

# Courses in Dance

## **DANC 526: MENTORED STUDIO PRACTICE (4)**

**HU, ADF**

This course offers students the opportunity to work in a multitude of ways with regard to movement and studio practice and to develop an individual approach to their endeavors. Through self-directed and group study, students will be encouraged to focus their discipline and hone their skills as dance artists. In addition to the equivalent of eight to ten studio hours per week, students will be required to meet with pre-approved mentors to share goals and progress. Must be repeated for credit.

## **DANC 528: INDIVIDUALIZED STUDIO PRACTICE (2 or 4)**

**HU, ADF**

Students are encouraged to design their own studio practice. Time spent should help to support choreographic and performance research areas. Each student must submit an ISP contract for approval by faculty. A student/faculty designed reading list will provide support. ISP groups will meet regularly (PODS) to discuss the new strategies, complexities, and discoveries of related topics.

**DANC 531: CONTEMPORARY BODY PRACTICES (CBP) (2) ADF**

This core course combines somatic theory with practical application to dance choreography. In this applied (studio) course, students will attend a weekly evening studio seminar during the ADF six-week festival for discussion and experiential work in somatics. During this time, students will focus on ways somatic practices can deepen perceptual processes and influence movement aesthetics. CBP options include: Alexander Technique, Feldenkrais Method®, Body-Mind Centering, Body Ecology, and Ideokinesis.

**DANC 532: CONTEMPORARY BODY PRACTICES II - ECOLOGICAL BODIES (2) HU, ADF**

Our Ecological Bodies: Musculoskeletal Interactions with Earth, People, and Things. In this course, we consider the variety of ways in which our bodies move in different relationships and interactions with the world. The focus is on anatomy and the biomechanics of feet/ankles, chests/shoulders, and eyes/hands. Practice will introduce specific “warm-up” choreographies.

**DANC 539: HISTORY, THEORY, AND CRITICISM (4) ADF**

This two-part course examines 20th-century dance history, emphasizing the relations between dance, critical writing, and culture. Weekly lectures provide overviews while the unique and expansive ADF archives, professional performance series, and community showings present the context for classroom discussions. Must be repeated for credit.

**DANC 540: CONTEMPORARY ART PRACTICES I—PERFECTED ATTENTION: THE QUEST FOR FORM IN DANCE AND DANCE WRITING (4) HU**

In this course, a practicum in writing about dance, we will look at and rehearse the many ways written English partners with issues in dance to communicate before, during, and after live performance and film. We will read and discuss a number of writers, primarily dance critics but also choreographers who have chosen to document and share their process. Each student will choose a critic to “specialize” in, reading as much material as possible and offering a presentation to the group on biography, writing style, general bias and assumptions, publishing history and other relevant information. Students should be prepared to read and think about the daily reviews in *The New York Times* and other publications from around the country available online.

**DANC 541: CONTEMPORARY ART PRACTICES II—CREATING PERSONAL NARRATIVES, SECTION I (2) HU**

This course will focus on writing short personal narratives. Examples include writing from dreams, memories, and travel experiences. Emphasis will be placed on experimenting with form and style and using elements of poetry and fiction, such as sensory description, dialogue, and imagery. Discussion of published essays and various writing prompts will encourage/inspire students in their writing. Student work will be discussed in a workshop format during class.

**DANC 541: CONTEMPORARY ART PRACTICES II—POETRY MAKING, SECTION II (2) HU**

This seminar will focus on the writing of poetry. Conducted in a workshop format, the course seeks to foster an environment of communal engagement

## DANCE

and experimentation where the making and performing of poetry becomes a vital means of self and group exploration. By using innovative approaches to writing and reading the work of a diverse group of contemporary poets, we will uncover our relationships with sound, word, image, and form. With emphasis on the collaborative process and the generation of original material, Poetry Making endeavors to release the rich sources and influences that can create a poem's unique and vibrant form. Additionally, we will examine the aesthetics of textual performance and how this can be applied to the creation of poetry.

### **DANC 550: SPECIAL TOPICS (2 or 4)**

**HU, ADF**

These topics will change by semester according to the expertise of the faculty and guest artists. May be repeated for credit. Examples from previous academic terms:

#### **CURATORIAL PRACTICES AND DANCE (2 or 4)**

**HU, ADF**

From showings, to gatherings, to concerts and performances, lofts and galleries, to screens and iPods...dance and its very groovy counterpart "performance" has struggled and thrived in the most fabulous and the most unexpected places and spaces. In this contemporary moment, where and how can dance not only happen but come alive? How can we make room and open our ways of thinking about where dance happens?

#### **PEDAGOGY: OK, NOW; SHIFTING GROUNDS OF DISCOURSE (2)**

**HU, ADF**

This seminar focuses on contemporary as well as historical topics, positions, and attitudes relating to the training of dancers in academia. Guest speakers will meet with the group to discuss related issues and to share experiences. Different readings will be assigned to provide a framework for the course.

#### **POETRY AS PERFORMANCE (2)**

**HU, ADF**

The emphasis on poetry as an art-making practice that is informed by both body and mind is the keystone of this class. Examining the aesthetics of textual performance as it has been applied to performative (written and oral) aspects of poetry. This class focuses on ways to intensify the experience of poetry, of the poetic, through consideration of how the different styles, structures, and forms of contemporary poetry can affect the way we see and understand the world. Poets to be discussed include but are not limited to Jayne Cortez, Jason MacLow, David Antin, and Victor Harryette Mullen.

#### **RELATIONAL AESTHETICS AND DANCE MAKING (2)**

**HU, ADF**

Bourriaud used the term *relational aesthetics* to describe work that moved away from private, independent space to art that could be *encountered* and meaning could be experienced *collectively*. Terms such as inter-subjectivity, inter-textual, temporary, democracy, environment, and audience are discussed alongside dance and performance practices.

#### **TRISHA BROWN PROJECT (2)**

**HU, ADF**

A series of readings, workshops, lectures, and video showings that offer an all-embracing perspective of the contributions of choreographer Trisha Brown to the field of dance. Sessions taught by former Trisha Brown Company members.

**INTERMEDIA STUDIO (2)****HU, ADF**

This studio based two-week intensive class is designed to promote a self directed studio practice as we explore a wide range of media and artistic disciplines like time-based digital media, performance, site work, installation, and the creation of objects. The hands-on nature of this class encourages you to experiment with and merge scholarly practices with practical skills and artistic media/disciplines. The course will balance discussion and studio time as we develop collaborative and individual projects throughout the residency. You will receive a set of readings for discussion and will spend some time learning/incorporating simple software to aid your explorations (iMovie or GarageBand). Also, any knowledge or skills you are familiar with (painting, drawing, building, printing, etc.) will come in handy.

**UNSOLICITED DANCE - THINKING CHOREOGRAPHICALLY (2)****HU, ADF**

Central to this course is the proposition that dance and how we think about dance making can and should expand and stretch. Are there things that only dance can provide? Students will read across disciplines to think of dance alongside other forms of human expression.

**DANC 551: VISITING ARTIST SERIES (2)****HU**

Through studio work, critiques, performances, and discussions, this course will introduce dance artists from varying backgrounds—connecting students very directly to working artists. It also functions as a forum for discussions of career-related topics.

**DANC 571: GRADUATE SEMINAR (2)****HU, ADF**

This course is designed to focus and engage students in current trends and issues that surround dance today through readings and discussions (both in class and on blackboard). Time will be spent making important connections between independent study research/creative work and the field at large.

**DANC 572: GRADUATE PERFORMANCE WORKSHOP AND CRITIQUE (2)****HU, ADF**

This course examines the process of artistic critique with a focus on dance and performance. In a workshop studio format, we will aim to refine this process through readings, discussions, and viewings of work. Through the collision of experience (as practitioners of the creative form), aesthetic theory and awareness of histories, we will attempt to articulate relevant and productive ways of discussing work.

**DANC 590: INDEPENDENT STUDY (2 or 4)****HU**

Independent study conducted at the graduate level. Application must be made with faculty prior to registration.

**DANC 601: PORTFOLIO (6, 6)****HU**

Extensive body of professional work evaluated by a panel of faculty and artists from the field of dance. Body of work to include: (1) dance works presented to date; (2) grants and fellowships acquired; (3) educational, teaching, and residency experiences; (4) curriculum vitae; and (5) professional references.

D A N C E

**DANC 603, 604: THESIS FORMS I, II (2, 4, or 6)**

**HU, ADF**

A collection of original work in choreography and/or performance, which culminates in a public viewing (6) along with a portfolio, which includes a written examination of the creative work (2).