

Courses in Dance

2020-21

DANC 515: INTERMEDIA STUDIO (2 or 4)

HU

This studio based two-week intensive class is designed to promote a self-directed studio practice as students explore a wide range of media and artistic disciplines like time-based digital media, performance, site work, installation, and the creation of objects. Through a series of readings, the course also explores ideas about art making, medium specificity and interdisciplinary creation. The hands-on nature of the class encourages students to expand artistic practice by increasing their knowledge of available practical and technical skills, new ideas about art making, and by experimenting with different media and artistic disciplines. The course will balance discussion and studio time as students develop collaborative and individual assignments throughout the residency. Each class period will spend some time learning and incorporating simple software to aid your explorations (iMovie, Photoshop, Garage Band, After Effects) and watching relevant media works of artists in the field.

DANC 526: MENTORED STUDIO PRACTICE (4)

HU, BERLIN

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

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)

HU, BERLIN

Contemporary Body Practices is designed as a space to investigate and explore issues around the use of the body-mind within dance. The approach in DANC 531 (Contemporary Body Practices I) draws from somatic movement studies and the brain sciences in helping students generate and answer questions around the interplay between thought and skilled movement within dance. Dance 532 (Contemporary Body Practices II) offers an in-depth experiential engagement with anatomy applied to dance technique. Combined, both courses are structured to help students supplement and support the physical body beyond their current practices, understanding, and investment.

Requirements: Within the short time frame of these classes students will be responsible for full attendance and participation in both Contemporary Body Practice courses. Readings will be assigned for each class topic.

Additional work -- written, practical or combined -- may also be assigned. These are designed to support each student at the level of his/her learning. Completion of each assignment is expected to fulfill course requirements.

DANC 532: CONTEMPORARY BODY PRACTICES II - ECOLOGICAL BODIES (2)

HU, NYC

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 536: RADICAL PRESENCE/RADICAL PERFORMANCE: READING THE SEEN/SCENE (2) HU

Reading the Seen/Scene develops around the ideas and concepts related to performance and reading the "(in)/visible." We will read essays, view and discuss the performance work of specific artists, with a focus on the relationship between body and mind...art and culture...body and culture...the real and the representational. The class will explore ideas of conceptual frameworks, appropriation, radical presence, radical performance, composition, cultural reflection and legible meanings in performance texts such as dance, film, and theatre. Time will be spent analyzing performance work viewed in the class; developing

critical viewing and response skills (reading performance).

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

HU, BERLIN

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

Theory and Criticism

In this course, we explore theoretical praxes for dance studies. How has dance studies been constituted as a field? What theoretical lines of inquiry have served it, and how have they fared over time? What tools do scholars bring to bear on the study of dance, and where are these tools most effective? Required reading and film viewing will collude and collide with classroom discussion.

History and Criticism

This course explores the possibilities of memory in relation to dance. We wonder, how do we remember dance - literally and figuratively? How have scholars documented dance, and what do those documents tell us? How do we account for our tastes and desires in relation to movement, and what do we do about our ambitions to recall the ephemerality of motion?

DANC 540, 541: CONTEMPORARY ART PRACTICES I AND II (2 or 4)

HU

In this course, we look at works from a variety of art forms (architecture, dance, literature, music, and visual arts) to explore space as something that can be perceived with the senses and experienced through our bodies, but that also functions as a symbolic home for our imagination. We will look at examples of how art creates and constructs space formally and how space functions in those same works of art metaphorically and thematically. We will examine a variety of ways in which humans create—or fail to create—space for individualization and expanding identity in the context of personal and social relationships and constellations.

DANC 547: WRITING IN THE DANCE WORLD: CRITICISM & JOURNALISM (2 or 4)

HU

This course is a practicum in writing about dance. Students will look at and rehearse the ways written English partners with issues in dance to communicate before, during and after live performance and film; in the teaching process; and in the professional careers of choreographers and dancers. Students will also discuss “aesthetic perspectives”: how to evaluate dance works that live at the intersection of artistic creation and civic engagement, community development, and justice. Students will explore the question of how to communicate about dance in a post-mass media era, when paid work for dance writers has almost completely disappeared.

DANC 550: SPECIAL TOPICS (2 or 4)

HU, BERLIN

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)

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)

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)

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.

CREATING PERSONAL NARRATIVES (2)

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.

RELATIONAL AESTHETICS AND DANCE MAKING (2)

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.

UNSOLICITED DANCE - THINKING CHOREOGRAPHICALLY (2)

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.

CREATING VISCERAL STORIES – FROM NARRATIVE TO MOVEMENT (2)

In this course, students will be working intensely with movement and improvisational techniques to better understand and develop their own languages and expressions. Utilizing the literature and texts they will encounter and scribe in *DANC 541: Contemporary Art Practices*, students will work to apply and fold these sources into physical research to create space, perspectives and a more dimensional sense of art. Researching and understanding the intelligence of the text and methods of expression, the study will not attempt literal translations of the text, but abstract expressions and articulations creating visceral stories.

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. Visiting Artist Series includes formal and informal meetings and engagement with visiting dance artists, as well as scheduled Artist Talks. Students are required to attend all such events as part of this course.

DANC 571: GRADUATE SEMINAR (2)

HU, BERLIN

This course is designed to focus and engage students in dialogue with respect to current trends and issues that surround dance today through readings and discussions (both in class and on Moodle). This seminar is designed to carve out an intimate space for each track to connect and deepen as a community. Dialogue and reading around race, sexuality, age, ability, location, class and religion will expand the framing of dance and dance making, currently and with respect to history. Time will be spent making important connections between independent study research/creative work and the field at large.

Graduate Seminar serves as forum and is specifically designed to allow an open space and time for students to work as a community of artists to develop a productive way to discuss relevant topics, issues and ideas relating to their work in the field. Students will work to articulate current practices and professional goals, both short term and long term. Topics are specific to each section and are specifically designed by the professor leading the course.

Topics may include (but are not limited to):

Personal and group manifestos

New research topics emerging in dance studies.

Race, sexuality, age, ability, location, class, religion (in relationship to professional work and lives).

Theoretical Texts: Relational aesthetics/performance and practices across multiple disciplines.

Alternative venues vs. accepted larger performance space.

'Body' in performance, choreography and conceptual frameworks.

How art (dance) gets made/Who makes dance/Who views dance/Where dance is viewed and Why?

The role(s) of dance and how it is perceived both in the US and abroad.

How what you do and how you do it shapes community practices and aesthetics.

DANC 564: DRAFTWORKS (2)

HU

DRAFTWORKS is a performance platform that features new choreographic/performance work created by Year Residency graduate students. Research and creative manifestation for this new work is created during spring term and continues into summer term. The new work is featured in the DRAFTWORKS Salon Showing (spring) and during the Hollins MFA summer session. Graduate students creating new work will curate the performance/showing events presented during the spring and MFA summer sessions.

DANC 572: GRADUATE PERFORMANCE WORKSHOP AND CRITIQUE (2)

HU, BERLIN

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 matched with faculty prior to registration.

DANC 601: PORTFOLIO (6, 6)

HU

For low residency track – two summer students only. 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.

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

HU

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).