

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
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MA, University of Georgia Athens; MA, Ohio State University; PHD, Ohio State University
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BA, University of Manitoba; MFA, York University; PHD, Texas Womans University
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Dean of the Arts and Humanities; Associate Professor of Dance; Associate Professor, Environmental Studies; Associate Professor, African American Studies

VISITING FACULTY

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BA, Samford University; MA, University of North Carolina at Chapel Hill; PHD, Texas Womans University
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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 (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**

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

This is an elementary level ballet class. Ballet terminology and stylistic concepts will be introduced with emphasis on correct alignment, musicality, and movement flow.

Offering: **Host**

Grading: **A-F**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

Prereq: **None**

DANC205 Dances of the Orixás

The gods of the Afro-Brazilian Candomblé religion are called Orixás. Dance, drums and song are the basic elements in its religious ceremonies. Dance is a nexus between Africa and Brazil. It holds ancestral knowledge and demonstrates a clear evolution of form, function, and tradition. This course will examine the study of embodied practices of the African diaspora as it relates to Brazilian life and culture. It will introduce various religious, social, and contemporary dance forms through a historical perspective of African identity in Brazil. Students will dive into the vibrant Afro-Brazilian culture and history through rigorous physical explorations, which will be complemented with lectures, readings, discussions, and video. Topics will include, yet are not limited to: the symbolic aspects of the body, historical context of movement behavior, the sociopolitical aspects of the dances, the derivation of the movement techniques, as well as connection of mind, body, and spirit in culture and dance.

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**

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 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

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. A key concept of study will be 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 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 Javanese Dance I

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

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

Fly, dive, suspend, dream, risk, breathe, release, embrace, hope, sweat, believe, soar. Katja Kolcio treats contemporary dance practice as life practice. You are the artist. This class combines structured movement phrases focused on the activation and release of momentum, setting intention, discovering the new, and following the unknown. Drawing on multiple approaches to dance techniques and the moving body, students will be encouraged to cultivate greater awareness of space, time, corporal navigation, energy, and kinetic alignment. Join the dance. Some experience with dance and a willingness to try new things is the prerequisite.

Offering: **Host**

Grading: **OPT**

Credits: **0.50**

Gen Ed Area: **HA-DANC**

Prereq: **DANC215**

DANC301 Anatomy and Kinesiology

This course will cover structure and function of skeletal and muscular systems, basic mechanics of efficient movement, concepts essential for re-patterning and realigning the body, common dance and sports injuries, and information regarding injury prevention and approaches to treatment.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Prereq: **None**

DANC302 Ballet II

This is an intermediate-level course. Strong emphasis on correct alignment and the development of dynamics and stylistic qualities will be prominent while students learn combinations.

Offering: **Host**

Grading: **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**

DANC354 Improvisational Forms: Contact Improvisation

This class is designed to explore dance improvisation, specifically through contact with the environment and with other people. Students will expand movement vocabulary, increase compositional awareness, and develop their creative thinking and observation skills, as well as explore personal boundaries, consent, and listening through touch. Material covered will include improvisation exercises, structured improvisational forms, developmental movement patterns and efficient use of self, and an inquiry into relationships and choice.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-DANC**

Identical With: **THEA354**

Prereq: **None**

DANC359 Space Design for Performance

In this course, students will study, construct, and deconstruct the performative space, whether theatrical 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 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, utilizing design-technology tools, such as laser cutters and 3D printing, to develop and enhance their work.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA359, ENV3359**

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**

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: **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**

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**

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 Artist in the Community: Civic Engagement and Place-Based Dance Making

Through both theoretical analysis and practical application, students will explore how, in a collaborative community setting, performance and art-making come into relationship with the local environment, history, and communities. This hybrid course includes readings, seminar discussion, project-based learning, and community engaged research and practice. We will gain an overview of artists who engage directly with communities, places and environments, and explore new means of civic participation. The class will work on a collaborative project based in Middletown area and history. For final projects, students will develop short, creative projects in collaboration with a site of their choosing.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENVS**

Prereq: **None**

DANC377 Perspectives in Dance: 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**

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, ENV5381**

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: **A-F**

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**