

# DANCE

Dance deepens one's knowledge and expression of human experience. We believe in the creative and intellectual potential of each person. Dance can change the world.

The Dance Department at Wesleyan is a contemporary program with a global perspective. The curriculum centers on the creative act – imagining, making and doing. Our program is interdisciplinary, embodied, collaborative, physically and intellectually rigorous, and fosters personal and social transformation.

## 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; Director, Allbritton Center for the Study of Public Life; Associate Professor, Environmental Studies; Associate Professor, Education Studies; Associate Professor, Russian, East European, and Eurasian Studies

### Hari Krishnan

BA, University of Manitoba; MFA, York University; PHD, Texas Womans University  
Professor of Dance; Chair, Dance; Professor, Feminist, Gender, and Sexuality Studies

### Marcela Oteiza

BFA, University of Chile; MFA, California Institute of Arts  
Associate Professor of Dance; Associate Professor, Theater; Associate Professor, College of the Environment

### Iddrisu Saaka

DIPL, University of Ghana; MFA, University of California, Los Angeles  
Assistant Professor of Dance

### Nicole Lynn Stanton

BA, Antioch College; MFA, Ohio State University  
Provost and Senior Vice President for Academic Affairs; Professor of Dance; Professor, African American Studies; Professor, Environmental Studies

## VISITING FACULTY

### Milka Djordjevich

MFA, Sarah Lawrence College  
Visiting Assistant Professor of Dance

### Douglas Elkins

Visiting Associate Professor of Dance

### Maho Amy Ishiguro

BA, Colgate University; MA, Wesleyan University; PHD, Wesleyan University

Visiting Assistant Professor of Dance

### Chelsie McPhilimy

BA, University of Wisconsin at Madison; MFA, Ohio State University  
Technical Director, Dance Department; Adjunct Assistant Professor of Dance

### Eiko Otake

BA, SUNY Empire St College  
Visiting Artist-in-Residence, Dance

### Joya Powell

BA, Columbia University; MA, New York University  
Visiting Assistant Professor, African American Studies; Visiting Assistant Professor of Dance

## EMERITI

### Susan F. Lourie

BA, Temple University; MALS, Wesleyan University  
Adjunct Professor of Dance, Emerita

### Urip Sri Maeny

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

## DEPARTMENTAL ADVISING EXPERTS

Pedro Alejandro; Katja Kolcio; Hari Krishnan; Joya Powell and Nicole Stanton

- Undergraduate Dance Major (<https://catalog.wesleyan.edu/departments/danc/ugrd-danc/>)

### DANC102F Dance as Cultural Knowledge: Dances from Indonesia (FYS)

Dance as Cultural Knowledge: Dances from Indonesia is a FYS (First Year Seminar) course. It provides opportunities to work on descriptive, creative, and analytical writing about dance and cultures. This interdisciplinary course further allows students to use the practice of traditional and contemporary dance repertoire from Indonesia as a way to experience cultures, history, politics, religions, and aesthetics. Throughout the semester, students will explore the practice of classical court dance in Central Java and traditional Acehnese dance. Further, students will engage with literature from the fields of dance studies, anthropology, and ethnomusicology in order to contextualize their Indonesian dance practice and analyze the cultures that surround their dance practices. This course combines intellectual engagement (reading, writing, research, and class discussion) with the physical and sensational experience of moving our bodies in accordance with cultural practices particular to these two areas. By utilizing these two learning methods, we take a holistic approach to understanding dance as a way of carrying cultural knowledge. Throughout the semester, students will write a short reflective journal on a specific topic each week, and carry out research for a final paper at the end of the semester.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

### 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**

#### **DANC104F Introduction to Contemporary Dance from Global Perspectives (FYS)**

This interdisciplinary course aims to understand contemporary dance and the moving body from global perspectives. It draws from a range of approaches to aesthetics and choreography, politics, and understandings of culture-at-large. It examines an eclectic array of movement and choreographic styles from North America to Europe to Asia.

The course is divided into 6 units:

1. Old and New Definitions of Contemporary Dance
2. "East Meets West" -- Global-Cultural Flows in Contemporary Dance
3. Social Justice and Contemporary Dance
4. Queering Contemporary Dance
5. Special Topics -- Stillness and Silence
6. Traditional Dance/Contemporary Dance -- Deconstruction and Reconstruction

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC105 Dance Tech Lab: Lights, Screen, Projection**

This class includes the practicum and experimentation of lighting design and production with use of projection, video-screen technology, stage management, costume and scene design, and set construction.

The practical experience in the Dance Department's production season is emphasized in 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: Practice and Theory**

This elementary level ballet course is a mix of practice and theory. Ballet terminology and stylistic concepts will be introduced with emphasis on correct alignment, musicality, and movement flow. In addition to learning the basics of ballet technique, various ways that ballet choreographers have addressed issues of politics, race, and class are examined through films, readings, and discussions. Traditional ballets will be juxtaposed with iterations from contemporary choreographers who have created unique and powerful works addressing issues from the eighteenth century to today.

Offering: **Host**

Grading: **OPT**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC205 Afro-Brazilian Dance I**

This course will examine the study of the African diaspora, the influence of African culture in South America. It will introduce religious, social, and contemporary dance forms through a historical perspective of African identity in Brazil.

Offering: **Host**

Grading: **A-F**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC211 Contemporary Dance Technique I**

This elementary contemporary dance technique 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**

#### **DANC212 Composition Across the Arts**

Grounded in embodied art-making practices, this survey course will introduce students to art-making processes in dance, performance, creative writing, and sound. Connections will be explored amongst the disciplines and students will be encouraged to discover their own unique and hybrid forms. The class will be facilitated by Nicole Stanton with modules taught by resident and visiting artists from across the arts. The first part of the semester will focus on hands-on experimentation, contextual readings, viewings, and discussion. In the second part of the semester, students will create their own creative projects, participate in in-depth critique sessions, and develop a digital portfolio to document their work. The course will culminate in public exhibitions and performances of the student's creative projects. This course can serve as the gateway to the Dance Major.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **THEA212**

Prereq: **None**

#### **DANC213 Jazz Technique**

This course is an introduction to the African American jazz dance vernacular through the embodied practice of Simonson jazz. It will cover basic principles of alignment, centering, and technique through the context of jazz's African roots. Class sessions will principally consist of movement exploration including a comprehensive warm-up and will be supplemented by online discussions and media to better understand the place of jazz dance in society and culture at large.

Offering: **Host**

Grading: **A-F**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

Identical With: **AFAM262**

Prereq: **None**

#### **DANC214 Hip Hop**

This studio practice course introduces students to urban dance practices, aiming to broaden students' understanding of hip hop culture beyond the commercialized representations prevalent in the media today. This class will explore the history and practice of different forms of hip hop: b-boying/b-girling (breaking/breakdancing), uprocking, popping, waving, and locking. We will also look at hip hop's connection to other club forms such as house dance and house-ballroom forms, waacking, and voguing. Students will view video performances of cultural practice (battles and "cyphers"), as well as media- and theatrically-influenced forms of hip hop, to identify significant commonalities and differences within hip hop practices.

Our classes will be conducted to hip hop, house, and dance music from the past four decades, and will begin with a set warm-up and follow with stretching and conditioning exercises. Class will always conclude with a combination that incorporates that week's dance form, and it will be compared to other hip hop dance forms we will be studying.

Required readings will explore these forms through the lens of historical context and critical theory perspectives on urban dance, supporting an immersive studio practice.

Offering: **Host**

Grading: **A-F**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC215 Hip Hop Dance II**

This intermediate hip hop studio practice course further develops urban dance practices, and broadens the hip hop culture beyond the commercialized representations prevalent in the media today. This class will further explore the history and practice of different forms of hip hop: b-boying/b-girling (breaking/breakdancing), uprocking, popping, waving, and locking. We will also look at hip hop's connection to other club forms such as house dance and house-ballroom forms, waacking, and voguing. Students will view video performances of cultural practice (battles and "cyphers"), as well as media- and theatrically-influenced forms of hip hop, to identify significant commonalities and differences within hip hop practices.

Our classes will be conducted to hip hop, house, and dance music from the past four decades, and will begin with a set warm-up and follow with stretching and conditioning exercises. Class will always conclude with a combination that incorporates that week's dance form, and it will be compared to other hip hop dance forms we will be studying.

Required readings will explore these forms through the lens of historical context and critical theory perspectives on urban dance, supporting an immersive studio practice.

Offering: **Host**

Grading: **OPT**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC216 Contemporary Dance Technique: Dancing During Pandemic**

This combined-level dance class draws on multiple approaches to dance technique and the moving body in an outdoor, site-specific, pandemic-specific context. We will focus on large group ensemble movement as well as on individual movement specificity, and developing awareness of space, time, energy, technical precision, and dynamic variation. Course content will draw on modern dance techniques, contemporary/release techniques, and improvisational forms, as well as somatic practices.

During any major social transformation or crisis, like this pandemic, movement practice is essential. Our world and our rules of engagement are changing before our eyes. Creative physical movement is integral to our physical and psychosocial well-being, and through it we learn how to navigate the new context. On a basic level, we move our bodies to stimulate circulation of blood, breath, and digestive tract. But, equally important, and more central to higher education, we also need to move in ways that help us adjust to and make sense of our new circumstances--to orient ourselves to this new environment. This is the overarching purpose of this course: to collectively find new ways of being, understanding, moving, and creating our new world.

Classes will be held outside, and students will be expected to dress for the weather, and with freedom of movement in mind--in other words, wear safe footwear and clothing that does not constrict range of motion. Classes will only be canceled in the case of severe weather (i.e., hurricane). In those cases, hybrid practice-based assignments will be given to supplement in-class material.

This course is intended as an alternative to our regular Contemporary Technique course DANC300, which is being taught in an online format. Students are invited to choose the format that they feel most comfortable with. Both courses count toward major and minor requirements.

Offering: **Host**

Grading: **Cr/U**

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 such as Robert Wilson, Arianne Mnouchkine, Lee Breur, and Julie Taymour, 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 used 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**

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

Taught online by NYC-based artist Eiko Otake of Eiko & Koma, this course contemplates metaphorical nakedness and human and bodily experiences of time and space through interdisciplinary discourse. Students will examine how being or becoming a mover reflects and alters each person's relationships with challenges of the current world, with environment, with history, and with other beings. Topics of study and discussion include atomic bomb literature, postwar Japan, environmental violence such as Fukushima nuclear explosions, death, and pandemic. Together we will acknowledge how distance is malleable and how going to places is an act of choreography and self-curation. Through movement study, reading, writing, drawing, and discussion, the class will be a place of collective learning. Reading, film viewing, movement reviews and journal entries are required every week. Final Project will include an in-class presentation and final paper. Journals are graded by quality of thinking/writing and how they reflect homework assignments. The instructor is available for individual consultation throughout the course. Students are strongly encouraged to nurture their own rigor.

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 course is a practical lab in body-based performance making with a focus on the solo form. Students will work towards developing and honing their personal artistic interests and goals, and supporting those of their peers. We will experiment with various modes of composition, viewing and researching a broad range of artistic work and ideas, expanding our notions of what constitutes a dance. Students will explore performance in public space, collaboration, and work across artistic disciplines, engagement with technology, awareness of cultural context and appropriation, and social practice/participatory/community engaged art. Finally, we will develop methods for peer critique, working towards finding a challenging and supportive approach that pushes each artist forward.

NOTE: This is a laboratory course for students interested in diving deeply into body-based artistic practice. It is appropriate to students with a background in any artistic discipline. An interest in rigorous (and playful) experimentation and research is key.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC250 Dance Composition: Choreography Workshop**

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.

This class will focus on the process of making a dance in a theatrical setting. 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**

#### **DANC251 Indonesian Dance I**

Indonesian Dance I (DANC251) is designed to introduce students to the rich traditions of Central Javanese/Indonesian and Achanese dance practice as well as cultural practices, aesthetics, philosophies, and history that surround the tradition. The course will begin with the basic movement vocabulary of Central Javanese dance styles, and proceed to the study of dance repertoire. The course largely focuses on techniques and practice of Javanese court dance repertoires, supplemented with short lectures that will provide the sociocultural, historical, and contemporary contexts. This course is designed to include occasions where students will engage with renowned Indonesian dance practitioners through their guest lecture sessions. Students in the course will perform with live music provided by Wesleyan's Javanese Ensemble at the end of the semester concert, as well as at the Worlds of Dance concert.

Offering: **Host**

Grading: **A-F**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

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**

Prereq: **None**

#### **DANC300 Contemporary Dance Technique II/III**

Drawing on multiple approaches to dance techniques and the moving body, this course will build on capacities developed in Contemporary Dance 1. Students will be encouraged to cultivate greater awareness of space, time, rhythm, corporal navigation 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: **OPT**

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 musicality. The course's primary aim is each individual's continued development as a strong, well-rounded, creative, and thoughtful dancer.

Offering: **Host**

Grading: **OPT**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

Prereq: **DANC215**

#### **DANC311 Immersive Theater: Experimental Design, Material Culture and Audience-Centered Performance**

This course offers a comprehensive exploration of Third Rail Projects' approach to crafting and performing in immersive performance formats. Students will work closely alongside Co-Artistic Director Tom Pearson to explore Third Rail's toolbox of techniques, including:

- Developing presence and clarity around audience engagement
- Remaining spontaneous and responsive to the changing landscape of an active audience
- Generating game play for crafting immersive scenes
- Understanding ritual, narrative, and audience initiation through the study of a scene from one of our immersive productions

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA301**

Prereq: **None**

#### **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**

#### **DANC320 Theatre for Social Change - Taught from Ecuador with Local Participants**

This course is taught in Spanish. Students should have Spanish proficiency equivalent to SPAN 112 or higher. This course is designed to lead Wesleyan students and Ecuadorian community counterparts through the process of creating social change by practicing social change. Using exercises and activities that pull from the areas of Theatre of the Oppressed and Performance Activism, as well as traditional theatre tools such as movement and mask-making, we engage challenging concepts and conflicts by dialoguing via our performative work. Our exploration stretches from the theoretical foundations of structural and symbolic oppression to ongoing real-life events related to themes that are selected by the course participants (examples include cultural identity, systemic racism, privilege, power, environmental justice, and gender equality/equity). Each course participant chooses a thematic area and joins a small group with which they will apply learned methods to exploring their theme. Together, Wesleyan students with local counterparts create short virtual theatrical projects to be presented to the whole cohort. Readings cover theory and methods in Applied Theatre, community-based case studies, and articles related to the chosen themes. The readings are contextualized to the diverse lived realities of the course's participants as well as to our globalized society.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-CGST**

Identical With: **CGST321**

Prereq: **None**

#### **DANC322 Storying and Re-Storying (Storytelling for Social Change) - Taught from Ecuador w Local Participants**

This course is taught in Spanish. Students must have proficiency in Spanish equivalent to SPAN 112. When we consciously appropriate the power of stories to collectively reimagine our world, we turn the word story into a verb. We "story" our world. When our "storying" seeks to transform a system founded on unjust stories, we are "restorying" our world. This course begins with our human ability, and need, to tell stories, examining how we use them for communication, as well as how we become empowered or disenfranchised by them. Based on the realities present in our communities (our local community of place, college campuses, cities, neighborhoods, spiritual communities, etc.), students work with their counterparts, combining theory with practice, to create and tell stories with the goal of identifying shared conflicts and inspiring change. Since stories are told in many ways, the course engages the "telling" through various methods: writing stories and poems, Spoken Word, coloring/drawing, mapmaking, and moving our bodies. In each project, we implement the elements of storytelling, balancing distinct narrative traditions, such as myth and legend, with influences of the modern world. Readings look at a wide array of narrative theory and methods, focusing on storytelling as a form of creating and expressing knowledge. The course concludes with the interweaving of local and international stories into "our stories."

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-CGST**

Identical With: **CGST322**

Prereq: **None**

#### **DANC341 Dance Teaching Workshop: The Embodied Practice of Knowing**

This course familiarizes students with various methods and practices for teaching dance and movement to children and adults. Combining theoretical perspectives on education, dance, body/mind, and creativity together with hands-on practice teaching dance, students will gain practical skill in curriculum design and teaching while developing a personal philosophy on the role of dance in education and life. As part of this course, students will design and teach a dance class of their choice in the community (concurrent enrollment in Dance Teaching Practicum DANC447, 0.5 credit, required). Prior dance training is not required; however, students should have an interest in dance, arts, education, and bodily engagement in learning. Previous student-design practicum courses have included: Creative Dance for Children, Dance for Seniors, Tango, Jazz, Movement Improvisation, Dance Composition, Poetry Through Movement, Science Choreography, Mask Making and Performance, and Contemporary Dance. Sites have included local schools, after-school programs, Vinnie's Jump and Jive, on-campus locations, senior centers, assisted living facilities, churches, and synagogues.

Offering: **Host**

Grading: **Amp Graded**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC354 Improvisation: Diasporic Modalities**

Freestyle, groove, jam: Improvisation has always been a key tool in the creation and evolution of dances of the African Diaspora. This movement-based course will deepen the inquiry of the Africanist aesthetic in dance through an improvisatory experiential framework. What movement conversations are created through a deep listening to self and our impulses to engage with sound/music, the environment, and our community? How do we honor the self in collective experiences? Students will embody explorations of the improvisatory concepts, sequences, and modalities that are rooted in the dances of: West African, Afro-Beats, Afro-Brazilian, Jamaican Dancehall, Capoeira, Jazz, African American Social Dances, House, and Bomba. We will use the foundational improvisational principles of these dance forms through a balance of play, investigation, and rigor. Studio work will be supplemented with readings, video, and homework assignments geared toward creating new improvisational scores. The course will also include visits from guest artists.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **THEA354**

Prereq: **None**

#### **DANC357Z Space and Materiality: Performing Place**

Scenography explores and shapes the material world in and through the performative event. In site-specific performances, it transforms place and time to create an alternative reality in which the materiality of the artistic design and the performer's body intervene in the architecture of a place and the spectator's reception of meaning. In this course, we will study site interventions through the lens of street performance, immersive theater, and the theatrical apparatus to build a theoretical and direct understanding of the material potential and limitations of the four key elements involved in the scenographic project -- artistic design, the actor's body, local architecture, and time.

This course is divided into three units: (1) site-specific; (2) street performance; and (3) immersive theater. Each unit includes scholarly readings, assignments in performance and scenography, and specific showings. There will be two written responses for the course (5-to-7-page papers) on two of the works experienced at the festival that demonstrate the student's cumulative grasp of site specificity, scenography, and materiality. There will also be a final media journal showing. Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **THEA357Z**

Prereq: **None**

#### **DANC359 Space Design for Performance**

In this course, students will study, construct, and deconstruct the performative space, whether in the theater or site-based, by analyzing the space as a context to be activated by the body of the performer and witnessed by an audience.

Through practical assignments, the class will learn the aesthetic history of the theatrical event (considering plays, rituals, street parades, and digital performances, among others), while developing and discovering the student's own creative process (visual, kinetic, textual, etc.). Students will be guided through each step of the design process, including close reading, concept development, visual research, renderings or drawings, model making and drafting.

In this course, special emphasis is given to contemporary performance as a mode of understanding cultural processes as a relational system of engagement within our ecosystem, while looking at environmental and sustainable design, materials, and the environmental impacts of processing. Students will create and design performance spaces, while realizing scale models and drawings and integrating the notions of design and environmental principles and elements.

Students will have the opportunity to develop skills using 3D-drafting and 3D-modeling software.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA359, ENVS359**

Prereq: **THEA105 OR THEA150 OR THEA185 OR ARST131 OR ARST190**

#### **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**

Prereq: **None**

#### **DANC363 Dancing Bodies, Cultures and Environments**

This course will look at the intersections and common spaces between body/self, community/culture, and environment/place. To do this we will employ several research methods. Students will be asked to complete readings, participate in discussions, view relevant media, and participate in movement master classes. We will also create solo and group performance works that explore our individual and communal experiences of body/community/environment. Students will be asked to complete readings, participate in discussions, participate in improvisational movement sessions, and work in a collaborative context. Each student will develop a final project that contains both a written and a performative component.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC364 Media for Performance**

This course examines the use of media and technology as it relates to dramaturgy and design for performance. Class time will be used for lecture, discussion, and experimentation, during which we will explore new technologies used in the industry, including projections, VR, AR, and software such as After Effects and Isadora. Throughout the semester, they will use the skills learned to create their own digital performances.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA360**

Prereq: **None**

#### **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 hone 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 Queering the Dancing Body: Critical Perspectives on LGBTQ Representation**

This course focuses on questions of "queering" dance as a historical, cultural, social, and political enterprise. Focusing on both historical and postmodern dance contexts, the course explores key issues around gender and identity, with special reference to the concepts of performativity, impersonation, sexuality, and transformation. The course places the notion of "flows of gender and transformation" at its center, and examines historical, social, and aesthetic shifts in these ideas over the past 50 years. It draws on case studies ranging from female/male dance traditions of impersonation in India, China, Japan, and Indonesia, to postmodern shifts of "classical" dance (such as the all-male cast of Matthew Bourne's "Swan Lake") and more popular forms such as voguing and "RuPaul's Drag Race."

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC370 Choreography Workshop/Proscenium**

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. Students will prepare to present for proscenium theater/audience.

Offering: **Host**

Grading: **A-F**

Credits: **2.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC371 Site-Specific Choreography**

This course addresses the construction of contemporary performance in alternative, nontheatrical spaces. Students will create, design, and structure movement and image metaphors; design and realize scenic objects; and integrate technologies that enhance performance at large. Daily practice will focus on developing compositional tools to trigger events, to set off the performance space, and to create optimal conditions for audience and performer participation. Skills in movement observation, critical reading, and video analysis will inform the course's practical and historical frameworks.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **THEA372**

Prereq: **None**

#### **DANC372 Choreography and Performance Art Perspectives**

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 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.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC374 Perspectives on Dance of the African Diaspora**

In this combined technique and ethnography course we will explore some of the many dance practices of the African diaspora. We will focus on Senegal and Ghana in West Africa and follow the path of the Middle Passage to Cuba, Brazil, and the United States. Investigating both traditional and popular dance forms, we will consider how African dance and culture has influenced many performance practices throughout the Americas. To these ends, coursework will include: learning specific dances (Sabar, Capoeira, Orisha dancing, salsa, tap, and hip-hop for example); engaging in readings that provide critical, cultural, and historical context; participating in analytical and self-reflective dialogue; as well as creating an independent research paper.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC375 Dance History: Why Dance Matters**

Dance History: Why Dance Matters investigates myriad social, political, and historical events that have impelled performers and choreographers to create dances that broadcast their personal concerns to society in powerful ways. Artistic movements, choreographers, and dancers examined will include the aristocratic Imperial Russian Ballet; gender fluidity in Nijinsky's roles in Diaghilev's Les Ballets Russes; the microcosm of immigrant and black performers in vaudeville; dance and the Harlem Renaissance; the rejection of ballet by Lóie Fuller, Isadora Duncan, and Ruth St. Denis; the political work of early modern dancers Martha Graham, Doris Humphrey, and Charles Weidman; war's aftermath in the German Ausdruckstanz of Mary Wigman and Kurt Jooss and Japanese butoh; the anthropological research of black choreographers Katherine Dunham and Pearl Primus; the psychological dance-theater of Antony Tudor and Pina Bausch; democracy within the postmodern rebellion of the Judson Dance Theater; Civil Rights-era social activist choreographers; and the response of choreographers and performance artists to the culture wars of the 1990s and the AIDS crisis. Students will pursue extended research, view performance videos and documentaries, and be expected to write and talk about dance.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC376 The Artist in the Community: Civic Engagement and Collaborative Dancemaking**

This is a hybrid course in which we will combine theoretical analysis with practical application and project based-work. Students will explore how, in a collaborative community setting, performance and art-making can be used to address local issues, spark community dialogue, and encourage civic participation, and will consider the power dynamics and ethical issues that emerge. This hybrid course includes readings, seminar discussion, and community-engaged research, practice, and reflection. We will begin with an overview of artists who engage directly with communities, places, and environments, and we will explore new means of civic participation. Artists will include (among others): Allison Orr, Pablo Helguera, Ananya Chatterjea, Amie Dowling, Jawole Willa Jo Zollar, Marty Pottenger, Liz Lerman, John O'Neal, and Free Southern Theater/Junebug Productions.

A module on Forklift Danceworks's community-based practice will coach students in embedded artistic research, interviewing, and collaborative creation. Students will apply their learning by job-shadowing campus employees, with culminating creative projects connected to Forklift's performance project with Physical Plant employees (to take place in Oct. 2021).

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENVS**

Identical With: **ENVS376, THEA376**

Prereq: **None**

#### **DANC377 Perspectives in Dance as Culture**

This course explores why and how dance acts as a vital participant in cultural practices around the world, and examines how dance is inherently a reflection of the culture it represents. A wide overview of dance and its myriad purposes will be covered, from a means of worship in India, Turkey, and Haiti; its inclusion in the rituals of Bali; noh and kabuki theatrical traditions of Japan; fertility and death ceremonies of the Wodaabe, Yoruba, and Dogon tribes of Africa; the healing zar dances of North Africa; and the rituals/activism of Native American tribes. The presentation of court dance as a symbol of power will be examined in Hawai'i, Java, Cambodia, and France. The inevitable impact of politics on dance focuses on the bloody genocide of Cambodia's Royal Dancers; the propagandist works of China's Cultural Revolution; the French Revolution's influence upon



Romantic ballets such as *La Sylphide* and *Giselle*; and how the repression of a Gitano culture led to the emergence of flamenco in Spain. The semester will culminate in a research paper or project on dance as a reflection of culture.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

#### **DANC378 Repertory and Performance**

This course examines choreography and its performance as an embodied experience. 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. The 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 work will use video projections. 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**

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**

#### **DANC379 Dance as Activism**

How does art effect change? Why does the phrase "social movements," include the action word - movement? In what ways does dance instigate action as a means of resistance? This course is an investigation into these questions through both lecture/discussion and embodied practices. It will look at various choreographers whose work is rooted in grappling social justice issues, choreographic and community engagement tools, as well as protests as choreographed performance art. All course work and inquiry will lead up to a final project wherein students create their own choreographic sketch/community engagement using the language of dance/performance art, as the foundation for addressing a particular historical or present social issue of their choice.

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.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.50**

Gen Ed Area: **SBS-HIST**

Identical With: **HIST381, SISP381, CEAS384, ENVS381**

Prereq: **None**

#### **DANC398 Senior Colloquium in Dance Research**

This course focuses 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, the 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 frame their work in a larger context.

Offering: **Host**

Grading: **Cr/U**

Credits: **0.25**

Gen Ed Area: **HA-DANC**

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: **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 thesis)**

Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: **Host**

Grading: **A-F**

**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: **A-F**

**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.

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 an exploration and practice of creating programs/projects that are relevant and inspiring for specific communities. The practicum will involve engaging with a community beyond the Wesleyan campus through dance/movement.

Offering: **Host**

Grading: **Amp Graded**

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**