**Wesleyan University Dance Department**

**Course Syllabus, DANC 102-F *FYS*: *Perspectives: Dance as Cultural Knowledge***

**Tuesdays and Thursdays, 2:50-4:20; 160 Cross Street**

**Instructor: Patricia Beaman**

**email:** **pbeaman@wesleyan.edu**

**Office hours: By appointment T/Th**

**Course description:** ***Perspectives: Dance as Cultural Knowledge***

This FYS course explores why and how dance acts as a vital participant in cultural practices around the world. Through the perspective of past and present research, we will examine how dance is inherently a reflection of the culture it represents. A wide overview of dance and its myriad purposes will be covered, from a means of worship in India, Turkey, and Haiti; its inclusion in the rituals of Bali; *noh* and *kabuki* theatrical traditions of Japan; fertility and death ceremonies of the Wodaabe, Yoruba, and Dogon tribes of Africa; the healing *zar* dances of North Africa, and the rituals/activism of Native American tribes. The presentation of court dance as a symbol of power will be examined in Hawai’i and Cambodia, and in the French Baroque spectacles of Louis XIV's Versailles and the Paris Opera. The inevitable impact of politics on dance will be examined in viewing the bloody genocide of Cambodia’s Royal Dancers; the propagandist works of China’s Cultural Revolution; the French Revolution’s influence upon Romantic ballets such as *Giselle*; and how the repression of a *Gitano* culture led to the emergence of *flamenco* in Spain. In addition to written texts and video documentation, we will review examples of related art forms (visual arts, music, and drama).

**Student learning objectives:** Upon completion of this course,students will be able to:

1) Be knowledgeable of the history described above, as well on how war, politics, the economic climate, artistic milieu, and culture impacted the development of dance.

2) Be well informed on how dance is not just a form of entertainment, but actually an act of necessity in the rituals of cultures worldwide.

3) Students will have broadened their understanding of the world by examining dance forms within the context of when they developed, and why.

4) Students will come away with a body of writing in which they delve into a specific area of dance history/genre of choreography, which can dovetail with their own personal interest of study—i.e.: dance and film, dance and costuming, dance as a political tool.

**Course requirements, expectations and assignments:** You are required to come to class having done the readings that are listed under each lecture, and be prepared to discuss them. All assignments listed in the syllabus should be typed (double-spaced) and submitted on time via Moodle. If your assignment is late, your grade drops one level; each week it will drop another, without exception. Short writing assignments (250-500 words) based on readings and films should reflect your own synthesis of the material. A research paper will be written and presented at the end of the term paper. This lecture course utilizes Keynote presentations and visual aids. Verbal participation is a must! Please NO CELL PHONES.

**Attendance**: Four absences are allowed per semester. Three results in a ½ letter drop; four is a full letter; beyond that is failure, except in an excusable circumstance.

Please note that in-class participation counts, and missing class will affect your grade. Lateness will as well—three beyond five minutes equal one absence.

**Course textbook:** Your required text (available at the R.J. Julia Bookstore or through Amazon) is *World Dance Cultures* by Patricia Leigh Beaman (Routledge, 2018; ISBN: 978-1-138-90773-7) and *The Elements of Style*, by William Strunk and E.B. White. You are welcome to purchase an e-book of WDC through Routledge, or by a used copy of either *WDC* and/or *Elements* via Amazon, Ebay, etc. Other required readings for this semester are also found online on Moodle.

**Grading:**

--Article and film responses: 5 @ 10 points each=50

--Paper proposal, dance class response: 2 @ 5 points each=10

-- Research Paper: 25

-- Participation/Attention: 15 points

**Research Paper: *Dance as a Reflection of Culture***

This research paper investigates how a particular dance form (**within this syllabus**) is inherently a reflection of its culture. Be sure to cover its origins, purpose, venue, and participants, include the impacts of politics/colonialism/war, and describe its costuming, music, and overall characteristics. Papers should be 10 pages long, and bibliographies should include at least five written sources **beyond your assigned readings** in addition to at least one visual source on the style or history of the dance form.

**Peer editing:** In order that papers are completely crafted and edited to the best of your ability, please choose a classmate who will proofread what you consider to be a pristine final draftof your **term paper**. You will produce the final version *after* you receive their corrections. All corrected drafts must be turned in with your final product.

**Assignment schedule:**

**Tuesday 9/13:** 500-word double-spacedresponse due on “Ballet as a Form of Ethnic Dance” (Kealiinohomoku); found onMoodle.

**Tuesday 9/27:** 500-word response to the film, *The Tenth Dancer,* screened in class.

**Tuesday 10/4:** 500-word response to the film, *Farewell My Concubine,* found in Course Reserves.

**Thursday 10/13:** 250-word term paper proposal—list visual and written sources, and write a paragraph about your intention.

**Tuesday 10/20:** 500-word response due to “Why I Write,” by George Orwell.

**Tuesday 11/15:** 250-word response to Baroque dance lesson.

**Tuesday 11/22:** 500-word response to Khan’s *Giselle*, screened in class.

**Thursday, 12/1:** Research paper due, 10 pages.

**Research**: Olin Library’s dance collection: <https://libguides.wesleyan.edu/dance>

The NYPL of the Performing Arts at Lincoln Center has much you can access online: <https://www.nypl.org/locations/lpa>

NYPL’S Research guide on systemic racism:

<https://www.nypl.org/blog/2020/08/18/dance-division-libguide-systemic-racism-protests-and-dance>

Wesleyan’s Academic English Writing Conventions:

<https://www.wesleyan.edu/writing/multilingual-writers/Academic-English-Writing-Conventions.html>

Wesleyan’s Research Techniques:

<https://www.wesleyan.edu/writing/multilingual-writers/Research-Techniques.html>

I look forward to working with you all!

Patricia Beaman

**Time Commitment**

While the exact time commitment for the class will vary individually and over the course of the semester, I recommend that you budget approximately three out-of-class hours for every class hour to complete the reading, assignments, homework, and project. I have designed the class so that it should be feasible to satisfactorily complete the requirements with approximately twelve hours per week of time commitment. If you are spending more time than this on a regular basis I encourage you to check in with me.

**Accommodation Statement**

Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in, and benefit from, its programs and services. Since accommodations may require early planning and generally are not provided retroactively, please contact Accessibility Services as soon as possible.

If you have a disability, or think that you might have a disability, please contact [Accessibility Services](https://www.wesleyan.edu/studentaffairs/disabilities/contactus.html) in order to arrange an appointment to discuss your needs and the process for requesting accommodations. Accessibility Services is located in North College, rooms 021/022, or can be reached by email (accessibility@wesleyan.edu) or phone (860-685-5581).

**Students with Disabilities:**
Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in, and benefit from, its programs and services. To receive accommodations, a student must have a disability as defined by the ADA. Since accommodations may require early planning and generally are not provided retroactively, please contact Accessibility Services as soon as possible.

If you have a disability, or think that you might have a disability, please contact [Accessibility Services](https://urldefense.com/v3/__https%3A/www.wesleyan.edu/studentaffairs/disabilities/contactus.html__;!!BhJSzQqDqA!TadK-HVJ1IdaDBuZAQ7-fsGP5lkJR5aM17N0aC0Y1el66sSDlvx_Oq5T0-n31WbNAUmhSNXK1j7TGaW48sQ1uYNjDA$) in order to arrange an appointment to discuss your needs and the process for requesting accommodations. Accessibility Services is located in North College, rooms 021 or can be reached by email (accessibility@wesleyan.edu) or phone (860-685-2332).

In addition, the student representatives from the WSA have requested that these statements below also be included in your syllabi:

**Religious/Spiritual Observance Resources**

If you anticipate that your religious/spiritual observance may conflict with academic obligations such as attending class, taking examinations, or submitting assignments, you can work directly with your professor to make reasonable arrangements. Should you require additional support or guidance, please feel free to reach out to Rabbi David Teva, Director of the Office of Religious and Spiritual Life at dleipziger@wesleyan.edu or any of the chaplains in the Office of Religious and Spiritual Life at <https://www.wesleyan.edu/orsl/index.html>.

For a list of a religious holidays celebrated by members of the Wesleyan community, go to Wesleyan’s Multifaith calendar which can be found at: <https://www.wesleyan.edu/orsl/multifaith-calendar.html>.

**Title IX Resources**

If past trauma inhibits your ability to fully participate in class, please contact Debbie Colucci, Deputy Title IX Coordinator, at dcolucci@wesleyan.edu, or your class dean. Additionally, and if you are comfortable, you can work directly with your professor to make reasonable arrangements. If you would like to talk with a confidential resource about all of your options for care and support under Title IX, you can contact Johanna DeBari (SHAPE Office Director) at jdebari@wesleyan.edu.

**Classroom Behavior**

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran’s status, sexual orientation, gender, gender identity and gender expression, age, ability, and nationality. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. For more information, see the policies on [the student code](https://www.wesleyan.edu/studentaffairs/conduct/index.html).

**Discrimination and Harassment**

Wesleyan University is committed to maintaining a positive learning, working, and living environment and does not tolerate identity-based [discriminatory harassment](https://www.wesleyan.edu/inclusion/discrimination/policies/prohibit-dhsm.html) and/or [sexual misconduct](https://www.wesleyan.edu/inclusion/discrimination/policies/assets/Wesleyan%20Definitions%20%20.pdf) against students, faculty, staff, trustees, volunteers, and employees of any university contractors/agents. For purposes of this Wesleyan policy, identity refers to one’s race, color, religion, national or ethnic origin, age, disability, veteran status, sexual orientation, gender, gender identity, and gender expression. The Office for Equity and Inclusion serves students, faculty, administrators and develops policies and procedures regarding issues of diversity and equal opportunity/affirmative action.  Individuals who believe they have been discriminated against should contact [the Office for Equity and Inclusion](https://www.wesleyan.edu/inclusion/) at 860-685-4771.

**Honor Code**

All students of Wesleyan University are responsible for knowing and adhering to [the Honor Code](https://www.wesleyan.edu/studentaffairs/studenthandbook/index.html) of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council in the Office of Student Affairs. Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). The [Office of Student Affairs](https://www.wesleyan.edu/studentaffairs) has more information.

**Fall 2022: *Perspectives in Dance as Culture***

**Please come to class already having read the readings that are listed under each lecture, and be** **prepared to discuss them.**

***WEEK 1***

**1) T 9/6: Introduction**

**2) Th 9/8: India *bharatanatyam*: concertizing a sacred form**

***Outline:*** In the *devadasi* profession, females dedicated to Hindu temples performed ritual duties danced *sadir,* and were symbolically married to a god. Because of their freedom to pursue a courtesan lifestyle, their profession came into question by British colonialists, whose “anti-nautch” campaign, along with the Indian Woman’s Movement condemned the *devadasi* profession, and anti-colonialist nationals restructured *sadir* into *bharatanatyam*—a global phenomenon.

***Reading*: Textbook:** *World Dance Cultures*: Chapter 1: 1.1-1.2 (1-14);

**Moodle:** “An Anthropologist Looks at Ballet as a Form of Ethnic Dance” by Joann Kealiinohomoku; a 500-word response is due via Moodle on 9/13

[**https://danceinteractive.jacobspillow.org/themes-essays/what-is-dance/introduction-to-bharatanatyam/**](https://danceinteractive.jacobspillow.org/themes-essays/what-is-dance/introduction-to-bharatanatyam/)

***WEEK 2***

**3) T 9/13: Bali: sacred dance and rituals of necessity**

***Outline:*** Soldiers performed the *baris* as a martial exercise in defense of their kings as well as of their Hindu gods; pre-pubescent female *sanghyang* dancers perform purification dances, becoming mediums for gods via their trance state; the *calonarong*—a narrative portrayal of Hindu mythology involving trance—serves as a metaphoric healing for the community, as well as entertainment.

***Reading****:* **Textbook:** W*orld Dance Cultures:* Chapter 2: 2.1-2.5 (35-52);

**Moodle:** “Trance and Ecstatic Dance” by Erika Bourguignon

***Think about:***

Can transforming a sacred form into a secular one lead to a denigration of the form, an artistic innovation, or something in between? Discuss how factors of colonialism and tourism impact these rituals.

Consider the often-convulsive trance state and self-stabbing that occurs in the *calonarang* performance. Since being out of control is not normative in the Balinese demeanor, could witnessing this have a cathartic effect? Why does trance normally happen in dances of necessity, rather than court dances, and why?

***Assignment due:*** 500-word response to“An Anthropologist Looks at Ballet as a Form of Ethnic Dance” by Joann Kealiinohomoku; submit through Moodle

**3)Th 9/15: Cambodia’s Royal Dancers: survivors of the Khmer Rouge**

***Outline:*** In Cambodia’s ancient court ballet, *Robam Boran,* sacred female dancers of the king ritualistically performed to please ancestral spirits, asking bring fertility and food to the Khmer (Cambodian) people. During its diabolical reign, the Khmer Rouge brutally murdered ninety percent of Cambodia’s professional artists, musicians, and dancers in just four years. Ten percent of the king’s royal troupe survived.

***Reading:* Textbook:** *World Dance Cultures:* Chapter 3: 3.1-3.2 (65-76)

***Think about:***

**1)** What do you consider that rituals, as well as contemporary dances, have contributed to the healing process of the Khmer people after such devastation, or is healing ever possible?

**2)** The theatrical concept of *chaen*, or “to go out,” is used to imply that when a dancer goes on stage, she enters another realm, and when exiting, the term *chol*, or “to enter,” infers that she returns to her normal somatic state. Have you ever experienced this in performing--whether it be dance, theater, music, sports, or delivering a speech?

***WEEK 3***

**4) T 9/20: Screening: *The Tenth Dancer,* by Sally Ingerton.**

***Assignment:*** 500-word response on the film, *The Tenth Dancer,*due 9/27. Submit via Moodle.

**5) Th 9/22: *Jingju:* Chinese Beijing Opera--stylized beauty, staged; Mao’s Cultural Revolution and *The Red Detachment of Women***

***Outline:***Mao’s China and the reformation of *jingju,* China’s popular entertainment, was almost made extinct by his political doctrine/regime during the Cultural Revolution, led by Madame Mao. In her crusade against elitist culture, she replaced “elitist” forms with political works that broadcasted Communist propaganda culture, using Soviet ballet.

***Reading:* Textbook:** *World Dance Cultures,* Chapter. 3: 3.4-3.6 (76-91)

***Think about:*** Madame Mao famously said, “Theaters are places in which to educate the people.” In *The Red Detachment of Women*, what lessons were learned by the performers, and by the audience? Do you think theater, music, and dance should serve an educational purpose in society, and if so, why?

***Assignment:*** See *Farewell My Concubine*, a film by Chen Kaige, located in Course Reserves on Moodle. A 500-word response is due 10/4.

***WEEK 4***

**6) T 9/27: Visit to Special Collections at Olin Library with Amanda Nelson**

***Assignment due*:** 500-word response on the film, *The Tenth Dancer,*due 9/27. Submit via Moodle.

**7) Th 9/29: Japan: *noh* theater of the *samurai* warriors**

***Outline:*** The cultural development of *noh* reflected the ethos of the samurai warrior class, who lived an acetic Buddhist lifestyle. A dance that arose from folk forms, it became exclusive entertainment for the aristocratic class.

***Reading:*** *World Dance Cultures:* Chapter 4: 4.1-4.2 (95-105)

***Think about:***

*Yugen,* or “invisible beauty,” is an attribute every *noh* actor should possess, and is considered to grow stronger with age, rather than fade. Discuss the importance of elders and lack of ageism in Japan. Can you equate this reverence for age with a theatrical tradition of that is a part of your own culture?

***WEEK 5***

**8) T 10/4: Japan: *kabuki* of the merchant class**

***Outline:*** *Kabuki,* the younger, more flamboyant counterpart to *noh,* was entertainment for the merchant class.

***Reading:*** *World Dance Cultures:* Chapter 4: 4.3 (105-113)

***Think about:*** Women were the originators of *kabuki*, but banning of female actors led to the *onnagata*--a hyper-stylized female, played by a man. Discuss the validity of the long-standing idea that no woman could ever play an *onnagata* as well as a man, and feel free to juxtapose the *onnagata* tradition with elements of drag ball culture.

***Assignment due*:** 500-word response to *Farewell My Concubine.* Submit through Moodle.

**9)Th 10/6: Guardians of culture: Hawai‘i, and *hula kahiko***

***Outline:*** Hawaiian *hula* originated as a sacred temple ritual, in which gods were worshiped by dance and poetry, and became repositories of culture and history. Colonialism and Christian missionaries had a devastating effect. The hula was banned, but was subsequently resurrected, and is now a global form.

***Reading:*** *World Dance Cultures:* 5.1-5.2 (127-135)

***Think about:*** To Hawaiians, corpulence is auspicious. Discuss the differences between body type in hula and that of other dances in other cultures. Does the form of the dancing body enhance the aesthetics of the dance?

***WEEK 6***

**10) T 10/11The *kapa haka* of the Maori: Aotearoa/New Zealand and the *gisalo* of the Kaluli in Papua New Guinea**

*Outline:* Like Hula, the *kapa haka* of the Maori was targeted by British colonialism and Christian missionaries, and banned; today, it is the pride of NZ. The Kaluli-Bosavi *gisalo* is a cathartic ritual involving the ceremonial searing of a dancer’s shoulders with a torch.

***Reading:*** *World Dance Cultures:* 5.3-5.4 (135-152)

***Think about:* 1)** The athletic stomping, and zealous singing, and use of unbridled facial gestures in *kapa* *haka* demonstrate passion. Yet, compared to court dancing in other cultures, such as *hula* in royal Hawaiian court, these characteristics could be perceived to be lacking in “refinement.” Is the *kapa haka* “anti-court” dance, and what do its characteristics say about its culture?

**2)** Pain is something many people avoid, yet in the *gisalo* of the Kaluli, it is integral to a cathartic exchange between two communities, and serves as a badge of honor. How does this presence of pain, which is endured in a non-trance state, compare with anything similar in gaining valor in other societies?

**11) Th 10/13: Death ceremonies and African ancestor worship in Dogon and Yoruba cultures**

***Outline:*** Rites of passage in Africa are always celebrated by specific dances and music, which are crucial in death ceremonies. They aid in allowing the dead to “pass over” to the ancestor realm, where they attain great power to help the living.

***Reading***: *World Dance Cultures:* Chapter 6: 6.3 (165-173); 6.5 (179-184)

***Think about:* 1)** The concept of *nyama*--the soul or life force of the body--is central to the customs of the Dogon *dama* ritual, and of helping the soul to the afterlife. Discuss why funeral traditions and ancestor worship are so present in some cultures, and devoid in others.

**2)** How do an *Egungun’s* actions tradition insure that ancestors will maintain authority over the whole community?

***Assignment due:*** Submit your 250-word research paper proposal via Moodle thatincludes your subject, a rough bibliography, videography, and your proofreader’s name.

***WEEK 7***

**12) T 10/18: Fetishism and Fertility in Africa: Yoruba and Wodaabe traditions**

***Outline*:** In Yoruba traditional religion, devotees worship and propitiate *orisa—*spirits who, in turn, will protect them. The nomadic Wodaabe are known as “people of the taboos” Because they are frequently in migration and travel in small family units, as many as 1,000 converge at the annual *Geerewol* Festival, a beauty contest in which male dancers are the objects of desire.

***Reading***: *World Dance Cultures***:** Chapter 6: 6.1-6.2 (157-164); Moodle: “Osun: Protecting Children” (Beaman)

***Think about:*** In the Wodaabe tribe, male self-grooming begins in early childhood, physical beauty is prized more in men than in women, and fertility is valued above all. How do these concerns contrast with values of virginity and beauty in Western society?

**13) Th 10/20: Haitian Vodou--an Afro-Caribbean spiritual pathway**

***Outline:*** African slaves forced to convert couched their West African religious beliefs under the cloak of Catholicism in New World religions. V*odouisants* seek help from spirit intermediaries*,* andcultivate a symbiotic relationship through songs, dances, and animal sacrifices. At rituals, if a spirit is pleased, it will descend into a devotee, who falls into a deep possession trance.

***Reading:*** *World Dance Cultures,* Ch.8, 8.3 (230-240)

***Think about:*** Given the many similarities between West African religions and Catholicism/Christianity in terms of spiritual hierarchy, and the symbolism of blood in ceremonies, how can one be considered to be pagan, and the other, civilized?

***Assignment due:*** 500-word response to George Orwell’s “Why I Write.”

***WEEK 8***

**14) T 10/25: Fall Break**

**15) Th 10/27: North Africa and Turkey: the *zar* ritual: ridding women of troublesome *jinn;* the *sema:* celestial dance of the *Sufi Mevlevi dervish***

*Zār* ceremonies are presided over by a female spiritual medium known as a *shaykha*. By entering a trance state, a *shaykha* consults her own spirits for advice, and is able to communicate with those possessing her clients. A healing rite is held, in which maladies caused by possession of *“zar“* spirits are cured through music, dancing, and feasts. In Turkey, Mevlevi dervishes of the Sufi Islamic order unite with God through *sema*, a whirling dance whose purpose is to create a state of religious ecstasy in its performers

***Reading:*** *World Dance Cultures,* Chapter. 7, 7.1-7.3 (189-204)

***Think about:* 1)** Many women--regardless of region or culture--face the same worries, issues, and have the same symptoms. Discuss the use of psychotropic drugs in Western countries versus the weekly *zārs* women attend in North African communities.

**2)** *Semazen* attain a trance state when they perform a *sema*, yet how they get into this state is far more structured and organized in its approach than in other dance forms. What does this say about the culture and training of the Mevlevidervishes?

***WEEK 9***

**16) T 11/1: *Flamenco:* a *Gitano* manifestation of passion**

*Outline:* *Flamenco*, so commercialized today and a pride of Spain, was originally the dance and music of marginalized people from various cultures.

***Reading:*** Chapter 7: 7.4 (204-219); **Moodle:** “In Search of *Duende*,” by Lorca

***Think about:*** Discuss *flamenco’s* trajectory from being the personal expression of an ethnic group that was politically hounded into a commercialized, global form. Can you equate this occurrence to another dance or art form? Is it fair?

**17) Th 11/3: Native American: spirituality and resistance: the Sun Dance, the Ghost Dance, and the American Indian Movement (AIM)**

***Outline:*** Justifying “Manifest Destiny”--the expansion of white settlement--the US Government persecuted Native American life and culture. Lakota Sioux adopted the religion of the Ghost Dance: if Indians lived peacefully and faithfully performed the dance, all whites would disappear, and their lifestyle would return. Because the Ghost Dance was a threat to the US Army, the massacre at Wounded Knee occurred, leading to the end of Native American autonomy.

***Reading:*** *World Dance Cultures*, Chapter 8, 8.2 (220-229); **Moodle:** “Black Elk Speaks” (Neihard)

***Think about:* 1)** How and why were dances like the Sun Dance and the Ghost Dance so threatening to people who held positions of obviously greater power?

**2)** Members of the American Indian Movement were not shy about using radical tactics in their takeovers of famous monuments, and of the village of Wounded Knee in 1973. Is violence justified in certain situations, and if so, when and why?

***WEEK 10***

**18) T 11/8: Baroque court ballets /the rise of professionalism at the Paris Opera**

***Outline:*** The creation of court ballet at Louis XIV’s Versailles, and the establishment of professionalism at the Paris Opera.

***Reading:*** **Moodle:** “Kings of Dance,” from *Apollo’s Angels* (Homans), 3-48

***Think about:*** How did political ballets in the French court demonstrate France’s cultural dominance?

**19) Th 11/10:** Screening in class: excerpts from *Le Roi Danse;* Baroque minuet lesson

***Assignment:*** 250-word response to dance lesson, due 11/15.

***WEEK 11***

**20) T 11/15 *Giselle*: Romantic icon, or feminist nightmare?**

***Outline:*** Class divide and female agency in Romantic ballet.

***Reading:* Moodle**: Jowitt, (49-65)

***Think about:*** Discuss the class divide, marriage plots, and deception in *Giselle.* In the end, is Prince Albrecht the player he was initially, or is he a changed man?

***Assignment due:*** 250-word response to dance lesson.

**21) Th 11/17: Screening in class: Akram Khan’s *Giselle***

***Assignment:*** 500-word response on Khan’s *Giselle,*due 11/22. Submit via Moodle.

***WEEK 12***

**22) T 11/22:** **RESEARCH DAY**

***Assignment due:*** 500-word response on Khan’s *Giselle;* submit via Moodle.

**23)Th 11/24: Thanksgiving Break**

**WEEK 13**

**24) T 11/29: Dance as community: Guest visit by Doug Elkins.** Come ready to move!

**25) Th 12/1: Research Paper due; Paper presentations**

**WEEK 14**

**26)T 12/6: Paper presentations**

**27) Th 12/8: Round-table discussion**