

## DANCE (DIV I)

Chair: SANDRA BURTON

Senior Lecturer: S. BURTON. Artist in Residence: E. DANKMEYER. Artist in Residence in African Music and Performance: T. MUPARUTSA. Artist in Residence: J. PARKER. Visiting Assistant Professor: M. RAHAMAN. 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 Marimba 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 2016*

STU Section: 01 MR 01:10 PM 02:25 PM Instructors: Sandra Burton, Janine Parker

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

**Crosslistings:** MUS 125/DANC 125

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-Surinamese 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 combine 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 World Music/Ethnomusicology

**Distributional Requirements:**

Division 1

Exploring Diversity

**Other Attributes:**

GBST Latin American Studies Electives

MUS World Music/Ethnomusicology

*Not Offered Academic Year 2017*

SEM Instructor: Corinna Campbell

### **DANC 201(F) African Dance and Percussion**

**Crosslistings:** DANC 201/AFR 201/MUS 220

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 World Music/Ethnomusicology

**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

*Fall 2016*

STU Section: 01 TF 01:10 PM 02:25 PM Instructors: Sandra Burton, Tendai Muparutsa

### **DANC 202 African Dance and Percussion**

**Crosslistings:** DANC 202/AFR 206/MUS 221

Course continues the investigation of selected music and dance 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

**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

*Not Offered Academic Year 2017*

STU Instructor: Tendai Muparutsa

### **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 MIGHT 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; students will submit written responses to these assignments. When applicable the class will go on one or two field trips to attend performances by professional ballet companies and will write response papers about the experience.

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.

**Class Format:** studio/lecture/discussion

**Requirements/Evaluation:** participation and progress throughout the semester; quality of responses to weekly assignments; response papers, when applicable; 1st and 2nd quarter quizzes; and individual performance in midterm and final showings

**Prerequisites:** experience in ballet techniques and permission of instructor

**Enrollment Preferences:** students with demonstrated prior experience

**Enrollment Limit:** 16

**Expected Class Size:** 8

**Distributional Requirements:**

Division 1

*Spring 2017*

STU Section: 01 MR 01:10 PM 02:25 PM Instructor: Janine Parker

### **DANC 205 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

*Not Offered Academic Year 2017*

STU

### **DANC 208(F) 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. 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.

**Class Format:** seminar/studio

**Requirements/Evaluation:** participation, reading responses, two short papers, and a final project, which can be either a research paper or a creative project

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 20

**Distributional Requirements:**

Division 1

Exploring Diversity

*Fall 2016*

SEM Section: 01 Cancelled

### **DANC 210T(F) LET'S MAKE A DANCE: Dance Making and Re-Making**

This course is designed for first-time dance makers as well as more experienced dance students who seek the opportunity to practice dance making in a structured, intimate setting in which students present work-in-progress in dialogue with others. Any genre or style of dance may be explored. Projects are designed primarily to empower the creator to clarify the intent and vision for their work. Central to the course is the process of giving and receiving feedback, which will follow Liz Lerman's Critical Response Process (CRP). Using the CRP system's adaptable nature during the course of the semester, groups will likely evolve their own procedures unique to their group. Projects will include solo and group work, site-specific dance making, and creating in collaboration. Students are expected to rigorously build upon and revise their work(s) by making active use of CRP sessions in three possible roles: artist, responder, and facilitator. Studying creative thinking by looking at process texts, films, and other documentation of dance makers in a variety of genres will give further context to our work. Weekly presentation of assignments, active participation in CRP sessions, identifying to the group one's

intended goal(s) for the week, written reflection on sessions, and final showing will be required. Three seminar sessions will be included in the class.

**Class Format:** tutorial

**Requirements/Evaluation:** weekly presentation of assignments, participation in CRP sessions, identifying to the group one's intended goal, written reflection on sessions, and final showing

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Fall 2016*

TUT Section: T1 TBA Instructor: Erica Dankmeyer

### **DANC 212T(F) From Stage to Page: Writing about Dance (W)**

**Crosslistings:** DANC 212/THEA 212

We commonly understand the word "choreography" to mean the creation of dance movement. The Greek roots of choreography, however, are choreia (the synthesis of dance, music and singing) and *graphein* (to write). For centuries, people have attempted to pin dance down on the page, translating an ephemeral, embodied performance art into written form. In this writing-intensive tutorial, students will investigate four major modes of dance writing: dance notation or scoring, dance criticism, dance ethnography, and dance history, with a shorter fifth unit on a new avant-garde form, "performative writing." Students will study important examples of each form, such as Rudolf Laban's famed system of dance notation and Katherine Dunham's ethnographic account of dance in Jamaica, *Journey to Accompany*. Students will then delve into each form of writing themselves. For example, they will work with Mellon Artist-in-Residence Emily Johnson as "scribes" for her creative process, attend live dance concerts at the '62 Center and Mass MoCA as the basis for writing pieces of dance criticism, conduct participation-observation research by attending social dance events to write mini-ethnographies of their experiences, and work with librarians to learn about resources at Sawyer for researching dance history.

**Class Format:** tutorial

**Requirements/Evaluation:** short analytical papers every other week, preparedness for being a respondent and discussant

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** first and second year students

**Enrollment Limit:** 10

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

Writing Intensive

*Fall 2016*

TUT Section: T1 Cancelled

### **DANC 214(S) Global Approaches to Dance: Asian-American Identities in Motion (D)**

**Crosslistings:** DANC 214/GBST 215/AMST 214

The course aims to explore dance and movement-based performances as mediums through which identities in Asian-American (including South Asian) diasporas are cultivated, expressed, and contested. We will examine theories related to nationalism, post-colonialism and diasporic identity-formation, and learn about the socio-historical contexts in which performances are used to maintain cultural continuity. We will explore how diasporic artists use performances to enforce or resist traditional practices and ideologies. Throughout the course, we will investigate issues of race, gender, sexuality, ethnicity, nationality, tradition/innovation, agency/resistance, and borrowing/appropriation among other topics. This is primarily a discussion-based seminar course but will also include attendance at live performances in the area, film screenings, and discussion and workshops with guest artists. No previous dance experience required.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation includes reading responses, participation, short papers, a midterm, and a final essay

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** none

**Expected Class Size:** 15

**Distributional Requirements:**

Division 1

Exploring Diversity

*Spring 2017*

SEM Section: 01 TR 11:20 AM 12:35 PM

### **DANC 226(S) Gender and the Dancing Body**

**Crosslistings:** DANC 226/WGSS 226/AMST 226

This course posits that the dancing body is a particularly rich site for examining gender and sexuality in America and beyond. The aim of the course is to explore ideas related to gender and sexuality as prescribed by dominant cultural, social, and religious institutions,

and how dance has been used to challenge those normative values. We will examine a wide range of dance genres, from stage performance to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course but will also include attendance at live performances, film screenings, and discussions with guest artists. No previous dance experience required.

**Class Format:** seminar

**Requirements/Evaluation:** participation, reading responses, viewing responses, short midterm paper, final paper

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Preferences:** WGSS majors

**Enrollment Limit:** 20

**Expected Class Size:** 10-15

**Distribution Notes:** meets Division 1 requirement if registration is under DANC; meets Division 2 requirement if registration is under WGSS or AMST

**Distributional Requirements:**

Division 1

*Spring 2017*

SEM Section: 01 W 01:10 PM 03:50 PM

### **DANC 242 Body of Knowledge**

**Crosslistings:** DANC 242/THEA 242

This is a movement course designed for creative thinkers, such as dancers, actors, musicians, and visual artists. The body is the sole mediator of human experience and the site where all creative work resides, so we must integrate movement as a source and resource in our work. We will engage the body as an expressive tool in support of artistic craft and technique and build confidence in our ability to translate creative impulses through physical action. We will focus on the kinetic application of movement in the art-making process, using core energy, dynamics, breath connection, strength, flexibility, stamina, and relaxation techniques in order to integrate our creative output. We will also examine how movement informs creative work across disciplines through readings, films, and museum visits.

**Class Format:** studio and seminar

**Requirements/Evaluation:** students will be assessed individually based on active class participation, journals, and final project

**Prerequisites:** experience in dance, acting, music, or the visual arts, or by permission of the instructor

**Enrollment Limit:** 12

**Expected Class Size:** 12

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

### **DANC 300(F) Intermediate/Advanced 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 pointe work (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 partnering if applicable. Assignments will include readings, viewing of media and performance; students will submit written responses to the assignments. The class may go on one or two field trips to attend performances and will write response papers when applicable.

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 assignment responses, and the rehearsal and performance of ballet variations taught during the semester

**Prerequisites:** a minimum of three years prior training in ballet, and/or successful completion of DANC 203 and a demonstrated ability to safely keep up with this level of instruction; all students must contact instructor for permission to enroll in class

**Enrollment Preferences:** students with demonstrated ability and desire to continue rigorous study

**Enrollment Limit:** 10

**Expected Class Size:** 8

**Distributional Requirements:**

Division 1

*Fall 2016*

STU Section: 01 MWF 11:00 AM 12:50 PM Instructor: Janine Parker

### **DANC 301 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 Jowitt, 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

*Not Offered Academic Year 2017*

SEM

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

**Crosslistings:** THEA 360/DANC 303/COMP 360

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/theatre 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.

**Class Format:** studio/seminar

**Requirements/Evaluation:** evaluation will be based on collaborative-based project work, individual research, writing and final performances

**Prerequisites:** no prior dance or theatre training is required

**Enrollment Preferences:** students majoring in Dance, Theatre, American Studies and Art

**Enrollment Limit:** 14

**Expected Class Size:** 10

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: Amy Holzapfel

### **DANC 305 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 Acugar, William Pope.L, David Hammons, Trisha Brown, Jen Rosenblit, Guerilla Girls, Stuart Sherman, Jerome Bel and Visual AIDS. We will also read texts by Andre Lepecki, Michel Foucault, Douglas Crimp, Jennifer Doyle, José Muñoz, Marten Spanberg, Fred Moten, Jenn Joy, Judith Butler, Adrienne Edwards and Gilles Deleuze. Evaluation will be based on class participation, 2 short response papers, a longer paper and a final choreography.

**Class Format:** seminar/studio

**Requirements/Evaluation:** based on class participation, 2 5-page short response papers, a longer 10-page paper 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 Preferences:** Division I majors

**Enrollment Limit:** 10

**Distributional Requirements:**

Division 1

*Not Offered Academic Year 2017*

STU Instructor: Will Rawls

**DANC 317 Black Migrations: African American Performance at Home and Abroad****Crosslistings:** AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/A

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

*Not Offered Academic Year 2017*

SEM Instructor: Rashida Braggs

**DANC 330(S) Modern Folklore: Postcolonial Dance and Music in Africa****Crosslistings:** DANC 330/MUS 330/AFR 330

"Folklore is a mixture of traditions, poems, songs, dances and legends of the people, it can be no other than the reflection of the life of the country and if that country develops, there is no reason why the folklore which is the living expression, should not develop as well. Modern folklore in present Africa is as authentic as the Africa of old." —Keita Fodeba, founding Artistic Director of Les Ballet Africain, Guinea, West Africa. This course will involve intensive dance and musical practice that is rooted in traditional and contemporary/forms from the African continent and the Diaspora. We will examine the international impact of countries who achieved independence from Europe in the late 1950's-1990s such as Les Ballets Africain, National Dance Company of Senegal, Bembeya Jazz, Ghana Dance Ensemble, and the national dance and music companies of Zimbabwe, Jamaica, and Cuba. Our study will include the impact of artists such as James Brown, Miriam Makeba, Michael Jackson, and Youssou N'Dour, as well as Hip Hop culture and the emergence of new forms of music and dance or modern folklore.

**Class Format:** studio**Requirements/Evaluation:** student progress with music and dance material taught, quality of assigned short papers, quality of research and performance midterm and final projects**Prerequisites:** Any of the following courses offer students preparation or experience DANC 100, 201, 202; MUS 111, 117, 120, 211, 222, 233; AFR 193, 200, 223, experience in a campus-based dance or music ensemble or permission of the instructors**Enrollment Preferences:** students who have taken DANC 201, 202 or any of the courses listed in the prerequisites**Enrollment Limit:** 14**Expected Class Size:** 10**Materials/Lab Fee:** Occasional fees to attend concerts; fee range free-\$35**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:**

MUS World Music/Ethnomusicology

*Spring 2017*

STU Section: 01 TR 01:10 PM 03:50 PM Instructors: Sandra Burton, Tendai Muparutsa

**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 2016*

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 2017*

IND Section: 01 TBA Instructor: Sandra Burton