

The Hollins University M.F.A. degree in dance requires a total of 60-credit hours offering students an opportunity to immerse themselves for eight weeks during the summer months. The program takes place in multiple locations including an intimate learning atmosphere for five weeks at Hollins University and three weeks in Europe. The Hollins M.F.A. program offers the opportunity to engage with national and international dance communities. This graduate program provides students with a wide range of experiences, opportunities, mentorships, and exposure to other practitioners in the international dance field. The M.F.A. students and faculty establish a unique community of committed artists/scholars who range in ages and experiences and are working to sustain their careers and deepen their relationship to dance. The program offers a flexible yet rigorous course of study.

REQUIREMENTS FOR THE DEGREE

The Low Residency Emerging Two Summer Track is designed for emerging artists, teachers and dance professionals. This course of study is mapped over two summers to allow for an extended immersion in intellectual and creative experiences. This track is for highly motivated professionals seeking to expand their portfolio as they develop their professional careers. Acceptance into this track will be determined through a review of accredited professional experience and artistic maturity by a panel of Hollins faculty. Transfer credit is not accepted for students in the Low Residency Emerging Two Summer Track.

The Low Residency Mid-Career Two Summer Track is designed for mid-career artists, teachers and dance professionals who must study in a limited time frame that accommodates their employment/performance schedule. Acceptance into this track will be determined through a review of accredited professional experience and artistic maturity by a panel of Hollins faculty. Twelve credits toward the degree will be granted in recognition of appropriate professional work as evidenced by works presented to date (choreography and/or performance), grants and fellowships received, continued dance education, and/or teaching residencies, professional references and letters. A portfolio of the work will be compiled during the course of study. Two-summer track applicants must be mature working artists with at least 10-12 years of experience in national/international dance platforms.

Participants in all tracks establish a community of artists who share in the presentation of new work. All students participate in academic courses, mentored studio time, creative work, study, performances and discussions. As part of these in-depth academic & cultural exchanges, students will immerse themselves in specially designed study tracks, attend dance concerts and will study with members of the thriving international professional and academic community. These multiple experiences open pathways that create lifelong relationships and opportunities.

TUITION AND FINANCIAL ASSISTANCE

Tuition will be \$975 per credit hour for the 2025-26 academic year. Qualified low-residency (two summer track) candidates may receive a 12-credit professional experience tuition waiver. The program offers artists fellowships, loans, and possible on-campus employment. The artist fellowship is based both on merit and need. The fellowships, which range from full to partial tuition, are awarded each year to incoming students. All candidates applying for fellowship/financial aid should contact the Office of Scholarships and Financial Assistance for further information and to receive the appropriate forms (540-362-6332 or sfa@hollins.edu). Student loans are not available to international students.

The nonrefundable enrollment deposit of \$500 is due within 30 days of notification of acceptance to the program. This deposit indicates your intent to enroll for the coming term and is credited to your account and applied toward tuition at the time of billing.

FEES

Students enrolled in the M.F.A. Dance program are charged the following fees:

The transcript/portfolio evaluation fee for students enrolled in the Low Residency Two Summer Track is \$250. This fee is charged at \$125 per term in fall and spring.

The advising/dance media fee of \$300 is charged all students participating in the program. This fee is charged at \$100 per term for each of the students' first three terms.

The thesis fee for all students is \$325. This fee is charged at \$162.50 per term in the students' last two terms of enrollment.

HOUSING

Housing for all students during the Summer Term on the Hollins campus is available in campus dormitories. The cost for summer 2025 will be \$238 per week for the five-week term at Hollins.

The M.F.A. program provides shared housing for students during the European Study Trip.

Courses in Dance

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, EUROPE

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 531: CONTEMPORARY BODY PRACTICES (CBP) (2)

HU, EUROPE

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.

DANC 532: CONTEMPORARY BODY PRACTICES II (2) **ONLINE**

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. This course continues the study of somatic movement and the brain sciences in helping students generate and answer questions around the interplay between thought and skilled movement within dance.

**DANC 536: RADICAL PRESENCE/RADICAL PERFORMANCE: READING THE SEEN/SCENE (2)
ONLINE**

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, EUROPE

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)
ONLINE**

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, EUROPE

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 571: GRADUATE SEMINAR (2)

HU, EUROPE

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.

DANCE 568: DIGITAL MEDIA TUTORIALS (2)

HU

Digital Media Tutorials will provide an overview and basic understanding of all areas and phases of digital media production (photography, sound, light, and video) and an overview and hands-on experience in using digital tools to create content that supports the creative work and its presentation. This course focuses on the basic use of a range of equipment and software in the production and post-production of audio-visual content. You will learn how to choose the media format that informs and suits your new dance/performance work adequately.

DANC 572: GRADUATE PERFORMANCE WORKSHOP AND CRITIQUE (2)

HU, EUROPE

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).

Faculty

The faculty is a diverse artistic community in a unique position to create a learning atmosphere where students and faculty work alongside one another to expand and deepen their relationship to dance and the world around them. The resident faculty is augmented by core adjunct faculty, mentors, and visiting artists and scholars who reflect a wide range of interests and experiences.

RESIDENT FACULTY

Jeffery N. Bullock, director of HU M.F.A. program; professor of dance; North Carolina School of the Arts; University of Pittsburgh; M.F.A., University of Iowa. Professional performing experience includes North Carolina Dance Theater, Pacific Northwest Ballet, Pittsburgh Ballet Theater, Hubbard Street Dance Chicago, and Sharir+Bustamante Danceworks. Taught at: The University of Texas at Austin and University of Iowa.

Penelope Freeh, visiting assistant professor of dance, assistant director HU M.F.A. program; M.F.A. in Dance, Hollins University.

HOLLINS FACULTY

Amanda DiLodovico is a teacher, writer, and dancer. She is currently a Lecturer in Critical Writing at the University of Pennsylvania, where she teaches courses in Dance Studies and Disability Studies. She earned her PhD in Dance Studies from Temple University in 2017. Prior to her doctoral work, she received a BA in Dance and English Literature from Marymount Manhattan College and a MA in Performance Studies from NYU. She has previously taught in the dance departments at Temple University, Marymount Manhattan College, and Swarthmore College. Her current research focuses on the labor of disabled bodies in contemporary dance practice through the lens of crip theory as a way to reflect upon and rearticulate a history of dance and Western culture invested in progress, innovation, and ability. In the classroom, she hopes to create a space for learning and creative practice that is accessible, supportive, equitable, and interdependent. In addition to teaching and writing, DiLodovico currently dances with the Philadelphia-based dance collective, BollywoodTechPhilly.

Eliot Gray Fisher is an interdisciplinary artist originally from Santa Fe, New Mexico, whose practice bridges overlapping layers of technology with performance. As a co-director of interdisciplinary performance group ARCOS (arcosdance.com), he creates interactive video projections, music, and text, as well as performing in transmedia productions. He has composed music and designed sound for film, theater, and dance, for which he was awarded a commission from the Charles and Joan Gross Family Foundation and a grant from the Foundation for Contemporary Arts to collaborate with musicians in Tbilisi, Georgia. Fisher has also conducted documentary video fieldwork, recognized by an award from the Paul Robeson Fund for Independent Media, including in Sonora and Yucatán, Mexico, Minas Gerais, Brazil, and Victoria, Australia. He has built interactive installations selected for Currents New Media Arts festival and commissioned by the Ammerman Center for Arts and Technology. He has also written and directed over ten full-length theatrical productions with music at the Santa Fe Playhouse and Engine House Theater in Madrid, New Mexico. Fisher has participated in artist residencies including Ucross Foundation, Kimmel Harding Nelson Center for the Arts, and Signal Culture; designed curricula and taught on faculty at the College of Santa Fe, Santa Fe Preparatory School, and University of Texas at Austin; served as a guest artist at institutions such as University of Michigan, Colorado College, Texas State University, School of the Art Institute of Chicago, and Texas A&M University; and published in USITT's Theatre Design & Technology journal and The Bloomsbury Handbook of Dance and Philosophy. He has an MFA in Interdisciplinary Arts from Goddard College and is currently a doctoral student in Performance as Public Practice at the University of Texas at Austin.

Elizabeth Corbett O'Malley is a dual U.S. and Belgian citizen, and resides between Memphis, TN, upstate NY, and Paris, France, as a freelance choreographer, teaching artist, and dancer. She received her dance training in Rochester, NY, at the National Academy of Dance in Champaign, IL, and with Maggie Black and Marjorie Mussman in New York City. She is a graduate of Hollins University (MFA '19) and a recipient of a Rosenberg Distinguished Artist grant from Towson University. Corbett was also a Hollins University Fellowship recipient, and received a Recognized Professorship through her engagement with the Beijing Dance Academy. She danced with the Milwaukee Ballet and the Joffrey Ballet before she moved to Europe. There she became a soloist with William Forsythe's Frankfurt Ballet and performed for over a decade in works including "Love Songs," "Artifact," "In the Middle, Somewhat Elevated," "Enemy in the Figure," "Steptext," "Behind the China Dogs," "Loss of Small Detail" and other works. Corbett was the dance program coordinator and ballet, improvisation, and Forsythe repertory teacher for Anne Teresa De Keersmaeker's school of contemporary dance, P.A.R.T.S., in Brussels, Belgium, for ten years. De Keersmaeker engaged her as an assistant to the choreographer for several new works and created a duo for herself and Corbett titled "For." She has been a guest teacher worldwide including for Cullberg Ballet, Hollins University, Rosas, ImPulsTanz, the ADF, Movement Research/International Dance Dialogues, Dance Platform

Istanbul, Hong Kong Academy for the Performing Arts and The National Academy of Arts, Oslo, Norway, among others. Corbett has been choreographing since the early '90's and her work has been seen at Hunter College, and through COCA/The Big Muddy Dance Company, Dir. Kirven Douthit-Boyd, New Ballet Ensemble Company and School, Dir. Katie Smythe. Corbett was seen most recently with her dance collective TINATA at Hollins University Fall Dance, and at RADfest '24.

Elizabeth Poliner is the author of the novel, *As Close to Us as Breathing* (Lee Boudreaux Books / Little, Brown & Co.), winner of the 2017 Janet Heidinger Kafka Prize in Fiction, finalist for the Library of Virginia People's Choice Award in Fiction, and an Amazon Best Book of 2016. She's also the author of *Mutual Life & Casualty*, linked stories, and *What You Know in Your Hands*, poems. Her writing has appeared in *The Michigan Quarterly Review*, *The Kenyon Review*, *The Common*, *Colorado Review*, and *TriQuarterly*, among other journals. She's been a fellow at MacDowell, Yaddo, VCCA, the Wurlitzer Foundation, the Sewanee Writers' Conference, and the Wesleyan Writers' Conference. She recently retired from Hollins University where she was an associate professor of English and Creative Writing.

Orfeas Skutelis is an award-winning cinematographer/producer from Novi Sad, Serbia. Graduated from Academy of Arts in Novi Sad with a degree in cinematography and received an MA in Media Studies from The New School in New York, where he is based. Apart from documentary films, over the course of the past twenty years, he has also authored and produced TV programs, theatre performances, exhibitions, experimental and short films and music videos. He is currently teaching at The New School in New York.

Joshua Tuason is a dance artist based in Providence, Rhode Island. Associate Professor at Boston Conservatory, he has also taught at Roger Williams University, Rhode Island College and workshops at Brown University and Connecticut College. He is a certified teacher of the Alexander Technique and Cunningham Technique. BFA from Marymount Manhattan College. His performance career led him to be a member of the Stephen Petronio Company, Dance Hegginsbotham, Martha Graham Ensemble and freelance work with artists such as Yvonne Rainer, Pam Tanowitz, Ian Spencer Bell, and the Merce Cunningham Trust.

VISITING ARTISTS AND DISTINGUISHED SPEAKERS

Select Listing: Glenn Bracey, Jonathan Burrows, Ananya Chatterjea, Clare Croft, Scott deLahunta, Brenda Dixon-Gottschild, Eiko & Koma, Karen Finley, William Forsythe, Bill T. Jones, Michael Keegan-Dolan, Anna Kisselgoff, Petra Kuppers, Xavier Le Roy, Susan Leigh-Foster, Randy Martin, Thomas McManus, Amanda Miller, Trinh T. Minh-ha, Gerald E. Myers, Martha Myers, Christopher Roman, Diane Shooman, Sasha Waltz, and Shen Wei.

MENTORS

Select listing: Dawn N. Hicks Tafari, Pamela Pietro, John Pritchard, Tessa Chandler, Vanessa Voskuil, Bebe Miller, Dimitris Kraniotis, Lisa Race, Nicholas Leichter, A'Keitha Carey, Lindsay Iya Battle, Shani Collins- Achille, Ann Dils, Shahar Hadas, Mark Haim, He Jin Jang, Jennifer Monson, Helen Pickett, Regina Rocke, and Jesse Zaritt.