DANCE (Div I)

Chair, SANDRA BURTON

Faculty: Senior Lecturer: BURTON. Artist in Residence: DANKMEYER. Artist in Residence in African Music and Performance: MUPARUTSA. Artist in Residence: PARKER. Postdoctoral Fellow in Dance: DEE DAS. Levitt Fellow: RAWLS. Accompanists: RZAB, SAUER.

The Dance Department offers students the opportunity to study dance as a discipline that informs the present through embodied, creative and research practices. Our curriculum includes the study of ballet, modern African dance and music forms as foundations for training expressive bodies. Throughout the year, this foundation in bodily practice includes workshops in other techniques and practices. Department courses in dance history, theory, composition and performance seek to expand understanding of dance across time in cultures, political and societal systems. These courses contribute to the college goal of a liberal arts education that prepares students for global citizenship. Courses are cross-listed with Music, Theater, Africana Studies, Performance Studies and Visual Art. All courses and student companies participate in residencies, workshops and field trips that deepen understanding of dance as interdisciplinary, historical, innovation and evolving human practice.

The department does not offer a major or concentration. Students may work with faculty to design a contract major (refer to course catalogue for description and requirements). Prior to the start of the fall semester we hold a class for students seeking evaluation and placement advice in ballet. Date, time and location are available in First Days schedule. Notification will be sent within 24 hours of participation. Students are advised to contact faculty directly if they have questions about levels in any course.

All students are welcome to audition in September for membership in the Dance Department's performing companies (CoDa, Kusika, Sankofa and the Zambezi Marrimba Band). Membership is possible by invitation of company directors. Kusika accepts members as dancers, musicians, singers and storytellers. Zambezi accepts members as musicians. Students in all companies study with faculty, guest artists and peers to learn repertoire and create new work for performance in the '62 Center and venues on and off campus throughout the year.

DANC 100(F) Foundations in Dance
This course is an introduction to the fundamentals of dance history and techniques focusing on Ballet, Modern dance and African dance and music genres. Regular physical work that provides experience in dance technique, reading, discussion about cultural context and significant innovators, viewing media/live performance and writing about dance are required.

This course may not be taken for PE credit.

Class Format: studio/lecture/discussion

Requirements/Evaluation: evaluation will be based on active participation and progress in the techniques, quality of written assignments and project presentations

Extra Info: may not be taken for PE credit

Prerequisites: none; experienced dancers who wish to enroll in Dance Department courses may waive this course by taking the department's advanced placement class or by permission of the faculty

Enrollment Preferences: beginning dancers and students with no prior experience

Enrollment Limit: 25

Expected Class Size: 20

Distributional Requirements:
Division 1

Fall 2015
STU Section: 01 MR 01:10 02:25 Instructors: Sandra Burton, Joanna Das, Janine Parker

LAB Section: 02 MR 02:35 03:50 Instructors: Joanna Das, Sandra Burton, Janine Parker

DANC 102 Skills

Crosslistings: DANC 102/ARTS 110

Primary Crosslisting

Skills is a physical training lab for dancers, actors, performance artists, and anyone interested in expanding their kinesthetic awareness, physical range, perceptual sensitivity, and ability to communicate and work with others in a embodied way. The course proposes that developing these skills has the potential to ignite, inform and/or complicate one's creative practice, social perspectives, and citizenship. The class provides students with the opportunity to moving and vocalizing on our own, with partners, and as a group. Combining these approaches allows us to examine how the attention, freedom, play, and curiosity of improvisation can illuminate set exercises, and how the specifications and limits of set work might inform and clarify our more open-ended practice. Skills draws from a variety of approaches including Yoga, Body Weather Laboratory, Contact Improvisation, Jazz Dance, Authentic Movement, Mindfulness Meditation, and the work of La Pocha Nostra, Deborah Hay, and d. Sabela Grimes. We will experiment with repetitive tasks, acts of physical and mental endurance, touch and trust, blind walks, heightening one's senses, and composing still and moving bodies in a variety of environments. Some reading will be given in order to contextualize our practices, and students will complete regular informal writing and a final collaborative project.

Class Format: studio

Requirements/Evaluation: class participation, a weekly written response, and final experiential project

Prerequisites: previous experience with movement, performance art, theater, and meditation may be useful, but no performing or dance experience is necessary

Enrollment Preferences: juniors and seniors; if over enrolled instructor may ask for statement of interest

Enrollment Limit: 20

Expected Class Size: 15

Distributional Requirements:
Division 1

Not Offered Academic Year 2016

STU Instructor: Hana van der Kolk

DANC 125 Music and Social Dance in Latin America (D)

Crosslistings: MUS 125/DANC 125

Secondary Crosslisting

This course offers a full-spectrum introduction to the sounds, movements, and social characteristics of a number of Latin American social dance forms, including samba, salsa, tango, and the Afro-Suriname genre, awasa. Through critical listening and viewing assignments, performance workshops, and readings from disciplines spanning ethnomusicology, anthropology, dance studies, Latin American studies and history, students will contribute a technical understanding of the musical and choreographic features of these genres with a consideration of their social impact. Among the questions that will drive class discussions are the following: How do sound and movement interrelate? What aspects of gender, sexuality, class, race and ethnicity arise in the performance and consumption of Latin American genres of social dance? How do high political, economic, and personal stakes emerge through activities more commonly associated with play and leisure? No prior music or dance training is necessary, however this course does require regular engagement in interactive and performance-based assignments and workshops.

Class Format: seminar/studio
Requirements/Evaluation: one performance/analysis project, one group project, one paper (10-12 pages)  
Extra Info: may not be taken on a pass/fail basis  
Prerequisites: none  
Enrollment Preferences: upperclassmen, Music majors, and Latina/o Studies concentrators  
Enrollment Limit: 20  
Expected Class Size: 15  
Dept. Notes: MUS Group A Electives—class of 2016  
MUS World Music/Ethnomusicology—class of 2017 and beyond  
Distributional Requirements:  
Division 1  
Exploring Diversity  
Other Attributes:  
GBST Latin American Studies Electives  
MUS Group A Electives  
MUS World Music/Ethnomusicology  
Not Offered Academic Year 2016  
SEM Instructor: Corinna Campbell

DANC 201(F) African Dance and Percussion  
Crosslistings: DANC 201/AFR 201/MUS 220  
Primary Crosslisting  
This course focuses on selected dance and music forms from the African continent for example, Kpanlogo from Ghana, Lamban from Guinea, Senegal and Mali or Bira from Zimbabwe. We will examine their origins (people, history and cultures) and influence beyond geographic perimeter to more fully understand the function of these forms in contemporary times. Students will study movement and percussion and are evaluated on the quality of progress with the selected forms throughout the semester. Forms may not be the same every semester.  
This course can be taken for academic and/or PE credit  
Class Format: studio/lecture/discussion  
Requirements/Evaluation: participation in assignments that include research and performance projects and short papers; students enrolled for PE credit only are not required to do short paper or research assignments; all students must participate in all performance projects  
this course may be taken for academic and/or PE credit; see description for more details  
Prerequisites: DANC 100 or permission of instructor  
Enrollment Preferences: students who have taken Dance 100 or advanced placement  
Enrollment Limit: 25  
Expected Class Size: 20  
Dept. Notes: MUS Group B Electives—class of 2016  
MUS World Music/Ethnomusicology—class of 2017 and beyond  
Distribution Notes: meets Division 1 requirement if registration is under DANC or MUS; meets Division 2 requirement if registration is under AFR  
Distributional Requirements:  
Division 1  
Other Attributes:  
GBST African Studies Electives  
MUS Group B Electives  
MUS World Music/Ethnomusicology  

Fall 2015  
STU Section: 01 TF 01:10 03:50  
Instructors: Tendai Muparutsa, Sandra Burton

DANC 202(S) African Dance and Percussion  
Crosslistings: DANC 202/AFR 206/MUS 221  
Primary Crosslisting  
Course continues the investigation of selected dance and music from the African continent. Advancing dance and music skills, deepening understanding of history and context of the material are focus of readings, discussions and projects throughout the semester. Questions we will address include the impact of religion, colonialism, travel, immigration, media tradition and the continued emergence of new forms. Material may include Gum Boots (Isicathulo) from Southern Africa, Juju in Nigeria or Hip Hop in several nations.  
This course can be taken for academic and/or PE credit.  
Class Format: studio/lecture/discussion  
Requirements/Evaluation: participation in assignments that include research and performance projects and a short paper; students enrolled for PE credit only are not required to do short paper or research assignments; all students must participate in all performance projects  
Prerequisites: none  
Enrollment Preferences: students who have taken DANC 100, DANC 201 or permission of the instructor  
Enrollment Limit: 20  
Expected Class Size: 20  
Dept. Notes: MUS World Music/Ethnomusicology—class of 2017 and beyond  
Distribution Notes: meets Division 1 requirement if registration is under DANC or MUS; meets Division 2 requirement if registration is under AFR  
Distributional Requirements:  
Division 1  
Other Attributes:  
GBST African Studies Electives  
MUS World Music/Ethnomusicology  

Spring 2016  
STU Section: 01 TF 01:10 03:50  
Instructors: Tendai Muparutsa, Sandra Burton

DANC 203(S) Beginning/Intermediate Ballet: Technique, Variations and History  
This course is designed for dancers who have achieved a beginning/intermediate level of Ballet, and are serious about continuing to build their strength, artistry and understanding of classical ballet. Students will have technique class twice a week, and beginning pointe work may be introduced to some students, as well as specific steps traditionally performed by male dancers. All students will learn and rehearse excerpts from major ballets specific to that semester's focus. Assigned readings and/or viewings will introduce students to various phases of ballet history; in addition to discussion about the assignments, students will write two short research papers on a figure or topic related to our areas of study. When applicable the class will go on one or two field trips to attend performances by professional ballet companies.  
This course may be taken for academic and/or physical education credit and MAY BE REPEATED for academic credit. PE-only participants must attend the ballet technique portion of the class two times per week for credit.
DANC 205(F) Modern Masterworks
In this course students will examine select masterworks and philosophies of key artists in the development of modern dance while simultaneously studying modern dance technique. Students will develop a critical framework for understanding dance by examining works both loved and misunderstood in their respective times. This semester will focus on Martha Graham and a reconstruction of her dance "Celebration." By what criteria does a culture define a masterwork? What does the work reflect about its time, its creator, and the place of dance in society? We will examine topics suggested by the works, such as how the body is constructed/deconstructed in, and by, the work, religion and spiritual practice in relation to dance-making, the social identity of the creator and the performers, the uses of music/sound in relation to movement expression, and how we "read" dances as individuals. Weekly viewings, critical and historic readings and discussion will be required along with studio practice.

Class Format: seminar and studio
Requirements/Evaluation: based upon class participation, weekly written response, and a final research presentation
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 15
Distributional Requirements:
Division 1

Fall 2015
STU Section: 01 Cancelled

LAB Section: 02 Cancelled

DANC 207 Anatomy for Movers
This course is an introduction to the musculoskeletal system designed for people who are physically engaged and want to know more about the body. Anatomical identification, terminology and physiological principals will be highlighted through lecture, and the use of conditioning exercises, strengthening and movement vocabulary. Pilates mat work, stretching techniques and stamina exercises will be introduced in a studio setting. Course work includes reading, lectures, physical exercises and reviews.

Class Format: seminar/studio
Requirements/Evaluation: based on quality of participation, tests, final presentation and final exam
Prerequisites: none
Enrollment Preferences: appropriate for dancers, athletes and others interested in understanding the body as a moving structure
Enrollment Limit: 16
Expected Class Size: 16
Distributional Requirements:
Division 1

Not Offered Academic Year 2016
SEM Instructor: Holly Silva

DANC 208(S) Dance and Diaspora (D)
Both dance and migration involve human bodies in motion, making dance a powerful lens through which to view the experience of diaspora. In this course, we will analyze both continuity and creative reinvention in dance traditions of multiple diasporas, focusing in particular on the African and South Asian diasporas. We will analyze dance as a form of resistance to slavery, colonialism, and oppression; as an integral component of community formation; as a practice that shapes racial, gendered, religious, and national identity; and as a commodity in the global capitalist marketplace. We will explore these topics through readings, film viewings, discussion, attendance at live performances, and in-class movement workshops, which will happen approximately once every two or three weeks in lieu of discussion.

Class Format: seminar/studio
Requirements/Evaluation: evaluation is based on participation in discussion, reading responses, two short papers, and a final project, which can be either a research paper or a creative project. Your dancing abilities are not evaluated; no previous dance experience is required.
Prerequisites: none
Enrollment preference: none
Enrollment limit: none
Distributional Requirements:
Division 1
Exploring Diversity

Spring 2016
SEM Section: 01 TR 09:55 11:10 Instructor: Joanna Das

DANC 300(F,S) Ballet: Technique, Variations and History
This course is designed for dancers who have achieved an intermediate/advanced level of ballet technique. Students will have technique class twice a week, followed by men's work and point work for the women (students who are not on pointe will be able to do the work in regular ballet slippers). Both male and female students will be taught and coached in variations from existing ballets in a third session and time permitting partnering. Assignments will include readings, viewing of media and performance and two short research papers on a figure or topic related to our area of study. The class may go on one or two field trips to attend performances. This course may be taken for academic and or PE credit and MAY BE REPEATED for academic credit. PE-only participants must attend the ballet technique portion of the class two times per week for credit.

Class Format: studio/lecture/discussion
Requirements/Evaluation: based on participation and progress throughout the semester, the quality of research papers and performance of ballet variations taught during the semester.
Prerequisites: a minimum of three years prior training in ballet and a demonstrated ability to safely keep up with this level of instruction

Enrollment Preferences: students considering this course should take the Dance Department placement class or seek permission from the instructor

Enrollment Limit: 10

Expected Class Size: 8

Distributional Requirements:
Division 1

Fall 2015
STU Section: 01 Cancelled

Spring 2016
STU Section: 01 Cancelled Instructor: Janine Parker

DANC 301(F,S)  Creative Process in Dance
This course examines the methods used to make dances. It is intended for the experienced mover who is ready to focus on theory, methods and the history of composing dance in various traditions. Students will be asked to identify their own methods and engage in research and regular presentations of their compositions for critical feedback. The class will also study innovative professional choreographers such as Pina Bausch, Ping Chong, George Balanchine, Eiko and Koma, Rennie Harris, Alvin Ailey, Martha Graham, Ronald K. Brown, Lucinda Childs and Merce Cunningham. To more fully understand the context in which these works were created, the class will read essays by dance scholars such as Louis Horst, Liz Lerman, Deborah Jovitt, Sally Banes, and Susan Leigh Foster.

Class Format: seminar/studio

Requirements/Evaluation: evaluation will be based on the quality of participation, assigned projects and presentations

Prerequisites: a minimum of 1-2 years experience as a dancer or choreographer prior to college or 1-2 years experience in a Williams College dance company or permission of instructor

Enrollment Preferences: students who have experience in the process of making dances or using movement as part of making theater and other kinds of performance

Enrollment Limit: 12

Expected Class Size: 12

Distributional Requirements:
Division 1

Fall 2015
SEM Section: 01 Cancelled

Spring 2016
SEM Section: 01 Cancelled

DANC 302  Experimental Choreography/Ways of Working

Crosslistings: DANC 302/ARTS 302

Primary Crosslisting

Conceptual and visual artists in Europe and the U.S. have long borrowed techniques and aesthetics from their contemporaries in dance and theater. In the 1960s the Judson Dance Theater and other dance makers often took cues from their colleagues in visual art and music. Today there is a renewed interest in the body and performance in gallery and museum contexts while at the same time the contemporary dance world is re-visiting interdisciplinary sensibilities and techniques, newly challenging how "dance" can be defined. Stillness and quotidian action are again being framed as choreography, dancers are using technology and materials to create visual and sonic products from their movements, obsessively repetitive actions and physical exhaustion and endurance, trends long popular in live art/performance, are being re-contextualized by choreographers and/or in traditional theatrical settings, dance and dancers are regularly performing outside of traditional theaters, and projects featuring humans moving in collaboration with urban and natural environments are commonplace.

Dismissing the need to determine weather or not a given performance is in fact dance, this course proposes the reclamation of the word choreography to include any movement (or stillness) of bodies in space and time. Expanding definitions of choreography, the class calls on compositional techniques from dance as well as strategies not traditionally considered for application to choreography. Through in-class experiential exercises, readings, video and performance viewing (of contemporary and historical work by well-known and lesser-known artists), discussion, and individual performance-making, the class will employ several interdisciplinary ways of inventing and organizing movement, a handful of approaches to how a concept of "choreography" is applied, and the class will study and create collaborative work with explored concepts. The class will also study innovative professional choreographers such as Pina Bausch, Ping Chong, George Balanchine, Eiko and Koma, Rennie Harris, Alvin Ailey, Martha Graham, Ronald K. Brown, Lucinda Childs and Merce Cunningham. To more fully understand the context in which these works were created, the class will read essays by dance scholars such as Louis Horst, Liz Lerman, Deborah Jovitt, Sally Banes, and Susan Leigh Foster.

Class Format: studio

Requirements/Evaluation: evaluation will be based on the quality of participation, assigned projects and presentations

Prerequisites: a minimum of 1-2 years experience as a dancer or choreographer prior to college or 1-2 years experience in a Williams College dance company or permission of instructor

Enrollment Preferences: students with experience in dance, theater, performance, video or literary arts

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements:
Division 1

Not Offered Academic Year 2016

STU  Instructor: Hana van der Kolk

DANC 303  The Body as Book: Memory and Reenactment in Dance & Theater

Crosslistings: THEA 360/DANC 303/COMP 360

Secondary Crosslisting

What does it mean to conceive of the body as a book? This unique interdisciplinary studio/seminar course examines how dance and theater channel, preserve and transmit stories and cultural memory through individual and collective bodies. Dance and theater are traditionally defined as ephemeral arts, bounded by the limits of linear time and space. Yet, as Rebecca Schneider writes, "time is decidedly folded and fraught." Repetition and reenactment are forms of remembering, and performance is often not what disappears but what remains. How do we pass on knowledge in visceral and affective ways? What is a "repertoire"? What are the benefits and risks of continuity over time?

Taught as part of the Books Unbound curricular initiative, and in conjunction with the opening of the Sawyer-Stetson Library, the course will complete a project in which the class "embodies" material, first by exploring stories embodied by individual members of the class, and then by translating them through performance by the collective, culminating in dance/ theatr pieces performed in the new library. Over the term, we will also study modern and contemporary American artists, such as: Martha Graham, The Wooster Group, Alvin Ailey, Meredith Monk, Anne Bogart, Ralph Lemon, Elevator Repair Service, Bill T. Jones, Marina Abramovic, José Limon, and Suzan-Lori Parks. We will also collaborate with professional artists invited to Williams to create and present dance and theater pieces in the new library.
Crosslistings:
In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience. We will consider the work of established and emerging artists including: Vito Acconci, Marina Abramovic, Banksy, luciana achugar, William Pope.L, David Hammons, Trisha Brown, Jen Rosenblit, Guerilla Girls, Stuart Sherman, Fred Moten, Jenn Joy, Judith Butler, Adrienne Edwards and Gilles Deleuze.

Class Format: seminar/studio
Requirements/Evaluation: class participation. 2 short response papers (5pgs ea.), 1 longer paper (10pgs) and a final choreography
Prerequisites: at least one course in creative writing, dance, voice, music, theater, studio art and prior experience with live performance; contact instructor with further questions
Enrollment Limit: 10
Distributional Requirements:
Division 1

Not Offered Academic Year 2016
STU Instructor: Amy Holzapfel

DANC 305(S) Choreographies
By unpacking the idea of choreography, this course will be a laboratory for deepening a student’s thinking, writing and practice of performance. Choreography will be our flexible methodology for personalizing an approach to movement, text and objects as well as our lens for discussing cultural phenomena such as protests, public ceremonies and performance. Gleaning cues from these public spectacles, morning class exercises will focus on a skill or aspect of performance such as physicality, image, affect, duration, obstructions, objects, speech, timing and place. Afternoon sessions will be composition accompanied by a writing practice as each student navigates matters such as identity, representation and social space. How does choreography operate in society at large? What is the line between representing and doing something with one’s body? How might performance question or transgress notions of identity? How can writing further performance as an expanded field of thought and action? The semester will culminate in a series of choreographies installed on campus, in locations chosen by the students.

We will consider the work of established and emerging artists including: Vito Acconci, Marina Abramovic, Banksy, luciana achugar, William Pope.L, David Hammons, Trisha Brown, Jen Rosenblit, Guerilla Girls, Stuart Sherman, Fred Moten, Jenn Joy, Judith Butler, Adrienne Edwards and Gilles Deleuze.

Class Format: seminar/studio
Requirements/Evaluation: class participation, 2 short response papers (5pgs ea.), 1 longer paper (10pgs) and a final choreography
Prerequisites: at least one course in creative writing, dance, voice, music, theater, studio art and prior experience with live performance; contact instructor with further questions
Enrollment Limit: 10
Distributional Requirements:
Division 1

Spring 2016
STU Section: 01 W 10:00 10:50  W 01:10 03:50  Instructor: Will Rawls

DANC 317(S) Black Migrations: African American Performance at Home and Abroad
Crosslistings: AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/A
Secondary Crosslisting
In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.

Class Format: seminar/discussion
Requirements/Evaluation: evaluation will be based upon class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none; open to all
Enrollment Limit: 15
Expected Class Size: 10
Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP, DANC, ENGL or THEA
Distributional Requirements:
Division 2
Other Attributes:
AFR Core Electives
AMST Arts in Context Electives
AMST Comp Studies in Race, Ethnicity, Diaspora
AMST Space and Place Electives

Spring 2016
SEM Section: 01 TR 09:55 11:10  Instructor: Rashida Braggs

DANC 397(F) Independent Study: Dance
This course is intended for students who are juniors or seniors with continued study in department courses and or participation in Dance Department companies (CoDa, Kusika, Sankofa or Zambezi). Students must propose a project that deepens their learning and creativity. The intention is to support research in a historical period that can include cultural, political and economic impact of dance and other modes of performance. Students must meet with faculty to discuss project prior to submitting the proposal.

Class Format: independent study
Requirements/Evaluation: quality of research and presentations
Prerequisites: permission of department and minimum of 2-3 years as a student in the department
Enrollment Limit: 3
Expected Class Size: 1-3
Distributional Requirements:
Division 1

Fall 2015
IND Section: 01 TBA  Instructor: Sandra Burton
DANC 398(S)  Independent Study: Dance
This course is intended for students who are juniors or seniors with continued study in department courses and or participation in Dance Department companies (CoDa, Kusika, Sankofa, Zambezi). Students must propose a project that deepens their learning and creativity. The intention is to support research in a historical period that can include cultural, political and economic impact of dance and other modes of performance. Students must meet with faculty to discuss their project prior to submitting the proposal.

Class Format: independent study

Requirements/Evaluation: based on the quality of research and final presentation

Prerequisites: permission of the department and a minimum of 2-3 years as a student in the department

Enrollment Limit: 3

Expected Class Size: 1-3

Distributional Requirements:
Division 1

Spring 2016
IND Section: 01 TBA  Instructor: Sandra Burton