The Department of Dance

Mission
The Barnard College Department of Dance, located in a world dance capital, offers an interdisciplinary program that integrates the study of dance within a liberal arts setting of intellectual and creative exploration. The major builds upon studio courses, the Department’s productions at Miller Theater, New York Live Arts, and other venues, as well as a rich array of dance studies courses, allowing students’ creative work to develop in dialogue with critical inquiry into the history, culture, theory and forms of western and non-western performance, typically enhanced by study in other disciplines. Students work with accomplished artists whose work enriches contemporary American dance; they also study with outstanding research scholars.

Making, thinking about, and writing about art are an essential part of the liberal arts education. For this reason, the Department of Dance offers technique courses for students of all levels of expertise, while opening its other courses to majors and non-majors alike, who may also audition for its productions. The Department partners with cultural institutions in New York City to connect students with the professional world.

Student Learning Outcomes for the Major and Concentration

Students graduating with a major in Dance should be able to attain the following outcomes:

- Demonstrate the ability to understand cultural and historical texts in relation to dance forms.
- Apply critical thinking, reading, and writing skills to dance-related texts and choreography.
- Develop the knowledge and research skills to explore the dance past in writing, orally, and in performance.
- Present interpretations of dance-related texts orally, in writing, and in performance.
- Apply library, archival, and internet research skills to dance scholarship and choreography.
- Demonstrate improved efficiency and expressivity in dance technique.
- Demonstrate growing technical understanding and fluency in dance technique.
- Create original dances, dance/theater works or dance-based, mixed media works.
- Collaborate with an artist in the creation of original dance works.
- Participate in the creative process through the creation and interpretation of choreography.
- Apply interdisciplinary research methods to dance scholarship and choreography.
- Apply historical research methods to dance scholarship and choreography.
- Demonstrate conceptual and methodological approaches for studying world dance forms through research and writing.
- Apply library, archival, and internet research skills to dance scholarship and choreography.
- Communicate with an audience in oral presentations and dance performance.
- Understand and interpret the language and form of an artist’s choreography.
- Solve technical problems in dance movement.
- Apply musical knowledge to movement and choreography.
- Design choreographic movement and structures.

Dance Technique Courses

Level I courses, except for global and somatic courses, have no prerequisite and students receive a Pass/Fail grade. All other courses must be taken for a letter grade and require a placement audition (held at the first meeting of classes) or the permission of the instructor. These courses may be taken to fulfill the physical education requirement.

GS students registering for a dance technique class must register for at least one credit. GS students may not register for a 0-credit dance technique class.

Additionally, a maximum of six (6) points of dance technique courses can be taken for credit by GS non-dance majors.

Ballet

Technique of classical ballet emphasizing proper alignment and graduated study of its vocabulary. Artistry of articulation, phrasing, dynamics, and nuance in the broad range of classical materials are addressed at each level.

Modern

The study of contemporary dance based on the work of the 20th and 21st century innovators. Aesthetic principles of modern dance will be taught with increased technical demands required at each successive level.

Global and Somatic Forms

The study of dance forms including classical Spanish, Jazz, Tap, West African, Afro-Cuban, and Indian.

Professor: Paul A. Scolieri (Chair & Director of Undergraduate Studies)
Professor of Professional Practice: Colleen Thomas-Young
Associate Professor of Professional Practice: Marjorie Folkman
Assistant Professor: Seth Williams (on leave in 2019-20)
Assistant Professor of Professional Practice: Gabri Christa

Senior Associate: Katie Glasner (on leave in 2019-20)

Adjunct Faculty: Cynthia Anderson, Jennifer Archibald, Lisa Boudreau, Rebecca Bliss, Siobhan Burke, Maguette Camara, Antonio Carmena, Mary Carpenter, Uttara Coolawala, Elisa Davis, Caroline Fermín, Allegra Kent, Katiti King, Melinda Marquez, Vincent McCloskey, Jodi Melnick, Margaret Morrison, Brian Reeder, Kathryn Sullivan, Caitlin Trainor, Ashley Tuttle, Tricia Toliver

Lida A. Orzech ’68 Distinguished Artist-in-Residence: Yvonne Rainer

Artists in Residence (Fall 2019): Doug Varone & Dancers, Davalois Fearon

Technical Director and Lighting Designer: Tricia Toliver
Music Director: Robert Boston
Major in Dance (for students entering in Fall 2011 or later)

Majors must complete eleven academic courses (six required, five elective) and a minimum of eight 1-point technique courses. All majors write a senior thesis as part of their coursework.

The required courses for the major in dance are distributed as follows:

Dance History
The following two courses in Dance History must be completed before the fall of the senior year:

DNCE BC2565 World Dance History 3
DNCE BC3001 Western Theatrical Dance from the Renaissance to the 1960s 3

Movement Science
Select one or more of the following:

DNCE BC2501 Biomechanics for the Dancer: Theory and Practice 3
DNCE BC2562 Movement Analysis 3

Composition
One course in Composition must be completed before the fall of the senior year.

DNCE BC2564 Dance Composition: Content 3
DNCE BC3565 Composition: Collaboration and the Creative Process 3
DNCE BC3566 Composition: Site Specific and Experimental Methods 3
DNCE BC2563 Dance Composition: Form 3

Senior Work
Seniors planning to write a combined thesis must request approval from both departments and notify the Registrar. All majors must complete two semesters of senior work. The following course, which culminates in a 25-30-page written thesis and an oral presentation to the Department at the end of the semester, is required of all seniors:

DNCE BC3591 Senior Seminar in Dance 4

In addition, all majors must take one of the following two courses, depending on whether the senior requirement is completed with a creative project or a two-semester written thesis:

DNCE BC3592 Senior Project: Research for Dance 4
DNCE BC3593 Senior Project: Repertory for Dance 3

Students who are double majors may request permission to write a two-semester combined thesis.

Electives
Five additional 3- or 4-point courses, chosen in consultation with the major advisor, are required. Electives may be chosen from among the departmental offerings listed above or below, including additional coursework in Composition, Movement Science, and/or Senior Work beyond the major requirement.

Overview of Major Requirements (11 total, plus 8 technique courses)

- 1 Movement Science
- 1 Composition
- 2 History
- 1 Senior Seminar
- 1 Senior Project (Research in Dance or Repertory for Dance)
- 5 Electives
- 8 Technique Courses

Major in Dance
(for students declaring a major before Fall 2011)

Majors must fulfill an eleven-course requirement, including the DNCE BC3591 Senior Seminar in Dance and either Senior Project: Research in Dance (DNCE BC3592 Senior Project: Research for Dance) or DNCE BC3593 Senior Project: Repertory for Dance, in addition to taking a minimum of eight 1-point technique courses.

To fulfill the distribution requirements, one course must be taken in each of the following four areas:

Movement Science

DNCE BC2501 Biomechanics for the Dancer: Theory and Practice 3
DNCE BC2562 Movement Analysis 3
ANAT BC2573 Human Anatomy and Movement 3

Composition

DNCE BC2563 Dance Composition: Form 3
DNCE BC2564 Dance Composition: Content 3
DNCE BC3565 Composition: Collaboration and the Creative Process 3

History/Criticism:

DNCE BC2570 Dance in New York City 3
DNCE BC2575 Choreography for the American Musical 3
DNCE BC2580 Tap as an American Art Form 3
DNCE BC3000 From Page to Stage: Interactions of Literature and Choreography 3
DNCE BC3200 Dance in Film 3
DNCE BC3567 Dance of India 3
DNCE BC3570 Latin American and Caribbean Dance: Identities in Motion 3

DNCE BC3575 George Balanchine and the Reinvention of Modern Ballet 3
DNCE BC3576 Dance Criticism 3
DNCE BC3577 Performing the Political: Embodying Change in American Performance 3
DNCE BC3578 Traditions of African-American Dance 3
DNCE BC3580 History of Social Dancing: Dance Crazes from the Waltz to Flash Mobs 3
DNCE BC3583 Gender and Historical Memory in American Dance of the 1930’s to the Early 1960’s 3

DNCE BC3980 Performing the Political: Embodying Change in American Performance 3
DNCE BC3981 Inventing American Modern Dance: Ruth St. Denis and Ted Shawn 3
DNCE BC3982 Diaghilev’s Ballets Russes and Its World 3

Studio/Performance:

DNCE BC2555 Ensemble Dance Repertory (Modern Dance) 3
DNCE BC2556 Ensemble Dance Repertory: Ballet 3
DNCE BC2557 Evolution of Spanish Dance Style 3
DNCE BC2558 Tap Ensemble 3
DNCE BC2567 Music for Dance 3
DNCE BC3571 Solo Repertory: Performance Styles 3
DNCE BC3601 - DNCE BC3604 Rehearsal and Performance in Dance 15-20

DNCE BC3584 Change in American Performance 3
DNCE BC3585 Solo Repertory: Performance Styles 3
DNCE BC3586 Change in American Performance 3
DNCE BC3587 Solo Repertory: Performance Styles 3
DNCE BC3588 Change in American Performance 3
DNCE BC3589 Solo Repertory: Performance Styles 3
Dance Courses

DNCE BC1135 Ballet, I: Beginning. 1 point.

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DNCE BC1136 Ballet, I: Beginning. 1 point.

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DNCE BC1137 Ballet, II: Advanced Beginning. 1 point.

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DNCE BC1138 Ballet, II: Advanced Beginning. 1 point.

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DNCE BC1247 Jazz, I: Beginning. 1 point.
Prerequisites: BC1137, BC1138, BC1332, or BC1333. Intermediate level in modern or ballet technique is required.

ận for the intermediate and advanced ballet dancer. Permission of the instructor required.

DNCE BC1248 Jazz, I: Beginning. 1 point.
Prerequisites: BC1137, BC1138, BC1332, or BC1333. Intermediate level in modern or ballet technique is required.

DNCE BC1330 Modern, I: Beginning Modern Dance. 1 point.
Open to all beginning dancers.

DNCE BC1331 Modern, I: Beginning Modern Dance. 1 point.
Open to all beginning dancers.

DNCE BC1332 Modern, II: Advanced Beginning Modern Dance. 1 point.

DNCE BC1333 Modern, II: Advanced Beginning Modern Dance. 1 point.

DNCE BC1445 Tap, I: Beginning. 1 point.
Prerequisites: BC1137, BC1138, BC1332, or BC1333, or permission of the Dance Department. Intermediate level in modern or ballet technique is required.

DNCE BC1446 Tap, I: Beginning. 1 point.
Prerequisites: BC1137, BC1138, BC1332, or BC1333, or permission of the Dance Department. Intermediate level in modern or ballet technique is required.

DNCE BC2137 Ballet, III: Intermediate. 1 point.
Fall 2019: DNCE BC2137
Course Number Section/Call Number Times/Location Instructor Points Enrollment
DNCE 2137 001/07677 T Th 2:40pm - 3:55pm 11 Barnard Hall Kathryn Sullivan 1 15/32
DNCE 2137 002/07701 T Th 10:10am - 11:25am 110 Barnard Hall Antonio Carmen 1 13/20

DNCE BC2138 Ballet, III: Intermediate. 1 point.

DNCE BC2139 Ballet, IV: High Intermediate. 1 point.
Fall 2019: DNCE BC2139
Course Number Section/Call Number Times/Location Instructor Points Enrollment
DNCE 2139 001/07678 T Th 4:10pm - 5:25pm 11 Barnard Hall Marjorie Folman 1 21/32
DNCE 2139 002/07679 F 9:30am - 11:30am 11 Barnard Hall Ashley Tuttle 1 40/48

DNCE BC2140 Ballet, IV: High Intermediate. 1 point.
Spring 2020: DNCE BC2140
Course Number Section/Call Number Times/Location Instructor Points Enrollment
DNCE 2140 001/00559 M W 1:10pm - 2:25pm Room TBA Brian Reeder 1 6/30
DNCE 2140 002/00560 T Th 4:10pm - 5:25pm Room TBA Marjorie Folman 1 8/30

DNCE BC2143 Pointe: Intermediate to Advanced Study of Pointe Work for Ballet. 1 point.
Prerequisites: DNCE BC2137 or permission of department. Focuses on developing strength and refinement that is specific to pointe work for the intermediate and advanced ballet dancer. Permission of the instructor required.

DNCE BC2245 Jazz, II: Intermediate. 1 point.
Prerequisites: DNCE BC1247, BC1248 or permission of instructor.
DNCE BC2250 Hip Hop Dance and Culture. 1 point.
Prerequisites: Intermediate level of dance or permission of the instructor.
This course introduces intermediate level students to urban dance styles, focusing on foundations and origins of hip-hop dance, street dance culture, and the physical vocabularies of hip-hop and freestyle dance. Classes are geared to condition the body for the rigors of hip-hop performance. Rhythmic awareness, while developing an appreciation of choreographic technique by developing strength, coordination, flexibility, stamina, and rhythmic awareness, while developing an appreciation of choreographic movement and structures. Compositional elements of hip-hop will be introduced and students may compose brief movement sequences. The course meets twice weekly and is held in the dance studio. Prerequisite: Intermediate level of a dance form or permission of the instructor.

DNCE BC2253 African Dance II. 1 point.
Prerequisites: Permission of instructor.
Concentrates on the dances of West Africa, including Senegal, Mali, and Guinea, and a variety of dances performed at various functions and ceremonies. Explanation of the origin and meaning of each dance will be an integral part of the material presented.

DNCE BC2250 African Dance I. 1 point.
Prerequisites: Permission of instructor.
Concentrates on the dances of West Africa, including Senegal, Mali, and Guinea, and a variety of dances performed at various functions and ceremonies. Explanation of the origin and meaning of each dance will be an integral part of the material presented.

DNCE BC2252 African Dance I. 1 point.
Prerequisites: Permission of instructor.
Concentrates on the dances of West Africa, including Senegal, Mali, and Guinea, and a variety of dances performed at various functions and ceremonies. Explanation of the origin and meaning of each dance will be an integral part of the material presented.

DNCE BC2254 Classical Indian Dance. 1 point.
Principles and practices of Bharata Natyam including the adavu movement system, hasta or hand gestures, narrative techniques, or abhanaya, as well as other classical Indian dance forms.

DNCE BC2255 Afro-Cuban Dance: Orisha, Rumba, Salsa. 1 point.
Prerequisites: Permission of Instructor.
This class will introduce students to the African-based folkloric and popular dances of Cuba, including Orisha, Rumba, and Salsa. In addition to learning rhythms and dances, these forms will be contextualized within the historical and contemporary significance of Afro-Cuban dance performance.

DNCE BC2332 Modern, III: Intermediate Modern Dance. 1 point.

DNCE BC2333 Modern, III: Intermediate Modern Dance. 1 point.

DNCE BC2334 Modern, IV: High Intermediate Modern Dance. 1 point.

DNCE BC2335 Modern, IV: High Intermediate Modern Dance. 1 point.
DNCE BC2447 Tap, II: Intermediate. 1 point.
Prerequisites: DNCE BC1445, BC1446, or Permission of instructor.
Spring 2020: DNCE BC2447

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DNCE BC2452 Pilates for the Dancer. 1 point.
Prerequisites: Permission of instructor or DNCE BC1330, BC1331, BC1135, BC1136.
Focus on movement practices, primarily for dancers, which introduces the concepts of Joseph Pilates, a seminal figure in creating a method of body conditioning. Learn and practice a repertory of mat work to improve body awareness, strength, flexibility, and dynamic alignment.

Fall 2019: DNCE BC2452

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Spring 2020: DNCE BC2452

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DNCE BC2501 Biomechanics for the Dancer: Theory and Practice. 3 points.
Prerequisites: Basic knowledge of dance techniques in ballet or modern. The purpose of this course is to introduce students to the fundamentals of biomechanics as it relates to various dance forms. As biomechanics is a branch of physics, the course will include basic mathematical concepts, and some knowledge of geometry and trigonometry is recommended. The course will explore applicable functional human anatomy and will cover the application of biomechanical principles to both qualitative and quantitative description of human movement. Additionally, it will provide an understanding of how biomechanics can be applied in terms of physical ability and wellness, giving students the opportunity to apply the knowledge to themselves.

Spring 2020: DNCE BC2501

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DNCE BC2555 Ensemble Dance Repertory (Modern Dance). 3 points.
Prerequisites: Intermediate level technique and permission of instructor. Study and performance of choreography using three approaches: learning excerpts from the repertory of selected choreographers, analyzing through reconstruction of classic repertory works, and understanding the choreographic process by working in a creation from initial concept to finished dance.

DNCE BC2556 Ensemble Dance Repertory: Ballet. 3 points.
Prerequisites: Intermediate level technique and permission of Instructor. The study and performance of choreography using three approaches: learning excerpts from the repertory of selected choreographers, analyzing through reconstruction of classic repertory works, and understanding the choreographic process by working in a creation from initial concept to finished dance.

DNCE BC2558 Tap Ensemble. 3 points.
Prerequisites: Advanced or Intermediate level tap training and Permission of the Instructor.
A tap composition, improvisation, and performance class, for experienced tap dancers to develop skills in music, choreography, and creative rhythm-making.

DNCE BC2562 Movement Analysis. 3 points.
Prerequisites: An intermediate or advanced dance technique course or permission of instructor. Limited to 10
Introduction to the theories and methods of movement analysis, focusing on its application to dance performance and research. Through lectures, readings, integrative movement exercises, and observation labs, students will learn to analyze and describe the qualitative aspects of human movement; to notate movement in motif writing; and to refine their ability to move efficiently and expressively.

DNCE BC2563 Dance Composition: Form. 3 points.
The study of choreography as a creative art. The development and organization of movement materials according to formal principles of composition in solo and duet forms. Applicable to all styles of dance.

DNCE BC2564 Dance Composition: Content. 3 points.
Continued study of choreography as a communicative performing art form. Focuses on the exploration of ideas and meaning. Emphasis is placed on the development of personal style as an expressive medium and unity of style in each work. Group as well as solo compositions will be assigned.

DNCE BC2565 World Dance History. 3 points.
Investigates the multicultural perspectives of dance in major areas of culture, including African, Asian, Hispanic, Indian, Middle Eastern, as well as dance history of the Americas through reading, writing, viewing, and discussion of a wide range of resources. These include film, original documents, demonstration, and performance.
DNCE BC2567 Music for Dance. 3 points.
Prerequisites: Previous dance experience is necessary, a comp course in the dpt is preferred, permission of instructor
This course covers basic music theory, ear training, and literature, incorporating practical exercises in which students apply musical understanding to compositional and performative modalities of movement. Students will investigate the elements of music that drive dance, the expressive influence dance can have on music, and the vital reciprocity between both activities. Emphasis will be placed on an historical survey and analysis of western musical forms from the Middle Ages to the present as well as influential music from other cultures, expanding students’ awareness of the aural characteristics of a variety of musical styles while giving historical context and critical perspective on contemporary popular styles.

In addition to lectures and reading requirements, the course involves listening assignments and in-class exercises structured to develop basic musical literacy and skills. Students will be introduced to multiple approaches to listening and to creating music through a combination of studio practice, theoretical study and analysis. Exploration of music as perceived by performer and audience will be covered, as well as learning conventional music terminology.

DNCE BC2570 Dance in New York City. 3 points.
Study of the cultural roots and historical contexts of specific communities using New York City’s dance scene as a laboratory. Students observe the social environments in which various modes of dance works are created while researching the history of dance in New York City. Course includes attendance at weekly events, lecture-demonstrations, and performances.

DNCE BC2570 Tap as an American Art Form. 3 points.
Corequisites: ANAT BC2574
Prerequisites: DNCE BC1446 or equivalent experience.
A survey of how dance and embodied performance adapt textual sources and even generate text. How do moving bodies enhance or subvert words in order to tell a story, and whose story do they tell? Includes the study of plays, poems, and political speech; and of ballet, experimental dance, dance-theater, silent film, physical theater, and puppetry

ANAT BC2573 Human Anatomy and Movement. 3 points.
Corequisites: ANAT BC2574
Dancers and other movers will acquire concrete, scientific information about anatomy and integrate this knowledge into their sensed experience of movement. Through readings, lecture/discussions and movement practice, students will explore: (1) structure and function of bones and joints, (2) muscles, neuromuscular function and coordination, (3) motor cognition and learning.

DNCE BC2580 Tap as an American Art Form. 3 points.
Prerequisites: DNCE BC1446 or equivalent experience.
Studio/lecture format focuses on tap technique, repertory, improvisation, and the development of tap explored through American history, jazz music, films, videos, and biographies.

DNCE BC3001 Western Theatrical Dance from the Renaissance to the 1960s. 3 points.
Focuses on the history of theatre dance forms originating in Europe and America from the Renaissance to the present. Includes reading, writing, viewing, and discussion of sources such as film, text, original documentation, demonstration, and performance.

DNCE BC3009 Independent Study. 1-4 points.

DNCE BC3138 Ballet V: Intermediate Advanced. 1 point.

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**Fall 2019: DNCE BC2567**

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</thead>
<tbody>
<tr>
<td>DNCE 2567</td>
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<td>M 2:40pm - 3:55pm</td>
<td>Robert Boston</td>
<td>3</td>
<td>10/20</td>
</tr>
<tr>
<td>DNCE 2567</td>
<td>001/07688</td>
<td>W 2:40pm - 3:55pm</td>
<td>Robert Boston</td>
<td>3</td>
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</table>

**Fall 2019: DNCE BC2570**

<table>
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<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
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</tr>
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<tbody>
<tr>
<td>DNCE 2570</td>
<td>001/07689</td>
<td>M W 10:10am - 11:25am</td>
<td>Elisa Davis</td>
<td>3</td>
<td>27/35</td>
</tr>
<tr>
<td>DNCE 2570</td>
<td>002/07699</td>
<td>T Th 1:10pm - 2:25pm</td>
<td>Marjorie</td>
<td>3</td>
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**Spring 2020: DNCE BC2570**

<table>
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<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
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<tr>
<td>DNCE 2570</td>
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<td>T Th 4:10pm - 5:25pm</td>
<td>Siobhan Burke</td>
<td>3</td>
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</table>
### DNCE BC3139 Ballet, V: Advanced. 1 point.

<table>
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<tr>
<th>Course</th>
<th>Spring 2020: DNCE BC3139</th>
<th>Times/Location</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>DNCE 3139</td>
<td>001/00576</td>
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<td>Antonio Camena</td>
<td>1</td>
<td>11/35</td>
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<tr>
<td>DNCE 3139</td>
<td>002/00577</td>
<td>F 9:30am - 11:30am</td>
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</table>

### DNCE BC3140 Ballet, VI: Advanced Ballet with Pointe. 1 point.

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<tr>
<td>DNCE 3140</td>
<td>001/00563</td>
<td>M W 10:10am - 11:25am</td>
<td>Cynthia Anderson</td>
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</table>

### DNCE BC3141 Ballet, VI: Advanced Ballet with Pointe. 1 point.

<table>
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<tr>
<th>Course</th>
<th>Spring 2020: DNCE BC3141</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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<tr>
<td>DNCE 3141</td>
<td>001/00578</td>
<td>M W 10:10am - 11:25am</td>
<td>Cynthia Anderson</td>
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### DNCE BC3142 Classic Variations. 1 point.

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<tr>
<th>Course</th>
<th>Fall 2019: DNCE BC3142</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
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<tbody>
<tr>
<td>DNCE 3142</td>
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<td>M W 5:40pm - 6:55pm</td>
<td>Ashley Tuttle</td>
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<td>6/10</td>
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</table>

### DNCE BC3143 Classic Variations. 1 point.

#### DNCE BC3144 Coding Choreography. 3 points.

This course re-conceives interactive media as a form of choreographic intervention. Instead of asking how dancers can control media, we will turn the tables to ask how interactive systems can influence movement. To accomplish this, choreographers will learn to apply computational thinking to choreography and programmers will learn to apply choreographic thinking to computation.

<table>
<thead>
<tr>
<th>Course</th>
<th>Spring 2020: DNCE BC3144</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
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<tbody>
<tr>
<td>DNCE 3144</td>
<td>001/00580</td>
<td>W 1:10pm - 2:25pm</td>
<td>Mimi Yin</td>
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<td>DNCE 3144</td>
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<td>F 2:00pm - 5:00pm</td>
<td>Mimi Yin</td>
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### DNCE BC3150 Advanced Studio: Ballet or Modern. 1 point.

Prerequisites: Permission of Department. May be repeated for credit up to four times.

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<tr>
<th>Course</th>
<th>Fall 2019: DNCE BC3150</th>
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<tr>
<td>DNCE 3150</td>
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### DNCE BC3200 Dance in Film. 3 points.

Survey of theatrical dance in the 20th century specific to film production. Five kinds of dance films will be examined: musicals, non–musicals, documentaries, film essays and pure dance recording.

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<tr>
<th>Course</th>
<th>Spring 2020: DNCE BC3200</th>
<th>Times/Location</th>
<th>Instructor</th>
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<tr>
<td>DNCE 3200</td>
<td>001/00581</td>
<td>Th 2:10pm - 4:00pm</td>
<td>Paul Scolieri</td>
<td>3</td>
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### DNCE BC3249 Jazz, III: Advanced Jazz Dance. 1 point.

Prerequisites: DNCE BC2248 or permission of instructor.

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<th>Course</th>
<th>Fall 2019: DNCE BC3249</th>
<th>Times/Location</th>
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### DNCE BC3250 Flamenco: Traditional Techniques through Contemporary Approaches. 1 point.

Prerequisites: DNCE BC1137, BC1138, BC1332, BC1333, or Permission of instructor. Intermediate level in modern or ballet technique is required.

<table>
<thead>
<tr>
<th>Course</th>
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<th>Times/Location</th>
<th>Instructor</th>
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### DNCE BC3332 Modern V: Intermediate Advanced. 1 point.

Note: This is a variable-point course (0-1 pts).

#### Intermediate Advanced.

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<th>Course</th>
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<th>Instructor</th>
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### DNCE BC3333 Modern V: Intermediate Advanced. 1 point.

Note: This is a variable-point course (0-1 pts).

#### Intermediate Advanced.

<table>
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<tr>
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<td>M W 4:10pm - 5:25pm</td>
<td>Caroline Fermin</td>
<td>1</td>
<td>21/35</td>
</tr>
</tbody>
</table>
DNCE BC334 Improvisation. 1 point.
Not offered during 2019-20 academic year.

In this course we will investigate techniques from Ruth Zaporah’s Action Theater™ work, Viola Spolin’s improvisational “games,” Bonnie Bainbridge Cohen’s Body-Mind Centering®, and layered improvisational prompts created by the instructor and variations suggested by the class. Together we will create our own methods to facilitate relevant performance practices.

DNCE BC3335 Modern, VI: High Advanced Modern Dance. 1 point.
Fall 2019: DNCE BC3335
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
DNCE 3335  001/07674  T Th 4:10pm - 5:25pm  Colleen Thomas 1 16/30

DNCE BC3336 Modern, VI: High Advanced Modern Dance. 1 point.
Spring 2020: DNCE BC3336
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
DNCE 3336  001/00605  T Th 4:10pm - 5:25pm  Colleen Thomas 1 6/35

DNCE BC3338 Contact Improvisation. 1 point.
Prerequisites: Limited to twenty people.
Examination of the gender-neutral partnering technique that is now common in contemporary dance. Focus is placed on recent improvisatory forms, sensation building, center connection and risk. Emphasis is placed on listening and sensing rather than controlling or leading.

DNCE BC3339 Advanced Contact Improvisation. 1 point.
Prerequisites: DNCE BC3338 Contact Improvisation. Sophomore standing or permission of instructor required.
Examination of this gender-neutral partnering technique further exploring compositional forms as they arise from the practice. Students will also investigate a variety of set repertory dance texts that have originated from contact improvised material.

Prerequisites: Students must have experience with dance or music improvisation.
Although improvisation has always been central to music and dance, it is increasingly engaged by other disciplines as a vital means of critical inquiry, experiment, and risk-taking invention. This course, blending studio practice and theoretical investigation, introduces students to the discourse and practice of improvisation with a global, multidisciplinary context.

DNCE BC3447 Tap, III: Advanced Tap Dance. 1 point.
Prerequisites: DNCE BC2447, BC2448, or permission of instructor.
Fall 2019: DNCE BC3447
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
DNCE 3447  001/07697  M W 2:40pm - 3:55pm  Margaret Morrison 1 7/20

DNCE BC3565 Composition: Collaboration and the Creative Process. 3 points.
Prerequisites: Dance Composition: Form (DNCE BC 2563) or Dance Composition: Content (DNCE BC 2564), or permission of the instructor. This course is a study in dance composition with a focus on collaboration. Whether creating a solo or larger group piece, students are encouraged to collaborate with other artists. Methods employed by contemporary choreographers will be explored. Peer feedback and creative dialogue will be a component of every class.

DNCE BC3566 Composition: Site Specific and Experimental Methods. 3 points.
Focuses on collaborative creation as conceptual artists, choreographers, improvisers, and performers with an emphasis on site-specific projects and experimental methods.

DNCE BC3567 Dance of India. 3 points.

A range of dance genres, from the traditional to the innovative, co-exist as representations of “Indianness” in India, and beyond. Identities on stage and in films, morph as colonial, national, and global contexts change. This course zooms from micro to macro views of twentieth century staged dances as culturally inflected discourse. We review how Indian classical dance aligns with the oldest of performance texts, and with lively discourses (rasa as a performance aesthetic, Orientalism, nationalism, global recirculations) through the ages, not only in India but also in Europe, Britain and America. Throughout the course, we ask: How is culture embodied? How do historical texts configure dance today? How might they affect our thinking on mind-body, practice-theory, and traditional-contemporary divides? How does bodily patterning influence the ways that we experience our surroundings and vice versa? Can cultural imaginaries instigate action? How is gender performed? What are dance discourses?
DNCE BC3570 Latin American and Caribbean Dance: Identities in Motion. 3 points.
Not offered during 2019-20 academic year.

Examines the history and choreographic features of Latin American and Caribbean dance forms. Dances are analyzed in order to uncover the ways in which dancing shapes national, racial, and gender identities. Focuses on the globalization of these dances in New York City.

DNCE BC3571 Solo Repertory: Performance Styles. 3 points.
Prerequisites: Advanced or intermediate advanced level ballet technique or permission of the instructor. This Solo Repertory mini-course will explore the composition of solos anchored in the ballet vocabulary, with specific focus on creating work for a single dancer. \n
The study of solo excerpts from classical ballet and/or modern dance repertory and the presentation of individual research in both written and performance format. Emphasis will be placed on the role that the dancer must play to facilitate the realization of the choreographer's concept.

DNCE BC3572 Dance Production. 3 points.
Not offered during 2019-20 academic year.

DNCE BC3574 Inventing the Contemporary: Dance Since the 1960s. 3 points.

Explores modern/contemporary dance in the United States and Europe since the 1960's. Major units are devoted to the Judson Dance Theater and its postmodernist aftermath, Tanztheater and European dance revisionism, and African-American dance and the articulation of an aesthetic of cultural hybridity.

DNCE BC3576 Dance Criticism. 3 points.
Intensive practice in writing about dance. Readings drawn from 19th- and 20th-century criticism. Observation includes weekly performances and classroom videotape sessions.

DNCE BC3580 History of Social Dancing: Dance Crazes from the Waltz to Flash Mobs. 3 points.

The history of social dancing from the Renaissance to the present: waltz, contradances, ragtime, jazz, disco. Topics include dance “manias”; youth and anti-dance movements; intersections between the ballroom, stage, and film; competitive, exhibition, and “flash mob” dancing. Lectures based on archival sources, film, literature, music, images, and live performances.

DNCE BC3591 Senior Seminar in Dance. 4 points.
Research and scholarly writing in chosen topics relating to dance. Methods of investigation are drawn from prominent archival collections and personal interviews, as well as other resources. Papers are formally presented to the Dance Department upon completion.

DNCE BC3592 Senior Project: Research for Dance. 4 points.
Independent study for research and writing (35 to 50-page thesis required).

DNCE BC3593 Senior Project: Repertory for Dance. 3 points.
Independent study for preparing and performing repertory works in production to be presented in concert.

DNCE BC3601 Rehearsal and Performance in Dance. 1-3 points.
Not offered during 2019-20 academic year.

Prerequisites: Audition. Do not register for this course until you have been selected at the audition. Subject to cap on studio credit. Can be taken more than once for credit up to a maximum of 3 credits a semester. Students are graded and take part in the full production of a dance as performers, choreographers, designers, or stage technicians.

DNCE BC3602 Rehearsal and Performance in Dance. 1-3 points.
Prerequisites: Audition. Do not register for this course until you have been selected at the audition. Subject to cap on studio credit. Can be taken more than once for credit up to a maximum of 3 credits a semester. Students are graded and take part in the full production of a dance as performers, choreographers, designers, or stage technicians.

DNCE BC3603 Rehearsal and Performance in Dance. 1-3 points.
Not offered during 2019-20 academic year.

Prerequisites: Audition. Do not register for this course until you have been selected at the audition. Subject to cap on studio credit. Can be taken more than once for credit up to a maximum of 3 credits a semester. Students are graded and take part in the full production of a dance as performers, choreographers, designers, or stage technicians.

DNCE BC3604 Rehearsal and Performance in Dance. 1-3 points.
Prerequisites: Audition See Dance Department webpage for audition dates.
Students are graded and take part in the full production of a dance as performers, choreographers, designers, or stage technicians.
DNCE BC3605 Rehearsal and Performance in Dance. 3 points.
Prerequisites: Audition. Do not register for this course until you have been selected at the audition. Subject to cap on studio credit. Can be taken more than once for credit up to a maximum of 3 credits a semester.
Students are graded and take part in the full production of a dance as performers, choreographers, designers, or stage technicians.

DNCE BC3608 Rehearsal and Performance in Dance. 1 point.
Prerequisites: Must be declared Dance Major and junior standing. Subject to cap on studio credit. Can be taken more than once for credit.
This course is supervised by the Dance Technical Director, who will teach basic aspects of theater tech necessary to support dance production.
Areas covered will include hanging and focusing lighting instruments, installing the marley floor, hanging a cyc and scrim, and operating the sound and/or lighting systems. Meetings will be arranged by the Tech Director specific to scheduling of the concert, totaling approximately 20 hours.

DNCE BC3980 Performing the Political: Embodying Change in American Performance. 4 points.
Not offered during 2019-20 academic year.
Prerequisites: An introductory course in dance or theatre history or permission of instructor. Enrollment limited to 12 students.
Exploration into the politics of performance and the performance of politics through the lens of 20th-century American dance.

DNCE BC3981 Inventing American Modern Dance: Ruth St. Denis and Ted Shawn. 4 points.
Not offered during 2019-20 academic year.
Prerequisites: An introductory dance or theater history course or permission of the instructor.
The life, writings, and dances of Ruth St. Denis and Ted Shawn, focusing on their pioneering role in the development of American modern dance and their radical stagings of race, class, gender, and sexuality.

DNCE BC3984 Digital Performance. 4 points.
An intensive conceptual and practice-based inquiry into the field of digital performance – the integration of computational, interactive, new media, and mobile technologies into experimental performance practice and research – its history, central concerns, scientific breakthroughs, and transformative impact on the role of the artist and on the notion of “live” art. Limited enrolment: 15 students.

DNCE BC3560 Screendance: Composition for the Camera & Composition of the Camera. 3 points.
Prerequisites: Must have taken a Dance Department Composition course, have some dance training.
This experiential, hands-on course requires all students to choreograph, dance, and film. Focusing on single-shot film-making, the duet of the camera and the dance will create an understanding of the interaction between the two, enabling students to create a final short film.

DNCE BC2565 World Dance History. 3 points.
Investigates the multicultural perspectives of dance in major areas of culture, including African, Asian, Hispanic, Indian, Middle Eastern, as well as dance history of the Americas through reading, writing, viewing, and discussion of a wide range of resources. These include film, original documents, demonstration, and performance.

Cross-Listed Courses - American Studies
DNCE BC2565 World Dance History. 3 points.
Investigates the multicultural perspectives of dance in major areas of culture, including African, Asian, Hispanic, Indian, Middle Eastern, as well as dance history of the Americas through reading, writing, viewing, and discussion of a wide range of resources. These include film, original documents, demonstration, and performance.
DNCE BC2570 Dance in New York City. **3 points.**

Study of the cultural roots and historical contexts of specific communities using New York City's dance scene as a laboratory. Students observe the social environments in which various modes of dance works are created while researching the history of dance in New York City. Course includes attendance at weekly events, lecture-demonstrations, and performances.

<table>
<thead>
<tr>
<th>Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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<tr>
<td>DNCE 2570</td>
<td>001/07689</td>
<td>M W 10:10am - 11:25am</td>
<td>Elisa Davis</td>
<td>3</td>
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<tr>
<td>DNCE 2570</td>
<td>002/07699</td>
<td>T Th 1:10pm - 2:25pm</td>
<td>Marjorie Folkman</td>
<td>3</td>
<td>32/35</td>
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DNCE BC2575 Choreography for the American Musical. **3 points.**

Not offered during 2019-20 academic year.

Prerequisites: Suggested DNCE BC2560, BC2566, BC2570

Explores the history and evolution of American Musical Theater dance, a uniquely American art form, with special focus on the period known as "The Golden Era." Analysis of the genre's most influential choreographers (including Balanchine, de Mille, Robbins), their systems, methodologies and fusion of high and low art on the commercial stages.

DNCE BC2580 Tap as an American Art Form. **3 points.**

Prerequisites: DNCE BC1446 or equivalent experience.

Studio/lecture format focuses on tap technique, repertory, improvisation, and the development of tap explored through American history, jazz music, films, videos, and biographies.

<table>
<thead>
<tr>
<th>Number</th>
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<th>Instructor</th>
<th>Points</th>
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<td>Margaret Morrison</td>
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<td>2/30</td>
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DNCE BC3001 Western Theatrical Dance from the Renaissance to the 1960s. **3 points.**

Focuses on the history of theatre dance forms originating in Europe and America from the Renaissance to the present. Includes reading, writing, viewing, and discussion of sources such as film, text, original documentation, demonstration, and performance.

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<tr>
<th>Number</th>
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<th>Times/Location</th>
<th>Instructor</th>
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<th>Enrollment</th>
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<td></td>
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DNCE BC3570 Latin American and Caribbean Dance: Identities in Motion. **3 points.**

Not offered during 2019-20 academic year.

Examines the history and choreographic features of Latin American and Caribbean dance forms. Dances are analyzed in order to uncover the ways in which dancing shapes national, racial, and gender identities. Focuses on the globalization of these dances in New York City.

DNCE BC3574 Inventing the Contemporary: Dance Since the 1960s. **3 points.**

Explores modern/contemporary dance in the United States and Europe since the 1960's. Major units are devoted to the Judson Dance Theater and its postmodernist aftermath, Tanztheater and European dance revisionism, and African-American dance and the articulation of an aesthetic of cultural hybridity.

DNCE BC3578 Traditions of African-American Dance. **3 points.**

Not offered during 2019-20 academic year.

Traces the development of African-American dance, emphasizing the contribution of black artists and the influence of black traditions on American theatrical dance. Major themes include the emergence of African-American concert dance, the transfer of vernacular forms to the concert stage, and issues of appropriation, cultural self-identification, and artistic hybridity.

DNCE BC3583 Gender and Historical Memory in American Dance of the 1930’s to the Early 1960’s. **3 points.**

Not offered during 2019-20 academic year.

Prerequisites: One course in dance history/studies or permission of the instructor.

Explores the question of why so many women dancer/choreographers of the 1930’s - to the early 1960’s, including relatively well-known ones, have ended up as peripheral rather than central players in what has become the master narrative of a crucial era of the recent dance past.
DNCE BC3980 Performing the Political: Embodying Change in American Performance. 4 points.
Not offered during 2019-20 academic year.

Prerequisites: An introductory course in dance or theatre history or permission of instructor. Enrollment limited to 12 students.
Exploration into the politics of performance and the performance of politics through the lens of 20th-century American dance.

Cross-Listed Courses - Urban Studies
DNCE BC2570 Dance in New York City. 3 points.
Study of the cultural roots and historical contexts of specific communities using New York City's dance scene as a laboratory.
Students observe the social environments in which various modes of dance works are created while researching the history of dance in New York City. Course includes attendance at weekly events, lecture-demonstrations, and performances.

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<td>DNCE 2570</td>
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<td>T Th 4:10pm - 5:25pm</td>
<td>Siobhan Burke</td>
<td>3</td>
<td>30/30</td>
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Fall 2019: DNCE BC2570
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<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 2570</td>
<td>001/07689</td>
<td>M W 10:10am - 11:25am</td>
<td>Elisa Davis</td>
<td>3</td>
<td>27/35</td>
</tr>
<tr>
<td>DNCE 2570</td>
<td>002/07699</td>
<td>T Th 1:10pm - 2:25pm</td>
<td>Marjorie Folkman</td>
<td>3</td>
<td>32/35</td>
</tr>
</tbody>
</table>

Spring 2020: DNCE BC2570
<table>
<thead>
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<th>Course Number</th>
<th>Section/Call Number</th>
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<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 2570</td>
<td>001/00574</td>
<td>T Th 4:10pm - 5:25pm</td>
<td>Siobhan Burke</td>
<td>3</td>
<td>30/30</td>
</tr>
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