DANCE

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

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

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

FACULTY

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

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

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

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

Susan F. Lourie
BA, Temple University; MALC, Wesleyan University
Adjunct Professor of Dance; Emerita/us Faculty in Dance

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

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

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

AFFILIATED FACULTY

Pamardi Silvester
BFA, Akademi Seni Karavitan; MA, Gadjah Mada University; PhD, Gadjah Mada University
Visiting Artist-in-Residence, Dance; Visiting Artist-in-Residence in Music

VISITING FACULTY

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

Abigail Levine
BA, Wesleyan University; MA, New York University
College Summer II Non-Wesleyan Faculty; Visiting Instructor in Dance

Bronwen MacArthur
MFA, Smith College
Visiting Assistant Professor of Dance

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

EMERITI

Susan F. Lourie
BA, Temple University; MALC, Wesleyan University
Adjunct Professor of Dance; Emerita/us Faculty in Dance

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

DEPARTMENTAL ADVISING EXPERTS

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

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

DANC103 Dancing Bodies

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC
Prereq: None
DANC105 Dance Production Techniques
Areas to be covered in this course include lighting design and execution, stage management, costume and scene design, and set construction. Practical experience in the department's production season is an important part of the course.
Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: None

DANC107 Writing Is Dancing, Dancing Is Writing
We watch dance and then we write about it. Dance needs writing to be understood and to endure. Or maybe not. Maybe dance needs no help. Then, what do we write? Writing as dance, in dance, of, from, alongside... As readers, writers, and performers, we will explore established and experimental modes of writing and choreography and look for ways that each form can stretch and challenge the other.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC
Prereq: None

DANC111 Introduction to Dance
This is an introduction to dance as an educational, technical, and creative discipline for students with no previous formal dance training. Classes will introduce the basic components of dance technique—stretching, strengthening, aligning the body, and developing coordination in the execution of rhythmic movement patterns. Through improvisation, composition, and performing, students will develop a solid framework applicable to all forms of dance.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-DANC
Prereq: None

DANC202 Ballet I
This is 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

DANC211 Modern Dance I
This elementary modern dance class is above the introductory level with an emphasis on anatomically sound and efficient movement. Studio work, readings, and homework assignments focus on experiential anatomy and the development of strength, endurance, joint mobility, and technical skills necessary for working in dance technique, improvisation, and choreography.
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: None

DANC213 Hip Hop/Black Vernacular Dance
This course is an introductory practice overview of Hip Hop dance drawing from the early 1970s to the present. Through the use of movement practice and visual aids, this course will critically examine the Hip Hop dance vernacular historically, anatomically and emotionally. Styles covered in the class will include traditional styles such as Locking, Popping and House fundamentals, as well as more current 'party dances' and their connection to African dance. This course will also look at Hip Hop dance forms from an evolutionary perspective with a focus on changes over time and space.
Offering: Host
Grading: A-F
Credits: 1.00
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, Ariane Mnouchkine, Lee Breur, and Julie Taymor, 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: THEA213, MUSC231
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
DANCE240 Deeper Ecology: Moving to Connect with Earth and Environment
This somatically-based course will focus on how movement and body can exist in relation to Earth and environment. How can our own physical movement practices become tools in (1) connecting with the natural world, (2) gaining understanding and information, and (3) advocating, educating, and making change. We will explore this through three approaches: dance and movement improvisation, movement ritual, and biodynamic farming. Each section of the course will allow us to engage with the natural environment in a different physical way and to reflect on distinctions between observing, interacting, and shaping it. We will dance indoors and outdoors, enhance our perceptual awareness through exercises in seeing and listening, create movement rituals, and volunteer at Long Lane Farm to get an introduction to sustainable agriculture as a physical practice.

We will also engage in readings and discussion of works in deep ecology, eco-feminism, philosophy, and somatic practice. Students will gain an understanding of a range of views about the connections between humans and nature and question the idea of “nature” as a separate entity to conquer or protect.

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

DANCE244 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. Aeky concept of study will be metaphorical nakedness and how distance is malleable.

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

DANCE249 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

DANCE250 Dance Composition
This course in creating and performing choreography, emphasizes the diversity of techniques, methods, and aesthetic approaches available to the choreographer. Assignments will revolve around inventing, organizing, and evaluating movement styles and on solving composition tasks that are drawn from various art mediums. The semester of Dance 250 focuses on the creation of group and the presentation of a formal black box theatrical setting, while the semester of Dance 249 focuses on develop and presentation in an informal setting.

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

DANCE251 Javanese Dance I
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

DANCE260 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

DANCE261 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
DANC300 Intermediate Modern Technique
Drawing on multiple approaches to dance techniques and the moving body, this course will build on the capacities developed in Modern Technique II AND Modern III. Students will be encouraged to cultivate greater awareness of space, time, and energy, as well as a wider range of dynamic variation and more sophisticated understanding of kinetic alignment.
Offering: Host
Grading: OPT
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: 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-patternning 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

DANC318 Introduction to Viewpoints
In this studio class, students learn and are immersed in the Viewpoints—a vocabulary which breaks down the two dominant issues any performance-based artist deals with: Time and Space. Students practice the Viewpoints and learn a language for talking about what happens on stage. Through practice, students develop tools not only for their own individual work, but for collaboration, offering ensembles a way to quickly generate original work. While a form of movement improvisation, students will also apply the Viewpoints as a means to staging to text as well as generate composition pieces. This class is open to directors, actors, designers, dancers, choreographers, musicians, composers, and writers.
Offering: Crosslisting
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA318
Prereq: None

DANC341 Embodiment and Education: Critical and Liberatory Perspectives
A theoretical and practical course in teaching movement to children and adults, this course will center on dance education as a site for social relevance, justice, and action. Utilizing readings, discussion, writing, practice, and reflection, students will investigate theories of education, politics of body, and various methods for teaching through dance and movement. While prior dance training is not required, students should simultaneously register for a movement class. Students with an interest in dance, arts, education, or an interest in creative and bodily engagement in learning will find this course directly applicable.
Offering: Host
Grading: Amp Graded
Credits: 1.00
Gen Ed Area: HA-DANC

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

DANC359 Design and the Performative Space
In this course, we will explore, construct, and deconstruct the performative space, whether theatrical, site-specific, or virtual. We will analyze the space as a context to be activated by the body of the performer and witnessed by an audience. Through theoretical and practical assignments, we will study the aesthetic history of the theatrical event while developing your own creative design process. You will be guided through each step of this process:

Grading: A-F
Credits: 0.50
Gen Ed Area: HA-DANC
Prereq: DANC215
concept development, visual research, renderings or drawings (Vector Works and Sketchup), model making (3D printing and modeling), and drafting. The Theater Department organizes a variety of performances for students enrolled in its courses. Field trips to see performances off campus are integrated into course syllabi. Instructors will notify students of all dates at the beginning of the semester and costs for all course field trips are covered (specifically, transportation to and from the performance and tickets). Any potential scheduling conflicts for field trips should be discussed with faculty members. Once students indicate that they are going and tickets are purchased, it is assumed they will attend. (Students backing out of field trips they had said they would attend will be asked to cover the cost of their ticket.) Performances of visitors to Wesleyan’s Center for the Arts are integrated into course syllabi and students are required to attend these performances unless otherwise negotiated with instructors. Tickets for performances are available to students at the Box Office in Usdan at the reduced price of $6.00.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA359
Prereq: THEA105 OR THEA150 OR THEA185 OR ARST131

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 Choreography Workshop
This class will focus on the process of making a dance. Skills in organizing and leading rehearsals, creative decision making, and movement observation will be developed within the context of individual students honing their approach and style as choreographers. Practical and theoretical issues raised by the works in progress will frame in-class discussions, and all necessary technical aspects of producing the dances will be addressed.

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

DANC375 American Dance History
This course follows the remarkable progression of both ballet and modern dance in Europe and America from the late 19th century through the present. Beginning with classical ballet in Imperial Russia, this somewhat chronological look at the developments in dance will be approached in regard to the sociopolitical and artistic climate that contributed to its evolution. Choreographers and movements covered will include the ballets of Marius Petipa; Serge Diaghilev’s LES BALLETTS RUSSES; Isadora Duncan; Loie Fuller; Denishawn; Austrucktanz; modernism and the work of Martha Graham, Doris Humphrey, and Charles Weidman; anthropologist/dancers Katherine Dunham and Pearl Primus; Merce Cunningham/John Cage; postmodernism and the Judson Dance Theater; Bill T. Jones; Japanese Butoh; and the German Tanztheater tradition of Kurt Jooss and Pina Bausch. Video and films will be shown weekly in conjunction with assigned readings. Projects include research/analysis of the work of a choreographer.

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

DANC376 The Artist in the City: Civic Engagement and Community-Based Art-Making in the Urban Landscape
Through both theoretical analysis and practical application, students will explore how, in a collaborative community setting, art-making can be used to address environmental issues and spark community dialogue. Lectures, readings, and research will provide an overview of the work of contemporary artists who engage directly in the life of the city, incorporate public employees and public land, and explore new means of civic participation. Students will study various models of community engagement and apply theoretical work to their field-based research. For final projects, students will direct short, creative-based
projects in collaboration with Middletown community members to be presented as part of the Riverfront Encounter.

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

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

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

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

DANC378 Repertory and Performance

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

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: CEAS384, SISP381, ENVS381, HIST381
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 the required practicum course associated with DANC341--Embodiment and Education: Critical and Liberatory Perspectives. This course involves preparing and teaching weekly dance classes in the surrounding community.
Offering: Host
Grading: 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