

## **DANCE COURSE DESCRIPTIONS**

### **DANC 125: MOVEMENT STUDIO I (4)**

This class, for beginning students, introduces ideas of personal movement vocabulary through exploration from both traditional and nontraditional sources. Through visualization, imaging, and imagination studies, students will explore using the body as an expressive instrument. May be repeated for credit. Open to first-year students.

### **DANC 130: PERFORMANCE ENSEMBLE (2)**

Students must audition. The audition takes place during the first week of classes each term. Working with faculty, guest artists, and other students, members of the ensemble learn and perform selected works. Enrollment in movement studio classes is required. May be repeated for credit. Pass/fail grading only. Prerequisite: DANC 325 or permission

### **DANC 131: MOVEMENT LAB: MOVEMENT STUDIO 1 (4)**

This class offers self-help techniques to realign and reeducate bodies, to stretch and strengthen optimally, and to encourage naturalness and spontaneity of movement. Students learn basic human anatomy. No experience necessary.

### **DANC 165: MUSICAL THEATRE DANCE STYLES (4)**

This studio course will expose students to various dance styles often found in musical theatre choreography, including jazz, ballet, and tap. Students will learn basic techniques, while acquiring a vocabulary and awareness of the styles frequently used in musical theatre. Also listed as MUS 165 and THEA 165. Open to first-year students.

### **DANC 175: INTRODUCTION TO THE STUDY OF ARTS MANAGEMENT (4)**

### **DANC 175: INTRODUCTION TO THE STUDY OF ARTS ADMINISTRATION (4)**

Also listed and described as ART 175. No prerequisite.

### **DANC 197F: FIRST-YEAR SEMINAR - ART AND PERFORMANCE AS A WAY TO INHABIT THE WORLD: THE UNMADE PROJECT (4)**

How do artists create, explore, and develop a work? How does performance speak to us? Performance allows for our physical interactions. There is a physical idea, the body, involved. Is there a specific set of aesthetic tools that are used where bodies are present? If so, then how do we determine and/or articulate these tools? We will use the work of both western and non-western artists as a backdrop to our own exploration. Students will be asked to investigate (research) the creative processes of contemporary artists whose work explores elements of performance. We will collaborate to make a performance work. This collaboration can happen on many levels. Together, we will work to construct and critique our own performance, which can include text, movement, music, and video. Also listed as GWS 197F. Placement to be determined during the summer.

### **DANC 197F: FIRST-YEAR SEMINAR - DANCING BODIES/MOVING HISTORIES: SOCIAL DANCE IN THE UNITED STATES (EARLY 1900S TO PRESENT) (4)**

“Social dance” in the United States encompasses diverse forms. This course will map the development of popular social dances (cakewalk, LindyHop, twist, the jerk, boogie, vogue to hip-hop) and their transformations alongside cultural, social, economic, and political movements/systems. Notions of “place” will serve as a theme to map how, when, and where these dances were/are generated. Simultaneously, the course will investigate/research how gender, race, and sexuality motivate and/or influence the formation and development of social dance forms. Placement to be determined during the summer.

**DANC 216: TEACHING DANCE TO SPECIAL POPULATIONS (4)**

Students learn to take dance into community settings. The class will visit many off-campus sites such as retirement centers, women's centers, and independent schools. The class focuses on studio sessions and discussions on making dance a communal expression and a more integral part of everyday life. May be repeated for credit. Prerequisite: Previous experience teaching dance in the community is helpful.

**DANC 225: MOVEMENT STUDIO II (4)**

This class is designed to challenge and expand the performer's understanding of movement possibilities. Both Western and non-Western techniques will be examined. Studio training will be supported by readings about dance artists from around the world. Students also build an awareness through written responses to the work. May be repeated for credit. Open to first-year students. Prerequisite: DANC 125 for one term or permission.

**DANC 237: DANCE HISTORY I (4)**

A survey of the development of dance from its beginnings to the rise of ballet and to the revolutionary beginning of the 20th century. Open to first-year students. No prerequisite.

**DANC 239: DANCE HISTORY II (4)**

Intensive study of new dance/performance works and choreographers/ directors who articulate and embody the 20th century dance movement, which includes the development of modern dance as we know it today. Open to first-year students. No prerequisite.

**DANC 239: DANCE HISTORY AND THEORY II (4)**

Intensive study of new dance/performance works and choreographers/directors who articulate and embody the 20th century dance movement, which includes the development of modern dance and the evolving ballet forms and traditions as we know them today. Open to first-year students. No prerequisite.

**DANC 240: IMAGINATIVE THINKING, MOVING, AND CRAFTING I (4)**

Designed for students with or without previous movement training. Assignments encourage individual expression through movement. Students begin to build a conceptual and kinesthetic awareness of creating and organizing from both traditional and nontraditional sources for expressive purposes. May be repeated for credit. Open to first-year students with strong interest in performance studies.

**DANC 250: SPECIAL TOPIC - AFRO-CUBAN DANCE AND MUSIC (4)**

This course explores Afro-Cuban traditions through dance and music. Dancing Afro-Cuban rhythms and movements will be central practice for this course. Folkloric dance styles will include rhumba, Yoruba, Congo, Arara, and other contemporary Afro-Cuban dances. The class will recognize and honor traditional African and Spanish dance forms and their influences on contemporary Afro- Cuban dance. No prerequisite.

**DANC 250: SPECIAL TOPIC – BEGINNING/INTERMEDIATE BALLET (4)**

Traditional ballet forms are recognized and extended to include current movement ideas and practices for the contemporary dancing artist/dancing body. Through barre, centre work and locomotion across the floor, ballet forms are danced. Special attention is given to developing the fundamental skills to move through a professional ballet class and provide the essential experiences necessary to become an expressive performer. The class will focus on detailing small positions/actions and then extending/connecting them to large full-body dancing. Attention to proper alignment and placement facilitating efficient and safe dancing is constant.

**DANC 250: SPECIAL TOPIC – DANCE AND MUSIC OF THE DIASPORA: AFRO-CUBAN AND LATIN FORMS (4)**

This course explores dance and musical forms of Cuba and Latin America. Experiential learning and practice within Afro-Cuban/Latin dance and musical forms will be the central focus of this course. Relational aesthetics and performative tropes embedded within these forms will be acknowledged and experienced as students learn

multiple folkloric styles. This class honors traditional dance forms and their influence on contemporary dance/music tropes. May be repeated for credit. No prerequisite.

**DANC 250: SPECIAL TOPIC - DANCE MEDIA LAB (2)**

A two-credit lab where students work in depth on the repertory company Web site, mix sound for performance, shoot and edit video of student performances, or conduct technical workshops for beginning students. Open to first-year students. No prerequisite.

**DANC 250: SPECIAL TOPIC – DIASPORIC DIALOGUES (4)**

This course explores Afro Cuban traditions through dance and music. Dancing Afro Cuban rhythms and movements will be central practice for this course. Folkloric dance styles will include rhumba, Yoruba, Congo, Arara, and other contemporary Afro Cuban dances. The class will recognize and honor traditional African and Spanish dance forms and their influences on contemporary Afro Cuban dance. No prerequisite.

**DANC 250: SPECIAL TOPIC – JAZZ DANCE (4)**

This class is designed to challenge and expand the student/performer's understanding of jazz dance movement possibilities. Multiple jazz dance styles & techniques will be examined. Studio training (structured through warm-ups, isolation exercises, exposure to jazz dance vocabulary and large jazz dance movements and combinations), will be supported by readings and/or viewings about jazz dance artists from around the world. May be repeated for credit. Open to first-year students.

**DANC 250: SPECIAL TOPIC – LATIN DIASPORIC FORMS (4)**

This course explores dance and musical forms of Cuba and Latin America. Experiential learning and practice within Afro-Cuban/Latin dance and musical forms will be the central focus of this course. Relational aesthetics and performative tropes embedded within these forms will be acknowledged and experienced as students learn multiple folkloric styles. This class honors traditional dance forms and their influence on contemporary dance/music tropes. May be repeated for credit. No prerequisite.

**DANC 250: SPECIAL TOPIC - PERFORMANCE DANCE MUSICAL THEATRE (2)**

Also listed and described as THEA 250. Previous dance experience recommended.

**DANC 250: SPECIAL TOPIC - PERFORMANCE WORKSHOP: VIEWING AND DISCUSSING (2)**

A Friday afternoon workshop where students present their work in an informal studio setting. The focus is on critical feedback, viewing, and discussing. The aim is to create a forum where there is dialog between artist and viewers. Prerequisite: DANC 325.

**DANC 250: SPECIAL TOPIC - STUDIES IN THE ALEXANDER TECHNIQUE (2)**

Also listed and described as MUS 250. Course fee required.

**DANC 260: PERFORMANCE WORKSHOP (4)**

The group process will be explored as the class works collectively toward the creation or reconstruction of works. The group will be encouraged to focus on the interconnectedness of training, creating, and critical thought. Showings conclude the course. May be repeated for credit. Prerequisite: DANC 130, DANC 225, DANC 325 or permission.

**DANC 270: BALLET STYLES (2)**

Students explore the articulation of styles and musicality in a studio setting. The focus of the course is to prepare the dancer for challenging material through barre/floor work, ensemble, and performance skills. Technical training will be enhanced by reading about the history of ballet, viewing historical and contemporary

works, and writing responses to the work. Open to students with previous ballet training only or DANC 125 or higher. May be repeated for credit.

**DANC 276: PHILANTHROPY AND THE ARTS (4)**

Also listed and described as ART 276.

**DANC 290: INDEPENDENT STUDY (2 or 4)**

Independent study conducted below the advanced level. Application must be made with faculty prior to registration.

**DANC 325: MOVEMENT STUDIO III (4)**

This class is for advanced students. It is designed to integrate the ideas of phrasing, rhythmic clarity, and stylistic interpretation as a means of developing expressive range while moving through space. There will be strong emphasis on technical execution of movement, as well as integrating ideas of functional anatomy, kinesthetic awareness, and visualization. May be repeated for credit. Prerequisite: DANC 225 for two terms or audition.

**DANC 335: MULTIMEDIA (4)**

In this intensive studio course, students create multimedia projects in the dance media lab for a performance context, combining media such as video, images, text, sound, and live-action events. Class projects and reading encourage interdisciplinary thinking, real-time interactivity, and new media/ computer skills. The class has a variety of practical applications in the fields of dance, theatre, music, and visual art.

**DANC 336: SOUND DESIGN (4)**

In this intensive studio class, students develop creative audio projects to learn basic recording, sampling, processing, and mixing using software in the dance media lab. The skills learned can be applied to a variety of disciplines, including dance, music, theatre, film, and art. Reading and listening assignments provide additional background for the class. Prerequisite: q

**DANC 340: IMAGINATIVE THINKING, MOVING, AND CRAFTING II (4)**

Extended exploration of theories, improvisations, and compositions of movement. May be repeated for credit. Prerequisite: DANC 240 or permission. (AES)

**DANC 350: SPECIAL TOPIC - ACTS OF REIMAGING: ARTS AND POLITICS INERTWINED/PART I (2)**

This course will take route into the expressive cultural politics of performance through viewings, readings, and discussions. We will read central texts produced in the field of performance and cultural studies in the last decade, including books by CoCo Fusco, Peggy Phelan, and bell hooks. This course explores looking at central places where theories and practices collide. No prerequisite.

**DANC 350: SPECIAL TOPIC - AFRO-CUBAN DANCE AND MUSIC (4)**

This course explores Afro-Cuban traditions through dance and music. Dancing Afro-Cuban rhythms and movements will be central practice for this course. Folkloric dance styles will include rhumba, Yoruba, Congo, Arara, and other contemporary Afro-Cuban dances. The class will recognize and honor traditional African and Spanish dance forms and their influences on contemporary Afro- Cuban dance.

**DANC 350: SPECIAL TOPIC – BUT FIRST A SCHOOL: BALANCHINE, AMERICAN BALLET AND BEYOND (4)**

This course examines the history and development of American Ballet beginning with and focusing on the 1933 arrival of Russian-born choreographer and teacher George Balanchine to America (NYC). This course proposes to locate and explore how the choreographic work of Balanchine shaped what we call “American Ballet” – transforming and extending European ballet aesthetics and training approaches. Identified as a “genius, ballet master and iconoclast,” Balanchine created an extensive neo-classical ballet repertory and developed a radical

approach to ballet training that influenced the “look” and the very essence of ballet and modern dance in the twentieth century. No prerequisite.

**DANC 350: SPECIAL TOPIC - CROSS-DISCIPLINE COLLABORATION (4)**

In this exploratory, multimedia class, students work across disciplines to develop ideas for creative work. Projects include research, collage, installation, performance, and sound experiments. Open to all majors.

**DANC 350: SPECIAL TOPIC – DANCING BODIES/MOVING HISTORIES: SOCIAL DANCE IN THE U.S. (EARLY 1900S TO PRESENT) (4)**

“Social Dance” in the U.S. encompasses diverse forms. What are “social dances?” What makes a dance “social?” Can all dance forms be considered “social dances?” Are dances considered “social” depending upon who makes them? Where/when are the dances generated? Are “social dances” determined by their communal practice/performance? To investigate these questions and others, Dancing Bodies/ Moving Histories will locate/survey American social dances from the early 1900’s to the present moment. The course will map the development of popular social dances (Cakewalk, Lindy-Hop, Twist, the Jerk, Boogie, Vogue to Hip-Hop) and their transformations alongside cultural, social, economic, and political movements/systems in the U.S. Notions of “place” will serve as a theme to map how, when, and where these dances were/are generated. Simultaneously, the course will investigate/research how gender, race, and sexualities motivate and/or influence the formation/development of social dance forms. Open to first-year students. No prerequisite.

**DANC 350: SPECIAL TOPIC - GUEST ARTISTS SERIES: OPEN SPACE (4)**

This course will give students with strong interests in any artistic discipline an opportunity to work in a studio setting with the visiting artists in the dance department. In an informal, intimate setting, students will be encouraged to make work, talk about their work, and have their work critiqued. Open to any students seeking to develop and extend their creative work.

**DANC 350: SPECIAL TOPIC - IMAGINATIVE THINKING III: MULTIMEDIA (4)**

This interdisciplinary studio course encourages working across and combining creative media such as images, text, sound, objects, installation, and movement. Students work mostly with found materials in a variety of formats investigating shared compositional ideas, meaning, and process. This class serves as an introduction to the dance media lab and the creative use of technology in performance. Reading and discussion provide context and feedback for the course.

**DANC 350: SPECIAL TOPIC – IN AND BEYOND THE STUDIO (4)**

A movement and performance laboratory where physical thinking is engaged, enhanced, and empowered. This course is designed to create linkages between experiential anatomy, research for dance, and improvised performance practices. Each week students will explore a different set of exercises designed to expand awareness of the body’s capacity in movement. Alongside this anatomical research students will also read articles, view film/video clips, or study visual artworks during each class. These sources of information will be discussed and time will be given for each student to reflect through composing a written response. Using information gleaned from the anatomical and textual/filmic/image research students will then construct written scores. These scores will form the structure for improvised performance practices that will be performed at the end of each class. Prerequisite: permission of instructor. Corequisite: DANC 325.

**DANC 350: SPECIAL TOPIC - INTERMEDIA COMPOSITION (4)**

In this project-oriented class, students will work across creative disciplines combining and translating text, images, objects, and sound and movement in multimedia projects. We will examine the history of hybrid artistic mediums such as the circus, puppetry and happenings, and their influence on current developments in performance, installation, and new media. Open to all majors. Research and oral presentation a requirement. No prerequisite.

**DANC 350: SPECIAL TOPIC - INTERMEDIA WORKSHOP (4)**

This intensive studio class encourages students to work across creative media. The class focuses on art as conceptual and experimental process bridging diverse media, forms, processes, and ideas. Students will employ a wide array of media including writing, animation, drawing, sound, installation, and performance. Two projects will fulfill the Hollins GEM Applied Quantitative Requirement. Reading, discussion, demos, and showings provide context and feedback for the rich and emerging field of interdisciplinary study. Open to first-year students.

**DANC 350: SPECIAL TOPIC - NEW WORK/REPERTORY (4)**

New Work / Repertory is designed to actively engage students in the choreographic and rehearsal processes for the development and performance of a new choreographic work that will be created on students and performed in the Annual Student Spring Dance Concert.

**DANC 350: SPECIAL TOPIC - NEW WORK: RESEARCH & MAKING (4)**

This course is designed to engage students in Gina Kohler's research process and dance making with a strong emphasis on the relationship between research, performance and practice. This course will integrate advanced and intermediate students into a professionally oriented working environment in dance. Kohler will lead weekly rehearsals and will encourage critical thinking, an investment in both the group and individual's direct relationship to the research during rehearsals. This course will require active participation, active listening and embodiment through rigorous rehearsal and performance processes. Kohler's research will manifest as a group work, which will be shared throughout the semester in open rehearsals as the work it develops (in process), this work may be a part of the Fall Dance Concert (TBD). Enrollment by special permission only.

**DANC 350: SPECIAL TOPIC - REPERTORY (4)**

This course provides students with an opportunity to participate an extended process for creating a new dance and/or performance work that culminates in a presentation during Fall Dance (November 2014). Led by Dance Department faculty, this course concerns itself with the choreographic process; collaborative process; movement forms and performance practices as dance technique and ritual. This course will meet throughout the entire Fall term. Class meeting times (rehearsals) will be determined by Dance Department faculty teaching the course. Enrollment is by special permission only.

**DANC 350: SPECIAL TOPIC – RESEARCH & REPERTORY (4)**

This course is designed to engage students in the instructor's choreographic process and dance making, with a strong emphasis on performance and practice. This course will integrate advanced and intermediate students into a professionally framed dance environment. The instructor will lead weekly rehearsals, encouraging investment in both the group and individual's direct relationship to the movement research during rehearsals. Enrollment by special permission only.

**DANC 350: SPECIAL TOPIC - SOUND DESIGN (4)**

In this studio workshop, students learn to make sound pieces using computer software and equipment in the dance media lab. Intensive hands-on projects and listening assignments investigate recording, sampling, sound synthesis, MIDI, and mixing. We'll discuss the relationship between sound production and creative disciplines, including dance, film, radio, music, writing, and visual art.

**DANC 350: SPECIAL TOPIC – THE MOVING DANCE PROJECT (4)**

This course is designed to engage students in Jeffery Bullock's research process and dance making with a strong emphasis on the relationship between research, performance and practice. This course will integrate advanced and intermediate students into a professionally oriented working environment in dance. Enrollment by special permission only.

**DANC 350: SPECIAL TOPIC - UNMARKED ACTS: INTERTEXTUAL PERFORMANCE STUDIES/PART II (2)**

“Taking the visual world in is a process of loss; learning to see is training careful blindness,” says Peggy Phelan. This course explores the ideas of “unmarked, unspoken, and unseen” (Phelan) through the lens of intertextual performance. Notions of “blind spots” will be mapped out through classroom viewings, readings, and discussions. We’ll read central texts produced in the field of performance and cultural studies in the last decade, including books by CoCo Fusco, Peggy Phelan, and bell hooks. No prerequisite.

**DANC 390: INDEPENDENT STUDY IN DANCE (2 or 4)**

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

**DANC 399: INTERNSHIP (4)**

Application must be made with faculty prior to registration.

**DANC 470: ADVANCED SENIOR SEMINAR (2 or 4)**

Seminar meets weekly as a group to discuss topics that relate directly to student projects. Original creative projects must be approved by the faculty. Creative work culminates in both written and performance work.

**DANC 490: ADVANCED SENIOR SEMINAR/SENIOR HONORS PROJECT (2, 2)**

Seminar as above. Also yearlong project by invitation of the faculty.