curiosity and basic comprehension. We will work together using methods that draw on varied artistic disciplines including processes for discovering and generating content, shaping, sequencing, and structuring work; applying contrast, repetition, and variation; working with narrative, representation, and abstraction. Engaging in direct assignments, students will conduct research, produce raw material, and engage in collaboration in crafting interim and final assignments.

In the second part, students will investigate the various means of expressing knowledge and analyze the impact these forms have on the understanding of the maker, as well as on the intended audience, whether through book or blog, digital or live, private or public performance. Students will be expected to produce two different outcomes that demonstrate their research into the topic, which may include, but are not limited to, a text-and-movement solo, environmental installation, written op-ed piece, mini video documentary, graphic novelization, and poster art. These projects will undergo editing and critical analysis based on the critical response process. Finally, we will observe the impact on our understanding of the topic as a result of these multiple formulations.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC

DANC250 Dance Composition
This course in creating and performing choreography emphasizes the diversity of techniques, methods, and aesthetic approaches available to the choreographer. Assignments will revolve around inventing, organizing, and evaluating movement styles and on solving composition tasks that are drawn from various art mediums.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC

Prereq: None

DANC251 Javanese Dance
Instruction in the classical dance of central Java will begin with the basic movement vocabulary and proceed to the study of dance repertoires. At the end of the semester, an informal recital will be arranged with the accompaniment of live gamelan music. Emphasis is on the female style.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC

DANC252 Performing "Africa" in Brazil
This course explores the construction, performance, and consumption of blackness in Brazil through embodied cultural practices. African descendants in Brazil went from being considered an obstacle to the country's progress to being celebrated as "the essence" of a unique, welcoming, exotic culture. This course examines the construction of Brazilian identity through the Afro-diasporic traditions of samba, capoeira, and condomble in the early 20th century. Focusing on the state of Bahia, the "Afro-Brazilian capital," this course will also cover late 20th century Afro-centric practices such as bloco-Afro and their relationship to the global tourism industry. We will consider debates of origins, tradition, and authenticity surrounding Afro-diasporic practices in Brazil.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-LAST, SBS-LAST, SBS-LAST

DANC256 Staging Difference: Tourism, Heritage and Authenticity in the Americas
This course explores the ways in which difference is both staged and consumed in tourist settings, with a focus tourism as quests for the exotic, the authentic, for the past, and for nature. Drawing on key texts form the interdisciplinary field of critical tourism studies such as Dean McCannell's THE TOURIST and John Urry's THE TOURIST GAZE, as well as readings from the fields of anthropology, performance studies, and dance studies, we will consider tourism as staged embodied encounters. We will ask questions such as: How are bodies displayed, racialized, and othered in tourism advertisements? How are "exotic" destination images constructed through live performance in tourist settings? What are the experiences of performers who craft and stage their own "difference" for tourist consumption? This course is taught in conjunction with the Americas Forum, which gives students the opportunity to interrogate these topics with some of the leading scholars in the field. Participation in the Americas Forum is mandatory.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST, SBS-AMST, SBS-AMST, SBS-AMST

Prereq: None

DANC257 Carnival: Carnivalizing the Americas
The course will explore the history, cultural meaning, and social (re)production of Carnival in the Americas, with an emphasis on contemporary Carnival practices and discourses. Students will travel to Brazil, Cuba and Mexico, and in-depth study, analysis and critique of Carnival practices and discourses in these countries and their diasporic contexts. The course will employ anthropological methods and comparative analysis of Carnival practices, as well as historical and cultural perspectives, to examine the significance of Carnival and its multiple and shifting meanings as a central feature of modern and post-modern societies. The course will explore Carnival as a social phenomenon, as a mode of representation, as a cultural practice, and as an arena of contestation. The course will engage students in an interdisciplinary exploration of Carnival, with a focus on its role in cultural identity, community building, and resistance. The course will include readings from a range of disciplines, including anthropology, cultural studies, and performance studies, and will feature guest lectures and workshops by Carnival experts from the Americas.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST, SBS-AMST, SBS-AMST, SBS-AMST

Prereq: None

DANC258 The Geography of the Body: Performing the Material Body in Contemporary Dance
This course will explore the ways in which contemporary dance negotiates the intersection of the body and space, with a particular focus on the role of embodiment in shaping performance. The course will begin with an examination of key works of modern and contemporary dance, from Isadora Duncan to Merce Cunningham, to consider how these artists engaged with the body and space in creating performance. The course will then move on to consider contemporary dance practices, such as post-modern dance and performance art, and how these artists have redefined the relationship between the body and space. The course will also consider the impact of technology on contemporary dance practices, including the use of video and digital media in performance. The course will culminate in a final project in which students will create their own performance, focusing on the embodiment of materiality in contemporary dance.
DANC260 West African Dance I
West African dance is a gateway to the cultures and ways of life of its people. It is the medium on which the very existence of the people is reinforced and celebrated. In this introductory course students will learn the fundamental principles and aesthetics of West African dance through learning to embody basic movement vocabulary and selected traditional dances from Ghana. The physical embodiment of these cultures will be complemented with videos, lectures, readings, and discussions to give students an in-depth perspective on the people and cultures of Ghana. Students will also learn dances from other West Africa countries periodically.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC
Prereq: None

DANC261 Bharata Natyam I: Introduction of South Indian Classical Dance
This course is designed to introduce students to the fundamental aesthetic, social, and technical principles underscoring the culture of Bharata Natyam dance in its both indigenous and modern contexts. The course introduces students to Bharata Natyam largely through classroom practice (in the form of rhythmic and interpretive exercises), supplemented by brief lectures outlining the sociohistorical and cultural contexts of the form. Class lectures will also include video presentations. Occasionally, the class could include a guest lecture given by either a visiting scholar, dancer, or choreographer respected in the field of South Asian dance internationally.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: None

DANC300 Intermediate Modern Technique
Drawing on multiple approaches to dance techniques and the moving body, this course will build on the capacities developed in Modern Technique II. Students will be encouraged to cultivate greater awareness of space, time and energy, as well as a wider range of dynamic variation and more sophisticated understanding of kinetic alignment.
Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC
Prereq: DANC215

DANC301 Anatomy and Kinesiology
This course will cover structure and function of skeletal and muscular systems, basic mechanics of efficient movement, concepts essential for re-patterning and realigning the body, common dance and sports injuries, and information regarding injury prevention and approaches to treatment.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC
Prereq: None

DANC302 Ballet II
This is an intermediate-level course. Strong emphasis on correct alignment and the development of dynamics and stylistic qualities will be prominent while students learn combinations.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: None

DANC303 Mobilizing Dance: Cinema, the Body, and Culture in South Asia
This course focuses on questions of “mobility”--cultural, social, and political--as embodied in two major cultural forms of South Asia, namely “classical” dance and cinema. Using Tamil cinema and Bharatanatyam dance as case studies, the course focuses on issues of colonialism and history, class, sexuality and morality, and globalization. The course places the notion of “flows of culture” at its center, and examines historical, social, and aesthetic shifts in these art forms over the past 150 years.

The course is both studio- and lecture-based. It includes learning rudimentary Bharatanatyam technique, watching and analyzing film dance sequences, and participating in guest master classes in ancillary forms such as Bollywood dance and Kathak (North Indian classical dance). The studio portion of this course is for beginners, and no previous dance experience is necessary.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-DANC, HA-DANC
Prereq: None

DANC304 Modern Dance III
This advanced-level class draws on multiple approaches to dance technique and the moving body. Some of these include modern dance techniques, contemporary/release techniques, contact and other improvisational forms, as well as somatic practices. Modern III focuses on the exploration of complex dance movement sequences, cultivating a specific and personal engagement with movement material, along with heightened attention to the subtleties of phrasing, initiation, and musicality. The course’s primary aim is each individual’s continued development as a strong, well-rounded, creative, and thoughtful dancer.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC
Prereq: DANC215

DANC318 Introduction to Viewpoints
In this studio class, students learn and are immersed in the Viewpoints--a vocabulary which breaks down the two dominant issues any performance-based artist deals with: Time and Space. Students practice the Viewpoints and learn a language for talking about what happens on stage. Through practice, students develop tools not only for their own individual work, but for collaboration, offering ensembles a way to quickly generate original work. While a form of movement improvisation, students will also apply the Viewpoints as a means to staging to text as well as generate composition pieces. This class is open to directors, actors, designers, dancers, choreographers, musicians, composers, and writers.
Offering: Crosslisting
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA318
Prereq: None
DANC341 Dance Teaching Workshop: Theory into Practice
A theoretical and practical course in teaching movement to children and adults, this course will center on dance education as a site for social relevance, justice, and action. Utilizing readings, discussion, writing, practice, and reflection, students will investigate theories of education, politics of body, and various methods for teaching through dance and movement. While prior dance training is not required, students should simultaneously register for a movement class. Students with an interest in dance, arts, education, or an interest in creative and bodily engagement in learning will find this course directly applicable.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC
Prereq: None

DANC354 Improvisational Forms
This class is designed to explore various approaches to dance improvisation. Students will expand movement vocabulary, increase compositional awareness, develop their creative thinking and observational skills, and sharpen their performance presence. Material covered will include improvisation exercises, contact improvisation, structured improvisational forms, development and performance of scores, and exploration of the relationship between movement, sound and music.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC
Prereq: None

DANC359 Design and the Performative Space
In this course, we will explore, construct, and deconstruct the performative space, whether theatrical, site-specific, or virtual. We will analyze the space as a context to be activated by the body of the performer and witnessed by an audience. Through theoretical and practical assignments, we will study the aethetical history of the theatrical event, while developing your own creative design process. You will be guided through each step of this process: concept development, visual research, renderings or drawings, model making, and drafting.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA, HA-THEA, HA-THEA
Identical With: THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359, THEA359
Prereq: THEA105 OR THEA150 OR THEA185 OR ARST131 OR THEA105 OR ARST131 OR THEA150 OR ARST131 OR THEA185

DANC360 West African Dance II
This intermediate-level course is intended for students who have had some previous training in West African dance. In this course students will learn more complex and physically challenging dances drawn from several cultures in Ghana. In addition, students will be presented with a rich pallet of general West African movement vocabulary and will continue to engage in the discussion of the cultural context in which the dances occur, through reading, writing, video, and lecture.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: None

DANC362 Bharata Natyam II: Embracing the Traditional and the Modern
This advanced course is designed to further students' understanding of the technique, history, and changing nature of Bharata Natyam dance and of Indian classical dance in general. The primary aim of the course is to foster an understanding of the role, function, and imaging of Bharata Natyam dance vis-à-vis ideas about tradition and modernity. Although the course assumes no prior knowledge of Bharata Natyam, we will move rapidly through the material. We will focus mainly on more complex studio work, extensive readings, and video presentations. In preparation for this course, students should have movement experience in other dance tradition(s). Occasionally, the class could include a guest lecture given by either a visiting scholar, dancer, or choreographer respected in the field of South Asian dance internationally.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC
Prereq: None

DANC364 Media for Performance
The course examines the use of technology in performance, from the creation of mechanical moving scenery to 3D scenography. We will look into the development of the theatrical technology from the Renaissance to today's conception of the digital theater, virtual reality, and online performances. The class format will be divided into lectures and studio class, where students will develop practical work creating their own digital performances.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA
Identical With: THEA360, THEA360, THEA360, THEA360
Prereq: None

DANC365 West African Dance III
Building on the knowledge gained in West African Dance I and II, this course is intended for the very advanced student who has a lot of experience in West African dance. Students will learn rhythmically and physically complex traditional dances from selected ethnic groups in Ghana and will continue to home in on the general movement vocabulary and discourse on West African dance in general. Students will also learn original contemporary West African dance phrases choreographed by the instructor and be guided through a creative process through improvisation to create their own phrases.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC

DANC371 Choreography Workshop
This class will focus on the process of making a dance. Skills in organizing and leading rehearsals, creative decision making, and movement observation will be developed within the context of individual students honing their approach and style as choreographers. Practical and theoretical issues raised by the works in progress will frame in-class discussions, and all necessary technical aspects of producing the dances will be addressed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC
Prereq: None

DANC374 Blood, Muscle, Bone: The Anatomy of Wealth and Poverty
Our bodies are a source of learning, interpretation, and discovery. Choreographers Jawole Willa Jo Zollar and Liz Lerman will combine their artistic methods to train and support students interested in discovering the bridge...
between academic and artistic research using their current piece Blood, Muscle, Bone: the anatomy of wealth and poverty. Using collaborative methods, the class will map a vision for how a movement practice can be an engine that invigorates, animates, and connects students from their personal inquiry and imagination to informative data. This course is multi-disciplinary in its processes as well as its outcomes and will culminate in a performance-based teach-in; a lively and provocative tool of past protest movements. Wesleyan students and the Wesleyan community will explore with this vibrant platform for investigating and communicating ideas surrounding the impact of wealth and poverty on the body. Zollar and Lerman are asking new questions about how these conditions are defined and imagines. Their research for the project has looked at public health, rural poverty projects with unusual mechanisms for change, as well as being in dialogue with neuroscientists about the imagination. This course will include guest faculty: Bill Arsenio, professor of Psychology at Yeshiva University; Lois Brown, professor of African American Studies and English; and Wendy Rayack, associate professor of Economics. This course is part of the Creative Campus Initiative (www.wesleyan.edu/creativecampus).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC
Identical With: None
Prereq: None

DANC377 Perspectives in Dance as Culture: Dance as Research/Research as Choreography
This course considers theories and methods of dance scholarship and takes a comparative approach to dance as research, research as choreography. This is a research methods course in which we will consider ways that knowledge is constructed and legitimated, focusing on the role of physical/somatic engagement, creativity, and performance in research. Problems and issues central to research pertaining to representation, authority, validity, rigor, reliability, and ethics will be addressed in the context of dance studies and critical qualitative research studies. A final research project will be required.

This course is supported by the Creative Campus Initiative (www.wesleyan.edu/creativecampus)
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC, HA-DANC
Identical With: ANTH325, ENV377, ENV377, ANTH325, ENV377
Prereq: None

DANC376 The Artist in the City--Civic Engagement and Community Based Art-Making in the Urban Landscape

This course follows the remarkable progression of both ballet and modern dance in Europe and America from the late 19th century until the present. Beginning with classical ballet in Imperial Russia, this somewhat chronological look at the developments in dance will be approached in regard to the sociopolitical and artistic climate that contributed to its evolution. Choreographers and movements covered will include the ballets of Marius Petipa; Serge Diaghilev’s LES BALLETS RUSSES; Isadora Duncan; Loie Fuller; Denishawn; Austrucktanz; modernism and the work of Martha Graham, Doris Humphrey, and Charles Weidman; anthropologist/dancers Katherine Dunham and Pearl Primus; Merce Cunningham/John Cage; postmodernism and the Judson Dance Theater; Bill T. Jones; Japanese Butoh; and the German Tanztheater tradition of Kurt Jooss and Pina Bausch. Video and films will be shown weekly in conjunction with assigned readings. Projects include research/analysis of the work of a choreographer.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC
Prereq: None

DANC378 Repertory and Performance

This course examines choreography and its performance as an embodied text. Students will research a theme-specific topic and participate in the creation of a contemporary work under the direction, guidance, and mentorship of a faculty choreographer. This class will serve as a laboratory for experimenting with the performance techniques and evolving methodologies of the teaching artist, preparing the student for the practice of embodied research. The course culminates in the performance of the work developed during the semester of study.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC, HA-DANC, HA-DANC
Identical With: None
Prereq: None

DANC378A Repertory and Performance: Storied Places

Grounded in the experiences of the multiple African American migrations of the late-19th and early-20th centuries, this course will explore the ideas of migration, displacement, home, and place writ large. As a community, we will collaboratively develop a performance that will utilize movement, text and objects as research tools and creative processes as our methodology to engage these themes.

Our process in creating this work will include improvisation, development of set materials, readings, discussion, and writing. Students will have the opportunity to work along side professional dancers as well as Wesleyan faculty and their peers in preparation for an interdisciplinary performance in the spring.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC
DANC381 Japan and the Atomic Bomb
The atomic bombings of Hiroshima and Nagasaki in 1945 are central to the history of the 20th century. This course examines the scientific, cultural, and political origins of the bombs; their use in the context of aerial bombings and related issues in military history; the decisions to use them; the human cost to those on whom they were dropped; and their place in history, culture, and identity politics to the present. Sources will include works on the history of science; military, political, and cultural history; literary and other artistic interpretations; and a large number of primary source documents, mostly regarding U.S. policy questions. This is an extremely demanding course.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-HIST, SBS-HIST, SBS-HIST, SBS-HIST

DANC382 Bharata Natyam III
This course offers advanced theoretical, historical, and performative perspectives on Bharata Natyam. It covers topics such as postcolonial perspectives on hereditary performers, globalization and the commoditization of Bharata Natyam practice, and critical approaches to Indian dance history. In terms of studio work, the course involves the performance of 19th-century compositions, largely from the imperial city of Tanjavur, South India, as well as a new improvised modern work. Students are required to have taken either Bharata Natyam I (DANC261) or Bharata Natyam II (DANC362). This is to ensure that students have a foundation in both the practical and theoretical study of Bharata Natyam prior to enrolling in this course. Evaluation for the course will be based on class participation (combining discussions of readings/videos, in addition to studio work), performing advanced repertoire in a concert, a journal (consisting of short commentaries on the readings), or a short research paper. Occasionally, the class could include a guest lecture given by either a visiting scholar, dancer, or choreographer respected in the field of South Asian dance internationally.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC

DANC384 Senior Colloquium in Dance Research
The Senior Research Colloquium is a seminar course focused on workshopping senior capstone research projects/theses, critically analyzing and situating their work within the larger fields of dance and dance research. In addition to sharing senior capstone research in progress, this course incorporates opportunities to interact and study with successful dance artists/scholars, including but not limited to CFA visiting artists and current faculty, and to thereby encounter the most current shifts happening in the field of dance and dance research. Issues concerning dance/research that will be addressed include the following: relevance, validity, rigor, diversity and globalization, interdisciplinarity, citizenship and social justice as they pertain to dance and dance research, and to the senior capstone projects/theses specifically. This is an opportunity for our students to delve deeper into their own research while expanding their focus to better understand and contextualize their work in a larger context.
Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-DANC, HA-DANC, HA-DANC, HA-DANC, HA-DANC, HA-DANC

DANC401 Individual Tutorial, Undergraduate
Topic arranged in consultation with tutor. Permission of the tutor and department chair required.
Offering: Host
Grading: OPT

DANC402 Individual Tutorial, Undergraduate
Topic arranged in consultation with tutor. Permission of the tutor and department chair required.
Offering: Host
Grading: OPT

DANC403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

DANC404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

DANC407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

DANC408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

DANC409 Senior Thesis Tutorial
Includes senior projects and/or theses.
Offering: Host
Grading: OPT

DANC410 Senior Thesis Tutorial
Includes senior projects and/or theses.
Offering: Host
Grading: OPT

DANC411 Group Tutorial, Undergraduate
Topic arranged in consultation with tutor. Permission of the tutor and department chair required.
Offering: Host
Grading: OPT

DANC412 Group Tutorial, Undergraduate
Topic arranged in consultation with tutor. Permission of the tutor and department chair required.
Offering: Host
Grading: OPT

DANC419 Student Forum
Offering: Host
DANC420 Student Forum
Offering: Host
Grading: Cr/U

DANC420A Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Crosslisting
Grading: Cr/U

DANC435 Advanced Dance Practice A
Participation as a dancer in faculty- or student-choreographed dance concerts.
Course entails 30 hours of rehearsal and performance time.
Offering: Host
Grading: Cr/U
Credits: 0.25
Gen Ed Area: HA-DANC
Prereq: None

DANC445 Advanced Dance Practice B
Identical with DANC435. Entails 60 hours of rehearsal and performance time.
Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: None

DANC447 Dance Teaching Practicum
This course is the required practicum course associated with the Dance Teaching Workshop—DANC341. This course involves preparing and teaching weekly dance classes in the surrounding community.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: None
Prereq: None

DANC491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

DANC492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT