DANCE (DANC)

DANC 122 - African/Diasporan Dance I (2 Credit Hours)
African/Diasporan Dance I focuses on African-centered forms of dance in one of many possible genres across the African Diaspora (e.g., traditional African forms, dances of the African Diaspora, African American vernacular, Hip-Hop, Contemporary African, etc.). Taught from a cultural perspective, this course emphasizes fundamentals such as fluidity, use of the head, spine and pelvis, grounded and weighted qualities, isolations and complex embodied rhythms. Concert attendance, short written critical responses and weekly written journals are examples of outside work that is required. No previous dance experience is expected.

Crosslisting: Black Studies.

DANC 132 - Modern/Postmodern Dance I (2 Credit Hours)
Modern/Postmodern Dance I is designed for students with no dance experience. Offering an introduction to basic movement ideas, classes are structured with initial floor warm-up sequences, followed by standing exercises and phrase work. Students will be challenged with self awareness while moving and to develop a basic understanding of and sensitivity to dynamics, phrasing, gravity and weight, and to become attentive to their own movement potential. Exercises emphasizing placement, flexibility and strength are taught. Attention to the body, breath, momentum and the use of gravity for efficiency is emphasized and improvisation is introduced. In addition to movement work, class time may include video viewings of moments in modern dance history, short readings, creative movement projects and quizzes. Concert attendance, short written critical responses, and short composition assignments are examples of outside work that is required.

DANC 174 - Dance as an Art Form (4 Credit Hours)
Dance as an Art Form is open to students interested in dance as a performing art, a physical practice, and a field of embodied inquiry. It serves to introduce students to many of the disciplines, methodologies, and theoretical approaches within the field of dance. Students will engage with methods for viewing, analyzing, and discussing dance as a performing art—in both its formal and socio-cultural dimensions; will gain experience with dance as a movement practice; and will have the opportunity to generate their own choreography as a mode of aesthetic production and compositional thinking. No previous dance experience is necessary. This course fulfills a Fine Arts general education requirement.

DANC 194 - Special Topics in Dance (2-4 Credit Hours)
This is a multi-level course intended for students with any amount of experience with yoga, from beginners to advanced practitioners. Primarily a physical practice course, we will develop familiarity with asana (postures), pranayama (breath), and meditation as modes of cultivating consciousness of our bodies and our relationship to the world around us. Students will develop focus, balance, flexibility, strength, and coordination as ways of actualizing their individual potential and as activities through which to expand awareness of and appreciation for their own bodies. The physical practice will be supported by an introduction to various aspects of yogic philosophy and theories of embodiment.

DANC 199 - Introductory Topics in Dance (1-4 Credit Hours)
A general category used only in the evaluation of transfer credit.

DANC 210 - Seminar in Production (4 Credit Hours)
Seminar in Production focuses on many aspects of dance concert production. Topics covered include budgeting, marketing, graphic design, costume design/construction, lighting design for dance, box office and house management, video documentation, scheduling and backstage production. Professionals/faculty will guest lecture in the various subfields. Students will collaborate in the production of major department-sponsored events, working as technical crew for evening events. This course demands hands-on real-life learning. Limited readings are assigned. A portfolio of completed work is required.

DANC 211 - Performance Workshop (0.5-2 Credit Hours)
The technical aspects of producing a concert are applied through practical experience. Performance space preparation, generally termed the "load-in" (hanging lights, laying the floor and building audience space) and the designing of lights, costumes, and publicity are taught or deepened by means of application. Students are awarded credit based on the number of hours of involvement. Students with Seminar in Production (DANC 210) or similar appropriate training or experience will be given preference in this course.

DANC 222 - African/Diasporan Dance II (2 Credit Hours)
African/Diasporan Dance II focuses on African-centered forms of dance in one of many possible genres across the African Diaspora (e.g., traditional African forms, dances of the African Diaspora, Hip-Hop, African American vernacular, contemporary African, etc.). Taught from a cultural perspective, this course deepens exposure to fundamentals and aesthetics with complex phrasing and multi-layered movement. Emphasis is placed on fluidity, use of the head, spine, and pelvis, grounded and weighted qualities, isolations and complex embodied rhythms. Limited work outside the classroom is required. Examples include concert attendance, focused relative research inquiries, weekly journal writing, and video essays. Level II is only open to students with previous dance experience in any genre.

Prerequisite(s): DANC 122, 132, 232, or consent.

Crosslisting: BLST 223.

DANC 232 - Modern/Postmodern Dance II (2 Credit Hours)
Modern/Postmodern Dance II is designed for students with a sound background in dance training and a general understanding of placement and basic dance movements. Classes are structured with initial floor warm-up sequences, followed by standing exercises and phrase work. Students will be challenged with self-awareness while moving and to develop a basic understanding of and sensitivity to focus, dynamics, phrasing, gravity and weight, and distinct movement qualities, and to become attentive to their own movement potential. A focus on flow, spherical space and the ability to move in and out of the floor will be integral to this class, as will clarity and efficiency of movement. Limited work outside the classroom is required. Examples include concert attendance, focused historic/cultural research inquiries, weekly journal writing, and video essays. Level II is only open to students with previous dance experience in any genre.

Prerequisite(s): DANC 122, 132, 222, or consent.

DANC 210 - Seminar in Production (4 Credit Hours)
Seminar in Production focuses on many aspects of dance concert production. Topics covered include budgeting, marketing, graphic design, costume design/construction, lighting design for dance, box office and house management, video documentation, scheduling and backstage production. Professionals/faculty will guest lecture in the various subfields. Students will collaborate in the production of major department-sponsored events, working as technical crew for evening events. This course demands hands-on real-life learning. Limited readings are assigned. A portfolio of completed work is required.

DANC 211 - Performance Workshop (0.5-2 Credit Hours)
The technical aspects of producing a concert are applied through practical experience. Performance space preparation, generally termed the "load-in" (hanging lights, laying the floor and building audience space) and the designing of lights, costumes, and publicity are taught or deepened by means of application. Students are awarded credit based on the number of hours of involvement. Students with Seminar in Production (DANC 210) or similar appropriate training or experience will be given preference in this course.

DANC 222 - African/Diasporan Dance II (2 Credit Hours)
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Prerequisite(s): DANC 122, 132, 232, or consent.

Crosslisting: BLST 223.

DANC 232 - Modern/Postmodern Dance II (2 Credit Hours)
Modern/Postmodern Dance II is designed for students with a sound background in dance training and a general understanding of placement and basic dance movements. Classes are structured with initial floor warm-up sequences, followed by standing exercises and phrase work. Students will be challenged with self-awareness while moving and to develop a basic understanding of and sensitivity to focus, dynamics, phrasing, gravity and weight, and distinct movement qualities, and to become attentive to their own movement potential. A focus on flow, spherical space and the ability to move in and out of the floor will be integral to this class, as will clarity and efficiency of movement. Limited work outside the classroom is required. Examples include concert attendance, focused historic/cultural research inquiries, weekly journal writing, and video essays. Level II is only open to students with previous dance experience in any genre.

Prerequisite(s): DANC 122, 132, 222, or consent.
DANC 274 - Cultural Studies (4 Credit Hours)
This course frames Western concert dance as a complex political activity made public through various agendas of race, creed, national origin, sexuality, and gender. Students may simultaneously be exposed to poststructuralist epistemology, feminist theory, and power & justice ideology while they are meeting a survey of historical works. In this way, the course is less about coming to know a canon of "masterworks" and more about learning how to interrogate dance in many cultures from multiple perspectives. Students will be expected to engage in movement activities as a method toward an embodied understanding of theory, but will not be evaluated on their movement performance or ability. No dance experience necessary.
Crosslisting: WGST 274.

DANC 284 - Choreographic Investigations (4 Credit Hours)
This course focuses on the creation and presentation of assigned short movement studies that focus on principles of dance composition for the concert stage. Past focus has been on the relationship of movement to sound, interrogating the use of music in modern dance history. Through solo, duet and group forms students learn about the compositional elements of space, time, dynamics, flow and shape, discover their own unique movement style, become familiar with how the body works and how it can be expressive, and expand their own definitions of dance. Three fundamental aspects of creative work in movement will be emphasized: movement invention, compositional structure, and creating meaning. A desire to take risks and be transformed, a willingness to use the body as an expressive tool, an eagerness to learn, and willingness to question personal choices are essential for success in this class. An interest, ability and a desire to be physically challenged to work toward expressive clarity in movement, is assumed.
Prerequisite(s): 100 level movement course.

DANC 285 - African Movement Aesthetics (4 Credit Hours)
This course engages characteristics and values of African movement to investigate compositional structure. Through various exercises and assignments, students examine concepts such as: balance, walking, masking, rhythm, repetition, improvisation, standing and sitting as tools for composing. Students investigate the manipulation of space, time and energy, and create source material from personal movement exploration, structured improvisation, master classes, and guided exercises. Other course tools include videos, journals, art and community feedback. Ultimately, the course aims to resource the aesthetics of African movement (kinesthetic, philosophical, linear and nonlinear) as methods for composing solo, duet, and group work.
Prerequisite(s): Any 100 level or above movement course or permission of instructor.

DANC 286 - Improvisation in Performance (4 Credit Hours)
Improvisation in Performance focuses on the act of spontaneous choreography and composition though solo and ensemble work with the goal of understanding and experiencing improvisation in performance work. Students learn Ensemble Thinking techniques and are exposed to Contact Improvisation. Texts include performances in theatre and dance both here and in Columbus, as well as selected readings. Students discover, through these, what artists and scholars consider to be the perimeters of performance, the definition of improvisation, and the unique potential of movement. Through a consistent practice, students fine-tune their own ideas about these and work to discover their own movement preferences and capabilities. Students risk the act of moving, revealing, performing, and improvising. The semester culminates in an improvised performance work developed by the class.
Prerequisite(s): Any 100 level or above movement course or consent.

DANC 287 - Site-Based Composition (4 Credit Hours)
In this course, students study and research composition for the human body in relation to its environment, placing and shaping the body in juxtaposition or in relation to specific and chosen spaces. We study site-based performance works by contemporary artists and learn about the issues surrounding this kind of work. The underlying principles of this course are the formal elements that inform the aesthetics of composition, noticing how these basic compositional elements create tension, drama and meaning and can point to content that is inherent in the form and in relation to the environment. The final project is the creation of a site-based movement/performance work in a chosen site in the Denison Community/Granville Village area that is presented at the end of the semester. An interest in and curiosity about the body as the subject of creative work is essential.
Prerequisite(s): Any 100 level or above movement course or consent.

DANC 288 - Text/Voice-based Composition (4 Credit Hours)
This course engages text, voice, and theatrical material to investigate dance making and performance. Students explore words, poetry, music and sound to craft and support movement. Through various exercises and assignments, the course examines motifs such as: speaking while moving; chanting while moving; words into movement; and words as music as methods for composing. Work outside the classroom is required. Examples include concert attendance, creative writing, weekly journal writing, and video essays. Ultimately, the course aims to overlap the boundaries of theatre and dance to explore movement composition.
Prerequisite(s): Any 100 level or above movement course or consent.

DANC 294 - Special Topics in Dance (2-4 Credit Hours)
From time to time, according to the expertise of the faculty and the interest of the students, special courses that can address intensive study are arranged and offered. This course can be taken more than once for credit. Courses recently offered are Writing about Dance, Dance/Draw, Contact Improvisation, Music for Dance, Creative Collaboration in the Arts, Modernism Re-Composed, and "Music/Movement/Interaction." Whether this course substitutes in the major or minor for an "area study," and if so for which one, depends on the topic. Generally, these courses will fulfill a major or minor requirement.

DANC 299 - Intermediate Topics in Dance (1-4 Credit Hours)
A general category used only in the evaluation of transfer credit.

DANC 322 - African/Diasporan Dance III (2 Credit Hours)
African/Diasporan Dance III focuses on African-centered forms of dance in one of many possible genres across the African Diaspora (e.g., traditional African forms, dances of the African Diaspora, African American vernacular, Hip-Hop, contemporary African, etc.). Taught from a cultural perspective, it is designed for students with significant experiences in African/Diasporan dance technique. This course approaches technique holistically and provides students with the rigorous practice required for performance. Emphasis is placed on fluidity, use of the head, spine, and pelvis, grounded and weighted qualities, isolations, and understanding or complex embodied rhythms. Because this course meets approximately 6 hours per week, little outside work is required.
Prerequisite(s): One year or two semesters of DANC 222 or consent.
Crosslisting: BLST 327.
DANC 332 - Modern/Postmodern Dance III (2 Credit Hours)
Modern/Postmodern Dance III is designed for students with significant experience in modern, postmodern, or contemporary dance training. This course provides the student with the rigorous training required for performance, demands an attitude that anticipates professionalism, and will continue to develop strength, flexibility, endurance, and sensitivity to gravity, momentum and phrasing. A willingness to think broadly about movement, to be open to new perspectives and possibilities and to take risks and be fully engaged without knowing exactly what you are doing will be essential and encouraged. This class will focus on process and will ask students to consider how they move and why. Students will be challenged to discover their own movement potential and methods for accomplishing physical tasks.
Prerequisite(s): One year or two semesters of DANC 232 or consent.

DANC 361 - Directed Study (1-4 Credit Hours)
Individual pursuits in (1) composition/improvisation/choreography, (2) history/cultural studies/criticism, (3) somatics/systems of movement re-education, or (4) movement analysis/reconstruction, under the supervision of a faculty member. Only those students who have had the initial coursework in that pursuit may apply.

DANC 362 - Directed Study (1-4 Credit Hours)
Individual pursuits in (1) composition/improvisation/choreography, (2) history/cultural studies/criticism, (3) somatics/systems of movement re-education, or (4) movement analysis/reconstruction, under the supervision of a faculty member. Only those students who have had the initial coursework in that pursuit may apply.

DANC 363 - Independent Study (1-4 Credit Hours)

DANC 364 - Independent Study (1-4 Credit Hours)

DANC 374 - Somatics I (4 Credit Hours)
Through various approaches to learning (memorizing factual information, sharing personal body-centered stories, drawing evocative and descriptive images, and moving through guided developmental movement explorations), students are introduced to anatomy and kinesiology in their own bodies. The course materials approach the body primarily from a first-person stance through different kinds of movement activities in relation to reflexes and developmental material through skeletal, muscular, and neurological systems. Students are required to keep weekly journals, work in small study groups in and out of class, and create a series of personal bodywork sessions for themselves to illustrate their command of anatomical and kinesiological terminology and reasoning based on the principles of basic neurological patterns.

DANC 375 - Somatics II (4 Credit Hours)
This course will guide students on an extended journey deep into their own somatic experiences. The course materials are designed each time this course is offered to employ various somatic practices centered on individual movement challenges. Students are required to keep weekly journals, work in semi-private explorations both in and out of class, and create a series of personal bodywork sessions for themselves to illustrate their progress.
Prerequisite(s): DANC 374.

DANC 384 - Laban Movement Analysis (4 Credit Hours)
Students explore aspects of Effort, Shape, Space, and Body as defined in the Laban tradition. Materials focus on observing, analyzing, and recording any kind of human movement practice. All students should expect to create movement studies and to motivate their work as part of this inquiry. Interest in creating and observing qualities of movement practice is essential. Dance experience is helpful, but not required.

DANC 385 - Labanotation (4 Credit Hours)
Students explore various approaches to the analysis of movement—including but not limited to Laban Movement Analysis—with a focus on aspects of Effort, Shape, Space, and Body as defined in the Laban tradition. Materials focus on observing, analyzing, and recording human movement. All students should expect to create movement studies and to record their work using notation systems as part of this inquiry. Interest in creating and observing qualities of movement practice is essential. Dance experience is helpful, but not required.

DANC 386 - Reconstruction (4 Credit Hours)
This course functions like a performance course, reconstructing dance movement from a score for inclusion in a public performance. The 4-credit course is distinguished from a 2-credit performance course in that students will be not necessarily perform, but will be responsible for the reconstruction of the choreography. They will meet for the standard 4 hours per week (56 contact hours) as well as be responsible 4 hours/week in rehearsal with other student dancers and work 4 hours/week on assignments. The 168 hours (56 contact hours with the advisor, 56 out-of-class hours, and 56 hours with peer rehearsing) will also be "loaded" into Weeks #2-#10 of the semester, allowing the course to end before the semester concludes. The work can be performed publicly only with permission of the copyright holder of the dance.

DANC 394 - Special Topics in Dance (2-4 Credit Hours)
From time to time, according to the expertise of the faculty and the interest of the students, special courses that can address intensive study will be arranged and offered. This course can be taken more than once for credit. Courses recently offered are Contact Improvisation, Music for Dance and Creative Collaboration in the Arts.

DANC 399 - Advanced Topics in Dance (1-4 Credit Hours)
A general category used only in the evaluation of transfer credit.

DANC 422 - Performance: African/Diasporan (1 Credit Hour)
New and reconstructed works choreographed by faculty and guest artists in African/Diasporan dance are learned by students and rehearsed for public performance. Participation can include attending biweekly company classes and contributing to the production of the performance. Differences in course number refer to genres of performance work. By audition or invitation only; auditions are typically held during the first two weeks of each semester or immediately preceding a short residency by a guest artist.
Crosslisting: BLST 422.

DANC 424 - Performance: African/Diasporan (Student) (0.5 Credit Hours)
Participation as a cast member in the choreographic research process of new and reconstructed works in African/Diasporan forms created by students who have completed adequate choreographic studies coursework. Student participants learn and rehearse these student-generated projects for public performance. The project is supervised by faculty. Enrollment is by audition or invitation only. Auditions are arranged by the student choreographer, often during the first two weeks of each semester.

DANC 432 - Performance: Modern/Postmodern (0.5-1 Credit Hours)
New and reconstructed works choreographed by faculty and guest artists in modern/postmodern dance are learned by students and rehearsed for public performance. Participation can include attending biweekly company classes and contributing to the production of performance. Differences in course number refer to genres of performance work. By audition or invitation only; auditions are typically held during the first two weeks of each semester or immediately preceding a short residency by a guest artist.
DANC 434 - Performance: Modern/Postmodern (Student) (0.5 Credit Hours)
Participation as a cast member in the choreographic research process of new and reconstructed works in Modern/Postmodern forms created by students who have completed adequate choreographic studies coursework. Student participants learn and rehearse these student generated projects for public performance. The project is supervised by faculty. Enrollment is by audition or invitation only. Auditions are arranged by the student choreographer, often during the first two weeks of each semester.

DANC 442 - Performance: Ballet (1 Credit Hour)
New and reconstructed works choreographed by faculty and guest artists in ballet are learned by students and rehearsed for public performance. Participation can include attending biweekly company classes and contributing to the production of the performance. Differences in course number refer to genres of performance work. By audition or invitation only; auditions are typically held during the first two weeks of each semester or immediately preceding a short residency by a guest artist.

DANC 444 - Performance: Ballet (Student) (0.5 Credit Hours)
Participation as a cast member in the choreographic research process of new and reconstructed works in Ballet forms created by students who have completed adequate choreographic studies coursework. Student participants learn and rehearse these student-generated projects for public performance. The project is supervised by faculty. Enrollment is by audition or invitation only. Auditions are arranged by the student choreographer, often during the first two weeks of each semester.

DANC 451 - Senior Research (4 Credit Hours)
This course, offered every fall, is designed to address the research and methodological needs of all senior dance majors and those minors choosing to undertake independent research in this or another department. The integration of movement and analytical course work through the intensive examination of a specific interest is the foundation for the senior dance major's own research. This investigation includes methodologies from books like Researching Dance by Hanstein and Fraleigh and Contemporary Choreography by Butterworth and Wildschut. This investigation, serving as preparation for DANC 452, is closely guided by the faculty. All students in the course conclude by writing a substantial prospectus or grant proposal including a focused artist or research statement and review of the relevant literature. All majors are required to take both semesters of Senior Research (DANC 451 and 452).

DANC 452 - Senior Research (4 Credit Hours)
This course, offered every spring, is required of all dance majors. This course focuses on the completion of a senior research project and integrates movement and analytical course work through the intensive examination of a specific interest. This course is the foundation for the senior dance major's own research. During the course of the semester's work, each student will write up a significant dance research experiment, produce several excerpts of historical works in concert, create and produce an original choreographic work, or comment on a period in dance's history or a sociological movement in dance, or the like. The resultant document/performance will be presented publicly for an identified audience in partial fulfillment of the degree requirements. Open to dance majors only.
Prerequisite(s): DANC 451.