

Duke Dance Program
Majors & Minors
Handbook



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A. ABOUT THE DANCE PROGRAM (danceprogram.duke.edu)

Undergraduate Fact Sheet

You don't have to give up dance in order to pursue a rigorous academic education. As one of the top research universities, Duke has become the college of choice for the dedicated dance student. Duke is unique in providing the rare combination of a high-quality dance curriculum with a first class science or liberal arts education.

The Dance Program offers a major and a minor in Dance in a course of study that encourages the total union of human physical, intellectual, and expressive capabilities. We emphasize a balanced integration between the creative/performance and the historical/theoretical aspects of dance. Dance teaches the ability to think flexibly and imaginatively. It develops skills of perception, analysis and expression that are relevant in many fields beyond the dance profession.

The Major in Dance

The dance major aims to develop students who are sensitive and articulate physical and verbal communicators of the art of dance; who are flexible, creative thinkers able to perceive, examine, analyze and evaluate different points of view; and who are proficient in the analysis of dance in its cultural manifestations. Many students ask if it is possible to double major. Double majoring is quite common at Duke. In fact, many students have two majors and a minor.

Curriculum

Dance Program courses are fully integrated into the university's regular curriculum and fulfill graduation requirements. With eight full-time dance faculty and one full time musician, the Program in Dance provides a wide choice of classes for everyone from the highly trained dance technician to the absolute beginner. Our main areas of emphasis in the studio are ballet, modern, and African dance. We also offer other courses such as swing dance, capoeira and tap on a rotating schedule. Extensive academic courses are offered under three concentrations - Choreography and Performance; Dance and Human Movement in its Cultural Context; and Dance of the Twentieth and Twenty-first Centuries (soon to be revised to Dance and Technology). Courses such as Composition, Beyond Technique: the Art of Performance, West African Rootholds in Dance, The Art and Cultural History of Flamenco, and Kundalini Yoga and Sikh Dharma, fully integrate theory and practice by combining studio work with lecture/discussion sessions.

Performing Opportunities

The Dance Program offers many performance opportunities. We produce mainstage concerts every semester, performed in Reynolds Theater, a beautiful theater for dance that holds an audience of around 600. At least three or four repertory classes - African, Ballet, Modern, Dance Theater, and occasionally Jazz, Tap and Indian Classical dance - are offered each semester, and culminate in performances on these mainstage productions. The concerts feature new and reconstructed works by faculty, guests, and advanced student choreographers. *Ark Dances*, a studio theater production, is produced and choreographed by students every semester. Dance Program students also present excerpts from *The Nutcracker* every fall. In addition, the Dance Program has an outreach program that provides lecture-demonstrations and workshops for schools in the community.

Classes are open to all

Our program and our classes are completely open to all students at Duke, from the beginner to the professional level dancer. You do not have to be pursuing a major or a minor in dance to be involved. Many students, taking other majors and minors, nevertheless perform on our concerts every semester. For many students, the Dance Program serves as an extended family. Close connections between faculty and students are valued and fostered.

Auditions

Even if you plan to do degree work in dance, you do not need to audition for admission to our program. Admission to Duke guarantees admission to all programs. We audition only for repertory courses. Settling students into the appropriate level of technique is an informal process and not as yet by audition.

Will Duke's Dance Program provide the necessary training to pursue a professional dance career?

A number of our students go on to professional careers in dance, and that number is increasing as more students matriculate who intend to major in dance. We can safely say that all of those students who have come to Duke, and who aspire to a career in dance, feel they are getting the training here that can develop them as a professional. Many of our faculty are internationally known as performers, choreographers and teachers, and all are artists of the first caliber. We teach rigorous technique classes, and we push students to advance technically as far as possible, but we also value that technique is not an end in itself. Students must also develop as clear and eloquent performers and as articulate choreographers.

Additional Study Opportunities

Through the Duke in New York Arts Program, students may spend the fall semester of their junior or senior year studying the arts in New York City, focusing on dance through an internship. During the summer, Duke is home to the American Dance Festival – six weeks of intensive study and performances by major national and international dance companies.

For further information, contact:

Dance Program
2 Brodie Gym Drive
Suite 205 Bivins Building
Box 90686
Duke University
Durham, NC 27708-0686
OFFICE: (919) 660.3354
FAX: (919) 668-7858
Email: dance@duke.edu
Web Site: danceprogram.duke.edu

Mission Statement of the Duke University Dance Program

Dance integrates the creative, intellectual, physical and emotive spheres and leads one to apprehend, understand, analyze and acquire knowledge in a way unique among disciplines. Therefore, the Dance Program emphasizes a balanced integration between the creative/performance and the historical/theoretical aspects of dance in order to develop creative, analytic and critical ability in students; and provides a learning environment that challenges the student's intellectual, expressive, and physical capabilities. The aim of the dance major is to develop students who are sensitive and articulate physical and verbal communicators of the art of dance; who are proficient in the analysis of dance in its cultural manifestations, leading them beyond knowledge of a culture to an understanding and celebration of difference; and who are flexible, creative thinkers able to perceive, examine and evaluate different points of view. Three tracks of learning represent the Program's strengths: Choreography and Performance; Dance in the Twentieth and Twenty-first Centuries; and Dance and Cultural Studies.

Goals for Undergraduate Dance Education

a) Artistic and Technical Physical Expression

The aim of the dance major is to develop students who are sensitive and articulate physical communicators of the visual art of dance. The development of skill in the language of every art form is as crucial as learning to use a written and oral language. Through dance training, student begins to apprehend and understand the structure and the elements of expression of that specific dance language. Indeed, technique is a distilled history of the form, revealing how the materials of the art form are manipulated into a work of art.

b) Proficiency in the Analysis of Dance as Cultural Text

One of the fundamental tenets of the major is that the observation and analysis of dance in its cultural context is central to the study of cultures and a vital aspect of exploration in cross-cultural inquiry. Therefore, a requirement of the major is that all students work towards a proficiency in reading the body as text, specifically as cultural text.

c) Fundamental Concepts in Choreography

The student should develop the ability to structure - clearly and cohesively - original abstract ideas and be able to create movement to express them. The student should develop movement invention - defined as the capacity to create original and unusual movement phrases for each choreographic task. The whole process of choreography is one of continuous problem solving in which one constantly questions, analyses and invents. It requires self-reflection and analysis, as well as the ability to view one's work from different perspectives.

d) Research Methodologies of Dance to Serve Scholarly and Artistic Projects

Examination of research methodologies available in the specialized fields in Dance Studies. Investigation of methods in secondary research, methods of interviewing and documentation, participatory experience, and methodological issues of objectivity in ethnographic research.

B. CONTACT INFORMATION

Director

Keval Kaur Khalsa, Associate Professor of the Practice and Dance Program Director

Contact	<u>Courses Taught</u>
205 Bivins Building	Modern Dance Technique I, III, IV
(919) 660-3373	Modern Dance and Jazz Repertory
keval.khalsa@duke.edu	Kundalini Yoga and Sikh Dharma
	Performance and Social Change

Director of Undergraduate Studies (effective Aug. 1, 2014, Ava LaVonne Vinesett will be the DUS)

Barbara Dickinson, Professor of the Practice and Director of Undergraduate Studies

Contact	<u>Courses Taught</u>
209A Bivins Building	Dance Composition
(919) 660-3352	Modern Dance Repertory
bhdic@duke.edu	Introduction to Dance
	Beyond Technique: The Art of Performance
	The Diaghilev Ballet: 1909-29
	Modern Dance Technique I, II, III, IV

Faculty

Thomas DeFrantz, Professor of Dance & African and African-American Studies

Joint appointment Dance and African and African-American Studies

Contact	<u>Courses Taught</u>
205 Bivins Building	Dance/Theatre Studies/ISIS 144: Performance and Technology:
(919) 668-1929	Composition Workshop
t.defrantz@duke.edu	Dance/AAAS 201S. Black Beauty:
	Concert Dance in the Africanist Grain

Purnima Shah, Associate Professor of the Practice

Contact	<u>Courses Taught</u>
212 Bivins Building	Gender Performance in Dance and Theatre
(919) 660-3377	Research Methods in Dance
purnima.shah@duke.edu	Dance and Religion in Asia and Africa
	Introduction to Dance

Ava LaVonne Vinesett, Associate Professor of the Practice

Contact	<u>Courses Taught</u>
112 Bivins Building	African Dance Technique I, II
(919) 660-3304	Repertory: African
ava@duke.edu	Dance and Religion in Asia and Africa
	Perception of Self, Society, and the Natural World
	West African Rootholds in Dance

Julie Janus Walters, Assistant Professor of the Practice

Contact	<u>Courses Taught</u>
213 Bivins Building	Ballet II, III, IV, V
(919) 660-3354	Repertory: Ballet
julie.walters@duke.edu	

Tyler Walters, Associate Professor of the Practice of Ballet

Contact	<u>Courses Taught</u>
213 Bivins Building	Ballet Fundamentals
(919) 660-3355	Ballet I, III, IV, V
tyler.walters@duke.edu	Diaghilev Ballet
	Beyond Technique: Art of Performance
	Ballet, Science & Technology

Andrea E. Woods Valdés, Associate Professor of the Practice

Contact	<u>Courses Taught</u>
202 Upper Ark	Modern Dance Technique II, III, IV, V
(919) 660-3358	Repertory: Modern
ae.woodsv@duke.edu	Dance For the Camera

Adjunct Instructors

Rebecca Hutchins, Instructor

Contact	<u>Courses Taught</u>
(919) 660-3354	Modern Dance Technique I

Medina Johnson, Instructor

Contact	<u>Courses Taught</u>
(919) 660-3354	African Dance Technique I

Nina O. Wheeler, Instructor

Contact	<u>Courses Taught</u>
(919) 660-3354	Jazz Dance I, II; Jazz Dance Repertory

Carlota Santana, Instructor

Contact	<u>Courses Taught</u>
(919) 660-3354	The Art and Cultural History of Flamenco

Natalie Marrone, Instructor

Contact	<u>Courses Taught</u>
(919) 660-3354	Hip Hop

Janice Geller, Instructor

Contact	<u>Courses Taught</u>
(919) 660-3354	Functional Anatomy for Dancers

Katya Wesolowski, Instructor

Contact	<u>Courses Taught</u>
(919) 660-3354	Capoeira: Brazilian Dance/Martial Art

Richard Vinesett, Instructor

Contact
(919) 660-3354

Courses Taught
African Dance Percussion

Professors Emeritus (Retired)

M'Liss Dorrance, Associate Professor of the Practice of Dance, Emeritus
mdorranc@duke.edu

Clay Taliaferro, Professor of the Practice of Dance, Emeritus
ctalia@duke.edu

Staff

Staff Associate

John Hanks, Director of Music

Contact
Crowell Hall
(919) 660-3354
jhanks@duke.edu

Courses Taught
Music and Movement
Accompanist for ballet, modern, and jazz classes

Dance Program Staff

Adrienne Brandon, Staff Assistant/ DUSA
208 Bivins Building
(919) 660-3354
adrienne.brandon@duke.edu

Christina Price, Departmental Business Manager
206 Bivins Building
(919) 660-3353
christina.price@duke.edu

Jennifer Prather, Publicity/Marketing Coordinator
205 Bivins Building
(919) 684-4334
jprather@duke.edu

Musicians

Richard Vinesett, Director of African Music
vines003@mc.duke.edu

Beverly Botsford
bbshekere@aol.com

Barbara Silber
bksilber@aol.com

Ken Ray Wilemon
kennywowie@hotmail.com

Mark Wells
markwellsmail@gmail.com

Dance Program Student Board

The Board will have the following functions:

- 1) A way to formally and regularly liaise with the faculty.
- 2) Make recommendations on guest artists/guest faculty, projects, events, etc.
- 3) Advise on promoting and building interest in the program.
- 4) Bring issues of concern to the faculty.

We are proposing the following procedures/timeline for elections/meetings of this body:
(The Dance Program will provide food for these meetings):

- 1) Elections of one person from each of the sophomore, junior and senior classes will be held on a regular basis. Juniors and seniors who have declared a dance Major/Minor may serve. The sophomore position is open to any interested persons.
- 2) Board members meet by themselves in September.
- 3) Board participates in a faculty meeting in October.
- 4) Board invites faculty to a meeting in November or by the end of the semester.
- 5) Election of one person from the freshman class to be held in December so that a freshman representative can join the Council in the spring. The Student Board will conduct that election.
- 6) The meeting timeline repeats in the spring semester with meetings in January, February and March/April.
- 7) To maintain continuity, the board should elect sophomores, juniors and seniors in March or April for the following year.

The current student representatives on our student board are:

Kelsey Allen T' 13
Anna Lipkin T' 13
Ellen Brown
Alexis Stanley
Stephanie Joe
Maddie Cetlin

C. THE MAJOR AND MINOR

The Major

Description and Requirements for the Major in Dance

The field of dance includes the practice, creation, observation and analysis of theatrical, social, and culturally specific dance forms both contemporary and historical. Choreographic and developmental processes and technical disciplines are the foundations that define every dance form. Cultural body behaviors are the movement vocabularies from which dance forms are made. The observation and analysis of dance in its cultural context is central to the study of cultures and a vital aspect of exploration in cross-cultural inquiry. A culture's values are embodied (literally and figuratively) in its dance forms, and for most civilizations of the world, dance is one of the most important expressions of their world-view. To analyze historical, current and cultural dance forms, scholars must study the physical knowledge that has been handed down from body to body, from master to novice through generations of dancers. This is true whether they are investigating classic theater forms such as ballet, or analyzing the rites and rituals developed by a culture over hundreds of years. The living kinetic artifacts of movement - dance forms and dance choreography - are critical research components that provide scholars the tools to discuss and analyze specific cultures and communities, periods of dance history and the work of seminal creative artists.

The integration of the creative, intellectual, physical and emotive spheres through dance leads one to apprehend, understand, analyze and acquire knowledge in a way unique among disciplines. Therefore, the Dance Program emphasizes a balanced integration between the creative/performance and the historical/theoretical aspects of dance in order to develop creative, analytical and critical ability. The aim of the program is to develop scholar/artists who are flexible, creative thinkers able to perceive, examine and evaluate different points of view; who are sensitive and articulate physical and verbal communicators of the art of dance; and who are proficient in the analysis of dance in its cultural manifestations, leading them beyond knowledge of a culture to an understanding and tolerance of difference.

Dance is inherently interdisciplinary and offers a nexus of information that is looked at by many different disciplines. The Dance Program seeks to maximize this attribute through courses that examine dance from many perspectives: historical, cultural, mythological, aesthetic, literary, technical, musical, scientific and creative. Dance courses cross-listed with AAAS, AMES, AMI, ISIS, Art and Art History, Cultural Anthropology, Music, Religion, Romance Studies, Russian, Sexuality Studies, Theater Studies, Documentary Studies, and Women's Studies attest to the many fascinating interdisciplinary threads connecting dance to other disciplines.

REQUIREMENTS

To major in Dance, a student must take a minimum of TWELVE courses, as follows.

Academic full-credit courses - 10 course credits

One Course 101. Introduction to Dance

One Course 105S (135S). Dance Composition

One Course in Dance History, Dance Theory or World Cultures of Dance selected from the following list. Students cannot select a course that is also listed under their chosen concentration. For example, if students select Dance of the Twentieth and Twenty-first Centuries as their concentration, they cannot choose 327 (130), 315S (131S), 316S (132S), or 326S (188S) from the list below.

- 315S (131S). History of Modern Dance, 1880-1950
- 316S (132S). Postmodernism in Dance
- 325 (129). Ballet, Science and Technology: the First 400 Years
- 326S (188S). The Diaghilev Ballet, 1909-1929
- 327 (130). Ballet Masterworks of the Twentieth Century
- 335L (110L). West African Rootholds in Dance

- 365L (128). The Art and Cultural History of Flamenco
- 336. Black Dance
- 355 (147). History and Practice of Dance of India
- 356 (149). Dance and Dance Theater of Asia
- 367 (158). Dance and Religion
- 368 (175). Gender in Asian Dance and Dance Theatre Performance
- 645S. Black Performance Theory

One course 375 (104). Music for Dancers

Two courses chosen from **one** of the following three concentrations

Two courses chosen from

Dance of the Twentieth and Twenty-first Centuries

- 165. Let's Dance! Live Art and Performance
- 195FS (95FCS). The Art of Transformation (FOCUS Program)
- 207S (154S). Performance and Social Change
- 208 (177). Contemporary Performance
- 306S (106S). Dance for the Camera
- 308. Performance and Technology
- 315S (131S). History of Modern Dance, 1880-1950
- 316S (132S). Postmodernism in Dance
- 326S (188S). The Diaghilev Ballet, 1909-1929
- 327 (130). Ballet Masterworks of the Twentieth Century
- 336. Black Dance
- 535S. Afrofuturism
- 645S. Black Performance Theory

Or two courses chosen from

Dance and Human Movement in its Cultural Context

- 335L (110L). West African Rootholds in Dance
- 255 (114). T'ai Chi and Chinese Thought.
- 336. Black Dance
- 365L (128). The Art and Cultural History of Flamenco
- 355 (147). History and Practice of Dance of India
- 356 (149). Dance and Dance Theater of Asia
- 357L (155). Kundalini Yoga and Sikh Dharma: Technology for Living in the Aquarian Age
- 367 (158). Dance and Religion in Asia and Africa
- 368 (175). Gender in Dance and Dance Theatre Performance

Or two courses chosen from

Choreography and Performance

- 205T (136T). Advanced Dance Composition.
- 206S (140S). Solo Performance
- 207S (154S). Performance and Social Change
- 276S (160S). Lighting Design
- 278S (164S). Technical Theater
- 305T (182T). Choreography
- 306S (106S). Dance for the Camera
- 376 (151). Functional Anatomy for Dancers.
- 377S (111). Dance Science: An Evolutionary Approach to Functional Anatomy.
- 378S (159S). Beyond Technique: the Art of Performance

One Course 487S (199S). Dance Research and Methods

One Course 489T (200T) or 488T (200AT) (Senior Project) OR 499S (Senior Project with Distinction)

Two Courses Two additional courses in dance at the 200 level or above.

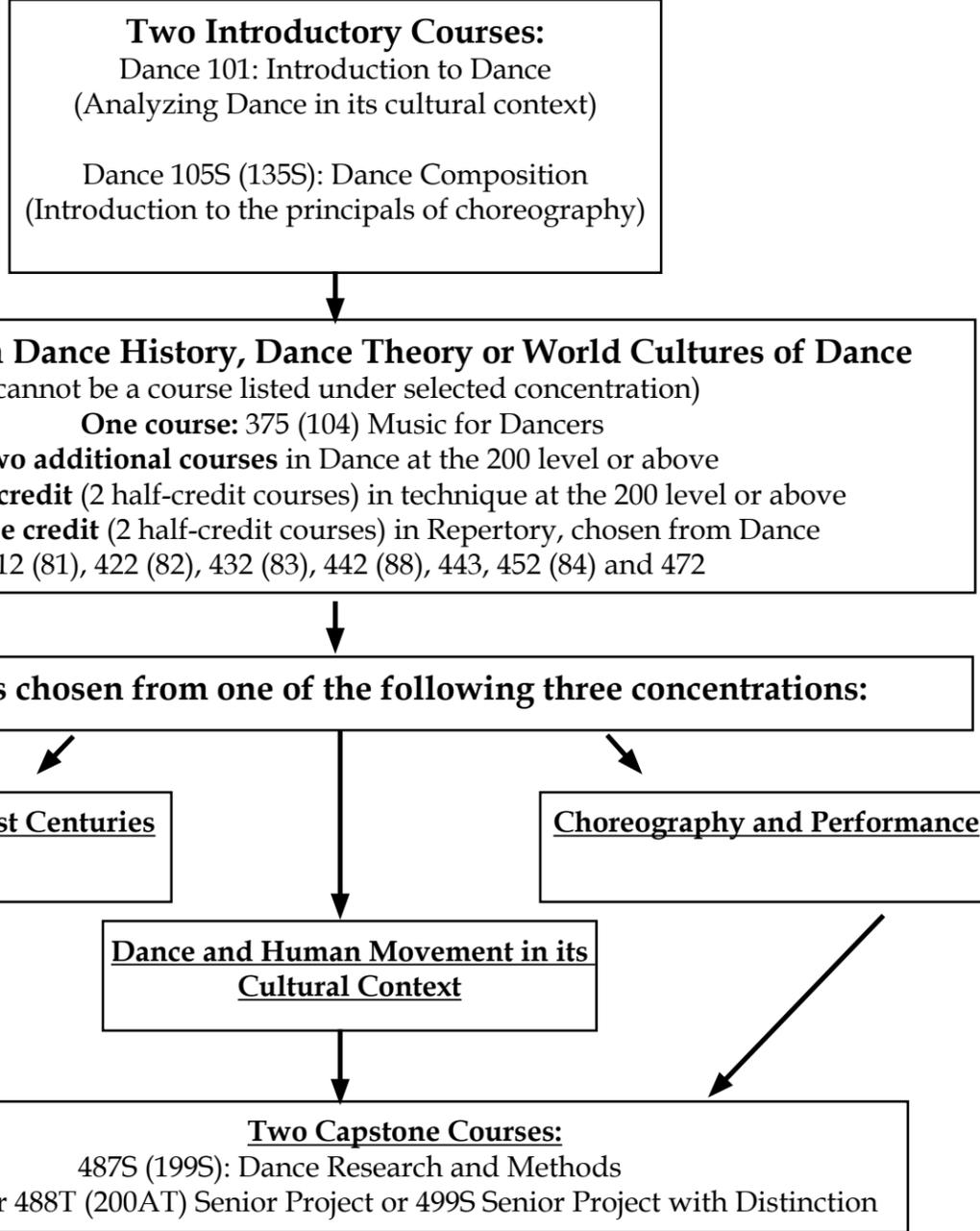
Two course credits in technique and performance (half-credit courses)

One Course Credit Two courses (one in each of two different dance forms) in dance technique at the 200 level or above.

One Course Credit Two courses in Repertory chosen from Dance 412 (81), 422 (82), 432 (83), 442 (88), 433, 452 (84) and 472.

TOTAL - TWELVE COURSES TO FULFILL THE MAJOR IN DANCE

Students may petition that courses offered in other departments and programs at the 200 level or above be counted as coursework toward the major, as long as there is clear documentation of their intellectual value to the overall goals of the major. No courses may be used to substitute for 101, 105S (135S), 375 (104), 487S (199S) and one from 488T (200AT), 489T (200T) or 499S. One course credit earned at the American Dance Festival may be counted toward the requirements for the major. Appropriate courses taken through the Duke in New York Arts Program and during Study Abroad may fulfill requirements for the major. Students majoring in Dance are expected to attain and/or maintain the high intermediate level of



Dance Major Worksheet

REQUIREMENTS

To major in Dance, a student must take a minimum of TWELVE course credits, as outlined below.

PART A: ACADEMIC FULL-CREDIT COURSES - 10 COURSE CREDITS

I. Required Courses

- ___ 101 Introduction to Dance
- ___ 105S (135S) Dance Composition I
- ___ 375 (104) Music for Dancers
- ___ 487S (199S) Capstone Course: Research Methods in Dance
- ___ 489T (200T) or 488T (200AT) Capstone Course: Senior Project or 499S Senior Project with Distinction

- 101 and 105S (135S) should be taken in the freshmen or sophomore year.
- 487S (199S) will be taken in the fall of the senior year.
- 489T (200T) or 488T (200AT) or 499S will be taken in the spring of the senior year.

II. One Course in Dance History, Dance Theory or World Cultures of Dance

Select one course from the following list. Students cannot select a course that is also listed under their chosen concentration. For example, if students select Dance of the Twentieth & Twenty-first Centuries as their concentration, they cannot choose 327 (130), 315S (131S), 316S (132S), or 326S (188S) from the list below.

- ___ 315S (131S). History of Modern Dance, 1880-1950
- ___ 316S (132S). Postmodernism in Dance ___ 335L (110L). West African Rootholds in Dance
- ___ 326S (188S). The Diaghilev Ballet, 1909-1929
- ___ 325 (129). Ballet, Science and Technology: the First 400 Years
- ___ 327 (130). Ballet Masterworks of the Twentieth Century
- ___ 355 (147). History and Practice of Dance of India
- ___ 356 (149). Dance and Dance Theater of Asia
- ___ 365L (128). The Art and Cultural History of Flamenco
- ___ 367 (158). Dance and Religion in Asia and Africa
- ___ 368 (175). Gender in Dance and Dance Theatre Performance

III. Two course chosen from ONE of the following three concentrations

Two courses in one of the following areas. No course taken to fulfill II above may be counted to fulfill the concentration requirement.

Two courses chosen from

Dance of the Twentieth & Twenty-first Centuries

- ___ 195FS (95FCS). The Art of Transformation (FOCUS Program)
- ___ 207S (154S). Performance and Social Change
- ___ 208 (177). Contemporary Performance
- ___ 306S (106S). Dance for the Camera
- ___ 308. Performance and Technology
- ___ 315S (131S). History of Modern Dance, 1880-1950
- ___ 316S (132S). Postmodernism in Dance
- ___ 326S (188S). The Diaghilev Ballet, 1909-1929
- ___ 327 (130). Ballet Masterworks of the Twentieth Century
- ___ 336. Black Dance
- ___ 535S. Afrofuturism
- ___ 645S. Black Performance Theory

Or two courses chosen from

Dance and human Movement in its Cultural Context

- ____ 255 (114). T'ai Chi and Chinese Thought
- ____ 335L (110L). West African Rootholds in Dance
- ____ 336. Black Dance
- ____ 355 (147). History and Practice of Dance of India
- ____ 356 (149). Dance and Dance Theater of Asia
- ____ 357L (155). Kundalini Yoga and Sikh Dharma
- ____ 365L (128). The Art and Cultural History of Flamenco
- ____ 367 (158). Dance and Religion
- ____ 368 (175). Gender in Dance and Dance Theatre Performance

Or two courses chosen from

Choreography and Performance

- ____ 205T (136T). Advanced Dance Composition
- ____ 206S (140S). Solo Performance
- ____ 207S (154S). Performance and Social Change
- ____ 276S (160S). Lighting Design
- ____ 278S (164S). Technical Theater
- ____ 305T (182T). Choreography
- ____ 306S (106S). Dance for the Camera
- ____ 376 (151). Functional Anatomy for Dancers
- ____ 377S (111). Dance Science: An Evolutionary Approach to Functional Anatomy
- ____ 378S (159S). Beyond Technique: the Art of Performance

IV. Two additional courses in dance at the 200 level or above

1. _____
2. _____

PART B: FOUR HALF-COURSE CREDITS IN TECHNIQUE AND PERFORMANCE

V. Two Half-Course Credits (one in each of two different dance forms) in dance technique at the 200 level or above (equivalent to one course credit).

- ____ Modern Dance 210 (62), 310 (63) or 410 (64)
- ____ African Dance 230 (79)
- ____ Ballet 220 (71), 320 (73) or 420 (74)
- ____ Jazz 240 (72)

Students majoring in Dance are expected to attain and/or maintain the high intermediate level of modern dance or ballet or African dance technique.

VI. Two Half-Course Credits in Repertory chosen from Dance 81, 82, 83, 84 and 88 (equivalent to one course credit).

1. ____ 412 (81), 422 (82), 432 (83), 442 (88), 452 (84) or 472
2. ____ 412 (81), 422 (82), 432 (83), 442 (88), 452 (84) or 472

VII. CREW HOURS

Twenty hours total of crew and production work are required of each student. This may be completed at any time during the four-year undergraduate experience.

- ____ Twenty hours of crew work.

NOTES:

- Students may petition that courses at the 200 level or above offered in other departments and programs be counted as coursework toward the major, as long as there is clear documentation of their intellectual value to the overall goals of the major.
- No courses may be used to substitute for 101, 105S (135S), 375 (104), 487S (199S) and one from 488T (200AT), 489T (200T) or 499S.
- One course credit earned at the American Dance Festival may be counted toward the requirements of the major.
- Appropriate courses taken through the Duke in New York Arts Program and during Study Abroad may fulfill requirements for the major.

Distinction in Dance

PROCEDURE FOR SELECTION OF STUDENTS

Students in the last semester of their junior year at Duke and who have a minimum 3.5 Dance Program GPA and 3.3 overall GPA may apply for graduation with distinction in the Dance Program. The process for admission to the graduation with distinction program is initiated by the submission of a proposal to the Director of Undergraduate Studies by April 15 of the Junior Year. The student's faculty advisor, in consultation with the student, solicits a committee of two additional full-time faculty members, one of whom must be a member of the Dance Program. The committee will review the student's record and decide on admission to the program.

EXPECTED PRODUCT

A substantial historical, analytical empirical or theoretical paper of 30-50 pages in length, or a major choreographic project with a written component of 15-25 pages in length that analyzes and elucidates the project's conceptual, thematic and technical aspects.

EVALUATION PROCEDURE

The student's committee will oversee the paper or project and take it through several stages of revision. An oral defense of the finished product is required.

LEVELS OF DISTINCTION

Only one level, Distinction, may be awarded by decision of the student's committee.

SPECIAL COURSES, OTHER ACTIVITIES REQUIRED, COMMENTS

All Dance Program majors are required to take two capstone courses (487S (199S): Research and Methods and 489T (200T): Senior Project). Much of the distinction project will be developed in these two courses.

The Minor

The Minor in Dance provides a historical and theoretical foundation for the student's creative work. In turn, the student's participation in dance creation and performance, and the development of technical skill deepens the student's scholarly appreciation of the medium. A primary goal of the minor is to educate the student to be articulate in the visual and physical spheres of dance and to be able to write and to speak clearly about dance. The student should develop an ability to see his or her own art work within the context of the larger field of dance, and then in relation to general art aesthetics. The minor is designed to avoid the usual polarization of the creative and performance aspects of dance on the one hand and the historical and theoretical aspects on the other.

Requirements

➤ A total of six course credits distributed as follows:

- **DAN101: Introduction to Dance**

Dance examined as art expression and in its cultural context

- **DAN 105S: Dance Composition**

Participation in and analysis of choreography and the creative process

- **One course in Dance History, Theory or World Cultures of Dance selected from the following:**

315S (131S). History of Modern Dance, 1880-1950

316S (132S). Postmodernism in Dance

325 (129). Ballet, Science and Technology: the First 400 Years

326S (188S). The Diaghilev Ballet, 1909-1929

327 (130). Ballet Masterworks of the Twentieth Century

335L (110L). West African Rootholds in Dance

336. Black Dance

355 (147). History and Practice of Dance of India

356 (149). Dance and Dance Theater of Asia

365L (128). The Art and Cultural History of Flamenco

367 (158). Dance and Religion in Asia and Africa

368 (175). Gender in Dance and Dance Theatre Performance

645S. Black Performance Theory

- **Two additional full credit courses in Dance at the 300-level or above**

- **Two semesters of repertory (each a half course credit) chosen from DAN 412 (81), 422 (82), 432 (83), 442 (88), 443, 452 (84) and 472.**

➤ Students are expected to attain and/or maintain the intermediate to high intermediate level of either ballet, modern or African dance technique.

➤ Twenty hours total of Crew and Production work are required of each student who has declared a Dance Minor. This may be completed at any time during the four-year undergraduate experience.

Options/Exceptions

Substitutions for the minor requirements may be made only with the permission of the Director of Undergraduate Studies. For example, with the permission of the DUS, a student may be allowed to substitute a full-credit dance course for one of the required repertory courses.

Courses taken abroad may fulfill minor requirements.

Students are encouraged to enroll in at least one summer session with the American Dance Festival (ADF). One course credit earned at the ADF may be counted toward the minor requirements.

Through the Duke in New York Arts Program students have the opportunity to spend the fall semester of the junior or senior year studying in New York City. Appropriate courses taken at New York University may fulfill minor requirements.

Dance Minor Worksheet

REQUIREMENTS

To minor in Dance, a student must take **SIX** course credits, as outlined below.

PART A: ACADEMIC FULL-CREDIT COURSES - 5 COURSE CREDITS

I. Required Courses

____ 101 Introduction to Dance

____ 105S (135S) Dance Composition I

- 101 and 105S (135S) should be taken in the freshmen or sophomore year or as soon after the declaration of the minor as possible.

II. One Course in Dance History, Dance Theory or World Cultures of Dance

Select one course from the following list.

____ 315S (131S). History of Modern Dance, 1880-1950

____ 316S (132S). Postmodernism of Dance ____ 335L (110L). West African Rootholds in Dance

____ 325 (129). Ballet, Science and Technology: the First 400 Years

____ 326S (188S). The Diaghilev Ballet, 1909-1929

____ 327 (130). Ballet Masterworks of the Twentieth Century

____ 355 (147). History and Practice of Dance of India

____ 356 (149). Dance and Dance Theater of Asia

____ 365L (128). The Art and Cultural History of Flamenco

____ 367 (158). Dance and Religion

____ 368 (175). Gender in Dance and Dance Theatre Performance

III. Two additional courses in dance at the 200 level or above.

1. ____

2. ____

PART B: TWO HALF-COURSE CREDITS IN PERFORMANCE

IV. Two Half-Course Credits in Repertory chosen from Dance 412 (81), 422 (82), 432 (83), 442 (88) and 452 (84) (equivalent to one course credit).

1. ____ 412 (81), 422 (82), 432 (83), 442 (88), 443, 452 (84) or 472

2. ____ 412 (81), 422 (82), 432 (83), 442 (88), 443, 452 (84) or 472

Students minoring in Dance are expected to attain and/or maintain the intermediate level of modern dance or ballet or African dance technique.

V. CREW HOURS

Twenty hours total of crew and production work are required of each student. This may be completed at any time during the four-year undergraduate experience.

____ Twenty hours of crew work.

NOTES:

- Students may petition that courses at the 200 level or above offered in other departments and programs be counted as coursework toward the minor, as long as there is clear documentation of their intellectual value to the overall goals of the major.
- No courses may be used to substitute for 101 and 105S (135S).
- One course credit earned at the American Dance Festival may be counted toward the requirements of the minor.
- Appropriate courses taken through the Duke in New York Arts Program and during Study Abroad may fulfill requirements for the minor.

Dance Major/Minor Crew, Production and Service Work

Twenty hours total of Crew, Production and Service work are required of each student who has declared a Dance Major or Minor. This may be completed at any time during the four-year undergraduate experience.

The following are suggestions of the kind of work that will fulfill this major/minor requirement.

1. Serving as technical or front-of-house personnel for any Dance Program production.
 - Run sound;
 - Lighting crew, light board operator, lighting designer;
 - Stage manager;
 - Backstage crew;
 - Costume construction, costume design;
 - Box Office, front-of-house management;
 - House set up (risers, chairs, sound system, speakers, lighting instruments, house clean-up);
 - Strike (risers, chairs, sound system, speakers, lighting instruments, house clean-up);
 - Videotaping the concerts;
 - Reception set up, take-down and serving duties.
2. Graphic design and layout for any publicity materials.
3. Costume room organization and management.
4. For special events
 - Staff the check-in table;
 - Floater available to answer questions, greet audience/participants, seat audience/participants, direct performers/participants to bathrooms, assigned rooms, rehearsal space, etc.;
 - Audio/visual personnel as aides;
 - Reception set up, take-down and serving duties.
5. Liaison Work with Prospective and Matriculating students
 - Man the tables for Blue Devil Days;
 - Giving tours, meetings, etc.
6. Guest Artists
 - Hosting;
 - Chauffeuring;
 - Go-firing;
 - Accompanying them from place to place.

7. HOW TO REPORT YOUR CREW HOURS.

The Dance Program office has a log of the crew hours you have amassed and will accrue in the next year(s) until you graduate. As you know, 20 hours total of Crew and Production work are required of each student who has declared a Dance Major or Minor. This may be completed at any time during the four-year undergraduate experience. Adrienne Brandon, the Dance Program Staff Assistant [adrienne.brandon@duke.edu] is in charge of this record.

Whenever you work crew hours please send them to Adrienne along with the following information:

- Time of the work
- Nature of the work (What did you do exactly?)
- Whom you worked with, which faculty member or student & please note their name
- Who arranged the work site? Either a faculty member or office staff? [ie: Christina Price or Adrienne Brandon]
- Please send your full name, your contact phone number and whether you are a Major or Minor all in the body of the e-mail. Once your information is recorded, you will be sent an email confirmation.

D. COURSES AND CURRICULUM

Course Load

After freshmen orientation, first-year students can petition their Dean to raise their course limit to five course credits so that they can take an additional half course credit in dance or music or other partial credit course. Second-semester freshmen can request up to 5.5 credits. Sophomores, juniors and seniors can request up to 6 credits.

To access all the courses offered in rotation by the Dance Program please refer to the Dance Program website.

Course Rotation

- 101 and 105S (135S) are offered once each year.
- 487S (199S) and 489T (200T) or 488T (200AT) or 499T will be offered as needed during the senior year of the existing majors in dance.
- 489T (200T) is the Senior Project without a writing (WID) designation; 488T (200AT) is the Senior Project with a writing (WID) designation. 499S is Senior Project with Distinction.
- Currently, 205T (136T) and 305T (182T) are offered as needed. If a student is interested in taking the course, it will be taught.
- Almost all the other full credit dance courses are offered on a rotating basis every other year. In other words it will appear once every four semesters.

We have no control over the timing of the offerings of crosslisted courses that originate in other departments.

Dance 280 (80) Contracts and Dance Repertory Contracts

The Dance 280 contract and Dance Repertory Contract must be completed online. Please go to the weblinks provided.

What is Dance 280 (80)? <http://danceprogram.duke.edu/academics/courses/dance-80-repertory-contracts>

Dance 280 (80) (individual dance program) is a course # that allows students some flexibility in scheduling existing studio class sessions and studio courses. If **Repertory (Dance 412 (81), 422 (82), 432 (83), 442 (88), 443 and 452 (84)) is part of your proposed Dance 280 (80), please fill out the DANCE REPERTORY CONTRACT instead.**

There are two situations where enrolling in Dance 280 (80) is the right choice.

- **Situation One:** You are unable to fit all class sessions of a dance course into your schedule because one or more of those class sessions conflicts with the rest of your schedule. For example, you want to take a ballet technique class and are unable to fit either Dance 220 (71) or 320 (73) into your schedule because of conflicts with other classes. However, you **could** fit three class sessions that crossed over those two courses (e.g. you could attend MW of 320 (73) and TH of 220 (71)). In this case you would sign up for Dance 280 (80) under the Instructor with whom you'd have most of your class sessions.
- **Situation Two:** Even before enrolling in dance technique and performance studio courses for the semester, your course load is close to your absolute limit (5 course credits for first-semester freshmen; 5.5 course credits for second-semester freshmen; 6 course credits for sophomores through seniors). In some cases, we will allow you to combine more than one studio courses under Dance 280 (80) because you do not have the available credit to take both. PLEASE NOTE: If you have the available credit to enroll in these courses separately, we cannot allow you to sign up for them under Dance 280 (80).

The first requirement of a Dance 280 (80) course is that it makes sense as a course of study. Dance 280 (80) is not intended to be a course sampler. For example, you could not take one class session of ballet and one class session of African dance per week under Dance 280 (80) because it makes no pedagogical sense.

Dance 280 (80) is a permission only course, so you will have to discuss your plans with the faculty involved and receive approval by them before enrolling. **You will not receive your PIN number to enroll until the contract has been approved by all parties and by the Director of Undergraduate Studies.**

The Dance 280 (80) contract will usually encompass from two to five dance studio class sessions per week, and, as outlined above, can combine complete courses only if you are unable to enroll in the courses separately. If you have questions or concerns about your particular scheduling or enrollment challenges, please don't hesitate to discuss your situation with your Dance Program advisor, DUS Barbara Dickinson, or any member of the dance faculty. Our goal is to facilitate the best schedule for you.

Dance Repertory Contract

What is a Dance Repertory Contract? <http://danceprogram.duke.edu/academics/courses/dance-80-repertory-contracts/dance-repertory-contract>

(Complete the Dance Repertory Contract ONLY IF This Repertory Half-Credit Includes Class Sessions In Addition To Those of One Repertory Class)

There is only one situation where completing this contract is the right choice.

- You do not have enough credits to take the repertory and technique courses you want. Even before enrolling in dance technique and performance studio courses for the semester, your course load is close to your absolute limit (5 course credits for first-semester freshmen; 5.5 course credits for second-semester freshmen; 6 course credits for sophomores through seniors). In some cases, we will allow you to combine repertory with other studio courses or class sessions under the Dance Repertory Contract. PLEASE NOTE: If you have the available credit to enroll in these courses separately, we cannot allow you to sign up for them under the Dance Repertory Contract.

Repertory courses are permission only courses, so you will have to discuss your plans with the faculty involved and receive approval by them before enrolling. **You will not receive your PIN number to enroll until the contract has been completed by all parties and approved by the Director of Undergraduate Studies. All students completing the Dance Repertory Contract will enroll in one of the following: Dance 412 (81), 422 (82), 432 (83), 442 (88), 443 or 452 (84).**

Policy for Studio Courses After Completing Eight Half-Course Credits

Policy for students enrolling in their ninth or more half-credit Technique and/or performance course

Dance Program courses in technique and performance (half-credit studio courses) may be repeated for credit. A maximum total of four course credits (made up of eight partial credit courses) in technique and performance courses may count toward the thirty-four courses required for graduation. Technique and performance courses taken over that limit will appear on your transcript (and will receive a grade that also appears on your transcript) but will not receive further credit toward graduation.

We recognize that there are many students who will take more than eight half-courses in dance technique and performance. We have a policy regarding course requirements for courses taken beyond those initial eight, as follows.

Each Dance 280 (80) counts as one half credit.

The responsibility to notify the instructor that they have already taken eight half-credit studio courses WILL REST WITH THE STUDENT. At the discretion of the instructor, such students may be exempt from some or all written work and outside class assignments, EXCEPT as it pertains to their improvement of technique and performance quality.

TO DO: At the beginning of the semester, students must complete the form below and give the list to the Instructor.

PLEASE NOTE: The faculty member teaching the course **has the authority to determine the course requirements** and will clarify any questions as to whether or not certain assignments must be completed by the student. **Students should be sure to consult with the Instructor in the beginning of the semester to determine course requirements.**

Course Requirements that apply in all cases

The course attendance policy and attendance requirements must be followed.

Attendance at 2 dance concerts is required.

As with all half-credit studio courses, there is an expectation of substantial improvement in technique and movement quality over the course of the semester.

COURSES TAKEN

Course #	Semester Taken	Course #	Semester Taken
1.		2.	
3.		4.	
5.		6.	
7.		8.	

Service Learning

Duke's Service-Learning Program, housed within the Program in Education!

In 1999, the Dean's Advisory Committee for Service-Learning adopted the following definition of service-learning at Duke:

Service-learning links classroom learning with service to communities. Service opportunities are developed through collaboration among the faculty, students, and individuals and organizations in the community. Service placements are designed to meet two criteria: to enhance the educational goals of a course and to serve the public good by providing a needed service to individuals, organizations, schools, or other entities in the community. Students involved in service-learning make a commitment to engage in a service project or to complete a specified number of hours of service work. Through structured activities of reflection and analysis, they are asked to integrate their service experience with the other materials of the course.

Service-learning goes beyond extracurricular community service because it involves participants in reading, reflection, and analysis. Credit is awarded not for service alone, but for academic work integrating the service experience. At its best, service-learning enhances and deepens students' understanding of an academic discipline or subject, while providing them with experience that develops leadership and life skills and engages them in critical reflection about individual, institutional, and social ethics.

What is service-learning?

Service-learning is a teaching and learning approach that integrates community service with academic study to enrich learning, teach civic responsibility, and strengthen communities.

Faculty members who teach service-learning courses arrange specific service opportunities that both enhance the educational goals of a course and serve the public good by providing a needed service in the community.

Students taking service-learning courses commit to completing a certain number of hours of service work outside of class, and to reflecting on this work through class discussions and assignments.

Community partners receive assistance from students and often enjoy the intellectual stimulation of collaborating with Duke Faculty members and students to support the academic goals of the course.

More about service learning

<http://educationprogram.duke.edu/service-learning/about/what-is>

Requests for Independent Study

Trinity College of Arts & Sciences

Independent study enables a student to pursue for course credit individual interests under the supervision of a faculty member. Independent study is of two types: Independent Study (non-research) and Research Independent Study.

Courses entitled Independent Study are individual non-research directed study in a field of special interest on a previously approved topic taken under the supervision of a faculty member and resulting in an academic and/or artistic product. Such independent study courses do not bear a Research (R) code and do not satisfy any general education requirements.

Courses entitled Research Independent Study are individual research in a field of special interest under the supervision of a faculty member, the central goal of which is a substantive paper or written report containing significant analysis and interpretation of a previously approved topic. Such research independent study courses bear a Research (R) code and satisfy general education Research requirements. One research independent study may be submitted and approved for a Writing (W) code in addition to the R code designation, but no other curriculum code designations are permitted for research independent study courses. Students who wish to request a W code for one research independent study course must take the appropriate form to 02 Allen Building by the end of the semester they are enrolled in the course. The request form is available at <http://trinity.duke.edu/academic-requirements?p=independent-study-research-w-coding>.

Policies:

The following policies apply to both types of independent study¹:

1. **Approval** – The independent study must be approved by the instructor(s) involved as well as by the Director of Undergraduate Studies in the relevant department or program. If the independent study is offered by a certificate program, approval is required by the Certificate Program Director.
2. **Faculty appointment** – The instructor of record (supervising faculty member) must hold a regular rank faculty appointment at Duke within the department or program sponsoring the independent study. In some cases, there may be an additional instructor who mentors the bulk of the independent study and holds an appointment outside the sponsoring department or program. If this is the case, the supervising faculty member is responsible for submitting the final grade, and ensuring that the instructor adheres to academic standards, policies, and procedures pertaining to undergraduate students in Trinity College of Arts & Sciences.
3. **Course Content/Quality** – The independent study must provide a rigorous academic experience equivalent to that of any other undergraduate Duke course. Independent study courses may not duplicate available course offerings in the semester or summer term in which the independent study is being taken, nor may independent study be used simply to provide low-level support for other projects or to observe or shadow the work of others.
4. **Meeting schedule** – In addition to the individual effort of the student, which normally entails ~10 hours per week, the student will meet with the instructor of the independent study at least once every two weeks during the fall or spring semester (at least once a week during the summer).
5. **Final product** – The student will produce a final academic and/or artistic product to be completed during the semester for which the student is registered for the course.

6. **Grading** – The instructor will evaluate the work, including the final product, associated with the independent study, and submit a grade by the end of the semester. If the instructor is someone other than the supervising faculty member, the instructor will consult on the final grade with the supervising faculty member from the sponsoring department or program, who will submit the final grade.

Procedures:

1. Students wishing to register for an independent study or research independent study must first make arrangements with a faculty member having expertise in the desired area. The student and instructor should agree on the course title, plan of study, objectives and expectations, as well as on the nature of the final product and evaluation criteria.
2. The student submits the Independent Study Permission Form to the Director of Undergraduate Studies or Certificate Program Director for final approval before the end of the drop/add period of the term in which the independent study is to be taken. If approved, the student will receive a permission number to register for the course.

¹For policies and procedures related to independent study in Study Abroad programs, see Duke Abroad Handbook.

E. CHOREOGRAPHIC AND PERFORMANCE OPPORTUNITIES

CHOREOGRAPHIC OPPORTUNITY for Students to Present Their Work on the Dance Program's Main stage

Concerts: November Dances in the fall and ChoreoLab in the spring

The Dance Program faculty have set aside up to 15 minutes of every Main stage concert for student works that are of a choreographic caliber that would benefit from the full production values of November Dances and ChoreoLab. We invite all students who are interested in presenting work and who are enrolled in any Dance Program course (either half credit or full credit) during the semester of the concert, to notify us of their interest and to begin working on a piece to be shown to a panel of faculty. Please notify Barbara Dickinson bhdic@duke.edu of your interest.

FIRST SHOWING DATE

This occurs approximately one month into the semester.

SECOND SHOWING DATE

This occurs approximately two months into the semester.

We do not expect a complete finished work on the first showing date but we do expect at least one-half of the work to be completed. We DO expect a completed work by the second showing.

PLEASE NOTE: You will be responsible for keeping track of the Showing dates announced each semester. No individual reminders will be given.

The process and criteria are as follows:

1. The work must be a minimum of five minutes.
2. There will be two adjudication periods for the choreography so that faculty can provide feedback on the work in process. The first will take place approximately one month into the semester at 9:30 p.m. in the Ark, and the second will take place approximately two months into the semester at 9:30 p.m. in the Ark. The choreographer and all performers in the work are required to be at both adjudication periods. (If it is impossible for you and/or all of your dancers to be at one or both of these showings, please notify Barbara Dickinson as soon as possible.) A minimum of half the dance must be completed for the first adjudication, and the work must be completed for the second.
3. The work must have a clear idea and intent and that idea must be developed in the choreography. Please note that this does not necessarily mean the work must have a narrative or emotional content. It may, or may not. The important point is that you know what you are trying to do in this work.
4. We are looking for works that demonstrate originality and the unique voice of the choreographer. Evidence of movement invention and quality of music choice will also be considered.
5. The work may be for any number of dancers, and may be in any style.
6. We will only accept those works that we feel are ready for our main stage performance. Thus we may have a full 15 minutes of student work or we may have none, depending on the quality of work shown to us.
7. If your work is chosen, all dancers must be available and present for ALL of the following:
 - 9pm in the Ark - Outreach School Show rehearsal in the Ark - Date TBA
 - Two School Show performances off campus, to take place between 7 am and noon - Date TBA.
 - **Sunday** prior to the concert, an "open rehearsal" run-through of the entire concert at 5 pm in the Ark.
 - Tech rehearsal onstage in costume for your piece only- date and time (usually Monday, Tuesday or Wednesday) to be set during production week with the lighting designer. In Reynolds.
 - **Wednesday** of the performance week - Tech run-through of all pieces, in the order of the Program at 7 p.m. in Reynolds.
 - **Thursday** of the performance week - Dress rehearsal and photo shoot following the dress rehearsal at 7 p.m. in Reynolds. This dress rehearsal is mandatory for ALL performers.

- **Friday** of the performance week - School Show Performance at 10:30 a.m. in Reynolds. Call at 9:30 a.m.
- **Friday, Saturday** - Main stage Performances at 8 p.m. Friday and Saturday in Reynolds Theater, Bryan Center. CALL TIMES: 6:30 pm.
- Spring only - A Saturday afternoon performance of selections from ChoreoLab on Alumni Weekend in April

Note on Budget

We have a budget for the production of our main stage performances. We will help you as much as we can with costumes, but if you envision any extraordinary costume or technical costs (e.g. piano rental, video projections) you must submit a budget by the end of the first month of the semester. We cannot promise that we will be able to provide you with these extra substantial funds to mount your work. Of course the marketing and lighting design costs are covered.

Note on Performer Conflicts

Choreographers and producers of our concerts and of student group main stage concerts have been experiencing problems with students who double-book themselves in more than one concert. Before you begin working on your piece, please be sure that your dancers are free for the rehearsals and performances listed above. We can thus avoid negatively impacting our Dance Program concerts and the student group concerts. Another option is to talk to us early in the semester about conflicts. We are willing to try and work something out so that students can be in both concerts. If we can't, your dancer will have to make a choice as to which event they want to commit to. However, for the sake of all groups, this choice should be made before rehearsals are begun!

This choreographic opportunity is available for all of our main stage performances.

Main stage Opportunity

The Dance Program produces main stage concerts every semester, *November Dances* in the fall and *ChoreoLab* in the spring. Both are performed in Reynolds Theater, a beautiful theater for dance that holds an audience of around 600. A sub floor is installed for our performances. At least three or four repertory classes - African, Ballet, Modern, Dance Theater and occasionally Jazz, Tap and Indian Classical Dance - are offered each semester, and culminate in performances on these main stage productions. The concerts feature new and reconstructed works by faculty, guests, and advanced student choreographers. Most years, we have one or more guest artists who come in and set works for the students.

Ark Dances

Ark Dances, a studio theater production, is produced and choreographed by students every semester.

The Nutcracker

A program of excerpts from *The Nutcracker* is produced and choreographed by students every semester.

Hospital Opportunities

Health Arts Network at Duke (HAND)

http://www.dukehealth.org/locations/duke_hospital/patient_resources/entertainment

Duke University Medical Center's Health Arts Network at Duke (HAND) program brings the healing power of the arts to people who are suffering and to those who care for them. Some of the program's services are listed below.

Musicians, singers, dancers and poets perform from time to time in the hospital's patient units and public spaces. Scheduled events are listed on Channel 2. If you'd like more information on any of them, or if you are interested in supporting HAND, call 919-684-2007.

Outreach

In connection with our Main stage performances, the Dance Program provides Outreach performances for the community. This takes two forms:

On the Thursday or Friday morning of the performance weekend, at 10:30 a.m., we present a reduced 50-minute version of our main stage performance in Reynolds Theater for up to 500 school children who come to campus for the performance. These performances are free of charge and only require the schools to be responsible for transportation.

We present an assembly program for two public schools on the same morning. In this case, we rehearse once in the evening and travel the next morning to the schools we've booked. The dance segments we present are also taken from that semester's main stage performance.

There are many volunteer opportunities to use your dance skills to benefit the community through teaching, performing, or choreographing. We can help you set this up.

Student Dance Clubs

Performance and choreographic opportunities are also available through student dance and cultural organizations such as Momentum, Defining Movement, Dance Black, On Tap, Duke Chinese Dance, Lasya Classical Dance group, Hoof 'n Horn, etc.

F. CAUTIONS ON OVER-COMMITMENT OF TIME ESPECIALLY AS REGARDS PERFORMANCES AND REHEARSALS

Choreographers and producers of our concerts and of student group mainstage concerts have been experiencing problems with students who double-book themselves in more than one concert. **Before you commit to a specific performance, project or choreography, please be sure that you are free for the rehearsal and performance dates required for that event.** We can thus avoid negatively impacting our Dance Program concerts and the student group concerts. As regards conflicts with Dance Program events, an option is to talk to us **at the beginning of the semester about those conflicts.** We are willing to try and work something out so that students can engage in multiple events. If we can't, you will have to make a choice as to which event you want to commit to. However, for the sake of all groups, this choice should be made before rehearsals are begun! Please lead by example, and act professionally and responsibly when such conflicts may occur.

G. OFF-CAMPUS STUDY & VOLUNTEER OPPORTUNITIES

Study Abroad Programs that Offer Dance

Dance Majors and Minors are available to take classes that count towards their requirements while studying abroad.

Duke In Ghana

This program is offered as a summer session through the Global Education Office at Duke University. For more information, visit: http://studyabroad.duke.edu/home/Programs/Summer/Duke_in_Ghana

IES Buenos Aires

This is a Duke-approved program and is available during the academic year in Argentina. You will be able to take Tango (taught in Spanish) at the Instituto Universitario Nacional De Arte. For more information, visit: http://borodin.aas.duke.edu/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=223

Butler - Santiago

This is a Duke-approved program in Chile that is available during the academic year. You will be able to take Arabic Dance. For more information, visit: http://borodin.aas.duke.edu/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=43

University College Cork

This is a Duke-approved program in Ireland that is available during the academic year. You will be able to take Set Dancing. For more information, visit: http://borodin.aas.duke.edu/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=154

The Umbra Institute

This is a Duke-approved program in Italy that is available during the academic year. You will be able to take Ballet I and II. For more information, visit: http://borodin.aas.duke.edu/index.cfm?FuseAction=Programs.ViewProgram&Program_ID=147

To contact the Global Education for Undergraduate Office:

Smith Warehouse
Bay 6, 2nd Floor
114 S. Buchanan Blvd.
Box 90057
Durham, NC 27708-0057
Tel: 919-684-2174
Fax: 919-684-3083
globaled@duke.edu
Monday - Friday, 8:00 a.m. to 5:00 p.m. EST

H. RESOURCES FOR INJURIES, HEALTH & NUTRITION

Advice on what to do in case of injury--who to talk to for PT, sports medicine, etc

Rosie Canizares

Physical Therapist I
Staff
PT Sports Medicine
rcc4@notes.duke.edu
+1 919 681 1656(tel)
+1 919 206 4868(tel)
+1 919 668 1451(fax)

Address for external mail:
Rosie Canizares
Finch Yeager Building
Box 3965 Medical Center
Durham, NC 27710

**Duke Dance Program
INJURY REPORT FORM**

1. Students Full Name _____

2. Email and phone _____

3. Home address _____

4. Duke ID _____

4. Date and approximate time of injury _____

3. Classroom and instructor _____

4. Description of injury _____

5. How Injury occurred (please furnish as much detail as possible) _____

6. Additional remarks and follow up by instructor _____

7. *Was only first aid required? _____

8. Any chronic or previous injuries that could relate to this injury _____

***Follow emergency 911 procedures if needed.** Apply first aid (ie. ice, cleaning of scrapes, bandages etc.)
Please report all injury's to Christina Price at the Duke Dance Program Office
(919) 660-3353
christina.price@duke.edu
Please send student to either Student Health for medical attention or Duke Sports medicine.
Patient appointments: (919) 681-1656
Attn: Rosie Canizares PT, DPT

I. AVAILABLE AWARDS AND FUNDING RESOURCES

Awards within the Dance Program

The Julia Wray Dance Award celebrates the memory of a much beloved Julia Wray who for many years was the leader and passionate protagonist for dance at Duke and in North Carolina. It is awarded to a senior who has shown outstanding leadership in our program. Award is \$250.00 (nominated)

The Clay Taliaferro Dance Award, instituted in 2006 to honor this extraordinary performing artist, choreographer and teacher, recognizes the artistic and technical growth of an undergraduate sophomore or junior student who has the "potential to become a professional dancer, teacher, or choreographer." Award is \$250.00 (nominated)

The Dance Writing Award is a competitive award presented annually. The winning paper will be chosen among submissions that are received by March 31st of every year. The Dance Writing Award recognizes the Duke University undergraduate who has written a paper demonstrating excellence in dance writing and has proven her ability to translate the moving text to the written word.

Award: \$250

Guidelines:

- The submission may be a paper written specifically for this competition, or a paper written at any time in the past, for any reason (e.g. written for a school newspaper; written for class, etc.). It can be reworked and edited as you feel is necessary.
- The subject matter and content of the paper is open. It may be historical, theoretical, reflective, research oriented, etc. For example, the paper may be a review, a reflective journal, an academic or research paper, etc. Citations and a Bibliography must be included if the nature of your paper requires it.
- Submissions should be between 5 and 20 pages long. A page is defined as containing 250 words.
- The paper is to be typed in 12 Times New Roman font, double spaced, and with one inch margins.
- The winning paper will be selected by the members of the dance faculty.
- The winner will receive a \$250 cash award. The award will be announced as part of the Arts Awards Ceremony during graduation weekend.

Please submit your paper by March 15th. It should be sent both electronically and in hard copy to
Barbara Dickinson

Director of Undergraduate Studies
Dance Program

By Campus Mail: Box 90686

Hand delivered: to her box in 209 Bivins

The winning paper will be announced by April 15 of each year.

The Dance Project Award

Two Dance Project Awards of up To \$250 each are available to help defray expenses for dance studies, creative projects or research.

Eligibility:

Any undergraduate student who is currently enrolled in Dance Program classes is eligible for this award.

Criteria for selection:

1. How effectively does the proposed project further the student's development in dance as a performer, choreographer, or writer.
2. The quality and extent of the student's involvement in the Dance Program are important considerations.

Applications should include:

1. A description of the project
2. A timeline for completion
3. A project budget

Submit Applications to: Christina Price, Dance Program Office, 205 Bivins Building, Box 90686

Arts and Sciences Awards

Benenson Prize

The Benenson Awards in the Arts provide funding for fees, travel and other educational expenses for arts-centered projects proposed by undergraduates. Applicants must be undergraduates in good standing in Trinity College or the Pratt School of Engineering. Seniors may apply funds to projects planned for the one year period following graduation.

In choosing awardees, the faculty selection committee will look for evidence of your academic preparation, your qualifications for completing the project, a timetable for bringing the work to completion, and a detailed budget. Personal equipment (cameras, computers, etc.) should not be included in the budget. Each project will be evaluated on its merits. The project must be **arts-centered** (not travel-centered), and able to be completed within one year of the award date. Award winners will be asked to sign a contract addressing use of funds and providing reports to the committee and the donor.

Approximately 20 awards are made each year; recent awards have ranged from \$600-\$4500 with an average award size of \$1800.

A lifetime member and former chair of the Friends of the Duke University Museum of Art, Edward Benenson (T '34) has been an important advocate for the arts on campus. He established the Benenson Awards in the Arts at Duke's Institute of the Arts, along with the Benenson Lecture Series in the Arts. "At a time when there was very little financial support for artistic endeavors at Duke, the establishment of the annual Benenson Awards in the Arts met a great need for an underserved portion of the student population," says Kathy Silbiger, director of the Institute of the Arts. "That need continues, but the Benenson Awards have led the way and set the standard for how to encourage students to develop their talents to the fullest and to undertake socially meaningful projects." Since 1981, when the first Benenson Awards were given, more than 200 students have directly benefited from the program. Their endeavors have included art-historical research leading to publications; creative summer projects resulting in exhibitions, films, or musical compositions; and participation in summer educational institutions, such as the Aspen Music Festival and the British American Drama Academy.

<http://undergraduateresearch.duke.edu/programs/benenson>

Sudler Prize

The Louis Sudler Prize in the Arts is an award is presented annually by a faculty committee to a graduating senior who has demonstrated the most outstanding achievement in artistic performance or creation during four years of undergraduate work. The prize of \$1,000 was established in 1983 through the generosity of Louis C. Sudler, Chicago, Illinois.

Resources for research

Office for Undergraduate Resource Support

<http://undergraduateresearch.duke.edu/>

ursoffice@duke.edu

Mailing Address

Duke University

011 Allen Building, Box 90050

Durham, NC 27708-0051

Phone: (919) 684-6536

Fax: (919) 660-0488

J. PROJECT OPPORTUNITIES FOR STUDENTS

SLIPPAGE as an opportunity for students to work with faculty on projects – that option is available.

SLIPPAGE: PERFORMANCE | CULTURE | TECHNOLOGY, the innovative performance research group led by Thomas F. DeFrantz, Duke Professor of Dance and African and African American Studies, was founded at MIT in 2003. The interdisciplinary group explores connections between performance and emergent technology in the service of theatrical storytelling. SLIPPAGE has received Creation Funding from the National Performance Network for the development of *QUEER THEORY! AN ACADEMIC TRAVESTY* (2006), which was commissioned by the Theater Offensive of Boston and the Flynn Center for the Arts in Burlington, VT. The work subsequently toured to Los Angeles and Wellesley, Mass. In 2004, SLIPPAGE presented *Ennobling Nonna*, (*EN*), a solo performance work devised by Maria Porter, a professor of acting at CW Post College. *EN* has been performed in Denmark, Peru, Cuba, Italy, and at several venues in the United States. SLIPPAGE premiered a new version of *CANE*, a responsive environment work, at Duke in April, 2013. The group has several projects in development, including a wearable technology dance work THE HOUSE MUSIC PROJECT, developed in collaboration with researchers at the University of Texas, Dallas.

SLIPPAGE has sponsored an array of academic and artistic symposia at national and global sites, including continuing support for the Black Performance Theory Working Group. For more information, contact Thomas F. DeFrantz, t.defrantz@duke.edu

K. AMERICAN DANCE FESTIVAL

What is ADF?

In July 1934, the small town of Bennington, Vermont, became the unexpected scene of another American revolution. It was a revolution that managed to change irreversibly the face of American art.

At the time, four of its leaders – Martha Graham, Hanya Holm, Doris Humphrey, and Charles Weidman – were known only to a small number of fiercely devoted and partisan fans. Their art was in its infancy. Money was scarce; there was no government and little private support of the arts in those days, especially for modern dance. Even with those daunting truths, Bennington College in Bennington, Vermont was soon to become the epicenter of the modern dance world.

The American Dance Festival, formerly known as The Bennington School of Dance, was the desperately needed laboratory in which four of the five great modern dance second-generation pioneers (Helen Tamiris being the fifth) could experiment, train students, and create the early works that made modern dance one of the great cultural triumphs of the twentieth century.

The Festival, directed by Martha Hill and Mary Josephine Shelly, remained in Bennington until 1942 (with a one-year sojourn to Mills College, California, in 1939). Despite the onset of World War II, Martha Graham spent the summers of 1943–1945 in residence in Bennington, and in 1946 José Limón brought his first company to Bennington. In 1947, Martha Hill initiated a pilot program at Connecticut College in New London, Connecticut, for dance teachers, college dance groups, and young dancers. Due to the success of that pilot program, the Connecticut College School of Dance/American Dance Festival opened officially in 1948. For the 1969 season the name became simply the American Dance Festival, and has been directed by Charles L. Reinhart ever since.

In the fall of 1977 ADF took over the sprawling green lawns, studios, offices, and dormitories of Duke University in Durham, North Carolina.

The Festival Today

Today the ADF has grown to more than 400 students from all over the world and a faculty of 50. The curriculum has expanded to include classes in dance medicine and the body therapies, as well as repertory, composition and all the major dance techniques. There are also professional workshops offered in teaching and performance, as well as a special program for younger dance students. In 1996, ADF expanded its programs to include a series of classes and choreographic workshops in New York City. The first endowed faculty chair in dance, the Balasaraswati/Joy Ann Dewey Beinecke Chair for Distinguished Teaching, was established in 1991.

Performances by professional dance companies, from the most experimental to the most established, remain at the heart of the Festival. Since its founding in 1934, ADF has been the scene of 622 premieres and 44 reconstructions by artists such as Martha Graham, José Limón, Merce Cunningham, Paul Taylor, Erick Hawkins, Alwin Nikolais, Alvin Ailey, Twyla Tharp, Pilobolus, Laura Dean, Meredith Monk, Martha Clarke, Mark Morris, Bill T. Jones, and Eiko and Koma, among others.

In 1981, the Samuel H. Scripps American Dance Festival Award was established, to honor choreographers who have made a significant lifetime contribution to the field of modern dance. In 1998, ADF established the annual Doris Duke Awards for New Work and implemented the three-year Doris Duke Millennium Awards for Modern Dance & Jazz Music Collaborations, offered in partnership with the John F. Kennedy Center for the Performing Arts. It has commissioned works from modern giants such as Merce Cunningham, Paul Taylor and Twyla Tharp, as well as encouraged young talent through programs like its Young Choreographers and Composers in Residence Program and its Emerging Generation Program.

Internship and work opportunities

Each summer, the ADF offers internships in all areas of arts administration and production. Administrative internships provide hands-on experience for those interested in arts management. Production interns work on the crew for the 40-plus performances of the ADF season featured at Duke University's Reynolds Industries Theater and the Durham Performing Arts Center in downtown Durham. All interns work in an invigorating arts environment, as an integral part of the ADF staff. Each intern plays an important role in carrying out the ADF's mission to serve dance, dancers, choreographers and artists in related fields.

<http://www.americandancefestival.org/internships/internshipdescriptions.html>

Course Credit and its Application to the Major and Minor

In order to earn Duke University credit, you must be a full-time student in the ADF six-week program. If you complete the 6-week program, you will earn two course credits that can be used toward the 34 course credits needed for graduation. Please note: If you take individual classes only at ADF you cannot earn Duke University credit. Unfortunately, that would not count as a full credit course toward the major or minor.

One of the course credits earned by students completing the American Dance Festival six-week program may be counted as an elective in the requirements for the Dance major or minor.

K. DANCE IN THE AREA

Carolina Ballet <http://www.carolinaballet.com/contact.html>

Carolina Ballet is one of America's premier arts organizations. Launched as a professional dance company in 1997 under the direction of Artistic Director/CEO Robert Weiss, Carolina Ballet has since garnered critical praise from the national and international media, staged 75 world premiere ballets, and toured internationally in China and Hungary. Weiss, former artistic director of the Pennsylvania Ballet and principal dancer at New York City Ballet under the legendary George Balanchine, programs traditional ballets by legendary masters and new works by contemporary choreographers.

Mailing Address
3401-131 Atlantic Avenue, Raleigh, NC 27604
Administrative Office
919.719.0800

Chapel Hill Ballet School <http://www.balletschoolofchapelhill.com/>

The Ballet School of Chapel Hill was founded in 1980 by M'Liss Dorrance and Gretchen Vickery. Jennifer Potts and Carol Richard joined in 1981 as the school expanded in its original home at the Village Shopping Center on Elliot Road.

Hundreds of students later and following years of creative planning led by Gretchen, the school moved around the corner to 1603 East Franklin Street in 1992. The Dail Dixon building design received the award for Design Excellence from the Town of Chapel Hill Appearance Commission the following year. The original class offerings in Ballet and Preballet grew to include complete programs in Rhythm Tap, Jazz, Modern Dance, and Fencing. Following the dancers to their new home, the Artgarden Montessori Children's House, also founded by the creative foursome, happily took up their new residency.

In 2000, as Gretchen approached retirement, senior faculty and longtime contributors Diane Eilber and Gene Medler were joined by former Joffrey Ballet principals Julie Janus Walters and Tyler Walters (who had studied with Dorrance in his early teens) and Katie Wakeford, a former Ballet School student and Charleston Ballet Theater soloist, as new partners in the School. Home to many performing companies and ensembles throughout the years, the Ballet School is proud to have sponsored the former Chapel Hill Ballet and 15-501 Ballet companies, Carolina Dancers, Taptations, the internationally acclaimed North Carolina Youth Tap Ensemble (originally The Children's Tap Company and Triangle Tap Company), Studio A Dancers, Whirlwind Dancers, and our own studio company, the Chapel Hill Dance Theater. Recognized by the Dance Spirit Magazine as one of the top schools in the region, the studio is also proud of its award-winning faculty.

1603 E. Franklin Street, Chapel Hill, NC 27514
(919) 942-1339
Office Hours: Mon-Thurs 1-9 pm, Fri 3-7 pm, Sat 9 am-1 pm

Ninth Street Dance

Philosophy: Dance is for Everyone!

Ninth Street Dance opened its doors in 1993 with the belief that people of all ages, shapes and sizes can enjoy and benefit from learning to dance. Not a studio for professional dancers, we invite anyone who would like to explore new ways of moving and inhabiting their bodies to join us. We strive to provide a nurturing, non-threatening environment in which beginners as well as experienced dancers/movers can enjoy their favorite movement styles or try out a wide variety of new ones. Register for a class today!

We offer day, evening, and weekend classes geared to beginning, returning, and experienced students.

<http://www.ninthstreetdance.com/>

Ninth Street Dance
1920 1/2 Perry St.
Durham, NC 27705
Office Hours:
Monday-Thursday 3-8 pm
Saturday 10 am-4 pm
Tel: 919-286-6011
Email: info@ninthstreetdance.com

Durham Arts Council <http://www.durhamarts.org/>

Durham Arts Council School is a vibrant community education program for visual and performing arts which provides over 700 courses each year to more than 3,400 adults, teens and children in drawing and painting, dance, clay, sculpture, theatre, photography, digital arts, writing, fiber arts and more. During the summer, the school offers art camps for 5-12 year-old children and intensive study opportunities for teens. Throughout the year, DAC School also offers special courses for teens and children and has a wide array of toddler and preschool classes.

DAC also offers special classes in our partnerships with Triangle Youth Ballet and Music Together®, as well as through our Individual Music Lesson Program.

DAC School faculty members are practicing artists who bring professionalism and expertise to their teaching. Most DAC School classes take place in the in the Durham Arts Council Building in our professionally equipped studios. Some courses take place in offsite studio spaces.

Durham Arts Council, Inc.
120 Morris Street
Durham, NC 27701
919.560.ARTS

Duke Performances <http://dukeperformances.duke.edu/>

Help Sustain the Best Performing Arts in Durham

In order to best serve our community, Duke Performances offers tickets at the lowest possible price, typically 30% less than tickets to comparable events in the area. Donations from patrons ensure that we can continue to offer tickets to exceptional programs at these low prices. A maximum of only 25% of our operating budget comes from ticket revenue. With increasing pressure on our funding sources, we depend even more on the generosity of those who can support our efforts to provide the best performing arts to the widest possible audience.

Mail:

Duke Performances / Duke University
114 South Buchanan Street / Box 90757
Smith Warehouse, Bay 8, Suite 227
Durham, NC 27708-0757
P: 919-660-3356
F: 919-660-3381
E: performances@duke.edu