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 Minor

Student Learning Outcomes for the Major and Concentration

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

- 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.
- Demonstrate the ability to understand cultural and historical texts in relation to dance forms.
- Apply anatomical knowledge to movement and movement concepts.
- Evaluate the theoretical and artistic work of peers.
- 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.

Chair: Colleen Thomas-Young (Professor of Professional Practice)
Director of Undergraduate Studies: Paul A. Scolieri (Professor)

Associate Professors of Professional Practice: Gabri Christa, Marjorie Folkman
Assistant Professors: Cecile Feza Bushidi, Seth Williams
Senior Associate: Katie Glasner
Term Associate: Vincent McCloskey

Adjunct Faculty: Cynthia Anderson, Jennifer Archibald, Rebecca Bliss, Candace Brown, Siobhan Burke, Maguette Camara, Antonio Carmena, Uttara Coorlawala, Dormeshia, Nicole Duffy, Allison Easter, Caroline Fermin, Roderick George, Tamisha Guy, Chisa Hidaka, Irene Hultman, Gabrielle Lamb, Jodi Melnick, MX Oops, Juan Rodriguez, Sarah Silverblatt-Buser, Carol Teitelbaum, Neldra Tirado, Caitlin Trainor, Ashley Tuttle

Technical Director and Lighting Designer: Tim Cryan
Music Director: Robert Boston
Senior Administrative Assistant: Diane Roe
Major in Dance

Majors must complete eleven academic courses (six required, five elective) and a minimum of eight 1-point technique courses (minimum 42 credits). 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
- DNCE BC3001 HISTORY OF THEATRICAL DANCING

Movement Science
Select one or more of the following:

- DNCE BC2562 MOVEMENT ANALYSIS
- ANAT BC2573 HUMAN ANATOMY AND MOVEMENT
- DNCE BC3144 Coding Choreography

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

- DNCE BC2563 DANCE COMPOSITION: FORM
- DNCE BC2564 DANCE COMPOSITION: CONTENT
- DNCE BC3560 SCREEN DANCE: COMPOSITION
- DNCE BC3565 Composition: Collaboration and the Creative Process
- DNCE BC3566 Composition: Site Specific and Experimental Methods

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 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
- DNCE BC3593 SR PROJECT: REPERTORY FOR DANCE

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.

History/Criticism:

- DNCE BC2570 DANCE IN NEW YORK CITY
- DNCE BC3000 From Page to Stage: Interactions of Literature and Choreography
- DNCE BC3002 Choreographing Race in America
- DNCE BC3200 DANCE IN FILM
- DNCE BC3240 SEEING THE BODY
- DNCE BC3550 Dance in Africa
- DNCE BC3567 DANCES OF INDIA
- DNCE BC3576 DANCE CRITICISM
- DNCE BC3585 DEVISING IMMERSIVE PERFORMANCE
- DNCE BC3800 Dismantling Racism/Decolonizing Dance
- DNCE BC3984 Digital Performance

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

Minor in Dance

Six courses constitute a minor in dance. Normally, three history/criticism and three credit-bearing performance/choreography courses are taken. (Note: 1-point technique courses do NOT count toward the Dance minor.) Courses are to be selected on the basis of consultation with full-time members of the department.

Overview of Concentration Requirements (8 total, plus 8 technique classes)

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

School of Engineering and Applied Sciences
Minor in Dance

The SEAS Dance Minor consists of five 3-point courses. Please note that no performance/choreography courses below count toward the non-tech requirement for SEAS students:

1.-2. Two of the following history/criticism courses:

DNCE BC2565 WORLD DANCE HISTORY
DNCE BC2570 DANCE IN NEW YORK CITY
DNCE BC3000 From Page to Stage: Interactions of Literature and Choreography
DNCE BC3001 HISTORY OF THEATRICAL DANCING
DNCE BC3002 Choreographing Race in America
DNCE BC3200 DANCE IN FILM
DNCE BC3240 SEEING THE BODY
DNCE BC3550 Dance in Africa
DNCE BC3567 DANCES OF INDIA
DNCE BC3576 DANCE CRITICISM
DNCE BC3585 DEVISING IMMERSIVE PERFORMANCE
DNCE BC3800 Dismantling Racism/Decolonizing Dance
DNCE BC3984 Digital Performance

3.-4. Two of the following performance/choreography courses:

DNCE BC2563 DANCE COMPOSITION: FORM
DNCE BC2564 DANCE COMPOSITION: CONTENT
DNCE BC2567 MUSIC FOR DANCE
DNCE BC3340 Dance/Music Improvisation: Critical Practices in Negotiation, Embodiment, and Freedom
DNCE BC3601 REHEARSAL #1 PERFORMNCE IN DANCE
DNCE BC3602 Rehearsal and Performance in Dance
DNCE BC3603 Rehearsal and Performance in Dance
DNCE BC3604 REHEARSAL#PERFORMNCE IN DANCE
DNCE BC3605 REHEARSAL#PERFORMNCE IN DANCE
DNCE BC3607 Rehearsal and Performance in Dance

Dance Courses

DNCE BC1135 BALLET I. 0.00-1.00 points.

Fall 2023: DNCE BC1135
Course | Section/Call Number | Times/Location | Instructor | Points | Enrollment
DNCE 1135 001/00024 M W 9:00am - 10:00am 110 Barnard Hall Kate Glasner 0.00-1.00 24/28
DNCE 1135 002/00025 M W 10:10am - 11:25am 306 Barnard Hall Vincent McCloskey 0.00-1.00 19/20
DNCE 1135 003/00830 F 9:00am - 10:50am 110 Barnard Hall Vincent McCloskey 0.00-1.00 25/24

DNCE BC1136 BALLET II. 0.00-1.00 points.
Spring 2024: DNCE BC1136
Course | Section/Call Number | Times/Location | Instructor | Points | Enrollment
DNCE 1136 001/00376 M W 10:10am - 11:25am 110 Barnard Hall Vincent McCloskey 0.00-1.00 27/30
DNCE 1136 002/00377 F 9:00am - 10:50am 110 Barnard Hall Vincent McCloskey 0.00-1.00 26/30

DNCE BC1137 BALLET III. 0.00-1.00 points.
Fall 2023: DNCE BC1137
Course | Section/Call Number | Times/Location | Instructor | Points | Enrollment
DNCE 1137 001/00026 M W 10:10am - 11:25am 110 Barnard Hall Kate Glasner 0.00-1.00 20/24
DNCE 1137 002/0027 T Th 2:40pm - 3:50pm 110 Barnard Hall Nicole Robertson 0.00-1.00 16/24

DNCE BC1138 BALLET IV. 0.00-1.00 points.
Spring 2024: DNCE BC1138
Course | Section/Call Number | Times/Location | Instructor | Points | Enrollment
DNCE 1138 001/00028 M W 10:10am - 11:25am 110 Barnard Hall Kate Glasner 0.00-1.00 33/30
DNCE 1138 002/00379 F 1:00pm - 2:50pm 305 Barnard Hall Juan Rodriguez 0.00-1.00 40/40

DNCE BC1250 HIP HOP DANCE # CULTURE I. 0.00-1.00 points.
This course introduces students to urban dance styles, focusing on the 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 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.

Fall 2023: DNCE BC1250
Course | Section/Call Number | Times/Location | Instructor | Points | Enrollment
DNCE 1250 001/00028 M W 11:40am - 12:55pm 110 Barnard Hall Jennifer Archibald 0.00-1.00 15/24

Spring 2024: DNCE BC1250
Course | Section/Call Number | Times/Location | Instructor | Points | Enrollment
DNCE 1250 001/00028 M W 11:40am - 12:55pm 306 Barnard Hall Jennifer Archibald 0.00-1.00 40/40

DNCE BC1330 MODERN I. 0.00-1.00 points.
Open to all beginning dancers.

Fall 2023: DNCE BC1330
Course | Section/Call Number | Times/Location | Instructor | Points | Enrollment
DNCE 1330 001/00029 M W 11:40am - 12:55pm 306 Barnard Hall Caitlin Trainer 0.00-1.00 19/20
DNCE 1330 002/00030 M W 9:00am - 10:00am 306 Barnard Hall Caroline Femin 0.00-1.00 22/22
DNCE 1330 003/00831 F 1:00pm - 2:50pm 306 Barnard Hall Vincent McCloskey 0.00-1.00 17/20

DNCE BC1331 MODERN II. 0.00-1.00 points.
Open to all beginning dancers.

Spring 2024: DNCE BC1331
Course | Section/Call Number | Times/Location | Instructor | Points | Enrollment
DNCE 1331 001/00039 M W 9:00am - 10:00am 305 Barnard Hall Rebecca Bliss 0.00-1.00 40/40
DNCE 1331 002/00390 F 11:00am - 12:50pm 11 Barnard Hall Vincent McCloskey 0.00-1.00 25/30
### DNCE BC2132 MODERN II. 0.00-1.00 points.

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<td>T Th 1:10pm - 2:25pm</td>
<td>Gabri Christa</td>
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<td>M W 1:10pm - 2:25pm</td>
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### DNCE BC2133 MODERN II. 0.00-1.00 points.

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<td>Dormeshia Sunbry-Edwards</td>
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### DNCE BC2137 BALLET III. 0.00-1.00 points.

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<td>Antonio Carmena</td>
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<td>DNCE 2137</td>
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<td>Cynthia Anderson</td>
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<td>Marjorie Folkman</td>
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<td>0.00-1.00</td>
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<td>DNCE 2139</td>
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<td>Juan Rodriguez</td>
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### DNCE BC2252 AFRICAN DANCE I. 0.00-1.00 points.

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.

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<td>Maguette Camara</td>
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<td>DNCE 2252</td>
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<td>Maguette Camara</td>
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### DNCE BC2253 AFRICAN DANCE II. 0.00-1.00 points.

Prerequisites: DNCE BC2252 or permission of instructor

### DNCE BC2254 CLASSICAL INDIAN I. 0.00-1.00 points.

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. 0.00-1.00 points.

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 BC2256 AFRICA DANCE II.

### DNCE BC2257 AFRICA DANCE III.

### DNCE BC2258 AFRICA DANCE IV.

### DNCE BC2259 AFRICA DANCE V.

### DNCE BC2260 AFRICA DANCE VI.

### DNCE BC2261 AFRICA DANCE VII.

### DNCE BC2262 AFRICA DANCE VIII.
DNCE BC2260 HIP HOP DANCE # CULTURE III (ADVANCED). 0.00-1.00 points.
Advanced technique and repertory in hip hop. Classes are geared to condition the body for the rigors of hip-hop 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.

DNCE BC2452 PILATES FOR DANCERS. 0.00-1.00 points.
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.

DNCE BC2564 DANCE COMPOSITION: CONTENT. 3.00 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. 3.00 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.
ANAT BC2573 HUMAN ANATOMY AND MOVEMENT. 3.00 points.
Corequisites: ANAT BC2574
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 BC3001 HISTORY OF THEATRICAL DANCING. 3.00 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 BC3138 BALLET V. 0.00-1.00 points.
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 BC3139 BALLET V. 0.00-1.00 points.
Spring 2024: DNCE BC3139
Prerequisites: DNCE BC1137, BC1138, BC1332, BC1333, or Permission of instructor. Intermediate level in modern or ballet technique is required. The study of contemporary flamenco dance technique with special emphasis on improvisation and performance. Through video and reading assignments and attendance at live performances, students will also develop a context for understanding flamenco art, pedagogy, and culture.

DNCE BC3140 BALLET VI. 0.00-1.00 points.
Not offered during 2023-2024 academic year.

DNCE BC3141 BALLET VI. 0.00-1.00 points.
Spring 2024: DNCE BC3141
In this course we will investigate techniques from Ruth Zaprahor'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 BC3143 CLASSIC VARIATIONS. 0.00-1.00 points.
Fall 2023: DNCE BC3143
In this course we will investigate techniques from Ruth Zaprahor'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. 0.00-1.00 points.**

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<tr>
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<td>M W 4:10pm - 5:25pm</td>
<td>Thomas</td>
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**DNCE BC3336 MODERN VI. 0.00-1.00 points.**

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<tr>
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<td>Cecily</td>
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**DNCE BC3447 TAP III. 0.00-1.00 points.**

Prerequisites: DNCE BC2447, BC2448, or permission of instructor

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<td>M W 4:10pm - 5:25pm</td>
<td>Dormesha</td>
<td>0.00-1.00</td>
<td>10/24</td>
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<td>110 Barnard Hall</td>
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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
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**DNCE BC3560 SCREENDANCE:COMPOSITION. 3.00 points.**

Prerequisites: Must have taken a Dance Department Composition course, have some dance training.

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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>DNCE 3560</td>
<td>001/00065</td>
<td>T Th 10:10am - 12:00pm</td>
<td>Gabri Christa</td>
<td>3.00</td>
<td>9/14</td>
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<td>Ll020 Milstein Center</td>
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</table>

**DNCE BC3567 DANCES OF INDIA. 3.00 points.**

A range of dance genres, from the traditional to the innovative, co-exist as representations of Indianness in India, and beyond. Identities onstage 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?

<table>
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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
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<th>Instructor</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>DNCE 3567</td>
<td>001/00066</td>
<td>M W 11:40am - 12:55pm</td>
<td>Uttara</td>
<td>3.00</td>
<td>19/24</td>
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<td>409 Barnard Hall</td>
<td>Coorlawala</td>
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**DNCE BC3576 DANCE CRITICISM. 3.00 points.**

This course offers intensive practice in writing on dance and explores a range of approaches to dance criticism from the 1940s through today. Starting from the premise that criticism can be an art form in itself, we ask: What are the roles and responsibilities of a critic? How do our own identities and experiences inform how we see and write? With the proliferation of dance in digital spaces, what new possibilities arise for dance criticism? Class meetings include discussion, writing exercises, and peer workshops. Assignments involve viewing performances outside of class.

<table>
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<tr>
<th>Course Number</th>
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<th>Instructor</th>
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</thead>
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<td>Siobhan Burke</td>
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<td>16/15</td>
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</table>

**DNCE BC3591 SENIOR SEMINAR. 4.00 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.

<table>
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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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</thead>
<tbody>
<tr>
<td>DNCE 3591</td>
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<td>Seth Williams</td>
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<td>9/10</td>
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<tr>
<td>DNCE 3591</td>
<td>002/00069</td>
<td>W 2:10pm - 4:00pm</td>
<td>Seth Williams</td>
<td>4.00</td>
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**DNCE BC3592 Senior Project: Research for Dance. 4 points.**

Independent study for preparing and performing repertory works in production to be presented in concert.

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<th>Instructor</th>
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<th>Enrollment</th>
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</thead>
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<tr>
<td>DNCE 3593</td>
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<td>T Th 10:10am - 11:25am</td>
<td>Colleen</td>
<td>3.00</td>
<td>9/8</td>
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<td></td>
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<td>Thomas</td>
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<tr>
<td>DNCE 3593</td>
<td>002/00421</td>
<td>T Th 10:10am - 11:25am</td>
<td>Marjorie Folman</td>
<td>3.00</td>
<td>6/8</td>
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<td>305 Barnard Hall</td>
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</table>
DNCE BC3607 Rehearsal and Performance in Dance. 3 points.
The course can be taken for 1-3 credits. Students are graded and take part in the full production of a dance as performers, choreographers, designers, or stage technicians.

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<th>Course Number</th>
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<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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</thead>
<tbody>
<tr>
<td>DNCE 3607</td>
<td>001/00070</td>
<td>M W 6:10pm - 9:00pm</td>
<td>Colleen Thomas, Roderick George</td>
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<td>14/20</td>
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<tr>
<td>DNCE 3607</td>
<td>002/00071</td>
<td>M W 6:10pm - 9:00pm</td>
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<td>15/20</td>
</tr>
<tr>
<td>DNCE 3607</td>
<td>003/00072</td>
<td>T Th 6:10pm - 9:00pm</td>
<td>Colleen Thomas, Gabrielle Lamb</td>
<td>3</td>
<td>11/20</td>
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<tr>
<td>DNCE 3607</td>
<td>004/00073</td>
<td>T Th 6:10pm - 9:00pm</td>
<td>Colleen Thomas, MX Oops</td>
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<td>10/20</td>
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</table>

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 BC3001 HISTORY OF THEATREAL DANCING. 3.00 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>
<td>DNCE 3001</td>
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<td>Marjorie Folkman</td>
<td>3.00</td>
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</table>

Cross-Listed Courses - Urban Studies
DNCE BC2570 DANCE IN NEW YORK CITY. 3.00 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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<tr>
<td>DNCE 2570</td>
<td>001/00509</td>
<td>T Th 2:40pm - 3:55pm</td>
<td>Siobhan Burke</td>
<td>3.00</td>
<td>16/20</td>
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</table>

Cross-Listed Courses - American Studies
DNCE BC2565 WORLD DANCE HISTORY. 3.00 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.

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<tr>
<td>DNCE 2565</td>
<td>001/00424</td>
<td>T Th 1:10pm - 2:25pm</td>
<td>Elisa Davis</td>
<td>3.00</td>
<td>41/38</td>
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DNCE BC2570 DANCE IN NEW YORK CITY. 3.00 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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