The Dance Department 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; PHD, Ohio State University  
Associate Professor of Dance; Chair, Dance; Associate Professor, Environmental 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

**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**

**Abigail Levine**  
BA, Wesleyan University; MA, New York University  
Visiting Instructor in 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 2017–2018**: 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**  
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: **0.50**  
Gen Ed Area: **HA-DANC**  
Prereq: **None**

**DANC107 Writing is Dancing, Dancing is Writing**  
We watch dance and then we write about it. Dance needs writing to be understood and to endure. Or maybe not. Maybe dance needs no help. Then, what do we write? Writing as dance, in dance, of, from, alongside... As readers, writers, and performers, we will explore established and experimental modes of writing and choreography and look for ways that each form can stretch and challenge the other.

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

**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
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**
NEW INSTRUCTOR: http://www.ephratsherie.com/ Ephrat “Bounce” Asherie has trained extensively in ballet and modern dance but found her artistic home in breaking, hip hop and house. She began breaking in 2002 under Richard Santiago (aka Break Easy) and soon after was introduced to house music. She has been greatly influenced by the New York club scene ever since. As artistic director of Ephrat Asherie Dance (EAD), Ephrat received a Mondo Cane! commission from Dixon Place to support the creation of her first evening length work, A Single Ride. This original work earned two Bessie nominations in 2013 for Outstanding Emerging Choreographer and Outstanding Sound Design. This year Ephrat was selected to participate in the Lower Manhattan Cultural Council’s Extended Life Program, which provides professional and developmental support for new work over the course of f two years. In the fall of 2015 Ephrat was selected to participate in Alvin Ailey Dance Center’s New Directions Choreography Lab where she began developing ideas for her new work “riff this, riff that” to premiere in the summer of 2016. In 2014 and 2015 Ephrat Asherie Dance was the two-time recipient of the CUNY Dance Initiative Residency and created two new works that premiered at the Gerald W. Lynch Theater (2014) and Summerstage NYC (2015). From 2013-2014 Ephrat was a Workspace Resident Artist with the Lower Manhattan Cultural Council and in 2012 a Fresh Tracks Residency Choreographer at New York Live Arts. EAD has presented work at FiraTarruga in Spain, the Doris Duke Theater at Jacob’s Pillow and the River to River Festival. Ephrat’s work has also been presented at the Apollo Theater, the Ahmanson Theater, Dixon Place, New York Live Arts and the Yard, among others.

Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC
Identical With: AFAM262

**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: OPT
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: None

**DANC220 Performing Indonesia**
This course will examine the theater, dance, and puppetry of Indonesia in the context of its cultural significance in Indonesia and in the West. Students will read a variety of texts related to Indonesian history, myth, and religion. Students will also read books and essays by anthropologists Hildred Geertz, Clifford Geertz, and Margaret Mead to understand how the arts are integrated into the overall life of the island archipelago. 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 are 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 Indonesian texts will be analyzed and adapted for performance. The direct and indirect influence of Indonesian performance and history on the West will be discussed by examining the work of theater artists like Robert Wilson, Arianne Mnouchkine, Lee Breuer, and Julie Taymou, who have all collaborated with Balinese performers.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA220, CEAS229
Prereq: None

**DANC231 Performing Arts Videography**
This course provides an introduction to shooting and editing video and sound with a particular focus on the documentation of dance, music, and theater performance. Additional consideration will be given to the integration of videographic elements into such performances. Students will work in teams to document on-campus performances occurring concurrently. Related issues in ethnographic and documentary film will be explored through viewing and discussion of works such as Wim Wenders’s Pina, Elliot Caplan’s Cage/Cunningham, John Cohen’s The High Lonesome Sound, and Peter Greenaway’s Four American Composers.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MUSC231, THEA213
Prereq: None

**DANC237 Performance Art**
This course can be understood as an ephemeral, time-based art, typically centered on an action or artistic gesture that has a beginning and an end, carried out or created by an artist. It also contains the elements of space, time, and body. This hands-on course explores the history and aesthetics of performance art and how it relates to the performing arts (dance and theater). In a project-based format, students conduct performance assignments and conceptual research within the gaps that exist between performative art forms. The course focuses on analyzing and studying...
artists who utilized the concepts of chance, failure, or appropriation in their work.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA237
Prereq: None

**DANC240 Deeper Ecology: Moving to Connect with Earth and Environment**

This somatically-based course will focus on how movement and body can exist in relation to Earth and environment. How can our own physical movement practices become tools in (1) connecting with the natural world, (2) gaining understanding and information, and (3) advocating, educating, and making change. We will explore this through three approaches: dance and movement improvisation, movement ritual, and biodynamic farming. Each section of the course will allow us to engage with the natural environment in a different physical way and to reflect on distinctions between observing, interacting, and shaping it. We will dance indoors and outdoors, enhance our perceptual awareness through exercises in seeing and listening, create movement rituals, and volunteer at Long Lane Farm to get an introduction to sustainable agriculture as a physical practice. We will also engage in readings and discussion of works in deep ecology, eco-feminism, philosophy, and somatic practice. Students will gain an understanding of a range of views about the connections between humans and nature and question the idea of "nature" as a separate entity to conquer or protect.

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

**DANC244 Delicious Movement: Time Is Not Even, Space Is Not Empty**

This course contemplates metaphorical nakedness and human and bodily experiences of time and space through interdisciplinary discourse. Taught by NYC-based artist Eiko Otake of Eiko & Koma, students will examine how being or becoming a mover reflects and alters each person's relationships with the environment, with history, and with other beings. Topics of study and discussion include Eiko & Koma's body of works, atomic bomb literature, postwar Japan, and environmental violence such as Fukushima nuclear explosions. Key concept of study is metaphorical nakedness and how distance is malleable.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CEAS
Identical With: CEAS244
Prereq: None

**DANC249 Making Dances I: Solo Work**

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
Prereq: None

**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
Prereq: None

**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 blocos-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
Identical With: LAST250, AFAM250
Prereq: None

**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
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
with heightened attention to the subtleties of phrasing, initiation, and a specific and personal engagement with movement material, along on the exploration of complex dance movement sequences, cultivating 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

**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
Prereq: None

**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

**DANC307 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-DANC
Identical With: FGSS307, ANTH306
Prereq: None

**DANC309 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

**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. Student 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 Embodiment and Education: Critical and Liberatory Perspectives**
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
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
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 aesthetic 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 (Vector Works and Sketchup), model making (3D printing and modeling), and drafting. The Theater Department organizes a variety of performances for students enrolled in its courses. Field trips to see performances off campus are integrated into course syllabi. Instructors will notify students of all dates at the beginning of the semester and costs for all course field trips are covered (specifically, transportation to and from the performance and tickets). Any potential scheduling conflicts for field trips should be discussed with faculty members. Once students indicate that they are going and tickets are purchased, it is assumed they will attend. (Students backing out of field trips they had said they would attend will be asked to cover the cost of their ticket.) Performances of visitors to Wesleyan's Center for the Arts are integrated into course syllabi and students are required to attend these performances unless otherwise negotiated with instructors. Tickets for performances are available to students at the Box Office in Usdan at the reduced price of $6.00.

**DANC364 Media for Performance**

This 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

**Identical With:** THEA360

**Prereq:** THEA105 OR THEA150 OR THEA185 OR ARST131

**DANC365 West African Dance III**

Building on the knowledge gained in West African Dance I and II (DANC260 and DANC360), 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 of 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

**Prereq:** None

**DANC366 American Dance History**

This course follows the remarkable progression of both ballet and modern dance in Europe and America from the late 19th century until today. 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

**Prereq:** None
DANC376 The Artist in the City--Civic Engagement and Community-Based Art-Making in the Urban Landscape

Through both theoretical analysis and practical application, students will explore how, in a collaborative community setting, art-making can be used to address environmental issues and spark community dialogue. Lectures, readings, and research will provide an overview of the work of contemporary artists who engage directly in the life of the city, incorporate public employees and public land, and explore new means of civic participation. Students will study various models of community engagement and apply theoretical work to their field-based research. For final projects, students will direct short, creative-based projects in collaboration with Middletown community members to be presented as part of the Riverfront Encounter. 

Offering: Crosslisting
Grading: A-F
Credits: 1.25
Gen Ed Area: HA-ENVS
Identical With: ENVS376
Prereq: None

DANC377 Perspectives in Dance as Culture: What the Body Knows-Social Change and Revolution

In this project-based class we will study the work of movement artists who directly address and engender social change. We will engage in methods of physical practice that focus on transformation, physical re-orientation and social engagement. Requirements will include regular studio practice, the development of a personal practice and personal manifesto. The final project will consist of a semester-long research project on a topic that can be characterized as a disruption or disaster. The research project will culminate in a persuasive position paper and a performative or otherwise organized social action (performance, site-specific work, installation, demonstration, or community action).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC
Identical With: ANTH325, ENVS377
Prereq: None

DANC378 Repertory and Performance: Contemporary Dance from Global Perspectives

This course draws on multiple approaches to understanding contemporary dance and the moving body from global perspectives. It examines an eclectic array of movement and choreographic styles with influences ranging from Asia to Africa to Europe. Much of the course focuses on the creation and performance of an original choreographic work as part of either the Spring Faculty Dance concert or the Worlds of Dance concert. Students will spend the majority of class time learning the choreography, but they will also learn by viewing, discussing, and writing. In addition, there will be guest classes with instructors representing the world of global contemporary dance today, who will bring their diverse experience and unique styles to bear on our discussions.

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

DANC381 Japan’s Nuclear Disasters

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. In addition, we will be examining the development of the civilian nuclear industry in Japan with a focus on the nuclear meltdowns in Fukushima and other accidents. This is an extremely demanding course. This interdisciplinary, experiential, and experimental course combines studio learning (movement studies and interdisciplinary, creative exploration) and seminars (presentations and discussions). No previous dance or movement study is required, and the course is not particularly geared toward dancers or performers. However, your willingness to experiment on and share movement is important. We encourage you to think about movement as a method of accessing human experiences and making distance malleable, a way to explore your own sensations, thoughts, and reactions in learning history. Weekly journal entry is required, and each student will create his/her own final project to deepen the syllabus.

Offering: Crosslisting
Grading: A-F
Credits: 1.50
Gen Ed Area: SBS-HIST
Identical With: HIST381, SISP381, CEAS384
Prereq: None
DANC401 Individual Tutorial, Undergraduate  
Topic to be arranged in consultation with the tutor. 
Offering: Host 
Grading: OPT  

DANC402 Individual Tutorial, Undergraduate  
Topic to be arranged in consultation with the tutor. 
Offering: Host 
Grading: OPT  

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

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

DANC407 Senior Tutorial (downgraded thesis)  
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator. 
Offering: Host 
Grading: OPT  

DANC408 Senior Tutorial (downgraded thesis)  
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator. 
Offering: Host 
Grading: OPT  

DANC409 Senior Thesis Tutorial  
Topic to be arranged in consultation with the tutor. 
Offering: Host 
Grading: OPT  

DANC410 Senior Thesis Tutorial  
Topic to be arranged in consultation with the tutor. 
Offering: Host 
Grading: OPT  

DANC411 Group Tutorial, Undergraduate  
Topic to be arranged in consultation with the tutor. 
Offering: Host 
Grading: OPT  

DANC412 Group Tutorial, Undergraduate  
Topic to be arranged in consultation with the tutor. 
Offering: Host 
Grading: OPT  

DANC419 Student Forum  
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program. 
Offering: Host 
Grading: Cr/U  

DANC420 Student Forum  
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program. 
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.

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 DANC341--Embodiment and Education: Critical and Liberatory Perspectives. This course involves preparing and teaching weekly dance classes in the surrounding community. 
Offering: Host 
Grading: Cr/U 
Credits: 0.50 
Gen Ed Area: None 
Prereq: None  

DANC491 Teaching Apprentice Tutorial  
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit. 
Offering: Host 
Grading: OPT  

DANC492 Teaching Apprentice Tutorial  
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit. 
Offering: Host 
Grading: OPT