PROPOSAL FOR A
MASTER OF FINE ARTS IN DANCE:
EMBODIED INTERDISCIPLINARY PRAXIS

Respectfully submitted by
Purnima Shah, Director of the Duke Dance Program
on behalf of the Dance Faculty
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I. PROGRAM RATIONALE

a. A Statement of how the Proposed MFA fits into the Research and Teaching Mission of the Dance Program

The Duke University Program in Dance proposes a graduate program leading to a terminal degree, Master of Fine Arts in Dance: Embodied Interdisciplinary Praxis. The establishment of the MFA in Dance at Duke forms a strategic key element in order to consolidate and expand the current Dance Program’s mission to endorse dance as a socially transformative force.

Duke’s MFA in Dance will distinguish itself through its emphasis on the following key elements creating a unique and stimulating research-environment, carefully designed to augment and develop current activities of the Dance Program and Duke at large.

- the program is open to all forms of dance and human movement, artistic, aesthetic, social and therapeutic
- students’ applications will include a formulated research project, further mentored to take advantage of the extensive cross and interdisciplinary study opportunities at Duke in order to create individually-tailored research programs
- the program will promote the formulation and integration of knowledge gained through continued embodied practice
- the program will provide exclusive and well guided access to and collaboration with the American Dance Festival
- it will engage the students in the fields of dance, movement and choreography at the vanguard of contemporary research and praxis
- research will be encouraged to foreground contributions to the socio-political processes through artistic practice
- the program will promote various peer-to-peer learning opportunities, encouraging ongoing, informal as well as formal artistic and scholarly exchanges between students, community artists and faculty alike.

Aligned with the mission of Duke University to emphasize liberal arts and professional programs, the mission of the Dance Program is to prepare liberally-educated and socially responsible dance artists, educators and scholars, who are well-grounded in the performance practice, creative works, theories and the social and cultural contexts of dance. The Dance Program provides a comprehensive liberal arts-based program and fosters a rich environment in which both faculty and students are encouraged to develop technologies of the self and methodologies for their social contributions through scholarship, artistic excellence, integrity and social responsibility. The scope of the Program curriculum enables students to be accomplished in contemporary arts of dance, movement and choreography, to explore their leadership potential.
as they prepare for careers in dance and related specialty areas, and to contribute their research to the scholarly field of dance and performance studies.

Dance in the 21st century offers an unprecedentedly wide scope for creativity and embodied knowledge systems from all over the world and as such poses both challenges as well as opportunities to the aspiring artist. The Dance Program is dedicated to offering a much needed creative and experimental space where faculty provide guidance to each student in the discovery of his/her own creative voice through the development and refinement of personally-relevant and interdisciplinary approaches to dance, choreography and their applications in society. The MFA in Dance will be directly contributing to the creation of a supportive and stimulating research environment where faculty and students are able to work and research together in a way that capitalizes on multiple sources of knowledge, allowing students to design and articulate their scholarly and creative identities.

This MFA will build on the unique emphasis on interdisciplinarity at Duke University, and the breadth and depth of its various graduate programs. Research, writing, performance, somatic and trans-disciplinary understanding as well as creative artistry are all inter-related and integrated for a successful practitioner; any one of these elements cannot be isolated from the other. The dance field today demands that its practitioners, inside and outside of academia, are able to draw from, and assimilate each of these aspects in order to contribute not just to the field of dance but also to other fields of human knowledge production. The proposed MFA will consolidate the mission of the Dance Program in all aspects, expanding learning opportunities for its students, undergraduates and faculty alike. The title, *MFA in Dance: Embodied Interdisciplinary Praxis* reflects the wide scope of a program that will encompass embodied practices, movement research and choreographic praxis through extensive studies in dance research and practices in disciplinary, interdisciplinary and collaborative investigations.

*Context of the MFA title in relation to Dance, Choreography and Embodied Practice*

In the new age of digital advances, political tribulations, and societal complexities, dance artists and researchers are undertaking a vast re-examination as to the purpose and role of dance in the global social system of our times. Innovative contemporary artists and choreographers have extended the discipline to work across forms, contexts, spaces, materials and technologies to arrive at new ways of conceptualization, perception and representation, and new strategies of mediation in the public realm. Contemporary dance practices often dare to stretch across and beyond tradition-based codified movement systems and space-time frameworks, traversing the edges of techno-arts, dance, theatre, film, narrative, and digital media in order to interrogate and engage personal, social and political dynamics of physical movement. Dance artists are empowered to move across, in between and on the edges of various fields of knowledge, while experimenting with the discipline and extending the role of choreography in the society at large.

Dance choreography, as a way of seeing and experiencing the world, has been widely understood as a creative artistic discipline concerned with the corporeality of the body, and relations among moving bodies in space and time, exploiting a deep understanding of the unlimited potential for shaping movement dynamics and movement structure. The discipline has been expanding its frame of action far beyond the proscenium arch, creatively applying embodied knowledge to new
Embodied praxis is concerned with the complex aspects of the corporeal self in relation to its social, cultural, political, religious, spiritual and environmental contexts. Embodiment is a way of ‘being in the world’ and of recognizing the complexity of the experiential self – the body, in constant relationship with its mind, the environment, and the evolving cultures within which it exists and by which it is influenced. Embodiment is not reducible to the representations of the body as merely a physical entity but must be understood in the larger context of perceptual experience through its presence and its engagement with the world. While most embodied practices lead the practitioner into an inward focus, a formulated praxis projects that inward experience outward into the social, cultural and the political sphere. In this context, the term praxis refers to acts that shape and change the world. Often this takes the form of choreographic frameworks in order to introduce embodied knowledge and its potentially transformative processes within a given community. Thus, the choreographic scope involves the individual and collective practices we value, share, and engage in through our bodies to bring meaning to our lived experiences, and to affect and be affected by the world we live in.

b. Justification for the New MFA Program

The MFA in Dance will offer a new level of artistic and academic research in the field of dance, enriching the work of both the students and the faculty. The research environment that this MFA will engender will create stimulating conditions for interdisciplinary and disciplinary scholarly as well as artistic work. The MFA in Dance is envisioned to set a new standard for dance-related research not only at Duke, but also on a national and international level.

Dance research and scholarship encompass the broad (theoretical, historical, cultural, corporeal, artistic, aesthetic and experiential) knowledge necessary for the practitioner’s thorough understanding of and engagement in embodied and creative/choreographic practices. The Dance Program curriculum integrates theoretical, creative and praxis-oriented studies in both the disciplinary and interdisciplinary contexts. Moreover, it is immeasurably enriched by the many interdisciplinary possibilities available at Duke. These include the large spectrum of academic curricula available in other disciplines; the vast library resources including print and media collections; the multi-media labs; programs such as Bass Connections with its interdisciplinary themes and its subsidiary project teams; leadership possibilities with the projects sponsored by Franklin Humanities Institute; and the affiliations with Duke Performances and with the American Dance Festival (ADF) housed at Duke University. The integration of such opportunities within and without the Dance Program through the MFA in Dance will place our graduate program in a unique position to foster excellence in movement research, choreographic practice, and embodied praxis.

The MFA in Dance: Embodied Interdisciplinary Praxis will be the first MFA in dance available among peer institutions of Stanford, Harvard, Yale, MIT, Brown, Columbia, or Princeton. Thus, Duke University will enjoy an opportunity to set a new standard for outstanding graduate education in this area of the arts. In addition, no other MFA in Dance program provides the opportunity to affiliate with a major international dance festival (ADF), nor provides space for an
extensive range of interdisciplinary studies and collaborative possibilities in the context of dance and choreography as proposed in this MFA. The new MFA will attract dance artists who recognize the potential of all forms of creativity, be it traditional, contemporary or experimental, to be transformative forces in community life and the public realms.

Within Duke University, the last Strategic Plan of 2006, *Making a Difference*, stated that one of the six goals of the plan was to “Transform the Arts at Duke.” For a decade, Duke has been promoting the arts on campus and has created an environment where the arts are clearly valued and widely supported. The promises to enrich the student experience in the arts, to increase faculty strength in the arts, to build national and international arts programming, to create magnificent arts facilities, and to strengthen arts leadership, have been fulfilled to a substantial degree. The creation of the position of the Vice Provost for the Arts, the state-of-the-art multidisciplinary and interactive spaces that will be made available with the establishment of the new Rubinstein Arts Center, and the expanded support for arts presentations that took place with the launch of Duke Performances were very important steps toward these goals. The most recent developments – the MFA in Experimental and Documentary Arts (the first MFA at Duke) is another key indicator of the timeliness of the current proposal.

The further development and implementation of a new curriculum to replace Curriculum 2000 will closely dovetail in time with the arrival of the first incoming classes of the MFA in Dance. We expect that the new curriculum will provide new insights into the interdisciplinary approaches to the arts in academia and how the relationship between the graduate and undergraduate program in dance can be strengthened and mutually serve each other.
II. DESCRIPTION OF THE PROPOSED MFA

a. Strategic Objectives and Educational Goals

The MFA in Dance endeavors to cultivate new forms of movement and choreographic engagements with the lived environment through critical thinking, artistic activity and scholarly enquiry in a unique research-based program that aspires to foster collaborations across disciplines in the training of sophisticated and creative art practitioners. Predominantly characterized by individually tailored study programs, the MFA in Dance will allow students to design their chosen direction of inquiry. Students will be drawn into a rigorous peer-to-peer learning environment with an abundance of external stimulation and inspiration. Open to all forms of movement practice, the MFA in Dance at Duke expects its students to become leaders in the social and politically relevant developments in the expanded fields of dance and choreography.

Objectives and Educational Goals

• Learning to conceptualize and create innovative forms of corporeal artistic expressions that embrace new approaches to creative craft in the service of both traditional and non-traditional dance practices.

• Developing an understanding of dance as a social and cultural phenomenon; acquiring a critical appreciation of dance and human movement in its cultural context; learning to understand its symbolic meanings, social constraints, historical trajectories and transitions that impact the nature of contemporary choreography and performance.

• Engaging in collaborative, interdisciplinary artistic explorations leading to the development of an original approach, perspective and/or body of work and a unique artistic identity

• Developing the ability to describe, analyze, interpret, and evaluate creative works in various media through written and verbal modes of expression

• Developing leadership skills necessary for a professional and/or academic career in dance and related fields

• Recognizing the public nature of dance and learning strategies to maximize its impact; learning how to create and develop opportunities and possibilities for social engagement and community projects

b. Degree Requirements for the Program

The Master of Fine Arts in Dance: Embodied Interdisciplinary Praxis proposed by the Dance Program at Duke University shall be a terminal degree drawing on the rich variety of outstanding interdisciplinary scholarship prevalent at Duke. It will be a regular / standard (high residency) two-year MFA program. A low residency program will be open for consideration by the dance faculty at a later stage.
The proposed MFA will constitute a two-year, six-semester program (including summers) emphasizing an in-depth study in academic theory as well as embodied practice which will qualify the graduating students for academic professorial careers or pursuing artistic or related careers as well. The two-year program is planned with an understanding that movement research and practices leading to a quality thesis work will require a certain length of time to allow and observe the student unfold the conceptual idea(s); investigate, comprehend and rehearse the movement meaningfully; and choreograph their presentations comprehensively with deeply embodied and engaging expression. The two-year investment will raise the qualitative standard of the program substantially.

The MFA in Dance program will require a total of 48 units to graduate. Graduate students will propose a specific area of their research interest as part of their application. All students will fulfill 27 graded units in required core coursework that will cover integrated studies in theoretical and mentored choreographic practice. These core courses will provide the foundation for formulating and articulating their conceptual ideas, broadening their perspectives, contextualizing their creative work in the social, cultural and the political realm, and more specifically, refining their expertise in the practice of their respective art form. The remaining 21 units will be dedicated to disciplinary and interdisciplinary electives in developing and sharpening their individual research focus. Mentored by the dance faculty, each student will be responsible for developing his/her own interdisciplinary course of study that will effectively contextualize and define the progression of their creative work, its content, cross-disciplinary function and form, and methodologies needed to bring their envisioned work to fruition. The interdisciplinary opportunities available at Duke will be the mainstay for the MFA program as it will enable rich and unique research and learning experiences for graduate students. The program not only encourages, it requires substantial study in other disciplines chosen from Duke’s many outstanding graduate programs. Examples include, the possibility for creating scientifically researched series of movements that would be therapeutically beneficial for patients suffering Parkinson disease; creating aesthetic movement patterns and new editing strategies for a dance-for-camera film; studying both the anatomical and kinesthetic possibilities of the body in relation to Brain Sciences and/or Philosophy in order to understand how movement aesthetics are comprehended by the audience (see Appendix A i-iv for the list of graduate courses, required and elective, for a sense of the wider scope graduate students will have in order to customize their interdisciplinary work).

Some hypothetical cases of proposed interdisciplinary creative studies are mentioned below:

Hypothetical Example – Candidate A
Candidate A double-majored in Biology and Dance towards her undergraduate degree. She is interested in pursuing the (standard) MFA in Dance at Duke in order to research issues on child obesity in America and develop a creative dance-exercise program that seeks to promote physical wellbeing and improving psychosocial health among obese teens. Her program of study will develop greater skills in improvisation, choreography and dance pedagogy as well as in areas such as public policy and psychology to prepare her for a committed career in therapeutically combating juvenile obesity. Over and above the required coursework in Dance, Candidate A would be advised to take elective courses in other departments at Duke, such as, for instance, Social Determinants of Health Disparities (PUBPOL 524S), Strategic Storytelling:
Hypothetical Example – Candidate B
Candidate B is a well-established and esteemed choreographer of both traditional and contemporary flamenco dance in Spain and is proposing a research study towards pursuing a (standard) MFA in Dance degree at Duke. Her specific research, projected in her choreographic work so far, focuses on challenging the traditional role of women in flamenco. In order to further strengthen and articulate the deeper nuances of her approach to her work, she recognizes an intense need for a rigorous study in the field of Gender, Identity and Feminist Studies through the lens of Dance. This study will help amplify her scope and deepen her choreographic voice concerned with the women’s issues she has closely observed in the world of flamenco performance throughout her career so far. With the Duke MFA, she proposes to investigate the dance history of her own Romany heritage, and a culminating full-length choreographic work on the different faces of Romany women. More specifically, she is deeply moved by a forgotten chapter of the Holocaust, in which more than half a million gypsies, subjected to the Nazi regime, died. As a choreographer striving to foreground experimentation in contemporary flamenco, she also realizes that American modern dance, with its hundred years of experimental history, has much to offer her in terms of its openness to movement vocabulary and the many unique compositional approaches it inspires. Over and above the required coursework in Dance, Candidate B would be advised to take elective courses in other departments at Duke, such as, for instance, Foundations in Feminist Theory (GSF 701S), Trauma in Art, Literature, Film, and Visual Culture (VMS 557S), Space, Place, and Power (CULANTH 740S), Performing Gender/Exhibiting Race (VMS 512S), History of Sexuality (History 501S), in order to comprehensively integrate her thematic study and deeply inform her creative work.

As part of their graduation requirement, all graduate students will submit a written thesis and present a final creative project at the end of their final semester.

The MFA degree in Dance will be a rigorous, unique engagement with Dance and its possibilities as a crucial site of twenty-first century contemporary artistic practice, even as it investigates and interrogates traditional practice. Creative projects could include but may not be limited to, site-specific works, outdoor installations, multi-media works, live art, ritual performance, social choreography, political advocacy, conflict resolution, mind-body awareness, therapeutic healing, psycho-spiritual experiments, and any variety of themes that demonstrate openness to dance as the technology of the self and the social. Through the development, implementation and expansion of individual artistic vision and goals, the successful candidate for the MFA in Dance will excel in practice-based critical discourse exploring innovative formats, venues and creative processes as a choreographer, performer, researcher, writer and arts leader.

The program will be open to students with expertise in dance practices from any culture or geographical area. These inter-cultural aspects of investigation already embedded in the current Dance undergraduate curriculum will ensure unique peer-learning situations. The interdisciplinary and inter-cultural projects of our past and current undergraduate majors, minors
and distinction students and the projects of our faculty are models for the far-ranging creative works that the graduate students will be able to pursue here at Duke.

The challenge of the proposed MFA is to enthusiastically woo students who desire to shape the future of dance and in so doing, contribute to the larger society and the community. The proposed MFA seeks to provide spaces for newer, more creative ways of thinking, moving and collaborating, that will generate new visions and strategies by our students. Therefore, the Duke MFA in Dance will not necessarily compete with other standardized MFAs in the United States, but rather encourage students to produce more exciting, radical, ground-shifting work than is commonly produced elsewhere.

Currently the Dance Program has 8.5 full-time core faculty who specialize in diverse areas. This includes a new full-time dance faculty, Michael Kliën, recently added to the Program in Spring 2017. Moreover, the Dance Program has just recently received Dean Valerie Ashby’s authorization for a new faculty hire starting July 2018 to replace a retiring faculty member. This search will advantage the new MFA. With the MFA in place, highly qualified graduate student artists / choreographers will be eligible to teach basic Level 1 undergraduate courses depending on their areas of specialty. The intellectual and the artistic strength of the current very diverse dance faculty will be fully and ideally utilized in a strongly envisioned MFA program. Very much in tune with the strategic plans for highlighting, encouraging and disseminating the Arts at Duke, the proposed MFA is the natural next step forward for the Dance Program.

c. MFA Curriculum

Curricular Goals: The goal of the program is to train students to build on their strengths and to thoroughly investigate relevant aspects of their craft, drawing inspiration from a broad range of theory and practice based courses in dance and the interdisciplinary Duke curriculum. Students will pursue required and elective coursework under the guidance of their primary faculty advisor in Dance and their faculty committee members, one of whom would be outside of Dance. As already mentioned, the MFA curriculum will allow open-ended spaces and possibilities for each student to create a unique individualized program that will highlight their own specialized area of research interest and theoretical inquiry.

Students entering the MFA program will possess specialized training in the dance discipline from any culture and will have engaged deeply in one or more artistic and creative aspects of the discipline, such as, dance performance, choreography, cross-disciplinary creative work, community engagement through dance, and pedagogy. Candidates selected to the Program will have a desire to push beyond the traditional manifestations of dance by furthering their study of new dance applications. As incoming candidates, students will be expected to have shaped and articulated potential avenues of academic pursuit; these objectives will be refined and deepened during the MFA course of study.

The MFA in Dance will require full time enrollment only in the fall and spring terms. During summer of Year I, students will engage in movement research projects that incorporate the richness of the American Dance Festival experience through interaction with their internationally
renowned visiting artist faculty who have successfully explored many different approaches to
dance and choreography (details provided below in the ADF section).

The program will require the completion of 48 course units in seminar and studio courses that
will invigorate the students’ theoretical and critical thinking, research and writing skills, and
develop their technical, conceptual and creative proficiencies. Students will complete a core
requirement of 27 graded course units in nine Dance Program graduate courses and 21 course
units as Duke wide electives within their research area. This distribution will allow students the
openness to select electives across disciplines at Duke, towards their interdisciplinary research
projects. The presentation of a thesis creative project in Year II Spring and submission of a
written thesis document in Year II summer term will be required.

*Required Core Coursework* (27 graded units): (see Appendix A (i) for Course Descriptions)
Required coursework will constitute nine courses that will cover the foundation for the graduate
study, including, dance theories, dance history, somatics in dance, choreography and creative
practice, pedagogy, research and writing skills, and Thesis. The required coursework is grouped
in three interrelated fields:

**Embodied / Choreographic Praxis:**
- *Choreographic Praxis*  Kliën (3 units)
- *Mentored Creative Practice I and II*  Dance faculty (3+3 units)

**Dance History and Theory:**
- *Corporeal Ideologies: Theories of Dance Studies*  DeFrantz (3 units)
- *Contemporary Dance History*  Shah  **OR**  *Corporeal Practices: Introduction to Dance Studies*  DeFrantz (3 units)
- *Pedagogies in Dance*  Khalsa (3 units)

**Thesis:**
- *Dance Research and Writing*  Shah (3 units)
- *Movement Research III*  Dance faculty (3 units)
- *Thesis Project*  Dance faculty (3 units)

*Sequence of Required Coursework*

**Year I, Fall:**
- Theories in Dance (3 units)
- Pedagogies in Dance (3 units)
- Choreographic Praxis (3 units)
- Elective course 1

**Year I, Spring:**
- Introduction to Dance Studies  **OR**  Contemporary World Dance History (offered every alternate year, 3 units each)
Movement Research I: Somatics (3 units)  
Elective course 2  
Elective course 3

Year I, Summer second term  
ADF Summer Intensive (collaborative ARKS Dance Research Laboratory)

Year II, Fall  
Dance Research and Writing (3 units)  
Movement Research II: Phenomenology (3 units)  
Elective course 4  
Elective course 5

Year II, Spring  
Thesis Project (3 units)  
Movement Research III: Individual and the Society (3 units).  
Elective course 6  
Elective course 7

Year II, Summer first term  
Written Thesis document, oral defense and submission

*MFA Thesis must be submitted and defended according to the Graduate School deadlines.*

*MFA thesis work and timeline*
The MFA in Dance thesis will include two components – an artistic / creative project (and its public presentation) as well as a written document (elucidating the research and an in-depth analysis of the creative process). Movement Research III course will help Year II students to achieve presentational finesse on their creative project under the supervision of their respective faculty advisors and committee members. Students will be required to do a public presentation of their creative projects by the end of the Year II Spring semester so that the Duke, ADF and Durham community will be able to avail of these presentations. This will also allow the students to acquire feedback from the larger Duke faculty and the community, which in turn will be useful for articulating the analysis of their creative project in their written document. Students will be able to use the first part of the Year II Summer term to complete and submit the written document, although the draft versions will have gone through their respective faculty committee’s review and editing process all through Year II Spring semester for the duration of the Movement Research III course.

The Summer first term is a 6-week term that generally starts soon after the graduation ceremony (around May 17) and completes towards the end of June. Selected Dance faculty advisors will be present when students defend and submit their thesis in the Year II Summer first term.
**Three-Year Course Rotation**

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<td>ADF Summer year II (optional)</td>
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**Elective Courses in Dance (new courses not listed in the Duke Course Bulletin)**
(see Appendix A (ii) for Course Descriptions)

Of the 48 Required units, 21 units will cover the interdisciplinary focus of individualized study within and outside of Dance on a case by case basis. Students may be required to take prerequisite upper level Technique and Dance Composition courses based on their level of technical and choreographic skills necessary to achieve their goals.

- **Theorizing Ritual in Performance Practice** Shah (3 units)
- **Excavation Site: Phenomenological Dance Research** Kliën (3 units)
- **Social Choreography** Kliën (3 units)
• *Performing Dance Ethnography in The Now*  Woods Valdés (3 units)
• *Methodologies for Advanced Creative Process and Performance*  Woods Valdes (3 units)
• *Dance Technology and Experimental Media*  DeFrantz (3 units)
• *Reaching into the Before-Time: Dance, Identity, and the Elevation of Spirit*  Vinesett (3 units)
• *Dance as a Tool for Social Integration and Projeto Didá Banda Feminina*  (Brazil Field Study)  Vinesett (Summer only; 3 units)
• *Yoga and Contemplative Practices in Education*  Khalsa (3 units)
• *Advanced Practices and Concepts in Western Classical Dance: Contemporary Approaches and Directions*  Walters (3 units)
• *Embodying the Collaborative*  Walters (3 units)

**Elective Courses to date from other Disciplines at Duke** (see faculty permissions in Appendix A-iv). We hope to add more courses to this list as per the demands of the students’ specialized areas of interdisciplinary research

• *Foundations of Feminist Theory (WST 701S)*  Priscilla Wald; Gabe Rosenberg (consent received from Chair, Priscilla Wald)
• *New Media, Memory and Archive (VMS 565S.01)*  Mark Olson (consent received from Chair, Sheila Dillon and Mark Olson)
• *Technology and New Media: Academic Practice (ISIS 540S)*  Victoria Szabo (consent received from Victoria Szabo)
• *Critical Studies in New Media (ArtHist 561S)*  (consent received from Chair, Sheila Dillon)
• *Modernity of Religion (Rel 914S)*  David Morgan (consent received from David Morgan)
• *Ethnography of Religion (Rel 910S)*  Leela Prasad (consent received from Leela Prasad)
• *Trauma in Art, Literature, Film, and Visual Culture (VMS 557S)*  Kristine Stiles (consent received from Kristine Stiles)
• *Performance and Performativity (VMS 710S.01)*  Kristine Stiles (consent received from Kristine Stiles)
• *History of Sexuality (History 501S)*  Peter Sigal (consent received from Peter Sigal)
• *Anthropology And History (Culanth 501S)*  Laurent Dubois (consent received from Chair Charles Piot and Laurent Dubois)
• *Studies In Ethnomusicology (Music790S-2)*  Louise Meintjes (consent received from Louise Meintjes)
• *Generative Media Authorship – Music, Text & Image (Music575S)*  John Supko; William Seaman (consent received from John Supko and William Seaman)
• *Performance Studies (TheatrSt 533S)*  Bradley Rogers (consent received from Bradley Rogers)
• *Everyday Cognition (Psy 668S)*  Ruth Day (consent received from Ruth Day)
• *Research Practicum (Psy 755, 756)*  Ruth Day (consent received from Ruth Day)
• *Writing is Thinking (English 822S)*  Toril Moi (consent received from Toril Moi)
## Advancement to Candidacy Process and Timeline

### Fall I
- **Week 2**: All first-year students meet with their primary advisors and discuss their goals for the MFA.
- **Week 8**: All first-year students work on articulating the Thesis Research Project Proposal; submit a Bibliography to their primary advisor; Approval of the proposal by the primary faculty. Work on acquiring IRB certifications (if applicable)
- **Week 14**: First year students meet with their primary advisors for a Review of their coursework and progress with creative projects; students must submit their review forms after meeting and evaluating progress with advisors

### Spring I
- **Week 5**: First year students will further develop Thesis Research Project Proposal and Bibliography
- **Week 12**: All first-year students will formulate the three-member Faculty Committee, one of whom would be outside of Dance
- **Week 14**: First year students meet with their primary advisors for a Review of their coursework and progress with creative projects; students must submit their review forms after meeting and evaluating progress with advisors

### Summer I
- All first-year students will engage with the collaborative Duke Dance-ADF Summer Intensive (ARKS Dance Research Laboratory); and continue to research on their Thesis

### Fall II
- **Week 2**: Continuing second year students meet with their primary advisors and discuss their progress to-date and goals for the completion of the MFA
- **Week 3**: Forms with Thesis Committee Signatures due. Prepare Portfolio
- **Week 14**: Continuing second year students meet with their primary advisors for a Review of their coursework and progress with refining their Thesis creative projects; students must submit their review forms after meeting and evaluating progress with advisors

### Spring II
- **Week 2**: Continuing second year students meet with their primary advisors and discuss their progress to-date and goals for the completion of the MFA; Refine Portfolio
- **Week 10**: Submit Thesis draft to the Faculty Committee for review and recommendations
Week 14  Continuing second year students meet with their primary advisors for a Review of their coursework and refined Thesis creative projects; students must submit their review forms after meeting and evaluating progress with advisors. Refine and finalize Portfolio

Summer II  MFA Oral Defense; Submit MFA Written Thesis to the Program and to the Graduate School; MFA Thesis Creative Project Presentation

American Dance Festival (ADF) Affiliation with Duke MFA in Dance
The American Dance Festival has been at the forefront of dance festival activity in the United States since 1934 and enjoys an international reputation as a progenitor in the field of dance. It has been in residence at Duke University since 1978 and offers a welcome site for the proposed MFA program. The ADF experience will add a new dimension to the development and sustenance of the proposed graduate degree program. This affiliation will anchor and highlight connectivity for the presence of dance within the culture of Duke, as it places Duke at the center of an international conversation about contemporary performance that the ADF so committedly inspires.

Collaborative Projects with American Dance Festival
The American Dance Festival (ADF) will collaborate with the Duke Dance Program on its proposed MFA Program in Dance:

ARKS Dance Research Laboratory (provisional title)
All first year MFA students will engage in the Duke Dance-ADF collaborative ARKS dance research laboratory, scheduled during the ADF Summer season in order to curate, produce and present creative works culminating into public presentations.

The ARKS is designed as an annual, unique artistic dance research laboratory, an energized space that allows participants to transgress established forms of production in order to engender dance and related forms of expressions that tap into the art-form’s persuasive individual and social potential. The MFA will enable first year students to cultivate their own creative processes and presentations in a communal dialogue with the ADF community, with the local community artists, or with an invited national or international guest artist, under the guidance of an established mentor. This Summer program will therefore provide first year students with a platform for investigations outside of Duke’s curricular parameters. The goal is to create spaces for developing new modes of professional and artistic engagements growing out of the students’ own artistic vision. The laboratory is visualized to be a student-body driven initiative that will help develop innovative creativity, leadership, communality, public presence, and above all, career networks with professional artists in the real world.

ARKS is a graduate level pioneering effort on the part of both, the ADF and the Duke Dance Program. The Dean of ADF, the Director of the MFA and the Director of the Dance Program will continue working closely in articulating and further developing and deepening the Duke collaboration with ADF in the coming years. Under the leadership and overall supervision of the Director of the MFA, the ARKS program will be annually planned, designed, and articulated by
Duke Dance faculty advisors, the ADF’s artist faculty and administration, and the students, keeping the cohorts’ research aspirations in mind. The overall planning will start at least six months in advance of the Summer program. The actual execution of this program in the Summer will require at least one Duke Dance faculty in residence, the Director of the MFA and ADF faculty advising and supervising the students.

This Summer program will largely involve research, exploratory movement and deeper embodied investigations within the umbrella topic / theme for the year. The setup will allow ad-hoc as well as planned interactions with the ADF-Duke community and culminate in a three-day public event, including possible expressions, such as, talks, symposia, ‘happenings,’ performances, site-specific works, publications, ‘actions,’ or interdisciplinary events. Funding for the ARKS events is incorporated under ‘Production / Installation’ in the Financial Plan (see Appendix C, budget line 24); ARKS will bear no financial obligation on ADF administration. Thorough documentation will support the establishment of ARKS as an annual, pioneering platform for new applied thought and theories.

ARKS presents a bold move into new territory for both ADF and Duke, marking the creation of a new artistic-academic hybrid, that will allow ADF to support and present artistic research of international standing in a coherent and accessible format for the first time. Furthermore, this initiative will offer a ‘liminal space’ for the MFA in Dance students to explore their academic research in a communal and artistic context, and to stimulate and expand their own ideas and practice by engaging with ADF’s dance-practitioners and teachers. The ARKS has the potential to establish itself as a groundbreaking event in the annual calendar of dance in the United States. An updated letter from ADF Executive Director, Jodee Nimerichter is attached in Appendix E (iii).

ADF has also agreed to make the following resources available:

**ADF Six Week School (6WS)**

- MFA students may register for a designated number of courses in the 6WS. (Note that not all courses will be open to MFA students for full participation, such as Footprints and repertory, and some might need to be considered on a case-by-case basis, such as composition). So that ADF can help Duke provide the strongest, most comprehensive program possible, it would be helpful to know what Duke’s dance faculty will focus on and provide to MFA candidates throughout the year, and what areas of study they feel are missing from their areas of expertise that ADF could address, or what aspects of their work they would like ADF’s courses to reinforce. With respect to participation in ADF classes, it’s possible that some MFA candidates might be interested in observing a course on a regular basis in order to understand how the class is developed and paced, or in order to observe the unfolding of a rehearsal process/generation of a new work. These types of engagements in class would need to be considered on a case-by-case basis.

- MFA candidates are welcome to take any unrestricted WFSS courses that ADF offers. (Restricted classes include auditions and master classes with capacity limits.)
When possible and appropriate, ADF 6WS, 3WS, and DPW faculty will engage in mentorships and discussions with Duke Dance MFA candidates, either in one-on-one sessions or small groups. Engagements of this nature with ADF faculty will be arranged so that it does not encroach on their teaching obligations to ADF.

Open Forum is an opportunity for the entire ADF community to come together to share their work, ideas, and experiences with one another. MFA candidates are invited to take part in Open Forum as a means of sharing and developing their research, including work-in-progress showings and informal presentations of their research. MFA candidates interested in sharing their work at a specific Open Forum will liaise with the appropriate ADF staff member to schedule a date to do so.

**ADF Three Week School for Pre-Professional Dancers (3WS)**
- MFA candidates interested in teaching teenagers will have the opportunity to engage in ADF’s Three Week School for Pre-Professional Dancers. The nature of each MFA candidate’s engagement will be formed based on their experience and specific interests. Intersections with this program will be coordinated and developed on a case-by-case basis with the student and the ADF Dean.

**ADF Dance Professionals Workshop (DPW)**
- ADF’s Dance Professional Workshop programs offer opportunities geared to mature dancers with at least five years of professional experience or the completion of an undergraduate degree. MFA candidates will have access to select DPW-exclusive classes and discussions. The nature of these two programs’ overlap can be further fleshed out to best address resources and interests.

**ADF Performances/Visiting Artists/Artist Talks**
- ADF will make performance tickets available to MFA students and faculty for all programs that are part of the festival’s annual season.

- ADF will allow visiting artists the opportunity to engage in work with the MFA program, assuming it doesn’t conflict with their ADF commitments.

- MFA students will be welcome to attend all of ADF’s panel discussions, conversations, and showings that are open to the public.

**ADF’s Movies by Movers**
- MFA students will be welcome to attend all of ADF’s Movies by Movers screenings that are free and open to the public.

**Memory for Movement (M4M) Lab**
- Research opportunities are available in Professor Ruth Day’s Memory for Movement (M4M) Lab. Selected MFA candidates may participate in this research program in various ways (e.g., as an assistant, intern, or independent study student). Specific arrangements will be determined on a case-by-case basis.
ADF Archives

- The ADF Archives can provide valuable resources to an MFA program at Duke University primarily through two means: by access to ADF’s film and video of festival performances and events, and by access to our other archival collections.

- The ADF film and video collection contains over 2,000 recordings, spanning from 1930 to the present day, and includes footage of nearly every important modern dance choreographer of the past century. Reference copies of more than half of those recordings are available in Duke’s Lilly Library, with more added each season and upon request.

- In addition to its own historical records, ADF maintains a number of other significant archival collections, including the production and research materials used in the Emmy Award-winning documentary, *Free to Dance: The African American Presence in Modern Dance*. Other notable collections include the papers of choreographers Pearl Primus, Laura Dean, and Mark Dendy and the records of the Harper Theater Dance Festival and Dance Pages magazine.

- Finding aids for all ADF collections are available online, allowing students to ascertain the contents of the collections. Through a cooperative arrangement between the Duke University Libraries and the American Dance Festival Archives, materials from the ADF Archives will be open for viewing by appointment in the David M. Rubenstein Rare Book and Manuscript Library. ADF has a full-time archivist on staff to advise students on their research in the ADF Archives and on the availability of video not yet deposited in Lilly Library.

d. Descriptions of Courses and Learning Opportunities
(See Appendix A, i-iv)

e. (i) Brief Bios of the MFA faculty
(See Appendix B)

The leadership, planning and organization, and the dance curriculum for the MFA Program will be provided and led by the outstanding faculty in Dance. The dance faculty will be supported by the artist faculty associated with the American Dance Festival in residence at Duke, and by the larger Duke faculty whose courses will be cross-listed with Dance and who will be invited, on a case-by-case basis, as co-advisors to individual MFA students. Existing Dance Program faculty including the newly hired faculty will offer core courses for the MFA Program in Dance.

<table>
<thead>
<tr>
<th>Faculty name and Position</th>
<th>Academic qualifications</th>
<th>Specialty areas</th>
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<tbody>
<tr>
<td>Michael Kliën, Associate Professor</td>
<td>Ph.D., Choreography</td>
<td>Contemporary / Social choreography, dance</td>
</tr>
<tr>
<td>Name</td>
<td>Degree(s)</td>
<td>Specialization</td>
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<td>-------------------------------------------</td>
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</tr>
<tr>
<td>Thomas F. DeFrantz, Professor, African and African American Studies; Dance</td>
<td>Ph.D., Performance Studies</td>
<td>Dance theory, Black concert dance, Africanist aesthetics, performance technology</td>
</tr>
<tr>
<td>Purnima Shah, Director of the Dance Program; Associate Professor of the Practice of Dance</td>
<td>Ph.D., Performance Studies and Ethnography</td>
<td>Asian dance-theatre, dance ethnography, gender in performance, ritual performance, dance history, Indian dance in the diaspora</td>
</tr>
<tr>
<td>Barbara Dickinson, Professor of the Practice of Dance</td>
<td>MA in Dance</td>
<td>Dance choreography / composition, modern dance repertory, dance history</td>
</tr>
<tr>
<td>Andrea Woods Valdés, Associate Professor of the Practice of Dance</td>
<td>MFA in Dance; MA in Humanities</td>
<td>Modern dance technique, Modern repertory, dance composition, Dance for the camera</td>
</tr>
<tr>
<td>Ava LaVonne Vinesett, Associate Professor of the Practice of Dance</td>
<td>MFA in Dance</td>
<td>African dance technique, African repertory, West African rootholds in dance</td>
</tr>
<tr>
<td>Keval Kaur Khalsa, Professor of the Practice of Dance</td>
<td>MA in Dance; Kundalini Yoga Teacher Certification</td>
<td>Modern dance technique, performance and social change, Kundalini yoga</td>
</tr>
<tr>
<td>Tyler Walters, Associate Professor of the Practice of Dance</td>
<td>MFA in Dance</td>
<td>Ballet technique, Ballet repertory, Ballet history</td>
</tr>
<tr>
<td>Julie Janus Walters, Assistant Professor of the Practice</td>
<td>Expected MFA in Dance in August 2018</td>
<td>Ballet technique, Ballet repertory, Ballet somatics</td>
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</table>

The core Dance faculty will also offer Elective courses in Dance (see Appendix A (ii)). Other Elective courses for the MFA will comprise offerings from a number of departments at Duke (see Appendix A (iii)). Summer faculty for mentoring and advising will also draw on the expert faculty and visiting artists of the American Dance Festival. As visiting artists, these part-time ADF faculty may be replaced annually or periodically.
(ii) Administrative Structure

*MFA Planning Committee (2011-2012)*
Chair of the MFA Committee: Thomas F. DeFrantz, Professor, African and African American Studies; Dance  
Purnima Shah, Associate Professor of the Practice of Dance  
Barbara Dickinson, Professor of the Practice of Dance  
Ava Vinesett, Associate Professor of the Practice of Dance

*Director of the MFA and Director of Graduate Studies*
The Director of the MFA and the Director of Graduate Studies (DGS) will be rotating positions serving a three-year term respectively.

The MFA Program will be led by the Director of the MFA in Dance and abetted by the graduate faculty in Dance under the overall leadership of the Director of the Dance Program. The Directorial position for the MFA in Dance will be a three-year rotating term for eligible graduate faculty within the Dance Program, and elected by the entire Dance faculty. The Director of the Dance Program will have the choice of requesting the willing candidate for renewal of the position for a second term upon the agreement of the entire faculty.

The Director of Graduate Studies (DGS) will also be a three-year rotating term for eligible graduate faculty within the Dance Program, and elected by the entire Dance faculty. The Director of the Dance Program will have the choice of requesting the willing candidate for renewal of the position for a second term upon the agreement of the entire faculty.

*Administrative Staff*
The MFA program will be assisted by one full-time-equivalent staff position (DGSA), who will assist the Director of the MFA and the Director of Graduate Studies. This staff person will report to the Dance Program Business Manager. This hire is subject to the final approval of the MFA in Dance proposal.

A new hire for a part-time staff MFA project coordinator for faculty and student production work, including theses (creative) projects, would be highly useful. This hire too is subject to the final approval of the MFA in Dance proposal and the approval of the Deans as well.

Additional administrative support will be available from existing staff members within the Dance Program.

*f. Explain any Distance-based Learning Opportunities Proposed for the Program, such as Online Course Offerings, Internships, or other Educational Activities Away from Duke*

Not Applicable
g. Nature and Description of Student Participation in Independent Research, Mentored Study, Field Study, etc.

Independent research in a nurturing research environment is at the core of the proposed MFA program. Students will be required to propose a personal research project in their applications, which will be developed throughout the duration of the MFA. This process of developing their creative and research work leading to a final thesis project, will be mentored by dance faculty, other relevant Duke faculty and visiting artists throughout the duration of their program. Students will design their individual study-pathways based on their research interests in close dialogue with their faculty committee advisors, identifying suitable electives as well as recognizing and agreeing to various aims and objectives of the program. All students will have continuous access to research-environments, such as dance studios, video suites, libraries and multi-media labs, in order to develop their practice. Regular formal meetings and shared research facilities will encourage a peer-to-peer learning amongst students and faculty.

h. Target Audience for the Proposed Program

The MFA in Dance will attract a small but diverse cohort of accomplished students and artists with a range of creative and professional achievements – emerging as well as mature artists inspired to acquire a graduate university degree. Accepted students will have completed a Bachelor of Arts or a Bachelor of Fine Arts degree. Prerequisites may apply to BA students depending on the level of their theoretical, technical, choreographic or creative skills; the student’s supervisory committee will determine if the student must meet requirements above the minimum.

The Program will occupy a unique space in the academic landscape in that it is designed for creative, intellectually engaged students who demonstrate a commitment to using physical practice, and specifically the arts, in the service of society, and who desire advanced training in the production of innovative artistic projects in conjunction with a challenging intellectual immersion in history, philosophy, and critical theory.

The target audience encompasses the following groups:

**Practicing Artists**
One of the core features of the proposed MFA Program is that the students will have the possibility to build their course of specialized study in the field of their individualized research and investigative inquiry. This unique opportunity will draw experienced and potentially well-established student-artists who are seeking to refine their artistry and intending to learn methodologies that will invest their creative works in the varied social, political, cultural and lived environments. Their artistic and scholarly endeavors will draw from the experiences of dance making in its many and diverse contexts.

**Recent Graduates**
The increased importance of dance art and experimental practice has produced a young population interested in physicality and aesthetic communication. Smart, talented, socially aware
applicants are looking for innovative MFA programs to express their involvement in the world. In the proposed MFA program, students will learn to conceive and create innovative forms of corporeal artistic expression that embrace new approaches to technology, social memory, community, and creative craft. This privilege of being mentored by Duke faculty and the outstanding artists associated with the American Dance Festival, the interdisciplinary opportunities available at Duke, combined with ancillary activities, will draw a rich pool of applicants attesting to a distinguished, much sought-after MFA degree. Moreover, the MFA will attract our own Duke alumni back into the graduate program.

Career Changers
The MFA will equally attract a small number of career changers, who want to augment their current practice (from a potentially wide range of professional fields such as education, therapy, sports, social activism etc.) with an intensive study of dance and embodiment, creating new fields of engagements and opportunities. Career changers would be required to have had previous extensive experiences in dance or movement disciplines.

(i) Admission requirements and selection

All successful applicants will demonstrate substantial achievements or potential for achievement in Embodied Interdisciplinary Praxis as creators, performers, instructors, administrators, artistic directors, designers, and/or curators. The admission package will require applicants to submit the Graduate School application form, an Artist’s Statement of Purpose, a proposal detailing their research focus, a personal history of artistic training and creativity, curriculum vitae, and a portfolio. Applicants will be expected to clearly articulate their reasons for applying to the program, list the faculty members of interest for their participation and specialization, and provide a summary of their proposed thesis project that they would like to pursue at Duke. Portfolios would highlight the applicant's creative work to date, including, videos or video clips of their performance work (15 minutes maximum) together with published reviews of their work. Portfolios might also include images (10 maximum) and cross-disciplinary works, if applicable. Portfolios should be made available online at the applicant's site of choice.

Admission Criteria

- Successful completion of the Bachelor of Arts, Bachelor of Fine Arts or Bachelor of Science degree
- Evidence of artistic training and creativity
- artistic portfolio
- Demonstrable technical skills in any movement culture
- Previous academic and artistic experience and post-graduation accomplishments
- GPA
- Motivation for the MFA program and future goals
- Summary of their proposed research focus for their creative and thesis project
- 3 Letters of Recommendation, two of which would have to be from the field of dance
- TOEFL scores (Test of English as Foreign Language) required for foreign students
- The GRE is not required; this follows the policy for admission to comparable MFA programs such as the Texas Women’s University and Temple University.
Admissions Committee
The Admissions Committee will be chaired by the Director of Graduate Studies (DGS) and will consist of the Director of the MFA Program, the Director of the Dance Program and two other faculty nominated by the Director of the Dance Program with the approval of the rest of the dance faculty. The Admissions Committee will review all applications and produce a list of finalists to be considered further. The committee will conduct a telephone / WebEx interview with each finalist and ask a predetermined set of questions. Candidates will be encouraged to visit campus (at their own expense) to meet with faculty members at Duke.

(j) Timeline for Implementation of the MFA Program

2013-2015 Approval sought from Dean’s Office, Graduate School.

Fall 2015 Search for new Faculty hire in Dance approved by Dean Ashby; new Arts Center architecture plans approved and construction commenced.

Spring 2016 ADF collaboration with MFA in Dance discussions initiated; revisions suggested by APC incorporated in the MFA proposal

Spring 2016 New faculty hire contract approved and signed; revised MFA proposal resubmitted to APC

Fall 2016 ADF Director and Dean define and approve collaborations with Duke MFA in Dance; refined revisions of the MFA proposal re-submitted to APC

Spring 2017 New Faculty hired in Dance begins term at Duke; Director of Dance received information from the Graduate School regarding new guidelines and additional requirements for all Masters Program proposals

Summer 2017 MFA proposal reorganized according to new guidelines and requirements; reorganized MFA in Dance proposal approved by Dance Faculty for re-submission to ECGF; MFA proposal resubmitted to Graduate School.

Fall 2017 MFA proposal approved by ECGF and Masters Advisory Council; authorization received from Dean Ashby for a new search for full time regular rank faculty hire starting July 2018 replacing a retiring faculty.

Spring/Summer 2018 Advertise Program and Recruit First Cohort of Students. New faculty search will have completed. Finalist will be offered the job.

Fall 2018 Graduate students apply for admission to the MFA program. New full-time faculty hire expected to start term at Duke
<table>
<thead>
<tr>
<th>Time Period</th>
<th>Event</th>
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<tbody>
<tr>
<td>Spring 2019</td>
<td>Successful applicants selected and informed</td>
</tr>
<tr>
<td>Fall 2019</td>
<td>First Cohort of Duke MFA in Dance students arrive on Duke campus</td>
</tr>
<tr>
<td>2019-2020</td>
<td>First Cohort of MFA students follow first year coursework</td>
</tr>
<tr>
<td>Fall 2020</td>
<td>Second Cohort of MFA in Dance students arrive on campus</td>
</tr>
<tr>
<td>Spring 2021</td>
<td>First and Second Cohorts of students continue coursework</td>
</tr>
<tr>
<td>Summer 2021</td>
<td>First Cohort of MFA in Dance students graduate</td>
</tr>
<tr>
<td>Fall 2021</td>
<td>Third Cohort of MFA in Dance students arrive on campus; Program fully enrolled.</td>
</tr>
<tr>
<td>Summer 2022</td>
<td>Second cohort of MFA in Dance students graduate</td>
</tr>
</tbody>
</table>

(k) Facilities and Infrastructure

Scott Lindroth, Vice Provost for the Arts, has announced that the Dance Program will be housed in the new Rubenstein Arts Center (Central Campus), which commenced construction early Fall 2015 and is expected to be completed by the end of Fall 2017, well in time to allow the first cohort of MFA students to enjoy its sparkling new facilities. Great efforts have been made towards acquiring endowments for the construction of the new Rubenstein Arts Center, a multi-purpose arts facility, which will open up multi-disciplinary creative possibilities for the MFA in Dance. Most of the MFA coursework and studio production will take place between this new building and the dance-laboratory setting of the Ark Studio. The Rubenstein Arts Center will provide the Dance Program with two additional state-of-the-art studios, a performance technology lab, a performance theatre with 220 seating capacity with adjustable floor space, faculty offices and staff office space. The MFA faculty and students will also have opportunities to participate in collaborative programs ventured in the multi-disciplinary Arts Center (see Appendix F). The Dance Program will retain the currently used historic Ark Studio on east campus to provide an accessible ‘communal process-space’ for graduate and undergraduate students alike, fulfilling a central function in the process of creative research.

The University has in place an impressive array of facilities, infrastructure, and technology studio/labs to support the MFA in Dance in a number of locations on campus. Students will be privy to the latest technological support these labs will provide (see Appendix F).

*Duke Libraries and Dance-related Print and Media Collections*

Dance faculty have, over the decades, worked toward developing print and media collections for Dance at Lilly and Perkins Libraries. The Lilly Library and the Rubenstein Rare Book Library also includes the remarkable resources of the American Dance Festival archives. The ADF has replicated many of their primary source video recordings for scholarly use. Media archival material from the Dance Program at Duke is also housed in the University Archives.
Lee Sorensen, Librarian for Art, Art History and Visual Studies and Dance, will continue to provide excellent research support to the faculty and students in Dance.

The collections and services of the Duke University Libraries will adequately support the proposed MFA in Dance. Print materials covering performance technique, choreography, Labanotation, dance history, theory and biography, and dance instruction have been continuously acquired since 1929. Long runs of dance periodicals in print remain on-site in the Lilly Library, the central research library for the dance collection. Electronic access to these periodicals, through indexes such as the International Index to the Performing Arts (IIPA) and the JSTOR Dance collection parallels our print collection.

The resources for dance research at Duke are augmented by the broader collecting areas on which the discipline is based: cultural studies, music, anthropology, history, women’s studies, area studies, media and international studies.

The music collection includes a wide range of monographs on dance music spanning a variety of regions and periods, and provides access to reference sources and databases where researchers can locate information relating to musical aspects of dance, including Oxford Music Online, RILM Abstracts of Music Literature, the International Index to Music Periodicals, and the Garland Encyclopedia of World Music Online. An extensive collection of CDs and DVDs encompassing classical, jazz, world, folk, and popular music, operas, and musicals is available in the Music Library. These recordings are augmented by the large catalog of audio and video resources available through the Duke Libraries’ streaming databases, such as the Naxos Music Library, the Naxos Video Library, the Alexander Street Press Music & Performing Arts databases, and the Metropolitan Opera on Demand.

The film and video collection likewise includes exceptionally strong holdings for dance. Duke Libraries’ documentary films on dance and recent acquisitions like the streaming video databases Dance in Video, Volumes I-II from Alexander Street Press that contains dance productions and documentaries by the most influential performers and companies of the 20th century, offer a research level collection of visual materials that are rich and deep.

Dance research is further facilitated by a broad and competent specialized reference staff, beginning with a designated dance librarian, who provides research instruction for all levels of scholars and online research guides (http://guides.library.duke.edu/dance). Librarians for Film and Media and for Music also play a central role in supporting dance as a performing art and area of research.
III. RELATIONSHIP OF THE PROPOSED MFA IN DANCE PROGRAM WITH OTHER DUKE PROGRAMS

a. Analysis of Similar MFA Programs at Other Universities

The following list offers a comparative study of some of the outstanding MFA programs in the country. The list details: a) degrees offered in Dance and the length of the MFA program; b) required Coursework; c) graduation requirements; d) number of faculty teaching MFA; strength of the faculty; e) diversity of the faculty (in terms of specialty areas and dance genres); f) number of graduate students admitted each year; g) average number of fellowships available to students each year; and h) Standard or Low residency

See Comparative Table on next page
### MFA in Dance; Comparison Chart

<table>
<thead>
<tr>
<th>Institution</th>
<th>Degree offered</th>
<th>Specialisation</th>
<th>Credits</th>
<th>Duration</th>
<th>Applicants Admitted</th>
<th>Enrolled</th>
<th>Total Tuition in-state</th>
<th>Total Tuition out-of-state</th>
<th>scholarships</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ohio State University</td>
<td>MFA in Dance</td>
<td>modern dance production, 5 tracks</td>
<td>60</td>
<td>3 years</td>
<td>23</td>
<td>6 to 8</td>
<td>38000</td>
<td>100000</td>
<td>various/fee waivers, etc. on competitive basis</td>
<td></td>
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<tr>
<td>Florida State University</td>
<td>MFA in Dance</td>
<td>performance/choreography (modern)</td>
<td>66</td>
<td>3 years</td>
<td>26</td>
<td>12 to 18</td>
<td>32000</td>
<td>74000</td>
<td>GA, UF* (competitive)</td>
<td></td>
</tr>
<tr>
<td>Californai Institute of the Arts</td>
<td>MFA in Choreography</td>
<td>conservatory style modern/contemporary</td>
<td>60</td>
<td>2 year</td>
<td>6 to 9</td>
<td>12 to 18</td>
<td>94000</td>
<td>94000</td>
<td>Teaching Opportunities, TA</td>
<td></td>
</tr>
<tr>
<td>University of Hawaii, Manoa</td>
<td>MFA in Dance</td>
<td>practice as research/modern &amp; pacific</td>
<td>60</td>
<td>3 years</td>
<td>2</td>
<td>2</td>
<td>46000</td>
<td>111000</td>
<td>TA</td>
<td></td>
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<tr>
<td>Temple University</td>
<td>MFA in Dance</td>
<td>modern/contemp (artistic vision)</td>
<td>60</td>
<td>3 years</td>
<td>40</td>
<td>60</td>
<td>60000</td>
<td>78000</td>
<td>GA, UF</td>
<td></td>
</tr>
<tr>
<td>University of California, LA</td>
<td>MFA in Dance</td>
<td>modern dance/choreography</td>
<td>72</td>
<td>3 years</td>
<td>20</td>
<td>6 to 8</td>
<td>49000</td>
<td>95000</td>
<td>various scholarships (competitive)</td>
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<tr>
<td>Bennington College</td>
<td>MFA in Dance</td>
<td>individual artistic research (contemporary)</td>
<td>64</td>
<td>2 years</td>
<td>3</td>
<td>6</td>
<td>50000</td>
<td>50000</td>
<td>50% tuition waiver for TA (limited)</td>
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<tr>
<td>University of Arizona</td>
<td>MFA in Dance</td>
<td>contemporary performance/choreography</td>
<td>60</td>
<td>2-3 years</td>
<td>10 to 16</td>
<td>25</td>
<td>39500</td>
<td>82000</td>
<td>GA, TA (competitive)</td>
<td></td>
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<tr>
<td>University of Carolina, Greensboro</td>
<td>MFA in Dance</td>
<td>contemporary performance/choreography</td>
<td>60</td>
<td>3 years</td>
<td>10</td>
<td>5 to 7</td>
<td>15000</td>
<td>63000</td>
<td>10 fellowships awarded each year</td>
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<tr>
<td>NYU, Tisch</td>
<td>MFA in Dance</td>
<td>conservatory style modern/contemporary</td>
<td>60</td>
<td>2 years</td>
<td>5</td>
<td>12 to 15</td>
<td>100000</td>
<td>100000</td>
<td>Scholarships towards tuition</td>
<td></td>
</tr>
</tbody>
</table>

*UF = University Fellowship
Dance Department, Ohio State University

The Dance offers BFA, MFA and Ph.D. in Dance. The Master of Fine Arts in Dance is a three-year program (not including summers) that requires 60 semester units of graduate-level work in a Standard residency. The emphasis is on creative work but grounded in academic study and is designed to provide students with both depth and breadth of knowledge. The five tracks of specialization offered are: choreography, performance, movement analysis and notation, production and lighting design, and dance and technology. Students are encouraged to participate in the ADF Summer Intensive during their first Summer semester. All students are fully funded for the first year by the university; the department funds students for the following two years with teaching assistantships. A total of 12 full-time faculty (5 Ph.D., 4 MFA, 3 MA) are involved with teaching and administering the MFA in Dance. An average of 18 students are enrolled in the MFA program at any given time. Successful completion of a three-part comprehensive exam, oral defense, and MFA creative project is required of all graduating students.

School of Dance, Florida State University

The Florida State University is an accredited institutional member of the National Association of Schools of Dance, offering BFA, MA in American Dance Studies, MA in Studio and Related Studies, and MFA in Dance led by 18 full-time faculty (5 Ph.D., 11 MFA, 1 MA, 1 BA). Performance and choreography are the strong emphases of the MFA program coupled with considerable theoretical background. The three-year MFA program (not including summers) requires 66 semester hours of coursework in a Standard Residency. The School’s curriculum, including studio technique, composition, directing, research, pedagogy, history, critical theory, music, sciences, and technology, address dance in all of its aspects. Students work individually and collaboratively to develop and analyze their creative processes toward a culminating thesis project. Each thesis reflects choreographic and/or performance work in combination with other areas of focus that the candidate may have pursued. A written comprehensive exam, and oral defense of the thesis is required. Graduate Assistantships and University Fellowships are offered on a competitive basis.

The Sharon Disney Lund School of Dance, California Institute of the Arts

The School of Dance is accredited by the National Association of Schools of Dance and by the Western Association of Schools and Colleges. It enjoys a national reputation as a leading conservatory-style program offering BFA and MFA degrees with an emphasis in contemporary dance styles and aesthetics. The MFA Program in Choreography is an intensive two-year course of study for students pursuing professional careers as choreographers and educators and led by 20 faculty (faculty’s degree qualifications not available). It also offers a supplemental concentration in Integrated Media (IM) - an interdisciplinary coursework in digital media. The MFA curriculum includes technique composition, dance theory, costume design, dance production, dance on camera, and digital media and editing in a Standard residency. The program accepts 6-9 MFA students each year. In the first year, students are required to create and present three original works and a Thesis Concert during the second year of residency. Each MFA student receives a generous stipend for the thesis project and has the opportunity to collaborate with artists and designers from all the other Schools within the Institute.

Dance Department, Texas Women’s University

Department of Dance provides a comprehensive liberal arts-based education in which
individually, particularly women, are encouraged to develop artistic excellence and social responsibility, and prepare for careers in the field of dance. It offers BA, MA, MFA and Ph.D. in Dance. The Master of Fine Arts in Dance program develops a broad knowledge of the discipline integrating theory and practice of contemporary dance. Through the development of individual artistic vision and goals there is an expectation that their successful candidate for the MFA in Dance will excel in the creative processes as a choreographer, performer, researcher/writer and arts leader. The three-year MFA program (not including summers) requires 63 semester hours for its successful completion in a Standard Residency. Teaching Assistantships are available for MFA students. A total of 7 faculty (4 Ph.D., 3 MFA) teach both MFA and Ph.D. programs. A Comprehensive exam and oral defense of the thesis is required with a presentation of the graduating creative project.

Department of Theatre and Dance, University of Hawaii at Manoa
The Department offers BA, BFA, MA and MFA in Dance. The MFA in Dance emphasizes practice as research and the theoretical aspects of dance. Students focus on scholarship in choreography, movement analysis, technology, corporeality and embodiment. Besides modern dance, the program offers Asian and Pacific forms of dance. The program requires 60 credit hours for a successful completion of the degree. A cohort of 15 MFA / MA students are enrolled at any given time. 5 full time faculty (2 Ph.D., 3 MFA) teach the graduate program. MFA candidates are required to participate in two dance productions a year and register to attend a technique course each semester. Only Standard Residency is offered. Qualifying choreography in a student concert is required prior to proposing the thesis. The MFA requires a written comprehensive examination, an oral defense of the examination, a submission of the performance and choreography thesis project with an accompanying written document and DVD of the project.

Boyer College of Music and Dance, Temple University
Boyer College offers BFA, MA, MFA and Ph.D. in Dance. The Master of Fine Arts in Dance is a three-year (not including Summers), terminal degree program where dance artists are mentored for a well-articulated artistic vision. The program is designed to help them acquire a command of their artistic idiom as a basis for articulating meaningful aesthetic statements, appreciation and comprehension of the body in movement as well as developing sensitivity to personal artistic qualities, and awareness of the social and historical implications of dance. In addition to required courses in both history - theory and creative practice, students are required to present a thesis concert before the end of their term. The MFA and Ph.D. program is led by 6 full time dance faculty (5 Ph.D., 1 MFA) and accepts 20 graduate candidates each year. Graduate Assistantships and University fellowships available on a competitive basis.

World Arts and Cultures (Dance), University of California, Los Angeles
WAC offers BA, MA, MFA and Ph.D. in Dance. The MFA program is a 3-year study (not including Summers), offering Standard Residency only. It focuses on modern dance choreography and performance, however, there appears to be a support of the individual students’ interest and specialization. The graduate program in Dance is led by 6 faculty (4 Ph.D and 2 MFA). 6-8 students are admitted each year. Students are funded on a competitive basis. Application possibilities for other competitive fellowships, such as, the Boren Fellowships, Fulbright Fellowships, and NRSA Fellowships are available.
**Dance, Bennington College**
The Bennington Dance program is ideal for students who wish to choose their own educational path with guidance from faculty accomplished in the field. The College’s graduate programs are small, intensive, and highly selective. The 2-year MFA in Dance is designed to give time, space, and focus for the development of new works. MFA candidates are expected to have substantial professional experience and a significant career in choreography and performance or related disciplines before application to the program. A minimum of 64 credit hours are required for the completion of the MFA. Students may focus on design elements (lighting, costumes, set, video) and choreography, as well as performance. They are encouraged to take courses in music, drama, design, and related courses to supplement their focus of study. 6 full time faculty lead the program in Dance. Limited number of Assistantships are available through the Dean’s office, awarded on a competitive basis.

**School of Dance, University of Arizona**
The School of Dance offers a BFA and a 2-3-year MFA in Dance with a focus on Performance, Choreography, and Teaching in a contemporary dance style. It admits 10-16 candidates in a Standard Residency only. Graduate students are expected to demonstrate outstanding standards of scholarship, produce high-quality original research and creative or artistic work. A minimum of 60 units are required for graduation with MFA. 6 full time faculty (1 DMA, 2 MFA) lead the Dance program. MFA students require at least 2 compositions to be publicly presented before graduation. University of Arizona Dance Pilates and Movement Therapy Program provides all Dance graduate students with free group equipment and mat classes in their super fancy Somatics Lab. Graduate Scholarships and Teaching Assistantships are available and are awarded based on audition/interview success.

**Dance Department, University of Carolina at Greensboro**
The Department in Dance offers BA, BFA, MA and MFA degrees in Dance. The MFA in Dance with concentration in Choreography requires 60 semester hours to be completed in three years (not including Summers). Students develop and deepen their understandings of dance making as an aesthetic and social process and creative product through guided investigations of choreographic methods and theories and practices in dance research. The program culminates in a concert production or creative project designed by the student and mentored by a faculty. An average of 9 very diverse faculty (3 Ph.D, 5 MFA, 1 MA) teach MFA courses. 5-7 students are admitted each year and have a cohort of 12-15 students enrolled at any given time. An average of 10 fellowships are provided each year (5 in-state and 5 out-of-state). The program offers only Standard residency.

**Tisch School of the Arts (Dance), New York University**
Tisch Department of Dance is a conservatory program, seeking to develop and prepare fully realized dance artists to be critical thinkers, fearless leaders, and performers. It offers BFA and MFA in Dance. Graduates have the reputation of being innovative choreographers and find success in performing with world-class dance companies, and appearing on Broadway, Radio City Music Hall and at the Metropolitan Opera. Besides a regular 2-year MFA in Dance, they have created a new MFA with a concentration in ‘Dance and New Media’ (with instructors from Dance, Film, Interactive Telecommunications, and other departments). The MFA program is
designed for those who have already had significant professional experience. A key component of the Master’s program at Tisch is dance composition course, required for all students and taught by leading professionals in the New York dance community. Of the 12 full-time faculty whose strength lies mainly in concert or commercial choreography and performance, 3 have MFA / MA degrees. The Tisch School of the Arts offers a limited number of tuition scholarships to incoming students. Awards are made on the basis of academic excellence, demonstrated ability, professional promise, and financial need. Tuition scholarships are funds applied towards the cost of tuition.

b. Distinguishing Features of the Proposed MFA Program from other Programs Offered
   (i) the Sponsoring unit, (ii) Other universities, and (iii) Other Programs Offered at Duke

Some of the most outstanding MFA in Dance programs in the United States are housed by state universities, namely, Ohio State University, Florida State University, Temple University, Texas Women’s University, University of Hawaii at Manoa, University of California at Los Angeles, and several others. The majority of the peer (private) universities in the United States do not offer a MFA in Dance. The Duke MFA in Dance will become a model program for its peers.

Duke Dance Program will have the privilege of offering collaborative projects and performance opportunities with American Dance Festival, an internationally renowned institution pioneering contemporary trends in modern dance. The Duke Dance Program faculty and the Director and Dean of ADF are excited about the innovative ways in which ADF would be able to collaborate with the Duke Dance MFA. All MFA students will be encouraged to incorporate the Duke-ADF collaborative Summer ARKS program in their study, an invaluable privilege of training and working with ADF faculty and their visiting artists. This will allow for interactive collaborations with fellow participants and internationally renowned dancers and choreographers, experiences that will be precious not only for those developing their professional careers and artistic portfolios but also for artists intending to further their career prospects as well.

Majority of the MFA in Dance programs based in the United States are defined by a modernist approach to dance. Often times, performance artists specializing in Asian, Africanist and other traditional practices have limited opportunities to acquire a MFA in Dance unless they incorporate a modernist approach to their specialized dance form or adapt technical elements of modern dance into their specialized form of practice. MFA students could also be bogged down by too many structured requirements within Dance, limiting the space and time necessary for interdisciplinary investigation and the enquiries that may be essential for their individual specialization in their chosen area of research interest. The Duke Dance MFA program will be unique in its ability to mentor students skilled in varied genres of movement practices, taking advantage of the diverse strengths of its current faculty. Most importantly, the Program proposes to provide graduate students with a significant length of creative time and elective coursework towards articulation of their own personalized cross-disciplinary research areas. Duke Dance will provide training and exposure to traditional and non-traditional methods in producing creative works, and as such, positioning itself to be able to attract student-artists who want to explore the non-traditional or who specialize in particular dance forms across global cultures.
Graduate students in the MFA in Dance will have unique opportunities for cross-disciplinary studies and collaborative projects across the university. For instance, students interested in specializing in “Dance for the Camera” may develop their specialty with elective courses in Visual and Media Studies, Experimental Documentary Arts, or Arts in the Moving Image, and may create collaborative projects together with their graduate peers as well. Those interested in topical studies in gender and identity will be able to take elective courses in Gender, Identity and Feminist Studies and create artistic projects with their peers in the relative Program. There will be scope for MFA in Dance students to collaborate with graduate student composers in the Department of Music. Students interested in “performance art” or ethnographic/autobiographical narratives would be able to engage in joint projects with faculty in Theater Studies, Folklore or Cultural Anthropology. Students interested in cognition and embodied practice could take elective courses and work with their peers in Psychology and Neuroscience or Brain Sciences.

Students will be primarily mentored by a faculty member in Dance as well as an assigned faculty member in the related department or program at Duke.

The specialty of the Duke Dance faculty will enable the Program to offer courses and specialization in performance and technology drawing on disciplines including time-based digital media, site-specific work and installations. Students will explore performance-based technologies, robots, media, and computer interface and train in the use of software. Besides the core Dance faculty, other Duke faculty in Music (John Supko), Art, Art History and Visual Studies (Bill Seaman, Victoria Szabo, Pedro Lasch) specializing in artistic use of technology have also consented to cross-listing their courses with MFA in Dance, thus enriching and enhancing the reach of this program.

The MFA in Dance will take advantage of the interdisciplinary courses, funded programs and university-wide projects available at Duke. Bass Connections brings together interdisciplinary research teams comprising of faculty, graduate and undergraduate students, striving to connect the Arts and the Sciences. The John Hope Franklin Humanities Institute is also a collaborative model enabling interdisciplinary research, writing and teaching in the humanities including the arts. Humanities Writ Large, although an initiative promoting undergraduate education, encourages participation of graduate students assisting faculty mentors in teaching, assisting and guiding undergraduates in the courses they fund. MFA in Dance students will be able to participate and train in such rich cross-disciplinary ventures highly promoted at Duke.

The proposed MFA in Dance will be the second MFA degree program at Duke after the MFA in Experimental Documentary Arts at Duke. The MFA in Dance follows the lead of MFA EDA in creating a unique program that will resonate on a national and international level. In comparison, the cohort of the MFA in Dance will be only half the size of the MFA EDA, allowing for recruitment to be highly selective and offer an equally ideal research environment to its students. Serving the MFA in Dance as a precedent in many ways, the MFA EDA has demonstrated how a uniquely positioned MFA can invigorate an institution and create new and exciting fields of creative engagement whilst successfully utilizing a physical research environment (The Boiler House).
The Dance Program first offered a Certificate in Dance in 1992, which became a Dance Minor in 1997. A major in Dance was approved in December 2006. The proposed MFA degree will be a logical next step in the evolution of the Dance Program at Duke. If accepted, the proposed MFA in Dance would be the second MFA degree to be offered at Duke after the MFA in Experimental and Documentary Arts, established in 2011.

Within the Dance Program, past and present dance faculty have established strong, long-term connections to faculty in many other academic units at Duke. These include the Department of Music, the Department of Theater Studies, the Department of Art, Art History and Visual Studies, Documentary Studies, English, Romance Languages, Women’s Studies, Cultural Anthropology, African and African-American Studies, as well as the Visual Studies Initiative, the Global Brazil Lab and Information Science + Studies. These connections have already broadened the capacities of the new MFA proposed program as several Duke faculty based in these departments have approved their graduate courses for the graduate students enrolled in the MFA in Dance (for details on the list of confirmed and approved Elective courses, see Appendix A (iii) and (iv). The dance faculty have also developed connections with University of North Carolina-Chapel Hill faculty in the Department of Communications (Performance Studies), Women’s & Gender Studies, and Psychology. Thus, students in the MFA in Dance will benefit from the intellectual interaction with the larger Duke faculty and other graduate students affiliated with a number of related graduate programs at Duke and at University of North Carolina-Chapel Hill as well.

A series of visiting artists are invited to give residencies and master classes at Duke and at ADF every year. The Dance Program has successfully hosted numerous short and long-term residencies through the Visiting Artist Grants, Collaborative Grants, Mary Duke Biddle Foundation Grants, Josiah Charles Trent Memorial Foundation Endowment funds, and several others. In consultation with the faculty in the arts, Duke Performances has also developed an outstanding practice of facilitating residencies and workshops with the artists they have invited to perform. American Dance Festival, housed at Duke, brings internationally renowned artists and teachers during its annual Summer Intensive Programs. All of these events will serve the MFA in Dance as models for creating a variety of innovative artistic projects and for providing networking possibilities for future collaborations.

Through interaction with these visiting artists, Duke Dance students have enjoyed opportunities to receive expert comments on their works-in-progress, to engage in interviews for our Oral History Project, and to receive feedback on future possibilities in the professional world. The MFA program will not only further strengthen these connections, but fully engage in these activities considering that some of the graduate students will be established artists themselves. These interactive spaces will generate a valuable and motivating dialogue between undergraduate and graduate students, faculty and the visiting artists together. Our Duke undergraduates will be eager to engage in a high level of discourse with the graduate students, who, as thinkers, dancers, choreographers, designers, marketers and general collaborators will be a beneficial resource for them. The undergraduates will benefit from graduate artists who are investigating deeply the power of dance in its many forms and purposes. In turn, the graduate
students will have a ready pool of advanced undergraduate artists for participation in their experimental or creative projects.

Each year, the Dance Program hosts two main-stage concerts at Reynolds Industries Theater, presenting new choreographies by faculty and advanced undergraduate students. Approximately 70-75 dancers (35-37 each semester) participate in these concerts. Building on the existing model, the MFA program will provide graduate students with opportunities for performance situations, interdisciplinary creative work, collaborative group work and individualized mentorship from dance faculty in order to bring their artistic ideas and ambitions to refined fruition. Moreover, interaction and collaborative works between graduate students, within dance and with other disciplines, will be mutually beneficial.

Dance faculty have been actively engaged in funded programs - Bass Connections, Humanities Writ Large, The Brazil Lab, for instance, in formulating undergraduate courses or serving on the steering committees and leading research and technology projects. MFA students will have the opportunity to work with the faculty in all of these special topics projects and/or assist the faculty in teaching these undergraduate courses.

There are also plans in the works for faculty engagement with Duke-Kunshan University (DKU). Interested MFA graduates will be able to take advantage of new initiatives that will encourage their participation and collaboration with DKU activity projects. Dance faculty are engaged with the Duke in Ghana ethnographic program with approximately 10-12 students traveling to Ghana every Summer. Graduate students will be able to assist the faculty in leading this program and at the same time, train in leadership roles.

The rapid pace of technological change, informational consumption and cross-genre artistic pollination are defining and redefining the new meanings of and purposes for art making. These challenges place the student at the threshold of an infinite horizon of creativity. The Dance Program is ambitious to harness the energies invested in the arts at Duke while focusing on the dance artists – who are both eager consumers and producers of creative art. The Program will build on their enthusiasm for new methodologies, new technologies and an individualized vision for artistic production, and provide them with contexts, content, rigor, cross-disciplinary imagination and importantly, a critical perspective combined with social responsibility.

(i) Programs at Duke

Department of Music
The Dance Program has made several collaborations with the Department of Music. In a year-long collaboration between the Dance Program and the Music Department during the 2009-10 academic year, graduate student composers were given the opportunity to compose for So Percussion, a group that explores how percussion instruments can communicate all the extremes of emotion and musical possibility. Called an “experimental powerhouse” by the Village Voice, members of So Percussion have forged a unique and diverse career. Dance faculty and alum, Audrey Fenske, were then encouraged to choreograph using these graduate compositions and the music of So Percussion for the Dance Program’s spring annual concert ChoreoLab. The office of
the Vice-Provost for the Arts helped support a residency with So Percussion in the spring through a Visiting Artist Grant, that allowed them to perform live during this performance. To prepare the composers, Scott Lindroth taught a fall semester course focused on composing music for choreography. Lindroth said, “This is the first time that dance and music collaborated on a project that uses courses in both areas to develop new music and choreography for a main stage production.” Jason Treuting, So Percussion member, said at the time, “As a group we are looking to get integrated in a circuit that deals with theater, dance, music and the visual arts in a bigger way. To find that happening at a school [like Duke] in a really successful way, is awesome.”

Dance faculty Barbara Dickinson’s work titled, Liquid Prisoner / Remembrance was choreographed to a composition by Duke Music alum composer, the late Jennifer Fitzgerald (1975-2007). This work was danced by her 11 modern dance repertory students and presented as tribute to Fitzgerald at the ChoreoLab 2014 concert hosted by the Dance Program at the Reynolds Industries Theatre. Dickinson mentioned that Fitzgerald’s complex composition pushed the boundaries of melody, rhythm and other hallmarks of classical music, and found it intensely engaging as a score for a dance. In the past, Dickinson has collaborated with many Music faculty, including choreographing to compositions by Stephen Jaffe (2003, 2007), Robert Ward (1992) and Scott Lindroth (1993, 1995). She has worked with Rodney Wynkoop on two full evening presentations of choreographed works, namely, Gian Carlo Menotti’s The Unicorn, the Gorgon and the Manticore (1988) and Carl Orff’s Carmina Burana (1990). She has also choreographed a work performed live by the Ciompi Quartet (1991). Under faculty guidance, MFA in Dance students will have opportunities for future collaborations with graduate composers in Music.

Dance faculty Thomas F. DeFrantz and Kenneth R. Stewart, a Ph.D. candidate in Music Composition, collaborated on a series of productions: where did i think i was going? [moving into signal] was presented at the PSI Theater, Durham Arts Council on August 29, 2014. This production was a 50-minute work exploring questions of re-location, technology, and place through a series of five custom-created interfaces that distributed the performers in unexpected directions. DeFrantz’s leadership would contribute to and further similar interactions between graduate students and departments.

In Spring 2017, Dance faculty Barbara Dickinson choreographed a new Modern Dance repertory piece to the music composition of Music faculty John Supko. His composition, This window makes me feel, is based on New York-based poet Robert Fitterman’s brilliant poem crafted with using its title-phrase on hundreds of Google searches, chronicling a vast range of human experience. John Supko, who works with composition technology, has also approved his graduate courses for MFA in Dance students.

Historically, there has also been dance faculty collaboration with the Djembe Ensemble and the Jazz Ensemble. There are possibilities to consider collaborations with the Wind Symphony, Symphony Orchestra or Duke Chorale, the student groups like Duke New Music Ensemble, Collegium Musicum, and other chamber groups. The student music groups especially are an untapped resource with which MFA in Dance students could possibly collaborate.
Experimental and Documentary Arts MFA - Center for Documentary Studies, Visual and Media Studies and Arts of the Moving Image

The Master of Fine Arts in Experimental and Documentary Arts (EDA) is a unique program that fosters collaborations across disciplines and media as it trains sophisticated, creative art practitioners. As such, MFA students in Dance specializing in dance and filmmaking will have avenues open for collaborating with EDA graduate students and train with their faculty. The EDA equipment cage will also be an additional technological resource for Dance MFA students to access.

Department of Theater Studies

The Dance Program has a long history of large and small collaborations with Theater Studies for a period running at least three decades: Site-ings was an early 1985 collaboration between theater faculty Jeff Storer and dance faculty Jane Desmond, in which current dance faculty Barbara Dickinson was one of four cast members. The Dance Program and the Music Department have also collaborated with Theater Studies (then Drama Program) on a production, Carousel, in the 1980s. There have been multiple collaborations between Professor Emeritus Clay Taliaferro (dance faculty) and Jody MacAuliffe (theater faculty) that are still ongoing. In 2012, the dance faculty played a very active part in choreographing for a collaborative production, Ragtime, together with the Department of Theater Studies, Department of Music, Duke Chamber Players, and Hoof ‘n’ Horn. Besides several cross-listed courses, the Dance Program has also offered a FOCUS course (195SFC), Art of Transformation, co-developed by Theater Studies Chair, Jeff Storer, and dance faculty Keval Kaur Khalsa, based on The Theater of the Oppressed, originally established by Augusto Boal, a Brazilian director and a Workers' Party (PT) activist. Prospective MFA students will have excellent opportunities to work with Theater Studies faculty and guest professionals, and have access to advanced courses in Performance Studies, Translation Studies, and Theatre in London.

Program in the Arts of the Moving Image

The Duke Program of the Arts in the Moving Image has fostered a critical understanding of the history, theory and technologies of movie making and the media arts such as experimental film, photography, television and digital media. Dance faculty Purnima Shah collaborated with AMI faculty Josh Gibson (on camera) for her documentary film, Dancing with the Goddess, which was shot entirely in India during 2009-10.

John Hope Franklin Humanities Institute

The John Hope Franklin Humanities Institute is a unique consortium of programs committed to revitalizing and promoting interdisciplinary research and creative works. Participants from a broad range of disciplines converge to explore intellectual, social, political and cultural themes namely, race and race relations, the legacy of the African American experience, the implications of globalization, to name a few. The Institute has strived to bring together scholars in the humanities and the social sciences providing an environment for a vigorous scholarship and imaginative alliances. At FHI, historians, artists, literary scholars, and philosophers have contributed to a rich understanding of moral and ethical issues. The Institute has provided a forum for Duke faculty to interact with national and international scholars in area studies, international studies, global studies and the humanities in general. Several dance faculty have made research presentations at FHI forums, while others have moderated panels or screened
documentary films. The Dance Program has also presented several visiting artists at FHI. Students in the MFA in Dance program will be able to participate in these activities together with the faculty and assist in organizing presentations of the creative works of visiting artists.

Duke Performances
Duke Performances, the professional performing arts presenting organization at Duke University is committed to presenting willfully eclectic, forward-thinking performing arts of the highest quality. Through superb performances, outstanding visiting artist residencies, and the development and commissioning of exciting new work, Duke Performances is forging a culture that vigorously supports performance and encourages meaningful engagement with the Duke campus and Durham community. Annually, Duke Performances offers a robust season of 60-70 world-class performances, making extensive use of a network of Duke and Durham venues, and presenting artists spanning classical, new music, jazz, Americana, independent rock, international music, theater, and dance. Duke Performances and its partners are well equipped to plan and implement effective dance residencies. Particularly over the past nine seasons under the direction of Executive Director Aaron Greenwald, Duke Performances has produced large-scale residencies with the world’s leading, forward-thinking artists in a manner that responsibly engages the Duke and Durham communities. Duke Performances has managed dance residencies in collaboration with the Dance Program by artists including Ronald K. Brown / Evidence Dance Company, Rennie Harris Puremovement, Companhia Urbana de Dança, Nrityagram Dance Ensemble, Urban Bush Women, Alonzo King’s LINES Ballet, and Shen Wei Dance Arts, Trisha Brown Company, among others. The MFA in Dance will further these collaborative prospects with Duke Performances.

Bass Connections
Bass Connections brings together faculty, graduate and undergraduate students to explore real world issues in interdisciplinary research teams. The five current themes, Brain and Society; Information, Society and Culture; Global Health; Education and Human Development; and Energy, offer interdisciplinary courses, co-curricular activities and faculty-mentored student research experiences. Increasingly, graduate students are having a greater presence in interdisciplinary courses, and particularly in project research teams. Two current multi-year Bass Connections projects have Dance faculty as co-PI’s – Mindfulness in Human Development (Keval Kaur Khalsa) and Machine Society Interfaces (Thomas F. DeFrantz). Currently, graduate students are contributing to both of these teams. Other new and current projects that might be of interest to MFA students include Dance faculty DeFrantz’s and Engineering faculty Martin Brooke’s Performance in the Community, and Movement, Grace and Embodied Cognition.

Baldwin Scholars
The Alice M. Baldwin Scholars Program inspires and supports undergraduate women to become engaged, confident and connected leaders in the Duke community and beyond. Through leadership development, guidance in developing critical thinking and problem-solving skills, upper-class mentors, faculty and Duke alumnae provide an empowering environment. Baldwin Scholars are expected to positively influence the culture for women at Duke, offering new ideas about how to measure academic and social success. Women enter the program as first-year students, with 18 students accepted each fall. The first class of scholars was selected in fall 2004, with the program reaching total enrollment of 72 in fall 2007. The four-year experience includes
a retreat, two academic seminars, an opportunity to live together as a group on West Campus, an internship, community service, and numerous informal activities such as lectures and dinners. Dance faculty, Professor Vinesett is a long-term co-Director of Baldwin Scholars Program. Through her pedagogical initiatives, selected students in MFA in Dance will be able to co-teach some of the courses for the Baldwin Scholars curriculum.

Duke Service-Learning
MFA students interested in community-based performance and/or pedagogy will benefit from the Dance Program’s robust relationship with Duke Service-Learning. Duke’s commitment to knowledge in the service of society is evident in its connections of civic engagement to the curriculum. Faculty Scholars regularly teach service-learning designated courses and serve as mentors and advocates for community-based pedagogy through faculty development, scholarship, and university leadership. Dance Program faculty Keval Kaur Khalsa formerly a Service-Learning Faculty Scholar, has developed three Service-Learning courses, two of which are currently in the regular Dance Program rotation. Dance Director, Purnima Shah also leads a DukeEngage program in India. Although most courses with the service-learning label are undergraduate courses, they are open to registration by graduate students. Some service-learning courses as well as DukeEngage programs employ course assistants or program Site coordinators, and graduate students often fill these paid positions.

Global Brazil Lab
Global Brazil Lab is part of the Franklin Humanities Institute and forms an interdisciplinary team of faculty that directs its programs. The lab is closely aligned with the Brazilian and Global Portuguese major in the Department of Romance Studies, the Duke Brazil Initiative, and with the Center for Latin American and Caribbean Studies. The aim of the lab is to engage undergraduates in advanced research alongside faculty and graduate student mentors/collaborators. The MFA in Dance anticipates attracting recent graduates as well as artists interested in visual culture, social movements, politics, the natural environment, biodiversity, popular culture, human development, and the healing arts. Although the funding for the Brazil Lab will end in 2016-17, the trajectories created by the Duke Brazil Initiative will afford MFA in Dance students an opportunity to create and participate in faculty/candidate-led research projects at Duke and in Brazil.

(ii) Programs in the Local Community
Mentored opportunities for professional and community-based performance production and community-based pedagogy will be available to MFA students through a number of Durham-based organizations run by Duke faculty:

Carolina Performing Arts, University of Carolina at Chapel Hill
Duke Dance Program has an ongoing relationship with Carolina Performing Arts (CPA) with an informal but viable master class exchange program providing many opportunities for students in the Dance Program and University of North Carolina, Chapel Hill to participate in organized events between the two institutions. These opportunities could be easily extended to include Dance MFA students. CPA’s Arts @ the Chore has produced a few opportunities for guest
lectures and master classes at Duke. There is also a potential for interactions with the Carolina Performing Arts new arts innovation lab, studio and theater space (The Core@Carolina Square) when completed.

Durham Public Schools – Outreach program
Each semester the Dance Program provides opportunities for Durham Public School students to attend a mainstage performance by dance students, faculty and, occasionally dance alumni. Approximately 560-600 public school students attend the show each semester. Graduate students will have the opportunity to produce or present work for this educational outreach.

African American Dance Ensemble, Durham, NC
Chuck Davis, Founder and Artistic Director of the African American Dance Ensemble, originally established the African Dance in the Duke Dance Program curriculum during the early 1980s. Current dance faculty and African Dance specialist, Ava LaVonne Vinesett, was a leading member of the company as well as Educational Coordinator for four years and Assistant Director of the company for three years. She has set works on the company as a guest artist. In the past years, the Dance Program invited Chuck Davis for performing conference inaugurations, workshops and participation in panel discussions and symposia.

Man Bites Dog Theatre
Manbites Dog Theater, a professional experimental theater company based in Durham, NC, was co-founded by current Chair of Theatre Studies, Jeff Storer (Artistic Director) and Ed Hunt (Managing Director) in 1987. Dance faculty Barbara Dickinson has been a member of Manbites Dog Theater since its founding, and has served as actor, choreographer, and movement consultant in many productions. Manbites Dog Theater often draws from a pool of undergraduate, graduate students and alumni for its artistic and production personnel. It also runs a series called “Other Voices” in which Manbites Dog is the host for guest experimental projects in theater or dance. In 1999 Dance faculty Barbara Dickinson and Ava LaVonne Vinesett co-created and produced Contents Under Pressure as part of Manbites Dog’s “Other Voices” series. Another Dance faculty Keval Kaur Khalsa’s company, Two Near the Edge, also presented on that series the same year. Based on the extraordinary ties we have with this company, it will be a resource for our graduate students for all aspects of theater, and for graduate productions.

Archipelago Theatre, Inc.
Co-founders Ellen Hemphill and Rafael Lopez Barrantes, former members of the Roy Hart Theatre, permanently moved the company from France to the United States in September 1990, where it found a home in Chapel Hill, North Carolina and the greater Triangle arts community. Ellen Hemphill is a full time faculty with Theater Studies at Duke.

Little Green Pig Theatrical Concern
Little Green Pig Theatrical Concern is the brainchild of Theater Studies faculty Jaybird O’Berski (Artistic Director) and Dana Marks (Managing Director). The Little Green Pig Theatrical Concern is a nonprofit theatre company that has been bringing provocative work to Triangle audiences since 2005. Little Green Pig is dedicated to Enlightenment values: exploration of imagination, questioning traditional ideas and subjecting their work to the light of Reason.
Y.O.G.A. for Youth

Duke Dance faculty Keval Kaur Khalsa is the Regional Coordinator of Y.O.G.A. for Youth, an international non-profit organization that brings the tools of yoga and meditation to underserved youth. The Y.O.G.A. for Youth mission is to provide urban youth with tools of self discovery that foster hope, discipline and respect for self, others and community. Y.O.G.A. for Youth North Carolina provides yoga programming in four counties in the Triangle region.

SOLOWORKS/Andrea E. Woods & Dancers

SOLOWORKS/Andrea E. Woods & Dancers is a modern dance company with a mission to create group and solo works using dance, music, spoken word and multimedia as contemporary African American folklore in performance. Woods is committed to performing in theaters as well as universities, community centers, schools and libraries. The dances have a generous worldview while centralizing and affirming a positive reflection of African Diasporic culture. Woods calls her dances SOLOWORKS because they are works from the heart, works from the soul. MFA students will have opportunities to partake in such productions.

d. Anticipated Consequences (positive or negative) to the Sponsoring Unit or to other Programs at Duke

The MFA in Dance will invigorate the Dance Program and other programs at Duke. It will attract numerous and established professional dance-artists as students and visiting artists to Duke forming a hive of creative activity around the new Rubenstein Arts Centre as well as the Ark Studio. The sharpened research focus on embodied interdisciplinary praxis will resonate in all aspects of the dance program and shape the offering of undergraduate courses and creative activities alike. The MFA will be an integral, formative part of a coherent dance program, focused on aesthetic and cultural openness, academic and artistic rigor, and interdisciplinary and embodied praxis. As individual students will take courses in varied disciplines at Duke, a fruitful cross-pollination between fields is anticipated, opening new possibilities for multi-disciplinary discourses, performances, happenings and activities.
IV. MARKET RESEARCH FOR THE PROPOSED MFA IN DANCE PROGRAM

a. Evidence of Sufficient Demand Among Potential Applicants to Support Enrollment

Targets included in Business plan (section V)

The MFA in Dance: Embodied Interdisciplinary Praxis is designed with a unique composition of its students in mind, a program that would ideally target the broadest possible market, extending its reach beyond the traditional market-segment of fresh graduates of dance and later-stage dance professionals seeking academic qualifications. The Program’s emphasis on interdisciplinarity in particular, will encourage creative possibilities for dance students with specialty areas other than professional dancing. The prospective student body is envisaged to be composed of 30% professional artists practicing at the national and international level, 25% career changers (including those from a previously different field of study/work), 15% international students and 30% fresh graduates.

National Association of Schools of Dance (NASD) survey of 71 national academic institutions in the United States indicates that around 5500 students are, at any given time, enrolled in pursuit of an undergraduate degree in dance. NASD’s past five-year average with 20 national academic institutions offering a MFA in Dance indicated that almost 300 students pursued the MFA degree in dance (see Section III a-c). The figures point to a stable market within the traditional pool of applicants, which Duke’s MFA in Dance seeks to compete with to some degree, but also aims to expand the pool of potential applicants by also appealing to ‘non-traditional’ aspirants. A survey of national programs shows that the vast majority of MFA degrees offered in the United States are based upon an understanding of dance within a very specific, namely, modernist idiom of dance and pedagogical approaches to how it is conceptualized, produced, presented, taught and discussed. Duke’s MFA in Dance: Embodied Interdisciplinary Praxis offers a much wider understanding of the practice of dance, forming a basis for prospective students that previously felt excluded or unrepresented by current MFA offerings. We also anticipate a considerable share of applicants whose first degree is not necessarily in a related subject, but who can demonstrate a considerable past engagement with dance and/or embodied arts in order to pursue a creative interdisciplinary research in dance.

A changing market in the performing arts increasingly seeks academic demands being placed on university dance-teachers. This trend has especially expressed itself in increased demands for low-residency MFAs in Dance, allowing people who are already working in the industry (predominantly as teachers, lectures, professors, etc.) to simultaneously pursue their creative work and studies. There are indications that this demand might soon level out, due to a saturation of the very specific targeted student body this appeals to, however, it is also broadly accepted that terminal degrees are now a requirement for dance faculty hires at most academic (non-conservatory style) institutions, hence creating a tangible demand for graduate education at an earlier age (i.e. before entering the job-market) and putting additional focus on the quality of the degree and the prestige of the offering institution.

It is of note that another trend sees high-level performance production and practice-based discourse shift from the independent scene towards academia as many established dancers, performers and choreographers not only seek to develop and underscore their work with academic rigor and qualifications but also need to ‘buy time’ to be able to fully immerse
themselves in their field in order to develop the coherent basis of their praxis. This trend has already led to the emergence of new non-traditional MA/MFA programs in Dance, especially in Europe (Sweden, Norway, Austria, United Kingdom, Ireland, Germany, etc.). We can clearly foresee that in the near future, all of these developments will shift demand towards open, interdisciplinary, rigorous academic and artistic engagement that the Duke’s MFA in Dance program has been designed to offer. Duke will be the first institution amongst its peers to offer an MFA degree in Dance, which will provide an additional key-incentive to choose Duke above its current competitors. We believe the Duke MFA program will appeal to select individuals in Europe and Asia who in some cases, would be eligible for their government scholarships. As we persistently work towards expanding our fellowship endowments, we will endeavor to engage economically disadvantaged individuals on a national as well as international level.

Duke MFA in Dance will appeal to students who want to engage in rigorous academic and cross-disciplinary artistic discourse that will set them apart from other graduates of Dance MFAs.

b. Evidence of Expected Opportunities Available to Graduates from the Proposed Program

A survey of five recognized national institutions offering the MFA degree in Dance shows a coherent picture emerging: 80-90 percent of MFA graduates are still working in the field (or a related field) after five years of graduating. Approximately 50% of former students are working within the field of academia. Due to the academic rigor of the proposed MFA in Dance program, coupled with Duke’s reputation, we project employment figures within the field of academia to be slightly higher than average; moreover, graduates from Duke’s MFA in Dance will undeniably enjoy a higher prestige and demand for job hires at other academic institutions. Additionally, the interdisciplinary and student-tailored nature of the proposed MFA in Dance program will open niche-markets and employment opportunities that may be unavailable to graduates of other MFA programs.
V. FINANCIAL PROJECTIONS FOR THE PROPOSED MFA IN DANCE PROGRAM
(See Appendix C)

a. Five-year business plan of revenues less all program expenses including but not limited to: leadership costs, faculty costs, staff costs, fringe benefits, program costs, admissions, career services, marketing and recruiting, etc.

See Appendix C

b. Description of financial aid, scholarship amounts (and expected distribution), fellowships, outside funding

Duke University Executive Vice President, Tallman Trask III has agreed to contribute $100,000 for a one-time start-up student scholarship fund towards the MFA in Dance Program (see Appendix C, Budget lines 8 and 10; see Appendix E (i), Letters of Support within Duke, for Tallman Trask’s confirmation to Vice Provost for the Arts, Scott Lindroth, over email communication). The Dance Program will provide financial aid to graduate students in the form of teaching assistantships and scholarships (see Appendix C, budget lines 11-13).

ECGF and the MAC have provided suggestions that the MFA in Dance program would be more secured if Arts and Sciences were committed to provide back-up funds in the event that fewer than the ideal number of students were recruited for the first couple of years. Since Arts and Science is not able to provide back-up funding, we have estimated an alternative budget draft with at least 5 recruits, reducing several expenses related to visiting artists, production costs, and removing the salary of the half time staff coordinator. Based on our alternative budget draft, we can afford to risk the start of the program with 5 recruits instead of 7 proposed.

c. Detailed analysis of instructional costs, linking courses to be taught with type and cost of instruction (tenure track, regular rank, adjunct)

The primary costs of this program pertain to one new faculty and potential staff salary, student scholarships and assistantships, administration, facilities, infrastructure, and technical resources. While most program costs will be paid for by tuition, start-up funding is required for the newly hired dance faculty salary (plus fringe benefits and research funds), and for the full-time Staff Assistant to the Director of the MFA in Dance administrative position.

d. Description of the new program’s reliance on sponsoring unit and/or central Duke resources and infrastructure such as classroom space, office space, shared admissions, library services, career services center, Graduate School, etc.

Core aspects of the curriculum of the program will be situated in Dance Program’s spaces such as the Rubenstein Arts Center and The Ark Dance Studio, fulfilling the potential of existing as well as new spaces. Moreover, students will have access to all regular services provided to
Graduate Students at large (see Appendix F)

e) Recruitment plan for meeting enrollment targets
We are currently in the process of designing a marketing and recruitment drive in close
dialogue with Duke’s Office of Communication. Effective actions are under way to
efficiently target identified audiences - recent graduates, mid-career professionals as well as
career changers. For the purpose of recruiting international students, we plan to target
advertisements in countries that lack an established academic infrastructure in Dance (such
as, Southern Europe, China, India, Africa) as well as countries that support studies abroad
through various state fellowships (Norway, Sweden, Finland, Switzerland, Malaysia).

We have already taken steps to redesign the visual identity of the Dance Program in order to
make the recruitment-drive more effective in reflecting the refined ethos and quality of both
the Dance Program and the MFA in Dance. Artists will be commissioned to create imagery
for the website and publicity materials that reflect the diverse, interdisciplinary and
entrepreneurial aspects of the MFA. An extensive advertising campaign will be run for the
first recruitment round, both in print and online media, including Facebook and Google. The
campaign will be evaluated annually in order to pursue the most effective avenues available.
A targeted, well-conceptualized and executed campaign will resonate strongly with relevant
prospective students.

Print and Online Sites advertising:
• Selection of interdisciplinary publications: Dance Magazine, Movement Research
  Journal, Dance Europe, Culturebot.org, Corpusweb.at, Performance Research, etc.
• Selection of relevant publications in related field: Art Forum, Frieze, Leap, Mousse,
  South, Journal of Creativity in Mental Health, Journal of Dance Therapy, Dance
  Research Journal, Asian Theatre Journal, etc.
• Relevant festival and museum program books: ADF, American Realness, Coil, PS1,
  Walker, Hammer, etc.
• Google: key-word search advertising

Social networking and advertising:
• Active Facebook, Twitter and Instagram accounts coupled with a social media
  advertising strategy and monetary advertising investment during period prior and during
  recruitment.
• Duke Dance Program website
VI. STUDENT COMMUNITY

a. Describe how the sponsoring unit will promote diversity among the students matriculating in the program, what resources are committed to ensuring diversity in the student body, and what is the plan for their deployment

The program-curriculum is designed with diversity in mind. We envisage that the program’s openness to all forms of dance will indeed attract dancers from various cultural and socio-economic backgrounds. Furthermore, Duke University Dance Program is a model of diversity within the University. Of its current 8.5 full-time faculty members,

- six are women
- three are men
- three are African American
- one is Asian
- three are foreign nationals

The diverse makeup of the faculty offers a welcoming environment for students of diverse backgrounds.

The MFA in Dance will be inclusive of dance practices including but not limited to Euro-America, Asia, Africa, and the African diaspora. Five of our eight and half faculty members’ research specialties include Asian, African and African diaspora dance and somatic practices. One of the Dance Program’s three areas of concentration in the undergraduate curriculum is Dance In Its Cultural Context, with course offerings including, Gender In Dance and Theater, History and Practice of Dance and Theatre in India, Dance and Dance Theater of Asia, Indian Classical Dance Repertory, Dance and Religion in Asia & Africa, West African Rootholds in Dance, Black Dance, African Dance Technique and Repertory, African Dance Percussion, The Art and Culture of Flamenco, and Kundalini Yoga and Sikh Dharma.

Besides cultural diversity, the Duke Dance Program provides a welcoming and affirming community for students of all gender identities. One of the strengths of this MFA program will be the generational diversity of the students, since it aims at targeting beginning and mid-career dance professionals. The MFA in Dance is open to all varieties of movement practices, hence it will appeal to applicants from various ethnic backgrounds, who would usually be, or feel, excluded from MFA programs that intrinsically focus on modern dance idioms specific to the USA. Furthermore, we are acutely aware that diversity in economic backgrounds will require considerable efforts on our part to proactively solicit fellowship endowments and we are deeply committed to bridging the inequality divide through financial aid as a matter of urgent need for the program.

b. Describe the types of student support services to be made available centrally or by the sponsoring unit

Both faculty and staff will support students in various aspects of their academic endeavor, including addressing diverse issues that potentially affect their learning progress. The program is designed to enable highly personalized study pathways that are evaluated on an ongoing basis together with the assigned faculty and the program director. At Duke Dance, the formal
and informal contact time between students and core-faculty of the MFA is expected to be considerably higher than comparable programs, due to the design, the size and the needs of the program. Furthermore, the Director of the program and the DGS will endeavor to ensure the students’ progress; measures will be in place addressing student issues; students will also be directed to Duke’s support services, such as counseling center and career services.

c. **Number of international students anticipated in the program, and resources necessary to support their specific needs**

With international faculty on board the MFA program, we do envisage international student applicants for the MFA program. Candidates with professional dance track record are especially likely to be well accustomed to adapt to new cultural circumstances as they are generally well travelled and have often performed or worked with artists from different countries. Duke’s international house is a solid resource for international students and in conjunction with personal support from the faculty, international students will thrive within this program. We will also endeavor to provide selected fellowships to financially disadvantaged but meritorious international candidates.

d. **Summary of career development services that will be provided to the students, including but not limited to those to be provided centrally**

Each graduate student will have a primary advisor and together, they will form a three-faculty thesis committee towards the twelfth week of their second semester at Duke. At least two faculty committee members will be selected from Dance. The third committee member would be selected from outside of Dance depending on the interdisciplinary research area of the student. The primary advisor and the thesis committee will advise, mentor and guide student advisees in the development of their academic program, their thesis completion and realization of their career goals. The Dance faculty will engage in career advising all through the students’ term at Duke. Moreover, all graduate students will have the exposure and in-person interactive possibilities with various invited guest artists, both at Duke as well as at ADF who would be able to provide career guidance.

All MFA students will be required to create and maintain an online artistic portfolio throughout their term at Duke. The portfolio will enable the students’ creative works become visible to the larger professional community. Students will be encouraged to attend and present their research and creative works at conferences, performance festivals, online forums as well as locations outside of the traditional theater, such as museums, galleries, parks, heritage sites, community locations, and such. Advising will be based on the career goals of each student. Through teaching assistantships, they will develop pedagogical skills. Through academic and studio coursework and mentorship from MFA faculty, they will acquire excellence in technical, choreographic and theatrical abilities or formulate their own movement and choreographic practice, that will prove its contemporary relevance in and outside of the performing arts-world and creatively
contributing to the lived environment. By the end of their term at Duke, students will have developed a high-caliber artistic and creative profile in their specialty area.

The Office of the Alumni Association invites successful career-oriented Duke Dance alumni to campus via the DEMAN (Duke Entertainment, Media and Arts Network) celebrations hosted by the Council for the Arts in order to educate the current students about the artistic possibilities and successful endeavors achievable after graduation. Our MFA students will also benefit from alumni visitations and their story-telling sessions about their lives, their enterprises, successes, problems and issues experienced in their careers.

The Dance Program will develop an alumni network of MFA graduates who will become important career mentors for continuing students. Successful MFA graduates will be invited back to Duke to give lecture-demonstrations, workshops, teach courses as visiting artists and to participate in conferences and symposia hosted by the Duke Dance Program.

Job Placements for students
The primary faculty advisor as well as the faculty committee will be mentoring students on the progress of their individual research and theses topics as well as realistic career prospects. We anticipate students aspiring for careers in the academic as well as in the artistic fields:

Academic: There is an increasing demand in the academia towards bridging the divide between artistic practitioner and the academic researcher. Even though several dance departments have shifted away from purely conservatory style training towards a rigorous theoretical engagement, qualified individuals specializing in integrating both these fields are indeed still rare. We believe that the Duke MFA in Dance will put graduates in an excellent position to thrive within an academic environment, as researchers, lecturers and artists alike.

Professional: Some students will pursue a purely artistic career, starting or maintaining their own production companies or freelancing as artists, whereas others will be - depending on their thesis area - in an ideal position to organize dance festivals, serve as Artistic Directors of Companies, provide artistic support to organizations, dance companies and/or create entrepreneurial new forms of engagement through dance and related fields. In the future, we would envision collaborating with Fuqua faculty over creating a Certificate in Arts Administration and Leadership, which would enrich and broaden the program’s reach significantly.

e. Sponsoring unit support for graduate student clubs and other co-curricular events

Duke Dance Program has a history of seeding and supporting various clubs on campus open to all students. Dance faculty members are advisors to several Duke dance clubs and are also engaged in numerous high-level research projects both on campus and in the broader community, which students will be able to partake in. For example, Professor Andrea Woods Valdes has led artistic projects in the community; Professor Kien has initiated a monthly dance event, *Excavation Sites in Durham*, organized in collaboration with the Durham based DIDA network, in which local artists and Duke students gather to dance, share and discuss contemporary issues in the Ark dance studio. As the Regional Director of the non-profit Y.O.G.A. for Youth NC,
Professor Keval Kaur Khalsa oversees administration, yoga programming, and an ongoing research project on the benefits of the Y.O.G.A. for Youth curriculum. Graduate students will have the opportunity to assist in any of these areas. Professor Purnima Shah leads a DukeEngage Service Learning Program in India in which 8-10 Duke students participate during the Summer. An interested graduate student could help coordinate the program. Professor Tyler Walters leads the Carolina Ballet Summer Intensive for which interested graduate students could provide training assistance.
VII. PROGRAM EVALUATION

a. Learning assessment plan indicating specific student learning outcomes, how the outcomes will be measured, how data are to be gathered, and how the findings will be used to improve the program (See Appendix D)

The students’ primary advisors in Dance and their respective theses committees will discuss their progress at regularly-scheduled intervals of twice a semester. The Director of the Dance Program will conduct exit interviews with each graduating MFA student. The program will reflect upon these interviews, and revise its programming and execution models each year. A full-faculty retreat and methodology review will be conducted annually in the initial years of the MFA program, and then once every two years thereafter. In addition, the program administrators will also devise an online questionnaire that will target student-learning objectives and determining an accounting of achievements over the course of the program. These questionnaires will supplement Duke’s current vigorous student evaluation system, with an additional, targeted assessment of arts pedagogy and teaching practices.

b. Metrics for evaluating success of the new program (all items should be tracked), e.g., demand for program (applications, enrollments, selectivity, yield, retention), increase in diversity (student body and faculty), quality of applicants (GPA, standardized test scores, etc.), financial health of the program, graduate career success (percentage with jobs within three months of graduation, description of career paths program graduates pursue post-graduation, etc.

A series of metrics have been developed to evaluate the progress as well as potential failures and successes of the program.

Demand for the Program
Applications: For the first-year, the program aims at a minimum of 15 applications, steadily increasing to 30 applications in year three.

- Enrollments: The program endeavors to annually fill all of its seven positions. Depending on application numbers the program may create one or two additional positions from year two onwards.
- Selections: The students will be selected based on a proven track-record of artistic or other creative practice as well as the quality of their proposed research project, demonstrating that they are well-able and well-positioned to realize their specific research thesis-project. An appropriate selection process will evaluate the applicants via interviews to gage the modes of development, realization and quality of each proposed thesis-project.
- Diversity: The program endeavors to achieve a diverse cultural and socio-economic demographic within the student body. International students will also be recruited based on merit and the diversity of their interdisciplinary research interests.

Quality of Applications:
The program endeavors to attract high-level, ambitious and creative research-proposals as part of each application. Although the proposals can be rooted in disciplinary concerns, the
program promotes interdisciplinary thinking and applications of innovative ideas. The quality of research-proposals in terms of their originality, inter-disciplinarity, vision, creativity and their realistic prospects of being achievable within the given timeframe will be important indicator to assess the quality of the overall application.

Impact of Thesis-Project:
Much of the program centers around the realization of the thesis project, a unique research engagement, as proposed by the student and developed in dialogue with the faculty and peers. The impact of each these theses-projects will be evaluated in two and five-year cycles. For example, we will analyze if a new movement-program aimed at elementary school children has been taken up nationally, articles or books have been published, whether the program has impacted the field of its study, or whether a specific artistic work has been presented for public viewing, and so on.

Graduate Career Success
Career success will be measured in multiple ways.
- Employment: situation of each student will be evaluated after one year, two years and five years of graduation
- Individually measured success: students in this program will measure success based on their own aims and objectives. The program will trace each student’s aims and objectives relating to their own notion of career-success as declared in their assessment notes. The students’ success will be measured in terms of the work’s national or international exposure, integration of their movement vocabularies into other disciplines, commissions of established artistic institutions, residencies, fellowships, awards, and so on.

Student-satisfaction
The Program considers it important to generate high-level student-satisfaction upon graduation in terms of having provided a friendly research-environment, a rich curriculum and quality faculty advising. An important goal of the MFA Program is to provide graduating students with a perception of leaving Duke with a strong enrichment process in their academic as well as artistic life. Student-satisfaction will be annually assessed through a questionnaire and personal feedback sessions.

c. Sponsoring unit commitment to third year review of program performance including history and analysis of evaluation metrics

The Dance Program is committed to an ongoing monitoring of the program’s performance through the retention of relevant data, as well as specific questionnaires aimed at students, faculty, guest-lecturers and associate artists. A three-year review is a mandatory requirement for the program’s ongoing development in order to evaluate relevant planning and policies. The review will be drawn up by the Program Director and the Director of Graduate Studies, which will entail a five-year development plan outlining wide-ranging recommendations in terms of all aspects of the program. The recommendations of the External Review Committee, the Graduate School and the Deans will be adopted into the Program.
VIII. LETTERS OF SUPPORT
(see Appendix E for sections a, c, d and e below)

a. Supporting statement(s) from the dean or director of the sponsoring unit

Valerie Ashby, Dean of Arts and Sciences and Gennifer Weisenfeld, Dean of Humanities

b. Additional clearances obtained or required (e.g. from a school’s faculty/advisory board, from professional licensure organizations, etc.)

(Not Applicable)

c. Letter of support from the head of any other unit that is expected to make a significant contribution to the program (e.g. when required courses or collaborating faculty are from another department)

Jodee Nimerichter, Director of American Dance Festival

d. Letters of support from the heads of other Duke units with related academic programs

Tallman Trask, Executive Vice President
Scott Lindroth, Vice Provost for the Arts
N. Katherine Hayles, James B. Duke Professor of Literature
Jeff Storer, Director of Theater Studies
Guo-Juin Hong, Director, Arts of the Moving Image
Bill Seaman, Professor of Art, Art History and Visual Studies
Priscilla Wald, Chair of Gender, Sexuality and Feminist Studies
Sheila Dillon, Chair of Art, Art History and Visual Studies
Sarah Schroth, Director, Nasher Museum
Aaron Greenwald, Director, Duke Performances

e. Letters of support from the Leading MFA Programs outside of Duke

Peggy Gaither Adams, Professor, Department of Theatre and Dance, University of Hawaii at Manoa
Susan Hadley, Chair, Department of Dance, The Ohio State University
Lionel Popkin, Chair, Department of World Arts and Cultures/Dance, UCLA
Joséphine A. Garibaldi, Chair, School of Dance, Florida State University
IX. RISK ASSESSMENT

a. Enrollment (e.g., realistic growth plan, marketing and recruitment efforts)

We anticipate that the combination of a relatively small cohort of students (6-7 annually) coupled with the unique curriculum, faculty’s professional standing and Duke’s reassurance and reputation should result in a full recruitment. However, should the program indicate slower recruitment, the MFA would run in the first year with a minimum of 4-5 students. The program would not proceed with less than four students in its first year. We also anticipate that with persistent publicity, the number of applications will increase in the following years. We expect at least 25-30 applications by the third year.

b. Implementation factors (e.g., curriculum, staffing)

We don’t envisage any serious challenges in the implementation of the curriculum, as each graduate faculty member is highly qualified and well experienced to teach the assigned courses. Furthermore, an upcoming recruitment drive will enable the Dance Program to address potential vulnerabilities in course teaching, ensuring that each required course for the MFA can be alternatingly taught by at least two fulltime faculty members.

c. Reputational factors (to Duke, to sponsoring unit)

The establishment of the MFA will not only sharpen the profile of the Dance Program, but will also enrich the overall teaching, aims and objectives as well as approaches to dance at both the graduate and the undergraduate level. In fact, the MFA will further establish, promote and position Duke Dance Program’s unique approach to dance and strengthen the overall coherence of the Dance Program. With the proposed MFA in Dance, Duke will exhibit a pioneering spirit in the field of art and will be renowned for its multi-disciplinary approaches to dance training, dance movement and integration of dance with other specialty areas.

d. Financial factors (what are the key drivers of profit/loss, strategies to mitigate downside risk)

The program needs to ensure that there are incentives for financial support for prospective students in terms of teaching assistance, fellowships, grants and awards. There is an identified need to find endowments in the long-run to enable generous stipends to the most qualified applicants, thus attracting meritorious students into the program. With the help of the Duke Office of Development, currently planned and projected provisions need to be consistently expanded upon; the one-time $100,000 grant by Tallman Trask needs to be replaced and expanded upon by a fundraising drive within the first two years. The financial potential of the program will be monitored, adjusted and ambitiously developed on an ongoing basis. It will also form the basis of a comprehensive analysis for the three-year review of the program.

Part of the financial forecast includes figures that are scalable, allowing for flexibility to address potential downside risk factors. The key to a financial health of the program rests on a very small number of fully paying students. As mentioned earlier, we plan to raise endowments and student
fellows in the coming years. We do recognize the need for a contingency plan/budget in case we don’t reach full recruitment in the first two years. For the most part, the budget is actually quite scalable, potentially enabling us to run the program with five annual paying students for the first two years. This scalability excludes the committed salaries of one new administrative staff member that will be recruited after the approval of the MFA and the partial salary of one new faculty already hired in the Program.

We have had conversations with the Vice Dean of Finance and Administration regarding budgetary issues raised by the ECGF and the MAC with suggestions that they would like to see Arts and Science providing back-up funds in the event that fewer than the ideal number of recruits enroll for the first couple of years. As mentioned earlier, Arts and Science is not able to provide back-up funding to the MFA in Dance program. We have therefore, estimated an alternative budget draft with at least 5 recruits which would result in reduced expenses related to visiting artists and production costs. We would not hire the half time staff coordinator until full recruitment of 7 students is reached. We estimate that the start of the program would be affordable with at least 5 student recruits.
APPENDIX A: COURSE DESCRIPTIONS

A. (i). Required Core courses for the MFA in Dance (new courses not listed in bulletin)

**Choreographic Praxis: Choreography as an Aesthetics of Change**  Kliën (3 units)
This course outlines choreography as a practice vitally relevant to current social and political processes, unfathomably entwined with ways in which we perceive the world. Furthermore, it examines how choreographic work acts upon and changes the lived environment. Seen through a connecting framework to other fields of human knowledge production, students are encouraged to recognize and challenge epistemological assumptions inscribed in the act of creation, often unconsciously propagated through artistic work. Experiencing, discussing and deconstructing numerous choreographic methodologies, the course explores movement, structures and dynamics to be found in and between humans, in and between ideas as well as within the overall fabric of contemporary reality. Students are challenged to cultivate choreographic processes that propose new ways of ordering, novel relational structures and centrally, deeply considered approaches to embodiment, the dancer and the dance. In this artistic research situation theory and practice are enmeshed and knowledge is demonstrated, expanded and explored through choreographic exercises, presentations and assignments. The course will draw on contemporary choreographic practices as well as readings in System Theory, Cybernetics, Cultural Theory, Social Choreography, Anthropology, New Technologies, Evolution, Relational Aesthetics, Philosophy and Politics.

**Pedagogies of Dance**  Khalsa (3 units)
This course will prepare MFA candidates to teach dance technique, performance and other embodied pedagogies to adults/young adults in a college, university, or community setting. Students will critically analyze historical pedagogical readings and recordings from a range of approaches/philosophical platforms (from traditional Graham training in technique and composition, to Anna Halprin’s *Transformational Dance*, to Paolo Freire’s *Pedagogy of the Oppressed* and Augusto Boal’s *Theatre of the Oppressed*, among others). Contemporary analyses of embodied pedagogy will help us interrogate questions of agency, power dynamics in the teacher/student relationship, and our personal *blind spots* as characterized by Bell Hooks. We will explore the spectrum of “professional/pre-professional” to “community-based” dance training while asking the questions, “Should embodied pedagogy serve the student or the form?” “Are these mutually exclusive?” “What is the role of critical thinking in embodied training?” Historical readings and contemporary analyses will inform the practical aspect of the course. All students will engage in teaching practice and self- and peer- critique. Through this ongoing reflective process, students will create tools of self-analysis concerning their teaching and its affect/effect.

**Movement Research I-III**  Dance faculty (3+3+3 units)
Through mentored, self-directed and group study, students are encouraged to focus their specialized discipline and hone their skills as artist-researchers. This course series offers students the opportunity to work in a multitude of ways with regard to movement, gaining exposure to established practices and develop individual approaches to existing practice-based research. The courses shift the emphasis from learning through entirely didactic (externally-based) knowledge to heightening awareness of internally experiential knowledge, emphasizing the value of
subjective knowledge as a means of developing personal autonomy and physical emancipation while expanding one’s creative potential. Masters students will explore the relationship between their sensory awareness, thinking patterns, movement habits as well as research, comprehend and integrate relevant theoretical foundations. Key outcomes of the course include enhancing the understanding of the interrelationship between the individual body (embodiment), its situatedness within the environments and the society at large.

- **Movement Research I: Somatics** acts as an introduction to embodied movement research, covering historic and contemporary embodied/somatic practices such as Laban, Ideokinesis, Alexander Technique, Body-Mind Centering, and such. Invited guest-artists covering different methodologies in embodied research will be integral part of Movement Research I.

- **Movement Research II: Phenomenology** aims to establish the students’ personal movement research methodologies from a phenomenological perspective. Students will be encouraged to formulate and pursue their own embodied research themes, concerns and techniques through mentorship and peer-to-peer learning. The practice based element of the course will be underpinned with interdisciplinary readings in the field of Phenomenology.

- **Movement Research III: Individual and the Society** will challenge student’s personal research through the exposure of contemporary and avant-garde practice and theory in the expanded field of movement, engaging interdisciplinary concerns and experimental practices in order to expand student’s capabilities to relate their movement research practice directly in the context of societal concerns. This course specifically progresses students’ research methodologies in relation to their thesis project.

**Contemporary Dance History Shah (3 units)**
A survey course spanning 20th and 21st century developments in selected dance forms from around the world, including discussions of dance in its historical, political and cultural context. Readings will focus on dance as a social phenomenon; dance in the form of political activism; dance as a medium of projecting gendered identity and the historical trajectory of dance aesthetics. Discussions will also include postmodernism in dance and the impact of globalization on world dance forms. Guest artists will be invited.

**Dance Research and Writing Shah (3 units)**
Writing Intensive Seminar (W). Discussions of the research methodologies available for Dance Studies through different perspectives: history, ethnography, and choreography/practice. Readings will cover broad based understanding of the specialized fields in Dance Studies; research methods focusing on participatory dance experience, interviewing and documentation, ethnographic research / field trips, and methods in primary and secondary research. Students will be assigned writing on dance/creative works through guided practice in executing various genres such as, performance reviews, analytical essays on selected works of an artist within a genre of their interest, ethnographic essay, interview transliteration and documentation, or an ethnographic research paper. Feedback will be provided on drafting and revising for each assignment. Students will learn to articulate artistic concepts in prose, both descriptively and
objectively, develop an art-centered vocabulary and skills for analyzing creative works. Students will submit a research paper at the end of the class. The goal is for students to develop a sharper perspective on the contemporary dance world, emerge with a clearer sense of their own direction in the field and articulate their writing skills.

**Corporeal Ideologies: Theories of Dance Studies**  
DeFrantz (3 units)  
In this course, we explore theoretical praxes for dance studies. How has dance studies been constituted as a field? What theoretical lines of inquiry have served it, and how have they fared over time? What tools do scholars bring to bear on the study of dance, and where are these tools most effective? Required reading and film viewing will collude and collide with classroom discussion. Weekly lectures provide overviews while the unique and expansive ADF archives, professional performance series, and community showings present the context for classroom discussions. The course includes the creation of an original written research project.

**Corporeal Practices: Introduction to Dance Studies**  
DeFrantz (3 units)  
In this course, we explore approaches to dance studies as a discipline. How do scholars construct histories of dance for specialist or lay audiences? How does dance studies intersect with contemporary intellectual practice? How do ethnography or anthropology contribute to conversations about dance? How has dance criticism circumscribed performance, especially in the context of the United States? What flashpoints have allowed dance to take center stage in national discussions of social interaction? Required readings and film viewings will collude and collide with classroom discussion. Weekly lectures provide overviews while the unique and expansive ADF archives, professional performance series, and community showings present the context for classroom discussions. The course includes the creation of an original written research project.

**Thesis Project**  
Dance faculty primary advisors (3 units)  
Exploration of the thesis project based on individual research. Support for the writing of the thesis paper through multiple drafts and group discussion. Each student shall produce a Thesis Creative Project, as well as a Thesis Document as part of their graduation requirement. These projects will be evaluated and critiqued by a three-member Thesis Committee. The thesis document shall stand as a record of the creative process – research, execution, reception, and reflection – that led to the thesis creative work. Final Portfolio required at the end of this course: Body of work to include: (1) online visual, written, descriptive evidence of the creative projects presented to-date and planned for the future; (2) writing sample that demonstrates one’s skill in writing in the field of dance (critical review, narrative, research project, journal article, book chapter); (3) materials to promote past, current and future projects, performances, teaching, and residency engagements; (4) curriculum vitae; and (5) professional references.

**A. (ii). Elective courses offered by Dance Program faculty**

**Theorizing Ritual in Performance Practice**  
Shah (3 units)  
The course focuses on understanding various concepts of ritual as performance: ritual performance as a resource for producing symbolic power, ritual performance and gender identity, percussion / word / sound in ritual, the notion of performative space in ritual, symbolist theatre,
ritual lending trans-rational perceptual diversity, and rituals engaging in altered states of consciousness. Readings will cover several approaches to thinking about ritual in performance practice, including Grimes, Paden, Bourdieu, Turner, Schechner, Tambiah, Eliade, Holmberg, Bell, Kopping, Lumpkin, Fisher, Ludwic, and others. Students will engage in discussions, group work, and submit a research paper. Course will involve guest lectures by faculty and practitioners.

**Social Choreography**  Kliën (3 units)

Social Choreography, as an emerging field of artistic practice and cultural theory tracks the connections between the aesthetic and the social at the level of the body. We can think about social choreographic practice as creating the conditions for new social orders and alternative interpersonal relations to be rehearsed. Choreography proposes that in disrupting, dismantling and suspending habitual ways of seeing, sensing and doing, ‘seeds of new order’ can permeate from and through all levels of organization (the body, the social, the eco-system). Consequently this practice is concerned with transformative processes within the social sphere emanating from embodied and choreographic knowledge. Social Choreographies engage performers predominantly as social beings or citizens who are generally working with diverse individuals and groups with different backgrounds and skill sets. The course surveys the theoretical development of this field and discusses existing methodologies in order to infuse students with the ability, confidence and awareness to propose, create and execute social choreographies as part of the larger system. The resulting work will manifest itself within and across institutions or become subsumed in its entirety into chosen communities. A number of core artists and thinkers, who have been crucial to the development of this field, will be invited to outline their work through online link ups.

**Excavation Site: Phenomenological Dance Research**  Kliën (3 units)

This course utilizes a movement practice that expands embodied knowledge, with the goal of revealing the thicket of mental relations that bind and influence us as we try to move in a uniquely personal way - unfettered by unconscious narratives. Dance is proposed and engaged as a transformative process to systematically disclose and address personal, political, spiritual and social realities. Through dance, movement-observation, research and performance, and foremost, by moving, dancing and negotiating space and time with others, students develop their distinct movement and embodied thought patterns in order to cultivate alternative and potentially sustainable modes of ‘being in the world.’ Informed by dance theory, phenomenology and psychology this course will support and challenge the students to find their own movement voice as dance artists, who are also able to extrapolate and communicate their findings in writing.

**Yoga and Contemplative Practices in Education**  Khalsa (3 units)

Universities are increasingly becoming sites for contemplation and spiritual growth, in addition to academic and career development. Countless schools around the United States have implemented yoga, mindfulness and contemplative studies courses and programs. K-12 educators and administrators are implementing yoga and mindfulness programs in schools and school systems, as an increasing number of studies have shown the potential benefits of yoga and mindfulness practices for students’ physical health, psychological well-being, social skills, academic performance, and more. Through a combination of experiential learning, course readings, research literature review and discussion, students will understand the current state of
this emerging field, the physiological, psychological and spiritual effects of yoga and mindfulness practices, and utilize these practices to assist in developing their own framework for living with personal and social integrity.

*Dance Technology and Experimental Media*  DeFrantz (3 units)
Exploration of media and interface design relating to dance performance. Draws on disciplines including time-based digital media, site-specific work, installation, interface, and the creation of objects. Workshop exploration of technologies embedded in performance: robots, media, and computer interface. Students create performance projects and discuss theoretical and historical implications of technologies in performance as we develop collaborative and individual projects throughout. Training in simple software (iMovie or GarageBand) and some more advanced programs (Isadora, MAX). Guest specialists/artists will be invited.

*Reaching into the Before-Time: Dance, Identity, and the Elevation of Spirit*  Vinesett (3 credits)
Dance allows for an investigation of numerous descriptions of identity: cultural, social, political, and gender; using dancing bodies to visually document research interests, and through the discussion of several themes surrounding religiosity and spirituality, we will contextualize the manner in which particular peoples move through space and navigate their world. The course involves studio-work and discussion (lecture/lab format) as will address how movement and music allow for a re-channeling of energy to manifest multiple sides of self and mediation between humans and ancestral forces.

*Methodologies for Advanced Creative Process and Performance*  Woods Valdés (3 units)
A studio-based course that centers on dance composition and the mentored creation of new solo and group performance work. As an advanced course, students will analyze and deconstruct their own dance composition methods in order to reconsider, design and exemplify personal creative modalities for the creation of new work. New work may take form as any combination of proscenium based choreography, site specific work, improvisation, community based, and/or live art/performance art. Through a faculty guided process, students will self-define their physical/embodied expression based on genre, aesthetic and/or invented movement preferences. Here, the term “studio” is used to denote the environment where dance needs to be created, as in a specific community, in nature, in non-traditional spaces. Therefore, students will take into consideration where works will be performed as well as with, by, and for whom the works will be performed; and the term “performance” is used to denote that the resulting creative work will happen in a public setting, not necessarily a theatrical setting. The course is geared to develop observational, verbal and physical expressions of dance as they relate to the creative process. Students will learn to contextualize their creative work and process in relation to historic and current trends of art making.

*Performing Dance Ethnography in the Now*  Woods Valdés (3 units)
Students self-select and investigate current events by designing small-scale, short-term projects that take place off of Duke campus. Using ethnographic methodologies, field work, site visits, interview, first-hand experience and community immersion, students will design original conceptual framework that best suites the study and researcher’s motives, that is, feminist theory, queer theory, African American literary theory, womanist theory, performance theories, to name a few. Students work with faculty to identify local, national or international communities,
institutions, centers, spaces, environments as fieldwork sites. Studies result in both written ethnographic works and individualized performed projects that address and reflect contemporary people / societies as on-going cultural happenings, phenomena and / or events.

*Embodying the Collaborative*  
Walters (3 units)

Dance performances are very often collaborative endeavors incorporating multiple disciplines. In addition to the choreographer / director and performer(s), the many possible models for interdisciplinary performance collaborations may include writer / librettist / dramaturge, visual artist / media artist / designer, musician / composer / sound designer, technologist (among many other possibilities). What are the processes that engender productive collaboration? How are ideas shared and develop in a collaborative process? How do ideas from other disciplines become embodied in dance performance? How might we think innovatively about the process and the role of the dance-maker(s) in the process? Readings, discussions, creative projects and physical practice will focus on deepening and broadening students’ perspective and skills in their collaborative processes in this studio/seminar course. As a central part of coursework, students will develop several small collaborative performance projects and one more significant project. Students will be encouraged to leverage interdisciplinary collaboration across any number of the University’s programs including (but not limited to) Graduate Music Composition, Literature, AAHVS and the EDA MFA.

*Advanced Practices and Concepts in Western Classical Dance: Contemporary Approaches and Directions*  
Walters (3 units)

In this seminar / studio course, students will deeply integrate the knowledge and understanding of the aesthetic concepts and historical precedents of classical form into their own individual physical / creative practice. Seminar discussions will examine a selection of dance repertory through the lens of what we might broadly term ‘classicism.’ Readings, viewing assignments and written critical reflection will support the objectives of the MFA in dance, promoting appreciation of contemporary classical form in the context of its cultural and symbolic meanings, social constraints, historical trajectories and transitions that impact the nature of contemporary choreography and performance. Conceptual and experimental approaches to the physical practice are also central to the course. Weekly studio workshop sessions will emphasize practical analysis of the possibilities for contemporary classical movement vocabularies. This will include improvisational and compositional movement exercises that explore the potential for classical form to continue and be renewed. Students will develop creative approaches to the contemporary classical idiom as they foster their individual artistic identity.

*Dance as a Tool For Social Integration & Projeto Didá Banda Feminina (Brazil Field Study)*  
Vinesett (3 units)

During the Atlantic Slave Trade many individuals used religion, music, dance, song, storytelling, culinary preparations, language, crafts, architecture, farming practices, tools and other means to retain their identity and signify their ability to transform without compromising their identity. These retentions can be viewed as acts of resistance. This interdisciplinary fieldwork course will focus on Projeto Didá Banda Feminina and Didá Escola de Música, a predominantly female organization in Brazil that services approximately 600 children per year, using the arts to empower and educate women and children in Bahia. The arts provide an opportunity to learn new skills and bring a voice not only to the fears, but also to the beauty and support they
experience from their community. This course investigates the role of the arts in imprinting cultural identity and the factors that influence the creation and aesthetic quality of their danced performances. Through lectures, tours, performances, workshops, film and music events, students will think boldly about Ideas of nationalism, transnationalism, spectacle, gender, colonization, body politics and bodily practices, violence, power, and global mobility.

A. (iii). Elective Duke Courses (faculty consent received)

*Foundations of Feminist Theory* (WST 701S) Priscilla Wald; Gabe Rosenberg (Consent received from Priscilla Wald)
The course serves as an in-depth introduction to the various theoretical frameworks that have and continue to inform scholarship in the field of Feminist Studies. It explores differences between distinct feminist theoretical traditions (Marxist feminism, poststructuralism, psychoanalysis, queer theory) and seeks to historicize accounts of identity, difference, social movement, globalization, nationalism, and social change.

*New Media, Memory and Archive* (VMS 565S.01) Instructor: Mark Olson (consent received from Chair, Sheila Dillon and Mark Olson)
Explores impact of new media on the nature of archives as technologies of cultural memory and knowledge production. Sustained engagement with major theorists of the archive through the optics of “media specificity” and the analytical resources of visual studies. Themes include: storage capacity of media; database as cultural form; body as archive; new media and the documentation of “everyday life;” memory, counter-memory, and the politics of the archive; archival materiality and digital ephemerality. Primary focus on visual artifacts (image, moving image) with consideration of the role of other sensory modalities in the construction of individual, institutional and collective memory.

*Technology and New Media: Academic Practice* (ISS 540S) Instructor: Victoria Szabo (consent received from Victoria Szabo)
How information technology and new media transform knowledge production in academic practice through hands-on work. Critique of emergent digital culture as it impacts higher education; assessing impact of integrating such tools into scholarly work and pedagogical practice. Modular instruction with guest specialists assisting with information technology tools and media authorship theory. Topics may include: web development, information visualization, time-based media, databases, animations, virtual worlds and others. Theoretical readings; hands-on collaboration; ongoing application to individual student projects. Knowledge of basic web development, personal computer access recommended.

*Critical Studies in New Media* (ArtHist 561S) (Consent received from Chair, Sheila Dillon)
New media technologies examined from a transdisciplinary perspective; how they compare with, transform, and remediate previous media practices.

*Modernity of Religion* (Rel 914S) Instructor: David Morgan (consent received from David Morgan)
Emergence and form of “religion” in modernity; religions in the context of multiple modernities;
exploring both conceptions of “religion” and “modernity” in broadest formulations including particular understandings of culture, power, self and the cosmos; examines cultural grammars, politics, epistemologies, technologies, histories and self-accounts that mark religion-in-modernity drawing on multiple global experiences.

**Ethnography of Religion** (Rel 910S) Instructor: Leela Prasad (consent received from Leela Prasad)
Examines emergence of ethnography as major research methodology in study of religion. Considers how anthropology has historically constructed a “religious” subject and how contemporary ethnographic theory and praxis are articulated by postcolonial and postmodern critiques representation. Includes proto-ethnographic accounts of religious practice from the 16th and 17th century in Europe and Asia, colonial documentation so-called tribal communities, and ethnographic studies of contemporary religious settings ranging from women’s storytelling in Himalayan foothills to Cuban Catholicism in United States.

**Trauma in Art, Literature, Film, and Visual Culture** (VMS 557S) Instructor: Kristine Stiles (consent received from Kristine Stiles)
Theories of trauma applied to visual representations of violence, destruction, and pain in contemporary art, film, and literature, examining the topic through multiple subjects from the Holocaust, cults, gangs, racism, and sexual abuse to cultures of trauma. Theories of trauma examined from a variety of sources including clinical psychology, cultural and trauma studies, art, film, and literature, aiming to enable students to gain the visual acuity to identify, understand, and respond to traumatic images with empathy.

**Performance and Performativity** (VMS 710S.01) Instructor: Kristine Stiles (consent received from Kristine Stiles)
Examines critical discourses and theories in performance studies, including performativity, performance collectives, participation, and activism; corporeality and presence; identity and enactment of trauma; technological supplements to performance (from photography, film, and slide projection to television/video, virtual reality and digital and social media); biomedicine in the performance and alteration of gender and sexual roles; performance in the post- or trans-human cyborg age of body enhancement and redesign, uploaded forms of consciousness, implant and wearable computers; and an array of other mental and physical technologies that increasingly render the body ambiguously human.

**History of Sexuality** (History 501S) Instructor: Peter Sigal (consent received from Peter Sigal)
Explore history of sexuality around the globe, covering diverse time periods and regions. Examine methods and theories used in the study of sexuality, with attention to topics such as fertility, kinship, marriage, heterosexuality, homosexuality, birth control, sexology, and community formation.

**Anthropology and History** (Culanth 735S) Instructor: Dubois, Laurent (consent received from Chair Piot and Laurent Dubois)
Recent scholarship that combines anthropology and history, including culture history, ethnohistory, the study of mentalite, structural history, and cultural biography. The value of the concept of culture to history and the concepts of duration and event for anthropology.
Studies In Ethnomusicology (Music790S-2) Instructor: Louise Meintjes (consent received from Louise Meintjes)
A theoretical and methodological exploration of ethnomusicological approaches to the study of music and related expressive forms. Topics vary.

Generative Media Authorship – Music, Text & Image (Music575S) Instructor: John Supko; William Seaman (consent received from John Supko and William Seaman)
Covers Generative Media in all its forms. Lectures, workshops, discussions, one semester-length project, shorter individual exercises and readings. Interdisciplinary Graduate Seminar with advanced undergraduates and MFA students with permission of instructor. 3 units.

Performance Studies (TheatrSt. 533S) Instructor: Bradley Rogers (consent received from Brad Rogers)
Introduction to theatrical transformations of traditional notions of drama into the broader category of performance, and to the performative field that seeks to understand them. Topics include the crossing of formal boundaries, the development of new technical possibilities, the role of uncertainty in the process of making a performance, and the purposes of performance, which range from the social to the spiritual and from the political to the personal. Theoretical readings and performances including works by Wagner, Artaud, Brecht, Benjamin, Chaplin, O’Neill, Stanislavski, Barthes, and Anderson.

Everyday Cognition (Psy 668S) Instructor: Ruth Day (consent received from Ruth Day and DUS Rick Hoyle)
A brief overview of cognitive processes (attention, memory, comprehension, imagery, problem solving) and how these processes work in everyday settings. Major focus on Memory for Movement (how dancers learn, remember, and perform movement), Medical Cognition (how doctors and patients understand, remember, and use medical information, and Courtroom Cognition (how judges and jurors understand courtroom information and use it to make decisions). Visits by experts (such as choreographers, doctors, and judges).

Research Practicum (Psy 755, 756) Instructor: Ruth Day (consent received from Ruth Day)
Research projects in the lab and/or field on cognition and dance, typically collecting and/or analyzing data. Specific topic of interest to both the student and instructor. The title of the course can be supplemented to indicate a more specific focus (e.g., "Research Practicum: Memory Cues in Dance").
Research paper due at the end of the semester. Permission of the instructor required.

Writing is Thinking (English 822S) Instructor: Toril Moi (consent received from Toril Moi)
This course aims to teach graduate students at any level, from first-year students to dissertation writers, how to write well and with enjoyment, and how to make writing a part of their daily life as creative intellectuals. We will cover questions of style, voice, and audience, and learn to read academic prose as writers. We will also focus on how to move from note-taking to writing, and develop an understanding of different academic genres. The course will be writing intensive.
A. (iv). Duke Faculty Approvals for MFA students in Dance
[see next page]
Dear Brad and Jeff,

Many thanks, Toril, for your consent to include your course as part of our graduate electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima

On Feb 15, 2016, at 10:36 AM, Bradley Rogers <b.rogers@duke.edu> wrote:

Hi Everyone,

Yes, it is still offered, and we would be pleased to have it among your offerings. Thanks for including us in your proposal.

Best,
Brad

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From: Purnima Shah, Ph.D.
Sent: Thursday, February 11, 2016 4:11 PM
To: Bradley Rogers; Jeff Storer
Cc: Thomas F. DeFrantz
Subject: elective course

Greetings dear Brad and Jeff,

As you probably are aware, the Dance Program has submitted a proposal for a MFA in Dance: Live Art and Embodied Practice. The Academic Programs Committee has requested addition of elective courses in our proposal for the MFA. Included in this list of electives, is a graduate course listed on Theatre website, “Performance Studies” (Theatre Studies 533S). Is this course still offered at a graduate level?

If so, would you be open to accepting our (potential) MFA students for enrollment in this class? I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please ‘Reply All”

Many thanks,
Purnima

**************
Purnima Shah, Ph.D.
Many thanks, John and Bill, for your consent to include your course as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima

On Feb 11, 2016, at 8:50 PM, John Supko, Ph.D. <john.supko@duke.edu> wrote:

Yes, definitely!

Thanks, Purnima.

Best,-
John

On 11 Feb 2016, at 20:38 , Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear John, Bill and Philip,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Generative Media Authorship: Music, Text and Image ” (Music 575S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please “Reply All”

Many thanks,
Purnima

****************

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858
Many thanks, Laurent, for your consent to include your course as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima

---

On Feb 11, 2016, at 7:13 AM, Laurent Dubois, Ph.D. <laurent.dubois@duke.edu> wrote:

Dear Purnima & Tommy: I would be delighted to have this course listed! Indeed we read Katherine Dunham’s work in the class so there will be some good connections there. Thank you!

Sent from my iPhone

---

On Feb 10, 2016, at 11:12 PM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear Laurent and Charles,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Anthropology and History” (CulAnth 501S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please "Reply All"

Many thanks,
Purnima

***************

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858
Many thanks, Sheila, for your consent to include some of the ArtHist and VMS courses as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima
Many thanks, Charles, for your consent to include this course as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima

On Feb 11, 2016, at 10:32 AM, Charles Piot, Ph.D. <charles.piot@duke.edu> wrote:

Hi Purnima and Tommy,

Culanth is fine with having this class listed for your MFA students.

Charlie

From: Laurent Dubois, Ph.D.
Sent: Thursday, February 11, 2016 7:13 AM
To: Purnima Shah, Ph.D.
Cc: Charles Piot, Ph.D.; Thomas F. DeFrantz
Subject: Re: elective course

Dear Purnima & Tommy: I would be delighted to have this course listed! Indeed we read Katherine Dunham's work in the class so there will be some good connections there. Thank you!

Sent from my iPhone

On Feb 10, 2016, at 11:12 PM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear Laurent and Charles,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Anthropology and History” (CulAnth 501S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please ‘Reply All”

Many thanks,
Purnima

***************
Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
Purnima, Louise

you're welcome / fantastic! great idea to cross-list

Purnima: I certainly do look forward to learning more about your MFA, and I hope we can chat about that soon, so I can get properly up to speed

all best

Phil
Dear Louise,

I see that Purnimah's and Tommy's request is to cross-list your Mus 790 seminar in Dance's MFA curriculum.

As far as I can tell, this is a good proposal, though I confess as a still-new Chair, I don't know too much about the MFA program (yet- will find out!), and I have no idea if this will result in large enrollments. For a grad seminar, presumably, enrollment can be "with permission of instructor." Purnimah says "potential" enrollments in her note below.

It's your class, so I defer to you.

Best,
Phil

Philip Rupprecht, Ph.D.
Associate Professor and Chair of Music
philipr@duke.edu
105 Biddle Music Building
Box 90665, Duke University
Durham, NC 27708-0665

From: Purnima Shah, Ph.D.
Sent: Thursday, February 11, 2016 12:15 AM
To: Louise Meintjes; Philip Rupprecht
Cc: Thomas F. DeFrantz
Subject: elective course

Greetings dear Louise and Philip,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Studeis in Ethnomusicology” (Music 790S-2)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please ‘Reply All”

Many thanks,
Purnima

***************
Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708
Many thanks, Mark, for your consent to include your course as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima

---

On Feb 11, 2016, at 7:34 AM, Mark Olson <mark.olson@duke.edu> wrote:

Yes, whatever we can do to support your efforts!

Mark

Mark Olson  
Laverack Family Assistant Professor of Visual & Media Studies  
Art, Art History & Visual Studies  
International Comparative Studies (Secondary)  
Duke University  
919-613-6726  
mark.olson@duke.edu

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On Feb 11, 2016, at 6:25 AM, Sheila Dillon, Ph.D. <sheila.dillon@duke.edu> wrote:

fine with me! Purnima, anything that looks relevant from art, art history & visual studies please list - it would be great to have MFA students in our seminars....

sheila

Sent from my iPad
Sheila Dillon  
Professor and Chair, Department of Art, Art History & Visual Studies  
Duke University  
Editor-in-Chief, American Journal of Archaeology

114 S Buchanan Blvd  
Duke University Box 90766  
Durham, NC 27708

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On Feb 10, 2016, at 10:54 PM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear Mark and Sheila,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “New Media, Memory and Archive” (VMS 565S.01)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please “Reply All”

Many thanks,
Purnima

***************

Purnima Shah, Ph.D.  
Director, Duke University Dance Program
Many thanks, Bill, for your consent to include your course as part of our electives for the MFA in Dance.

We appreciate it. Congratulations on a very successful term at Duke!!

Thanks,
Purnima

On Feb 11, 2016, at 6:44 AM, William Noland <wnoland@duke.edu> wrote:

Purnima,

I’m going to be retiring at the end of 2016, but for now my course will remain on the books as far as I know. It might be worth touching base with Josh Gibson, who is now part of our department. Josh has plans, I believe, to add a similar course about time and the moving image, so that may be more relevant going forward.

It would have been wonderful to have had Dance MFAs in my class, given that there’s so much to talk and think about in the overlap between dance and film!

All best,

Bill

Sent from my iPhone

On Feb 10, 2016, at 10:54 PM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear William and Sheila,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “The Ongoing Movement: Presentations of Time in Still and Moving Image” (ArtsVis 630.01)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please “Reply All”

Many thanks,
Purnima

***************

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858
Many thanks, David, for your consent to include your course as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima

On Feb 11, 2016, at 9:24 AM, David Morgan, Ph.D. <david.morgan@duke.edu> wrote:

Hi Purnima,

Yes, that would be very fine. Please add the seminar to the list of electives.

Best,

David

From: Purnima Shah, Ph.D.
Sent: Wednesday, February 10, 2016 10:46 PM
To: David Morgan, Ph.D.
Cc: Thomas F. DeFrantz
Subject: elective course

Greetings dear David,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Modernity of Religion” (Rel 914S)

Would you be open to accepting our (potential) MFA students for enrollment in your class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please ‘Reply All”

Many thanks,

Purnima

***************

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax: (919) 668-7858
Many thanks, Louise, for your consent to include your course as part of our electives for the MFA in Dance.

Thanks Philip, for your encouragement :)

We appreciate it.

Thanks,
Purnima

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On Feb 11, 2016, at 7:55 PM, Louise Meintjes <meintjes@duke.edu> wrote:

Hi Purnima, (and Phil and Tommy)
Sure. Crosslisting sounds fine to me.

Louise

On Feb 11, 2016, at 10:29 AM, Philip Rupprecht <philip.rupprecht@duke.edu> wrote:

Dear Louise,

I see that Purnimah's and Tommy's request is to cross-list your Mus 790 seminar in Dance's MFA curriculum.

As far as I can tell, this is a good proposal, though I confess as a still-new Chair, I don't know too much about the MFA program (yet- will find out!), and I have no idea if this will result in large enrollments. For a grad seminar, presumably, enrollment can be "with permission of instructor." Purnimah says "potential" enrollments in her note below.

It's your class, so I defer to you.

Best,
Phil

---

Philip Rupprecht, Ph.D.
Associate Professor and Chair of Music
philipr@duke.edu
105 Biddle Music Building
Box 90665, Duke University
Durham, NC 27708-0665

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From: Purnima Shah, Ph.D.
Sent: Thursday, February 11, 2016 12:15 AM
To: Louise Meintjes; Philip Rupprecht
Cc: Thomas F. DeFrantz
Subject: elective course

Greetings dear Louise and Philip,

Academic Programs Committee has requested addition of elective courses in our...
proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Studeis in Ethnomusicology” (Music 790S-2)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please ‘Reply All”

Many thanks,  
Purnima

****************
Purnima Shah, Ph.D.  
Director, Duke University Dance Program  
Associate Professor of the Practice of Dance  
212 Bivins Building  
P.O. Box 90686  
Durham, NC 27708

Tel.: (919) 660-337  
Fax.: (919) 668-7858

Louise Meintjes  
Associate Professor, Music and Cultural Anthropology  
Box 90665  
Duke University  
Durham NC 27708  
(919) 660 3339 (music); 681 3263 (cul anth)
Thanks Neil, for your prompt response. As per yours and Rey’s suggestions, I have removed this course from our proposed list of electives for the MFA in Dance

Appears to be a very interesting course to me!!

Purnima

On Feb 11, 2016, at 2:24 PM, Neil McWilliam, Ph.D. <n.mcwilliam@duke.edu> wrote:

Dear Purmina,

I'd be happy to crosslist this, though I am unlikely to be teaching it again in the near future.

All the best,

Neil
Dear Toril,

Many thanks, Toril, for your consent to include your course as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima

On Feb 14, 2016, at 8:51 AM, Toril Moi <toril@duke.edu> wrote:

Dear Purnima,

I am happy for you to put my course on your list of electives. Be aware that in the future this course will be registration by permission of the instructor only. This is a super-intensive writing course aimed at graduate students, and I can't realistically take more than around ten students. (I taught it with twenty last semester, and it literally took me over half the week to read and comment on the assignments.)

All the best,
toril

On Feb 10, 2016, at 10:52 PM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear Toril and Sarah,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Writing is Thinking” (English 822S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc'ing this message to Tommy DeFrantz. So please “Reply All”

Many thanks,
Purnima

****************
Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858
Many thanks, Victoria, for your consent to include your course as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,

Purnima

On Feb 11, 2016, at 4:09 PM, Victoria Szabo <ves4@duke.edu> wrote:

Dear Purnima -

Yes, I would be happy to include MFA enrollment in Technology and New Media: Academic Practice” (ISIS 540S).

Thanks,

Victoria

On Feb 11, 2016, at 12:05 PM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear Victoria,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Technology and New Media: Academic Practice” (ISIS 540S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please “Reply All”

Many thanks,

Purnima

***************

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858

Victoria Szabo
Associate Research Professor, Art, Art History & Visual Studies and International Comparative Studies
Director, Digital Humanities Initiative and Co-Director, PhD Lab in Digital Knowledge at the Franklin Humanities Institute
Program Director, Information Science + Information Studies
Co-Director, Bass Connections Information, Society and Culture
Core Faculty, Wired! Lab for Digital Art History & Visual Culture
Duke University
Smith Bay 10, A262
http://vszabo.net | @vszabo
ves4@duke.edu
Yes, definitely!

Thanks, Purnima.

Best,
John

On 11 Feb 2016, at 20:38, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear John, Bill and Philip,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, "Generative Media Authorship: Music, Text and Image" (Music 575S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc'ing this message to Tommy DeFrantz. So please "Reply All"

Many thanks,
Purnima

*****************

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858
Many thanks, Kristine, for your consent to include both your courses (VMS 710S and VMS 557S) as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,

Purnima

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On Feb 11, 2016, at 11:36 AM, Kristine Stiles <awe@duke.edu> wrote:

Dear Purnima,

I would be more than delighted for your MFA students to enroll in my seminar, “Performance and Performativity” (VMS 710S). I am certain that your students will have a great deal to contribute to the course. I am honored to be a part of your curriculum. While I will teach the course in the future, Dr. Hanas co-taught the class with me last semester because of the fact that the students also did an exhibition at the Nasher, where she is Coordinator of Academic Programs at the Nasher. I do not foresee that we will teach the class together in the future and it should only be listed under my name.

Kristine

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On Feb 10, 2016, at 10:43 PM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear Kristine, Erin and Sheila,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Performance and Performativity” (VMS 710S)

Would you be open to accepting our (potential) MFA students for enrollment in your class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please “Reply All”

Many thanks,

Purnima

***************

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858
Many thanks, Peter, for your consent to include your course as part of our electives for the MFA in Dance.

We appreciate it.

Thanks,
Purnima

On Feb 11, 2016, at 12:01 PM, Pete Sigal <psigal@duke.edu> wrote:

Absolutely! I would love to have Dance MFA students in this class.

Pete

Pete Sigal
Professor of History and Women's Studies, Duke University
Senior Editor, with Jocelyn Olcott and John D. French
Hispanic American Historical Review

On Thu, Feb 11, 2016 at 11:54 AM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear Peter and Sumathi,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “History of Sexuality” (Hist 501S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please “Reply All”

Many thanks,
Purnima

****************

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858
Yes. For sure!
Bill

Bill Seaman
Media Researcher and Artist
Media Arts + Sciences
Professor, Department of Art, Art History & Visual Studies
Duke University
Box 90766
114 S. Buchanan Blvd, Room A260, Bay 10, Durham, NC 27708.

http://www.billseaman.com
https://dibs.duke.edu/scholars/william-seaman
http://www.fitzpatrick.duke.edu/faculty/william-seaman

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From: John Supko, Ph.D.
Sent: Thursday, February 11, 2016 8:50 PM
To: Purnima Shah, Ph.D.
Cc: Bill Seaman; Philip Rupprecht; Thomas F. DeFrantz
Subject: Re: elective course

Yes, definitely!

Thanks, Purnima.

Best,-
John

On 11 Feb 2016, at 20:38 , Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear John, Bill and Philip,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “Generative Media Authorship: Music, Text and Image ” (Music 575S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc'ing this message to Tommy DeFrantz. So please 'Reply All"

Many thanks,
Purnima
Many thanks, Sumathi.

Hope your trip is progressing well. It is getting pretty cold here in Durham :( 

Purnima

On Feb 11, 2016, at 12:07 PM, Sumathi Ramaswamy, Ph.D. <sr76@duke.edu> wrote:

This would be great, Purnima, and glad Pete concurs.

I am also copying our DGS on this.

thanks for reaching out,

sumathi

Sumathi Ramaswamy
Professor of History & Interim Chair
Duke University, Box 90719
Durham, NC 27708
Tel: (919) 684-5764
Fax: (919) 681-7670

sites.duke.edu/globalinmughalindia/
http://tasveerghar.net/book/

On Feb 11, 2016, at 12:01 PM, Pete Sigal <psigal@duke.edu> wrote:

Absolutely! I would love to have Dance MFA students in this class.

Pete

Pete Sigal
Professor of History and Women's Studies, Duke University
Senior Editor, with Jocelyn Olcott and John D. French
Hispanic American Historical Review

On Thu, Feb 11, 2016 at 11:54 AM, Purnima Shah, Ph.D. <Purnima.Shah@duke.edu> wrote:

Greetings dear Peter and Sumathi,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance: Live Art and Embodied Practice. Included in this list of electives, is a course you offer, “History of Sexuality” (Hist 501S)

Would you be open to accepting our (potential) MFA students for enrollment in this class? If so, I would appreciate if you would please respond to this email with your consent. I am cc’ing this message to Tommy DeFrantz. So please ‘Reply All”

Many thanks,
Purnima

**********************
Purnima Shah, Ph.D.
Director, Duke University Dance Program
Hello, Purnima.

Although it isn't required, it is kind of you to request that your MFA students be allowed to take Ruth's course as an elective if the proposal is approved. We are working hard to get control of a very large number of cross-listings and are not entering into new ones at this point, but I don't see that as an impediment for your students.

Perhaps it's premature, but I'll just mention a couple of issues that will be relevant if the program is approved.

1. We'll want to be sure our majors who want to take the course get first dibs. That probably won't be an issue, but we will monitor registration when the course is offered and make any necessary adjustments as needed.

2. A consideration for you: We are in the midst of conversations about our curriculum and course offerings that will affect how frequently different courses are offered. We can't say anything for sure at this point, but there is at least a small chance that this course wouldn't be offered every year. I assume the elective list will be long enough that, if a student needed to finish but couldn't take Ruth's course because it wasn't offered again soon enough, they could find other suitable electives.

We look forward to having your students in our course should your proposal be approved.

Warm regards,
Rick

On 11/7/2016 10:49 AM, Ruth S. Day wrote:

Dear Purnima,

Thank you again for your interest in including my course (PSY 668S, Everyday Cognition) in your proposal for the MFA degree in your Program. I would be pleased to have your students in this course. As you know, it examines cognition in everyday settings, with major focus on Medical Cognition (how doctors and patients understand and remember medical information), Courtroom Cognition (how judges and jurors understand courtroom information), and Memory for Movement (how dancers learn and remember movement sequences).

Although you and I have discussed including this course in your proposal, I was surprised to learn that you also want it to be cross-listed. There are some logistics to consider within our department about this, unrelated to your proposal. We will discuss them and I will report back soon. Meanwhile, feel free to list the course in your proposal.

Best,
Ruth

On 11/6/2016 8:32 PM, Purnima Shah, Ph.D. wrote:

Dear Scott,

I have had prior communication with Ruth and she confirmed that this course would work well as an elective for potential MFA dancers. We are unable to predict how many will take this course. It will largely depend on their individual research interest in this area of study. They could seek permission prior to enrolling.

Thanks,
Purnima

On Nov 6, 2016, at 8:23 PM, Scott Huettel <scott.huettel@duke.edu> wrote:

Dear Purnima,

Thanks for reaching out. I don’t have an opinion on this, save for the general sense that we should be a good citizen and support other departments’ students. About how many MFA students do you expect to enroll in the course?

Since this is an undergraduate / graduate course, I’m cc’ing our DUS (Rick Hoyle) so that he can offer his approval or ask for other information, at his discretion.
Greetings dear Ruth Day and Scott Huettel,

Academic Programs Committee has requested addition of elective courses in our proposal for the MFA in Dance. Included in this list of electives, is a course offered by Ruth Day, **PSY 668S Everyday Cognition -- Seminar**

Would you be open to accepting our (potential) MFA students for enrollment in this course? In short, would you be open to cross-listing this course with our potential graduate MFA curriculum? If so, I would appreciate if you would please respond to this email with your consent.

Many thanks,
Purnima

***************
Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Tel.: (919) 660-337
Fax.: (919) 668-7858
Appendix B: Core Dance Faculty Biographies
(see Appendix G for full length Curriculum Vitae of Core Dance Faculty)

Michael Klïën, Ph.D., is a choreographer and artist whose work has been situated around the world. He is renowned as one of the thinkers in the field of contemporary dance and choreography, and has been commissioned by leading institutions such as Ballett Frankfurt, Martha Graham Dance Company, New Museum, Irish Museum of Modern Art and Hayward Gallery. As Artistic Director/CEO of Daghdha (2003-2011, Ireland) he developed notions of an extended, socio-politically engaged choreography often referred to as ‘Social Choreography.’ Klïën’s artistic practice encompasses interdisciplinary thinking, critical writing, curatorial projects, and more specifically, choreographic works in the Performing as well as the Fine Arts. He earned his Ph.D. from Edinburgh College of Art in 2009 and has been lecturing about his findings at various distinguished academic institutions. Klïën will join Duke University Dance Program as Associate Professor of the Practice in January 2017.

Thomas F. DeFrantz, Ph.D., is Professor of African and African American Studies at Duke University, and director of SLIPPAGE: Performance, Culture, Technology, a research group that explores emerging technology in live performance applications. He co-convened the Choreography and Corporeality working group (IFTR) from 2005-2013, and acted as President of the Society of Dance History Scholars from 2011-2014. He has taught courses in dance, gender, race, theater, and Black studies at NYU, Yale, Stanford, Hampshire College, Hollins University, and the University of Nice. He has performed in Botswana, France, India, Ireland, South Africa, and Trinidad. Books: Dancing Many Drums: Excavations in African American Dance (2002), Dancing Revelations Alvin Ailey's Embodiment of African American Culture (2004), and Black Performance Theory (2014). Creative: Queer Theory! An Academic Travesty commissioned by the Theater Offensive of Boston and the Flynn Center for the Arts, and Monk's Mood: A Performance Meditation on the Life and Music of Thelonious Monk, performed in Botswana, France, South Africa, and New York City. He convenes the Black Performance Theory working group. In 2013, working with Takiyah Nur Amin, he founded the Collegium for African Diaspora Dance that staged the conference Dancing the African Diaspora: Afrofuturism in 2016. He recently taught at New Waves Institute in Trinidad, and ImpulseTanz in Austria.

Purnima Shah, Ph.D., is Director of the Dance Program and Associate Professor of the Practice of Dance at Duke University. Her research specialty and teaching intersects interdisciplinary areas of Asian Dance and Theatre, Dance History and Theory, Ritual performance, Gender in Performance, Dance Ethnography and Indian Dance in the diaspora. She received the Richard K. Lublin Distinguished Teaching Award at Duke University in 2013, has produced and directed a documentary film, titled, Dancing with the Goddess: the Ras-Garba traditions of Gujarat and is currently working on a documentary on the performance of garba poetry of the Nagar Brahmins in Gujarat. Her book titled, Bhakti Andolana Prerita Natya ane Nifty mam Bhaktirasa ane Madhurabhava deals with philosophical concepts embedded in gendered performance. Two books projects in progress focus on the study of physio-spiritual transcendence through devotional performance practice in India and collections / translations of archival garba dance poetry respectively. She was the editor for a volume on South Asia and Southeast Asia for the World Dance Encyclopedia. She has served on the External Review Committee for Tufts University Theatre and Drama Department (2015); on Humanities Writ Large Steering
Committee (2013-14), Program II Committee (2007-2017), and Academic Council (2010-12) at Duke; on the Board of Directors for Society of Dance History Scholars (2002-08); Chaired the de la Torre Bueno Prize Committee for best book publication on dance (2008) and Chaired the SDHS Emerging Scholar Award (2015). With a specialization in classical Kathak and Bharatanatyam dance styles, she has given performances in major cities throughout India and on international stages in Portugal, Sweden, Germany, Mongolia, the USA and at the Kremlin Palace Theatre in the former U.S.S.R.

Barbara Dickinson, M.A., is an outstanding dancer and choreographer specializing in the Cunningham and Limon techniques in modern dance. She has served as the long standing Director for Duke Dance Program from 1990-2007 and as the DUS from 2007 -2014. As a Founder and Artistic Director and choreographer for Ways and Means Dance Company, (1992-2001), she has been committed to connecting art and the community and confronting social issues. She has also served as the co-founder, Artistic Director, choreographer, dancer for THREE FOR ALL, INC. (1980-1986), a performing ensemble including dancer, Barbara Dickinson, pianist, Carolyn Morgan, Poet Bruce Bennett, and actor, Ryan Hilliard, that interwove music, dance and poetry. She directed the Wells College Dance Program from 1973-84. Her numerous choreographic works have been performed at Duke Reynolds Theatre, Durham community and Man Bites Dog Theatre. She was the principal choreographer for RAGTIME, a collaborative production by the Duke Theatre Studies, Department of Music and the Dance Program. Her current research focuses on aging and the dance artist in the context of transitions and transformations of movement approaches.

Ava LaVonne Vinesett, M.F.A., is interested in the relationship between art and cultural movements and the identifying factors, which influence the creation, or manifestation of particular dance forms. She investigates how dance perpetuates a legacy of resistance and the multiple identities cited in these danced legacies. Within this context her primary concern is creating choreographic projects based on tracking black diasporic dance and the ways women within these forms take up space—intellectual space, physical space, spiritual space, political space, healing space. She has participated in, and conducted healing rituals in Cuba, Brazil and the United States of America. Her experiences with Lucumi, Candomblé, Congolese, and West African cultural practices are incorporated in her choreographies. The creative work she produces is always rooted in an interdisciplinary model addressing identity as a danced concept—a fluid space, where gender, race, nationhood, location, age, size, language, religion, health, disabilities, abilities, power, and access converge. Her recent and ongoing research includes an investigation of dance and leadership and dance as a tool for social integration (Baldwin Scholars, Projeto Didá Banda Feminina), Dance as a healing modality (Across the Threshold: Creativity, Being and Healing; Integrating Traditional African Healing Practices into Western Medicine), and Clinical Trial II, Ngoma Healing Ceremony Compared with Standard Mindfulness-Based Stress Reduction (Summer 2015-2016)

Andrea E. Woods Valdés, M.F.A., is the Artistic Director of SOULOWORKS/Andrea E. Woods & Dancers and Associate Professor of Dance at Duke University as well as staff writer for Attitude: The Dancer’s Magazine. Woods was a former dancer and rehearsal director of Bill T. Jones/ Arnie Zane Dance Co. (1989-1995). She has received grants from the Jerome Foundation, (NEFA) The National Dance Project, National Performance Network and Arts International.
Andrea is an American Antiquarian Society Fellow and her work and research have taken her to The Cannes International Danse Festival, Taiwan, Russia, Senegal, Morocco, Korea, Puerto Rico, Poland, Singapore, Belize, The Dominican Republic, Trinidad, Ghana and Cuba and throughout the United States of America. She has done collaborative works with musicians: Randy Weston, David Pleasant, Tiye Giraud, Madeleine Yayodele Nelson and Philip Hamilton and spoken word artist, hattie gossett. Andrea was part of the American Dance Festival Faculty 2000 - 2007. Her video works have been screened at BRIC (Brooklyn Information and Culture), Brooklyn Arts Exchange, BAAD, Brooklyn Museum of Art, MassMoCa and the Wexner Center. She has been guest faculty and choreographer at: Medgar Evers College, Howard University, Ohio University, Rhode Island College, California State University Long Beach, North Carolina School of the Arts, Hollins University, Sarah Lawrence, Goucher College and Spelman College and New York University Tish School of the Arts (2002-2007). Her areas of interest include women in the arts, Afro-Cuban dance/music and Dance for the Camera. She is interested in the intra-cultural, interdisciplinary dialogues and activities that happen between Black women artists beyond the boundaries of national and political policies. SOULOWORKS/Andrea E. Woods & Dancers exists as a creative hub where projects and performances invite collaborators, artists and scholars to become part of the creative process. She is presently co-producing and coordinating a multigenerational, interdisciplinary performance project titled wimmin@work.

Tyler Walters, M.F.A., is Associate Professor of the Practice of Dance and former lead dancer for the Joffrey Ballet. His research and creative work is primarily focused on the creation of contemporary, classically based choreography. His current work employs non-traditional (ballet) processes including task-oriented improvisation, site-specific/installation pieces and work incorporating media and spoken text. He continues to discover new approaches to creating work grounded in this venerable tradition but with a forward-leaning perspective that can have currency today. Through an examination of the historical and aesthetic foundations on which the balletic form has developed, his work engages in an exploration of the possible trajectories of the classical idiom and its potential as a vehicle for generating new meaning. His teaching interests include classical and contemporary ballet technique, contemporary ballet repertory, and dance performance process. He also co-teaches courses in ballet history and co-teaches performance and technology together with DeFrantz. His approach to teaching studio courses is conceptual rather than conventional, conveying and exploring movement as a set of aesthetic concepts and philosophical values that are imbedded and embodied in the physical practice. A primary goal in all his courses is to challenge students to perceive their dance practice from a more critical and complex viewpoint. He challenges students to seek a deeper and more comprehensive understanding of the form through processes that are analytic, responsive, reflective and iterative.

Keval Kaur Khalsa, M.A., is Professor of the Practice of Dance and follows the spiritual path of a Sikh, which translates as “student.” As a life-long learner, her research focus is embodied, experiential education, particularly that which promotes social change. She is interested in ways that dance, theater and yoga can be used as tools for personal and social transformation, especially with communities often identified as “at risk.” She is currently a Service-Learning Faculty Scholar, collaborating with colleagues from multiple disciplines to support and promote Service Learning at Duke and across higher education. Current research projects include: a BASS Connections-supported multi-year study of the effects of a yoga and mindfulness practice
on middle school students in Orange County, NC; the use of interactive theater to address issues of domestic violence, sexual assault, and sexual health.

Julie Janus Walters (MFA pending 2018), is Assistant Professor of the Practice of Dance. A former leading dancer with the Joffrey Ballet, she was featured in performances around the world, and appeared on national and international television. She has taught ballet for several professional companies. Her experience dancing for the Joffrey Ballet has greatly informed her development as a teacher and choreographer. Her primary work is invested in choreography and teaching classical/contemporary ballet, pointe, and historical ballets from the twentieth century. Her ongoing research explores connections between ballet and somatic methods. She was Assistant Director for The Carolina Ballet Summer Intensive since the programs founding (2007-2015) and helped to develop the successful national and international program.
Appendix C  Financial Projections

(See next page for 5 year projections of the MFA financial plan)
## MFA in Dance Proposed Budget

<table>
<thead>
<tr>
<th>Description</th>
<th>FY20</th>
<th>FY21</th>
<th>FY22</th>
<th>FY23</th>
<th>FY24</th>
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<tr>
<td>Entering Class</td>
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<td>7</td>
<td>14</td>
<td>14</td>
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<td>2 Tuition Rate</td>
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<td>57,910</td>
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<td>3 Summer Tuition Rate</td>
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<td>3,360</td>
<td>3,490</td>
<td>3,630</td>
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<tr>
<td>4 Number of Admits + Continuing</td>
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</table>

<table>
<thead>
<tr>
<th>Tuition Revenue by Class</th>
<th>FY20</th>
<th>FY21</th>
<th>FY22</th>
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</thead>
<tbody>
<tr>
<td>Duke Tuition</td>
<td>389,760</td>
<td>810,740</td>
<td>843,220</td>
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<td>Summer Tuition</td>
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<td>23,520</td>
<td>24,430</td>
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<tr>
<td><strong>Total Tuition</strong></td>
<td><strong>389,760</strong></td>
<td><strong>833,350</strong></td>
<td><strong>866,740</strong></td>
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<td>Scholarship Fund (Trask)</td>
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<td>10,000</td>
<td>10,000</td>
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<tr>
<td><strong>TOTAL REVENUE</strong></td>
<td><strong>469,760</strong></td>
<td><strong>843,350</strong></td>
<td><strong>876,740</strong></td>
<td><strong>901,390</strong></td>
<td><strong>937,510</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Total Expenses by Class</th>
<th>FY20</th>
<th>FY21</th>
<th>FY22</th>
<th>FY23</th>
<th>FY24</th>
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<tbody>
<tr>
<td><strong>FINANCIAL AID</strong></td>
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<tr>
<td>10 Student Scholarship (Trask)</td>
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<td>10,000</td>
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<tr>
<td>11 Student Scholarship (Dance)</td>
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<td>12 Direct Student Support TA &amp; GI</td>
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<td><strong>TOTAL REVENUE</strong></td>
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<td><strong>937,510</strong></td>
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<td><strong>SALARIES</strong></td>
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<td>17 Salary Ast Dir, DGSA : 1 FTE</td>
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<td>48,460</td>
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<td>5,060</td>
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<td>21 Summer Teaching</td>
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<td>15,000</td>
<td>15,000</td>
<td>15,000</td>
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<tr>
<td><strong>TOTAL REVENUE</strong></td>
<td><strong>469,760</strong></td>
<td><strong>843,350</strong></td>
<td><strong>876,740</strong></td>
<td><strong>901,390</strong></td>
<td><strong>937,510</strong></td>
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<table>
<thead>
<tr>
<th>Program Expenses</th>
<th>FY20</th>
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<th>FY22</th>
<th>FY23</th>
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<tr>
<td>22 Project Support</td>
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<tr>
<td>23 Marketing</td>
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<td>24 Production/Installation</td>
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<td>25 Visiting Artists Program</td>
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<td>26 IT Costs</td>
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<td>27 <strong>DIRECT MFA EXPENSES</strong></td>
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<td><strong>822,780</strong></td>
<td><strong>853,460</strong></td>
<td><strong>880,700</strong></td>
<td><strong>913,090</strong></td>
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<table>
<thead>
<tr>
<th>SURPLUS / DEFICIT</th>
<th>FY20</th>
<th>FY21</th>
<th>FY22</th>
<th>FY23</th>
<th>FY24</th>
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<tbody>
<tr>
<td>FY20</td>
<td>11,020.00</td>
<td>20,570.00</td>
<td>23,280.00</td>
<td>20,690.00</td>
<td>24,420.00</td>
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<tr>
<td>FY21</td>
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<td>FY22</td>
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<td>FY23</td>
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<tr>
<td>FY24</td>
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<td></td>
</tr>
</tbody>
</table>
Lines 1-4: Graduate School Figures for Reference Only. Tuition, 4% increase per year

Line 5: 4% increase per year to account for Graduate School Tuition Increases

Line 6: 7 graduating students will register for 1 unit (Year II Summer thesis submission) 4% increase per year

Line 8: Tallman Trask (one-time start-up scholarship of $100,000)

Line 10: Tallman Trask (one-time scholarship of $100,000)

Line 12: $6,000 per TA (7 for first year and 14 for years 2-5) – $6,000 x 7 year 1; $6,000 x 14 years 2-5

Line 13: Fringes calculated at FY 2019 fringe rate of 11.4%

Line 14: 10% of total tuition remitted to A&S in year 1; 35% of total tuition remitted to A&S in years 2-5. Remittance to be increased as feasible

Line 15: Increase calculated at 3% per year – ½ of salary on MFA Budget and ½ salary on Dance Program Budget

Line 16: All fringes calculated at the FY18 rate of 27.5% (monthly) - ½ of the fringes on MFA Budget and the other ½ fringes on Dance Program Budget

Line 17: Increase calculated at 3% per year

Line 18: All fringes calculated at the FY18 rate of 27.5% (monthly)

Line 19: Increase calculated at 3% per year starting at $18.75 per hour in the first year

Line 20: All fringes calculated at the projected FY19 rate of 25.2% (biweekly)

Line 21: Flat rate salary for faculty supervising summer theses submissions

Line 22: $4,000 per graduating student in Year II to support theses creative projects - $4,000 x 7

Line 23: $15,000 in first year to ramp up MFA; $8,000 for advertising and marketing years 2-5

Line 24: $40,000 Graduate Student Creative Projects and Productions including Summer 1 collaboration with ADF

Line 25: $40,000 in first year to bring in visiting artists to ramp up MFA; $30,000 years 2-5 to bring in visiting artists

Line 26: $21,500 in first year for purchase of computer, software and other equipment; $7,000 in years 2-5 towards maintenance and upgrading

Line 28: First $75,000 is held for reserve which will be achieved in year four
Appendix D  Learning Assessment Plan

(See next page for the Table on Learning Assessment Plan)
OUTCOME: By the end of the academic program, students will be able to create and implement a clearly focused and artistically significant culminating dance project involving rigorous creative practices in performance, choreography, and/or pedagogy.

<table>
<thead>
<tr>
<th>Criteria for Assessment of Dance Making</th>
<th>(4) Exceptional</th>
<th>(3) Competent</th>
<th>(2) Needs Improvement</th>
<th>(1) Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work reflects the highest level of mastery of dance making characterized by sophistication, rigorous exploration, clarity of vision, risk taking, practical competence, insightful reflection, and a mature artistic and professional mission that exceeds expectations.</td>
<td>Work reflects mastery of dance making characterized by in depth exploration, clarity of vision, risk taking, discovery, and insightful reflection.</td>
<td>Work reflects minimal progress toward mastery of dance making characterized by a wide range of exploration, the presence of an artistic vision guiding the choice making, openness to exploring unfamiliar artistic territory, and critical reflection.</td>
<td>Work reflects no progress toward mastery of dance making characterized by a limited range of exploration, lack of focused artistic vision, guiding the choice making, working with generic vocabulary, and limited critical reflection.</td>
<td></td>
</tr>
</tbody>
</table>

Performance: Students will be able to apply technical skills, expression and artistry, somatic knowledge, and appropriate performance practices in the Culminating Project.

Choreography: Students will be able to create a meaningful world into which others can enter by creating movement content, shaping time and space, and selecting media, costumes, and sound that effectively realize the intentions of the Culminating Project.

Pedagogy: Students will be able to implement an effective pedagogy that imparts artistic ideas by creating a productive rehearsal culture, designing rehearsal strategies, and coaching movement material that results in focused, insightful performances that embody the artistic intentions of the Culminating Project.
OUTCOME: By the end of the academic program, students will be able to communicate, in written format, theoretical perspectives arising out of creative practices in performance, choreography, and pedagogy with sufficient breadth, depth, and currency to make a unique contribution of knowledge to the field of Dance.

<table>
<thead>
<tr>
<th>Criteria for Assessment of Written Communication</th>
<th>(4) Exceptional</th>
<th>(3) Competent</th>
<th>(2) Needs Improvement</th>
<th>(1) Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written Work reflects the criterion with sophistication and is logical and focused, involves appropriate breadth, depth, and currency, and delivers forward, independent, and imaginative thinking.</td>
<td>Written Work reflects the criterion in a personally relevant way that is logical and focused and involves appropriate breadth, and delivers forward, independent, and imaginative thinking.</td>
<td>Written Work reflects the criterion in a logical and focused way, but is inconsistent and needs work to fulfill appropriate depth, breadth and currency.</td>
<td>Written Work does not reflect the criterion and lacks logical links, is unorganized and difficult to follow, includes shallow references to ideas, and contains grammatical and syntactical errors.</td>
<td></td>
</tr>
</tbody>
</table>

Interpretation of Performance:
Student comprehends complex interactions of energy that produce performance and can articulate streams of aesthetic composition, cultural criteria and individual artistry.

Praxis: Students will be able to effectively theorize from personal artistic practices and from project research, by collecting data from artistic activity and from archival and primary research - defining language, locating supportive creative frameworks, and applying relevant social, cultural, and political contexts.

Writing Proficiency: Student understands the value of active voice, sophisticated writing that propels the translation of dance into literary text. Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.

Organization: Students will be able to follow a cohesive and logical argument/discussion and organize ideas consistent with the nature of the project.

Awareness of resources: Student has Substantial knowledge of mainstream and non-mainstream sources and
ASSESSMENT OF VERBAL COMMUNICATION

OUTCOME: By the end of the academic program, students will be able to articulate, support and assess, in both public and private presentations, their artistic work and research. They will be able to make relevant connections between ideas and current professional dance practices.

<table>
<thead>
<tr>
<th>Criteria for Assessment of Verbal Communication</th>
<th>(4) Exceptional</th>
<th>(3) Competent</th>
<th>(2) Needs Improvement</th>
<th>(1) Unacceptable Work</th>
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</thead>
<tbody>
<tr>
<td>Verbal Communication Skills: Students will be able to make a clear and articulate verbal presentation of the ideas contained in the Culminating Project.</td>
<td>The presentation is articulate, clearly organized, sophisticated, poised and engaging, makes insightful connections to the professional field, inspires further discussion, and seamlessly integrates digital media.</td>
<td>The presentation is articulate, organized, makes connections to the professional field, enables discussion, and appropriately integrates digital media.</td>
<td>The presentation is not clearly articulated or organized, makes weak connections to the professional field, does not support further discussion, and ineffectively integrates digital media.</td>
<td>The presentation is not articulated or organized and does not make connections to the professional field, support further discussion, nor integrate digital media.</td>
</tr>
<tr>
<td>Verbal Discourse Skills: Students will be able to respond to questions during the public presentation and oral examination with clarity and substance in a professional manner.</td>
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<tr>
<td>Idea Synthesis: Students will be able to make relevant connections between the Culminating Project research and current professional dance practices and articulate how these will inform her or his professional practice.</td>
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<tr>
<td>Scholarly Presence: Students will be able to present their research in a manner that makes a strong</td>
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</tbody>
</table>
professional statement relative to the goals of the MFA degree.

Digital Media Integration: Students will be able to present ideas and research through technological modes.

<table>
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Appendix E  Letters of Support

(See next page)

(i) Dean’s Letter of Support

(ii) Within Duke

(iii) Outside of Duke
MFA in Dance: Embodied Interdisciplinary Praxis
Endorsement Letter

Paula McClain, Dean of the Graduate School
John Klingensmith, Associate Dean of the Graduate School

Dear Paula and John,

We write in support of the proposal for an MFA in Dance: Embodied Interdisciplinary Praxis proposed by Professor Purnima Shah on behalf of the Duke Dance Program. This degree builds upon the already existing synergies between the summer presence of the American Dance Festival and Duke that have existed for several decades. This proposal has taken shape over the last few years, in continued conversation with campus leaders and ADF’s Board. With the exciting new hire of internationally recognized dancer Michael Kliën, we think the time is right for this proposal to gain approval from the various faculty committees.

The proposal relies on the interdisciplinarity already extant at Duke, and follows in the footsteps of the successful launch of the MFA in Experimental Documentary Arts. There are new and very exciting openings to discover here, especially given that there are no comparable programs at Duke’s peer institutions.

First, we point to the resources that A&S and other parts of the university have already provided or will provide in the future. We are committed to providing the resources in terms of space and have already supported the additional faculty hire required. The MFA budget will help pay for an additional staff position and part of the salary of the new faculty member.

Second, as stated in detail in the proposal, the Dance Department also has the extraordinary opportunity to use the resource of the new Arts Building, which is scheduled to come online in Spring 2018. Offices, dressing rooms, classrooms, and two spectacular new studios have been identified for the Dance Department. In addition to this space, A&S commits to providing any additional space needed for practice or performance in the out years. A&S finds the overall structure of the MFA to be an innovative combination of academic and artistic requirements that takes full advantage of Duke’s comprehensive liberal arts-based curriculum situated within the dynamic structure of a world-class R1 university. This combination deepens the uniqueness of the program by building on Duke’s signature Professor Paula McClain, Dean
interdisciplinary programs. For example, the MFA features highly innovative areas of training, such as choreographic praxis and movement research, which compared to other prominent programs at peer institutions, provide a wider range of opportunities for attracting students with broader artistic interests and creative goals, and ultimately allowing for a more extensive scope of study and training within disciplinary, interdisciplinary, and collaborative dance research and practices.

On the question of career development and learning outcomes assessment the program has a dedicated Career Placement Officer, which will allow for a more seamless transition into careers in the arts, education and arts administration. (We wish that other programs did the same.) In addition, we now have a robust tradition of Duke Entertainment Media and Arts Network (DEMAN), where Duke alumni come to share contacts, experiences, and mentorship. Several Dance alums have returned in this venue. The MFA in Dance proposes a "mini-DEMAN" whereby this very successful model can be utilized entirely in the field of Dance. We are energized by this model and think it could be used in a number of other artistic fields as well.

We also find the outcomes assessment satisfactory. In addition to the regular assessment of each class, the Career Placement Officer will collect data on a regular basis to track progress after the degree. An outgoing questionnaire for each of the graduating students is required, and a five year review of the program is planned.

Finally, we want to endorse the financial projection proposed by the Dance MFA. This model has been vetted by Sandy Connolly in conversation with Purnima Shah. We agree with the strategy of providing scholarships to the Dance MFA through the generous funding of Tallman Trask. The tuition-sharing model between A&S and the Graduate School is a ramp-up; we have collaborated in a similar manner in other MA or MS programs. By year 2, we reach 30% return and assume that as a steady state. We have addressed the faculty position and the space issues in previous paragraphs.

We heartily endorse this MFA in Dance. There is no other program like it in the country, and it builds on existing strengths at Duke.

Yours truly,

Valerie Ashby
Dean of Trinity College
of Arts and Sciences

Gennifer Weisenfeld
Dean of the Humanities

99
August 28, 2017

Ms. Purnima Shah
Director of the Duke University Dance Program
205 Bivins Bldg
Durham, NC 27708

Dear Purnima,

The American Dance Festival (ADF) is excited to work with the Duke University Dance Program in developing a collaborative dance research laboratory as part of the proposed graduate degree, *Master of Fine Arts in Dance: Embodied Interdisciplinary Praxis*. ADF looks forward to working with Duke dance faculty on the creation of a meaningful and novel contribution to the landscape of graduate programs in dance that furthers ADF’s mission to offer innovative educational opportunities for dance artists; develop social and ethical perspectives in students; and construct dance experiences in the service of the broader world. The proposed laboratory that is the heart of the ADF-Duke collaboration is compelling and unique: a state-of-the-art ‘dance hub’ that aims to attract a variety of artists from dance and other artistic disciplines, as well as professionals and scholars in other academic fields. ADF is particularly interested in the interdisciplinary emphasis of the MFA program, which invites unusual collaborations and has the potential to create unique ‘happenings’ in the Durham area.

Our initial conversations with Duke faculty have been energized and fruitful, and we look forward to continuing this dynamic collaboration.

Sincerely,

Jodee Nimmerichter
Executive Director

Leah Cox
Dean

ADF
american dance festival
From: Scott Lindroth  
scott.lindroth@duke.edu  
Subject: FW: Dance MFA  
Date: November 21, 2016 at 11:02 AM  
To: Purnima Shah, Ph.D.  
Purnima.Shah@duke.edu

FYI.
Scott

From: Tallman Trask  
Sent: Monday, November 21, 2016 8:56 AM  
To: Scott Lindroth  
<scott.lindroth@duke.edu>  
Subject: Re: Dance MFA

Yes. Best.

Tallman Trask III  
Executive Vice President  
Duke University

On Nov 21, 2016, at 8:20 AM, Scott Lindroth  
<scott.lindroth@duke.edu>  wrote:

Hello Tallman,

After hitting a couple snags, the Dance MFA is back on track. With new leadership on the Duke side and a thoroughly overhauled proposal (attached), ADF is now a willing partner. The Dance Program is hoping that your offer of $100K for startup funding still stands. Thanks for confirming either way.

Scott

Scott Lindroth  
Vice Provost for the Arts  
Professor of Music  
117 Allen Building  
(919) 684-0540

<MFA in Dance proposal Draft Nov17 2016.docx>
May 5, 2016

To Whom It May Concern:

I write to offer enthusiastic support for the proposed MFA program in Dance: Live Art and Embodied Practice. This program articulates an innovative and artistically rich course of study that fully leverages the artistic and intellectual resources at Duke in collaboration with the American Dance Festival, arguably one of the finest presenters of contemporary dance in the world.

Dance has been one of the fastest growing programs at Duke, which now supports 19 undergraduate dance groups and vigorous participation within the academic program. Indeed, Duke is already known in the United States as one of a very few top-ranked schools that offers a rigorous major in Dance. This growth of dance on campus, combined with our ongoing support for the American Dance Festival each summer, has precipitated the development of new facilities for dance rehearsal and performance. These will be fully realized in the new Arts Center, which opens its doors in the Fall of 2017. The Arts Center offers four dance studios equipped with proper floors and supporting infrastructure. A new black box theater complements the proscenium theater in the Bryan Center; both can be used for dance performances as well as in collaborations with other performing arts programs on campus. I am confident that we will have adequate facilities to support the new MFA program.

In addition to discipline-specific programs, I anticipate that the Dance MFA will successfully build on existing collaborations with Music, AAH&VS, AMI, Theater Studies, and Duke Performances as well as cultivate new collaborations with Women’s Studies, Cultural Anthropology, African & African American Studies, and Bass Connections (the course list makes this explicit). I am especially excited by the potential for collaborations among dance students and graduate students in music composition, visual and media studies, and the MFA in Experimental and Documentary Art. These collaborations
not only advance the arts on campus but also establish professional partnerships that may continue after graduation.

We are in an era in which versatility, technical skill, and an expansive intellectual perspective are essential components of contemporary art making. Duke offers a peerless setting in which students can engage in artistic practice and research, and I believe the proposed MFA in Dance: Live Art and Embodied Practice will produce artists and teachers who will contribute importantly to the field of contemporary dance.

Yours sincerely,

Scott Lindroth
Vice Provost for the Arts
April 30, 2016

Professor Purnima Shah
Associate Professor of the Practice
Director, Duke University Dance Program
Duke University
Durham NC 27708

Dear Professor Shah,

I am delighted to hear about the Dance Program’s proposal to establish a Master of Fine Arts in Live Art and Embodied Practice. This program builds on the strength of the Dance Program and extends it significantly. The Dance Program’s highly successful collaboration with the American Dance Festival provides an ideal base on which to build further, and the new MFA will surely establish Duke as an international leader in this field. The revisions to the original proposal that had been submitted in 2014 make the proposal even more compelling.

While I was at UCLA, I had strong connections with the Dance program there and helped to advise a dissertation combining dance and new media. I mention this because it illustrates the synergies that are possible between an MFA program in Live Art and Embodied Practice and the theoretical engagements of graduate students in the Literature Program, and now also the new MA in Media Arts and Sciences and the pending Ph.D. program. The collaboration is a win/win situation; it will enable students in the GLP to extend their range of expertise, and it will create fruitful dialogues between them and the embodied experiences of dance practitioners.

For this reason, as well as the excellent promise of the MFA in Live Art and Embodied Practice considered in its own right, I am pleased to give the proposal my whole-hearted and enthusiastic support.

Sincerely yours,

N. Katherine Hayles
James B. Duke Professor of Literature
April 27, 2016

Purnima Shah, Ph.D.
Associate Professor of the Practice of Dance
Director of the Dance Program

Dear Dr. Shah,

I write to offer my enthusiastic support for the proposed MFA in Dance: Live Art and Embodied Practice. Since my arrival at Duke 1982 there have always been strong ties between Department of Theater Studies and the Dance Program. Our faculties have team taught courses that focused on the integration of abilities, the role of performing arts in social and political activism and collaborative projects like the 2012 production of Ragtime. The Department of Theater Studies supported Professor Thomas DeFrantz and Professor Keval Khalsa with secondary appointments in our department. This new MFA marks an exciting evolution for Duke University and the Dance Program. It reinforces something many of us have understood for decades: the importance of the performing arts, especially Dance, at Duke.

The faculty in my department would welcome the opportunity to explore collaborations with MFA students in Dance. Over the last decade an increased role in the work that our undergraduates have been able to collaborate on has created art that is bolder and more meaningful for the participants. The MFA in Experimental and Documentary Arts has already provided greatly enriched opportunities for mentorships. Much of our faculties work already has a solid engagement with Performance and Integrated Media and that makes us an excellent resource for MFA students interested in exploring “Live Art and Embodied Practice.” This is an exciting future and as the new arts center “goes on line” there will now be a space where the performing arts can come together, experiment, fail, soar and share through collaboration the methodology, forms, and content of our present moment.

Sincerely,

Jeff Storer, Chairman, Department of Theater Studies.
April 26, 2016

Dear Academic Programs Committee members,

On behalf of the Program in the Arts of the Moving Image, I write this letter in strong support for the proposed Master of Fine Arts in Dance: Live Art and Embodied Practice. Dance, especially in how the program has conceived, as an integral part of artistic creation and theoretical exploration, occupies a central position of intersecting multiple and interrelated areas such as performance, technologies, and media.

To raise the level of this program will no doubt foster a productive environment for arts at Duke. There is no doubt that this MFA program will engage closely with existing arts program, such as AMI, AAHVS, CDS, Theater, as well as the MFA in Experimental and Documentary Arts. I can also see close relationship with critical humanities and interpretive social sciences programs, such as Women’s Studies, Literature, Cultural Anthropology, and History. Furthermore, the focus on dance art as live events and its practice embodied in space and environment, I see great potential to expand arts practice by engaging closely and organically with inquiries beyond arts and humanities, such as engineering, cognitive neuroscience, as well as public policy, global health, and ethics.

In short, the MFA in Dance: Live Art and Embodied Practice will strengthen the general goals of liberal arts education with its well articulated mission, “to prepare liberally-educated and socially responsible dance artists, educators and scholars, who are well-grounded in the performance practice, creative works, theories and the social and cultural contexts of dance.” With the construction of the new Arts Building, it is especially timely and, indeed imperative, for Duke to be true to our commitment to arts education by supporting rigorous and innovative arts programs as such the Master of Fine Arts in Dance.

Thank you very much for your consideration. My colleagues and I myself at AMI look forward to engaging with this new program in the near future.

Sincerely,

Hong, Guo-Juin

Guo-Juin Hong, PhD
Associate Professor, Department of Asian and Middle Eastern Studies
Director, Program in the Arts of the Moving Image
Academic Director, Duke in LA Program
MFA in Dance: Live Art and Embodied Practice

To Whom This May Concern,

As a media artist and researcher interested in new forms of interface and polysensing as well as linear video, interactive video and virtual reality systems, I am very excited by the proposal for the new MFA in Dance: Live Art and Embodied Practice. The Generative Media Authorship class I teach with John Supko is a perfect potential elective for students in the MFA. I also imagine many students would be interested in my Experimental Interface Design class, and the Advanced Visual Practice class. I have also collaborated with top dancers in the past and find the potential of future collaboration very exciting. My works Exchange Fields and Inversion with Regina van Berkel, and my collaboration with Ballett Frankfurt headed by William Forsythe were both examples of work which crossed experimental media with Dance. I am in complete support of the new MFA. I believe it has been well thought through and will be an exciting program for Duke to house.

Sincerely,

Professor Dr. Bill Seaman
Department of Art, Art History and Visual Studies
Media Arts + Sciences
Co-director Emergence Lab
Duke University
May 3, 2016

Professor Purnima Shah
Department of Dance
Duke University

Dear Purnima:

I am strongly in favor of the creation of an MFA in Dance at Duke. I believe there will be mutual benefit to the students that come to study in the MFA program and the certificate students in the Program in Women’s Studies (and, in fact, I would expect some overlap). The graduate classes in Women’s Studies will, I believe, contribute to your pedagogical goals of creating “liberally-educated and socially responsible dance artists, educators and scholars,” and, conversely, the classes you propose will contribute significantly to the well-rounded education across arts and performance that we hope to provide our graduate certificate students. The MFA classes would foster Women’s Studies students’ literacy in aesthetics and deepen their theorization of the body.

Sincerely,

Priscilla Wald
Margaret Taylor Smith Director of Women’s Studies
Graduate School  
Duke University

Dear Colleagues,

I am writing as the chair of the Department of Art, Art History & Visual Studies in strong support of the proposed MFA in Live Art and Embodied Practice. This is a very carefully considered and well crafted proposal that fills a real gap in dance education in the US by leveraging the existing strengths for which Duke is well known: technology, contemporary theory, and global engagement. The program will not only draw upon the distinguished faculty already at Duke in a number of different fields, but will also productively leverage connections with the internationally celebrated American Dance Festival.

The potential for cross-departmental and cross-disciplinary collaborations between the students and faculty in the MFA in Dance, the MFAEDA, the MA in Historical and Cultural Visualization, and the PhD in Art, Art History & Visual Studies is very exciting, and could really ignite a revolution in arts education at Duke. This is a very exciting moment for the arts at Duke; the approval of this proposal would send a very strong message about the importance of the performing and visual arts to the intellectual life of a research university. I urge the committee to do so, and as swiftly as possible.

Kind regards,

Sheila Dillon  
Professor and Chair  
Department of Art, Art History & Visual Studies  
Secondary appointment in the Department of Classical Studies  
Editor-in-Chief, American Journal of Archaeology
April 26, 2016

Dear Members of the Academic Program Committee,

I write in full support of a new MFA in Dance at Duke. The arguments for instituting such a degree at Duke found in the MFA in Dance: Live Art and Embodied Practice proposal are sound. The document clearly and convincingly describes the reasons for offering an MFA in dance at Duke, making clear the benefits for potential candidates and for the university community, as well as the uniqueness of the potential MFA program at Duke.

The Nasher Museum of Art has a long history of working with the dance faculty and undergraduates; we would welcome involvement from master’s degree students in programs that interpret works of art in our collection or in a traveling exhibition. This includes offering opportunities for MFA dance students to perform in our Great Hall or in the galleries themselves.

The Nasher Museum will soon be located across the street from the new dance offices and studios housed in the Arts Center. This proximity will naturally create occasions for much new collaboration between the museum’s educational outreach and public programs and the MFA dance program, making our partnership even stronger.

If I can be of further help to the committee, please do not hesitate to contact me.

Sincerely,

Sarah Schroth
Mary D.B.T. and James H. Semans Director
Nasher Museum of Art at Duke University

Box 90732, Durham, NC 27708
2001 Campus Drive, Durham, NC 27705 USA
May 5, 2016

Dr. Paul McLain, Dean  
Duke University Graduate School  
Box 90065

Dear Dean McLain,

I write to offer my support for the proposed MFA in Dance: Live Art and Embodied Practice. This program will further affirm Duke University's support for serious artistic research and practice. Duke Performances, Duke University's professional presenter of performing arts, looks forward eagerly to engaging with the world class visiting artists and MFA students that would come to the institution to matriculate in the program.

The MFA will provide a great partner with whom Duke Performances will be able to collaborate on the presentation of forward-thinking new dance at Duke and in Durham. In addition, the program will contribute to the growing community of graduate-level of artists on campus — complementing existing programs in Experimental and Documentary Arts and Music Composition. These creative arts graduate students have proved to be deeply engaged with Duke Performances and the visiting artists we bring to campus. In addition, we have increasingly had opportunities to employ these creative arts students on our presentations as associates, interlocutors, and collaborators.

It will be critical that the MFA have appropriate rehearsal and performance space in the new Arts Center. Duke presently has a woefully inadequate store of rehearsal studios and flexible performances spaces of the variety required for developing and presenting contemporary performance. Finally, it will be a great boon to the arts at Duke if Dance is able to hire the additional faculty described in the proposal — we have seen recently that the addition of just one exceptional faculty member in a field such as dance can have an enormous impact on the trajectory of the arts at the institution.

Please contact me if you have any additional questions about how Duke Performances and the MFA in Dance might most effectively work together.

Sincerely,

Aaron F. Greenwald  
Executive Director of Duke Performances
May 9, 2016

Purnima Shah, Ph.D.
Director, Duke University Dance Program
Associate Professor of the Practice of Dance
212 Bivins Building
P.O. Box 90686
Durham, NC 27708

Dear Purnima Shah:

I have looked over your very thorough and impressive MFA degree proposal as well as your existing degree programs that show you have a strong foundation to support a MFA program in Dance. In my opinion a Master of Fine Arts degree program in Dance at Duke is long overdue!

As you know, University of Hawaii embraces multi-cultural and multi-disciplinary studies and projects for both our MA and MFA degree programs so I fully endorse your approach. I hope that we can create a dialogue between our programs as yours develops and ours continues to evolve, and I’m sure that our special summer festival programs can provide some physical exchanges between our campuses.

All the best,

Peggy Gaither Adams
Professor, Department of Theatre and Dance
University of Hawaii at Manoa
808-956-3264
adamsp@hawaii.edu
Dear Dr. Shah,

I write in support of the Duke University Dance Program’s proposal to develop a new MFA in Dance. Most of the top MFA programs in Dance in the nation are housed in large public research universities. None of Duke’s private, peer institutions offer this degree. Duke is ideally situated to move in this direction, in terms of faculty, facilities, and interdisciplinary partners throughout the campus. Equally important, Duke has hosted the American Dance Festival for many decades, perhaps the premier contemporary dance festival of its kind in the nation, if not the world.

The Duke dance faculty is proposing an MFA degree with a forward-looking vision, embracing technological innovation, interdisciplinary collaboration, and non-western perspectives in art-making and performance. In studying the drafts of this proposal, I have concerns about launching two MFA tracks simultaneously with very different goals, student cohorts, and timelines. Given the MFA is a practice-based degree, I suggest that the required coursework reflect a balance between movement practice, creative process, and theoretical inquiry, keeping embodiment at the core.

I have every confidence that the Duke Dance Program faculty will continue to hone the design of this program, eventually offering a unique MFA, particular to the strengths of your institution and the research expertise of its accomplished artists, teachers, and scholars.

Sincerely,

Susan Hadley, Chair
Department of Dance
The Ohio State University
May 18, 2016

Dear Professor Shah,

It is with great pleasure and interest that I read your proposal for a new MFA in Dance at Duke University. It is a well thought through document that exhibits forward thinking and a keen eye for taking advantage of what Duke has to offer. Indeed, I believe the dance field as a whole, and the Southern region dance landscape in particular, will improve as this program comes into existence. The combination of theory and practice with a view toward dance in a global context that you are proposing is perfectly suited for a new arts degree in the 21st century. You have asked for my response to the proposal and I offer it here in an effort to help you frame and pursue this degree program.

The most exceptional aspect of this new MFA is its relationship with the American Dance Festival (ADF). One of the most highly respected and long-running festivals in the United States, ADF joins the Jacob’s Pillow Dance Festival as one of the two leading summer destinations for dance in America. Its presence in the Triangle Area brings the eyes of the dance world to Duke University every summer. The opportunity to interact with the touring artists, teaching faculty and massive student influx that ADF brings to Durham will be a major appeal of this program to potential students. That said, the somewhat brief letter of support from the festival’s Director, Jodee Nimerichter would benefit from further expansion. ADF’s former history with the low residency MFA at Hollins University made that MFA program a leader in the dance world. Indeed some of Duke’s current faculty taught as part of that program. Sorting out the details and the intimacy of this new relationship with ADF is essential to the long-term success and profile of this proposed MFA.

Also of note is the hybrid High and Low Residency model that is proposed here. The crossover appeal to younger candidates who need the immersion of a high residency program alongside the need in the profession for programs that cater to the returning professional that the low residency model will provide, will make Duke an enviable hotbed of cross-generational knowledge, forging new connections and building networks that will stretch beyond the framed years of degree enrollment. In my view the curriculum is the backbone of the proposal and is its strongest aspect. The core course offerings and the breadth of electives available across the Duke campus bode well for a thought provoking and in-depth program of study. The 7.5 faculty members, plus the additional hire currently in process offer a wide array of specialties that have the promise to offer students multiple perspectives. Given the focus of the MFA on the creation of work, it would be wise for Duke to look at hiring an additional faculty member whose focus is choreographic research and who also maintains an active national performance profile.
I am a little confused at the size of the admitted class. On page 21 the proposal states that they will be accepting a cohort for the Low Residency track of 5 per year for a total of 15 at any one time and a total of 10 High Residency students at any one time, with 5 coming from each admissions cycle. As I understand it, this is a total of 8-9 total admits per year with a total of 25 student at any given time. If that is correct, then the student funding issue in the proposal is a considerable one. While it is true that many students, as is stated on page 23, “finance their education with a combination of financial aid, graduate assistantships, and student loans,” more and more universities are providing more robust multi-year packages for graduate students in Dance. This will be more of an issue for the low-residency students, as teaching assistant opportunities will not be a possibility given their degree structure. The budget model shows a clear relationship between the program’s viability and tuition income. This may not be sustainable, particularly if ADF fees are going to be an additional non-credit requirement. It should be of the highest priority for the development office to seek additional scholarships and fellowships for these graduate students if Duke wants to be competitive in the recruitment cycle.

In terms of resources, I agree with the proposal that a new full-time staff member (Assistant to the Director of the MFA Program) will be essential for the administration of this degree. That position is indispensable to the logistical viability of tracking students (particularly with the high and low residency overlap), scheduling courses and presentations, and the admissions process. This hire must move forward.

On page 5 of the proposal it is implied that the existing Reynolds main-stage concerts for the undergraduate curriculum will incorporate projects from the graduate program. While this may apply to some candidates, the addition of 25 MFA students, once the program is in full swing, may make this difficult. Later in the document, on page 28, when facilities are discussed, the new Arts Center on the central campus is referenced as being the prime space for the new MFA students. The theater and studios in this space seem more suited to the needs of the MFA, and if the Dance Program has priority access to its spaces, then there will be ample space for the MFA students to show their projects and obtain the necessary experience to satisfy their degree requirements. Of course, more productions mean more production staff. The proposal calls for a half-time production position. Without knowing the details of how the new Arts Center will be staffed it is impossible for me to state if this is accurate. It seems low to me. Production hours in theaters can stretch and a full-time production position would ensure more follow-through and oversight for the more public aspects of the degree – the eight to nine MFA Thesis Creative Project Performances that will need to occur every summer, and the High Residency Juried Concert for five first-year students each spring.

As much of the proposal speaks to the relationship that this degree will have with existing MFA programs, there are a couple of points that need to be discussed. According to this proposal, the peer institutions that Duke places itself in relation to are Stanford, Harvard, Yale, MIT, Brown, Columbia and Princeton. None of these are historically strong dance programs, although in recent years, Princeton has improved dramatically. There are occasionally individual faculty at a particular one of these institutions who operate as an
exception, but while those institutions are the ones Duke compares itself to in multiple fields, choreography should not be one of them. The dance programs that are raised as comparison models in this proposal are Ohio State University, Temple University, Texas Women’s University, California Institute for the Arts (Cal Arts), the University of Hawaii, UC Riverside, NYU Tisch School of the Arts, University of Illinois, Florida State University, University of Milwaukee at Wisconsin, Hollins University, and UCLA. Aside from Cal Arts (which is very specifically an arts school), Hollins and NYU, these are all state institutions, most of which grant full Professorial status to their faculty. Unlike Duke and many of its ‘peer’ institutions still using the Professor of Practice designation for artists, these state institutions value artistic research on equal footing with the more traditional science or humanities practices in the production of knowledge. If Duke is seeking to be a leader amongst the institutions it defines as its peer group, joining the leading arts programs across the nation by granting equal status to professors in the arts would be a crucial step.

I have one thought to add to this response. On page 2 of your proposal you state that, “Our MFA will also be unique in that it will be inclusive of dance practices from non-Western cultures and other world forms of performance rarely accommodated in other MFA programs.” Additionally, on page 8 you write that, “None of the currently existing MFA programs in the United States provide a MFA degree in non-western forms of dance.” I would argue that this is inaccurate. At UCLA we have been doing expressly that for nearly two decades. While some cohorts are more successful than others, our MFA, in the Department of World Arts and Cultures/Dance, has placed many people at the above listed institutions over the past decade, precisely because of the global vision that has been pioneered by my predecessors.

I hope these thoughts are helpful as you move forward. Let me reiterate what a strong proposal I think it is. The standout features of your proposal are the integration of the high and low residency models and, in particular, the potential relationship to the American Dance Festival. I think the program will become a powerful force in the dance field and reinforce Duke as a key site within the contemporary dance field. Do not hesitate to contact me if you have any questions or concerns.

Sincerely,

Lionel Popkin
Professor and Chair
Department of World Arts and Cultures/Dance
lpopkin@arts.ucla.edu
May 8, 2016

Dr. Purnima Shah  
Director, Duke University Dance Program  
212 Bivins Building  
P.O. Box 90686  
Durham, NC 27708

Dear Dr. Shah,

Thank for this opportunity to offer my support for the proposed MFA in Dance: Live Art and Embodied Practice at Duke University. Please accept this as a letter of support based upon a relatively brief overview of your materials rather than an in-depth review or evaluation of the proposal.

I found myself reading your proposal and thinking how wonderful for you and your colleagues to be in the position to build a program from the ground up. Many MFA programs across the United States, including my own at FSU, are reevaluating (or have already reevaluated) standing curriculum assessing whether programs are vital, responsive to the demands of a 21st century dance landscape. Starting “from scratch” provides you with an opportunity to develop the MFA based solely upon your current and projected resources.

In brief, the MFA proposal is clearly guided by the mission statement. Partnerships cultivated cross-disciplinarily across the university and throughout the community are very important to the unique character of the MFA. This serves to develop the artist citizen and situates dance as civically active and socially present rather than isolated, separated high art. The extensive list of proposed partnerships may or may not pan out but with even a small percentage will have significant impact.

I am encouraged by the enthusiastic responses received from other disciplines across Duke to work with Dance in the development of course elective offerings. Our university puts great weight on each unit reaching certain targets of graduate credit hour production; to some extent, this limits our ability to offer such breadth and depth of elective courses outside our discipline.
I agree that the Duke MFA proposal will be unique, and therefore necessary, to the field. Hollins and Goddard, are the only other programs I can think of that may be as progressive. However, as each is a private liberal arts college they cannot be considered peer institutions to Duke. And, each program is unique to each other as well as to what you and your colleagues are proposing.

Your roster of faculty is excellent. The proposed required core work is clearly articulated with current faculty resources (plus the new hire) yet flexible enough to withstand faculty attrition, career changes, and retirement. Course rotation is reasonable. The proposed curriculum aligns with NASD accreditation should you desire to go in that direction. Facilities are excellent. There are many courses to author, true, but only insider knowledge can know the extent of institutional support in this situation.

A thorough outside review might reveal weaknesses in the proposal or offer suggestions for your consideration, but at first blush I am very supportive. I have some questions yet I don’t feel this is the appropriate vehicle to field those. That said, I think the most pressing is articulating the relationship with American Dance Festival. This, to me, is the most critical piece that has not yet been developed. As was clearly stated, ADF is requesting that they are to be included in the process from the beginning so it concerns me that the proposal is moving forward prior to that piece being firmly in place.

In conclusion, I am very supportive of this MFA proposal but highly recommend the partnership with ADF be firmly established and collaboratively articulated. ADF is one of the unique features (part of the required coursework includes attending ADF) of your MFA. It concerns me that if this proposal moves forward without ADF’s full participation and complete endorsement as partners in the creation of this MFA, your may not meet your goals.

Respectfully submitted,

Joséphine A. Garibaldi
Chair, School of Dance
Appendix F: Facilities, Infrastructure, and Technology Labs

(i). Facilities and Studios

The University has in place an impressive array of facilities, infrastructure, and technology to support the MFA in Dance in a number of locations. The Rubenstein Arts Center Building was approved for construction beginning in Fall 2015; this new facility will provide the home-base for MFA operations. The building is scheduled to be finished in 2017, in time to allow the first cohort of MFA students to start their term at Duke. Most of the MFA coursework will take place in this new building.

Rubenstein Arts Center

The Rubenstein Arts Center will be located on Campus Drive, Central Campus, across from the Nasher Museum and will include an impressive array of facilities that will enhance the MFA in Dance program. The Dance Program will be fully housed in the New Arts Center. The new building will provide the much-needed studio and performance spaces necessary for this new graduate program, as well as the always-expanding undergraduate major in Dance. This building includes:

- 2400 sq. ft. dance studio (2nd floor)
- 1600 sq. ft. dance studio (2nd floor)
- 1600 sq. ft. dance studio (1st floor)
- Dressing rooms/showers
- Dance faculty offices (11)
- Dance staff office space
- 2 classrooms (seminar)
- 220 seat theater auditorium with re-adjustable space

The building will house several other multi-purpose studios where inter-arts collaborative projects and events initiated by Theatre Studies, Music, Arts of the Moving Image, Art and Art History, Visual and Media Studies, and Documentary Studies, will be held. Students in the MFA in Dance will have the opportunity to participate in these inter-arts activities and collaborations. Other spaces are also available to the MFA, enhancing its viability in terms of infrastructure on campus. [See next page for floor plans.]
The Ark Dance Studio
The Ark is the main dance studio located on the east campus for the Duke Dance Program and the American Dance Festival. It includes a large space used for dance classes and a smaller studio space suitable for small activities in its basement. Additionally, the Ark also includes a small media lab for the Dance for the Camera course and a Physical Therapy room for dancers.

Faculty Studios
Faculty studios will be available via invitation to graduate students collaborating with faculty on research and special projects.
- Performance-Technology Studio (Thomas F. DeFrantz, to be relocated into the new Arts Center Building) includes a rich array of interface performance technology tools.
- Dance for the Camera Studio (Andrea Woods Valdés, Basement of The Ark) includes a rich array of digital media production and conversion tools, cameras, and MAC workstations.

Smith Warehouse
The Smith Warehouse Bay 11-up and Bay 12 facility is a mixed use space supporting studio art, printing, painting and various forms of digital media production. It provides the administrative home of the Visual Studies Initiative, the Arts of the Moving Image, Information Science + Studies, and the Visualization Technology Group. Faculty partners from Literature, Computer Science, and Art, Art History & Visual Studies have offices and workspaces in the area as well.

All computer workstations include a full complement of multimedia software applications, including the Adobe Master Collection for media authorship, FinalCut Pro, Motion, Maya, Logic, and various other specialized multimedia production packages. Systems are customized to the needs of the existing courses and projects each semester.

Private Studios: All studios have M-Audio Keystation 88 (Full Sized Weighted MIDI keyboard)
- Private Studio 1 (and 1a) - 1 SD DV Import Unit
- Private Studio 2 - Flatbed 16mm Film Editor and Manual Editor
- Private Studio 3 - Video Analogue Import (BlackMagic Intensity Pro Card for HDMI, Component, and RCA import), HD DV Import Device, NTSC+PAL LaserDisc Players (from Bill Seaman), Sony 5.1 Stereo, Standalone DVD player, A/V Switching System, Rode NT 2 Microphone, Fireface 400 FW Audio Import Device, Mackie H65 Studio Monitors, 1 Universal VCR.
- Private Studio 4 (and 4a) - 7.1 Composer's Studio (also audio overly for film) Apogee Ensemble Audio Import Device (also works with FCP), 5 Mackie H65 Studio Monitors, 1 Mackie Sub-Woofer, 1 DynAudio Studio Monitors, TASCAM Cassette Deck (DAT to come a little later), Furman power conditioner, Rode NT 2 cardioid microphone
- Private Studio 5 - (Digital Imaging and Reprographics) Epson Stylus Pro 9880 44" Professional Imager, NikonScan 44 Slide Scanner, CanonScan 8800 (regular scanner), Wacom Intous Drawing Tablet, Luminary, Binding Machine
(ii). Computer Labs and Classrooms

- **228 Smith** - 15 MacPro workstations. All machines are Mac Pro (Early 2008) Dual-Quad Core 2.8 GHz, w/ 6GB FB-DIMM, 256MB VRAM (Nvidia), 380GB HD, with 23” rev. 3 Apple Cinema Displays (calibrated), 4 additional machines in the Bryan Center, and 1 more in A121.
- **101 Smith** - Seminar style room with access to laptop cart with 14 machines with full suite of Lab software.
- **Bay 12** - Other printers: Epson Stylus Pro 4800 (2), Xerox Phaser 8560dn Other: Samsung Series 9 HD LCD TV, High(er) End Scanners (Epson V70, Microtek 1000XL), Edirol M36 Keyboards 37
- **112 Smith Special Project Lab** - Small mixed-use lab for sustained project development and hardware experimentation. Open tables and open-admin workstations for customized applications and user-configurations. Windows machines for GIS and game-related project work. Open to faculty and graduate students and ISIS Certificate students, as well as on request to undergraduate students working in Bay 11-12 classrooms in a given semester.
- **Bay 11 VTG Lab (A237)** – Includes 8 PC workstations imaged with multimedia production tools specialized for scientific visualization.
- **Bay 11 Green Wall** - The nearby Green Wall is painted with Chromakey Green and includes access to stage lights and green drapery for still and video shooting of green-screen sequences.

(iii). Office of Information Technology (OIT) Lab Resources

**General Labs**

- OIT maintains a variety of computer lab spaces around campus. Most of these regionalized workstations are open 24 hours while classes are in session. Workstations are a mix of Macs, PCs, and Linux boxes. These include locations in:
  - Alexander 218C
  - Bostock Lower Level
  - Brown Res. Hall 122
  - Craven Quad (House E 108)
  - Crowell Quad
  - Edens House 1A 109 and 2A 208
  - Few Quad (House FF116)
  - Gilbert-Addoms 022
  - GIS Lab
  - Hudson Hall 117
  - Hudson MPS Rm 139
  - Keohane Quad 401
  - Kilgo Quad N001Sem
  - Old Chem. 01
  - Wannamaker
West Duke 08C

Multimedia Project Studio (MPS)
The Multimedia Project Studio spaces are managed by Duke’s Office of Information Technology and are meant for broadbased campus use. They are run by a Lab Manager and a group of student multimedia specialists who can provide assistance with basic multimedia applications.

The Multimedia Project Studio includes multimedia production facilities for Duke students, faculty and staff. The lab features high-end, integrated hardware and software that encourage imaginative creation and editing of graphics, Web pages, audio and video. Production tools include industry standard software such as The Adobe CS 3 Master Collection and Final Cut Pro, as well as standard productivity applications. The nine top-of-the-line workstations in the lab are equipped with LCD displays and specialized peripherals, such as drawing tablets, scanners, video digitizers and DVD burners.

West Campus MPS in Old Chemistry 016

Computer systems
- 9 Mac G5 towers: Dual 2 GHz processors, 1GB DDR SDRAM, 80 GB HD, DVD burner, OS 10.4
- 9 flat-panel displays (three with dual-monitor setups)
- Peripherals
  - 1 Epson Perfection V700 Photo flatbed scanner
  - 2 Video Importing Stations with support for DV, VHS, and DVD importing
  - 1 M-Audio Oxygen-8 25-Key USB MIDI Keyboard
  - 1 Nikon COOLSCAN IV ED 35mm/IX240 film scanner
  - 1 WACOM Intuous 2 graphics tablet
  - 1 HP Photosmart 7550 color printer
  - 1 HP LaserJet 4100dtn printer

Peripherals
- 1 Nikon COOLSCAN IV ED 35mm/IX240 film scanner
- 1 HP Scanjet 3970 flatbed scanner
- 2 Video Importing Stations with support for DV, VHS, and DVD importing
- 1 HP LaserJet 4100dtn printer

Center for Instructional Technology Lab, Bostock Building, Perkins Library
The Instructional Technology Lab may be used by faculty, academic support and library staff to create digital and multimedia materials for use in teaching. Consulting support is available to assist faculty and graduate students with teaching-related project development.

Bostock 024 Lab – includes the standards Adobe Authoring Suite, as well as specialized applications to support instructional technology uses: Adobe Captivate 4 and Camtasia Studio 6

Bostock 301 Lab – Sound recording and editing room.
Appendix G: Curriculum Vitae of Core Dance Faculty

(See next page)
Michael Kliën
Agamemnonos 14A
16343 Ano Ilioupolis, Greece
+30 694 2952192
mk@michaelklien.com

Education

2009: Ph.D., Choreography, Edinburgh College of Art, Edinburgh University
Thesis Title: Choreography as an Aesthetics of Change

2001-07: Ph.D. Studies, Nottingham Trent University, United Kingdom

1996: BA (Honors) in Dance Theatre, Laban Center of Movement and Dance, London, United Kingdom

1991-93: Fine Arts, Academy of Fine Arts, Vienna, Austria

1987-91: Matura, Marianum, Vienna, Austria

1989: La Guardia, School of Performing Arts, Dance Department, New York

Work Experience (Selection) - Choreographer, and Artistic Director:

2016: Choreographer, Martha Graham Dance Company, New York
Choreographer, Cairo Downtown Festival, Egypt
Director, Ricean School of Dance (summer school for dance), Hydra, Greece

2015: Choreographer, Martha Graham Dance Company, New York
Director, Ricean School of Dance (summer school for dance), Hydra, Greece

2014: Choreographer, Athens Festival, Greece

2013: Choreographer, Weld Dance Company, Stockholm, Sweden

2011: Artist in Residence, Irish Museum of Modern Art

Responsible for creating, planning and implementation of artistic program including national and international touring and festival programs

2001-2002: Choreographer, Ballet Frankfurt, Germany

2000-2001: Choreographer, Volksoper, Vienna, Austria
1996-1999: Artistic Director of Barriedale Operahouse, avant-garde performance group based in London. Responsible for creating, planning and implementation of artistic program including national and international touring

**Fine-Arts Exhibitions (Selection):**

**Group Shows**

2016: *Outopias*, Benaki Museum, Athens, Greece


*Gravity*, Crawford Gallery, Cork, Ireland

2009: *What comes next is a secret*, Irish Museum of Modern Art (IMMA), Dublin, Ireland

2005: Irish Exhibition of Visual Art 2005 (E+VA), Limerick, Ireland

2004: Irish Exhibition of Visual Art 2004 (E+VA), Limerick, Ireland

**Solo Shows**

2014: *Parliament*, Benaki Museum, Athens, Greece


2010: *The Ponderous*, Siamsa Tire Gallery; Tralee, Ireland

**Choreographic Work samples**

[www.vimeo.com/klien](http://www.vimeo.com/klien)

**PhD Supervisor and External Examiner**

2016: Opponent, Ph.D. Thesis Defense, Teak (Finish Theatre Academy)

2011-2016 Ph.D. supervisor, Teak (Finish Theatre Academy)

2011: Ph.D. Examiner, National School of Art and Design, Dublin, Ireland

**Administrative Experience:**

2003-2011: CEO Daghdha Dance Company, Limerick, Ireland
Responsible for the overall economic development of the company, including the move into newly refurbished building in 2005 and the inception of its professional development programme; in charge of Daghdha’s annual economic turnover.

1996-1999: Managing Director, BOHI Ltd.
Responsible for the planning and implementation of Live Arts Event planning for clients such as MTV, English National Opera and English National Ballet.

Academic Teaching / Lecturing / Mentoring:

2016: Visiting Professor: MA in Choreography, National Academy of the Arts, Oslo, Norway
Visiting Professor: BA/MA in Dance, University of Dance and Circus (DOCH), Stockholm, Sweden
Visiting Professor: MA/MFA in Creative Practice, Independent Dance, London, UK

2015: Visiting Professor: MA in Choreography, Teak, Helsinki Finland
Visiting Professor: BA in Dance, Teak, Helsinki, Finland
Visiting Professor: BA/MA in Dance, Trinity Laban, London, UK
Visiting Professor: BA in Dance, ACTS, Paris, France

2014: Visiting Professor: MA in Theatre Arts, DasArts, Amsterdam, Netherlands
Visiting Professor: MA in Code (Dance Education), Frankfurt, Germany
Visiting Professor: Apass, Brussels, Belgium
Visiting Professor: BA in Dance, Conservatory, Vienna, Austria

2013: Visiting Professor: MA in Theatre Arts, DasArts, Amsterdam, Netherlands
Visiting Professor: MA in Solo Dance, Inter-University Centre for Dance (HZT), Berlin, Germany

2012: Visiting Professor: MA in Code (Dance Education), Frankfurt, Germany

Invited Public Lectures (Selection)

2016: Performing Arts Research Centre, Finish Theatre Academy (TUTKE)
National School for Dance and Circus (DOCH), Stockholm, Sweden
Independent Dance (ID), London, United Kingdom

2015: Amsterdam University of the Arts (DasArts), Amsterdam, Netherlands

2014: Performance Philosophy Symposium, Athens, Greece

2013: Inter-University Centre for Dance Berlin (HZT), Berlin, Germany

2012: Kunsthalle Athena, Athens, Greece
2010: South Bank Centre, London, United Kingdom
2009: Sidestep Festival, Helsinki, Finland
2008: Australia: Melbourne Dancehouse, Melbourne
Strut (National Choreographic Centre)
Critical Path, Sydney
2006: National Dancehouse, Dublin, Ireland
2005: Three Public Lectures, Finish Centre for New Dance (Zodiak), Finland
2002: Podium Discussion with William Forsythe, Ballet Frankfurt, Germany
Centre for Media Art, Germany (ZKM)
Royal Opera House, London, United Kingdom
National Dance House (TQW), Vienna, Austria
2001: Austrian Institute of Artificial Intelligence, Vienna, Austria
Volksoper, Vienna, Austria
2000: Institute of Contemporary Art, London, United Kingdom

Publications
Community Service

2015: Initiated, implemented and managed an emergency relief initiative for refugees arriving in Greece (raising and delivering approx. 30,000 EUR worth of goods directly to young families in need)

2005-2011: Spearheaded the development of various long-term initiatives engaging people with special needs resulting in events such as the opening of the Special Olympics in Limerick, Ireland (as part of Daghdha Dance Companies annual program).

2003-2011: Initiation of numerous programs that engaged local communities in dance and art-related activities in the UK.

Language Skills

English: fluency in reading, writing and spoken language

German: (native speaker), fluency in reading, writing and spoken language
Education

PhD, Performance Studies Department, New York University.
   Dissertation: Revelations: The Choreographies of Alvin Ailey
MA, Liberal Studies, City College of New York.
   Thesis Topic: Towards A Political Economy of Dance
BA, Music Composition and Theater Studies, Yale College, New Haven, CT.

Fellowships and Honors

Distinguished Visiting Scholar, Washington University in St. Louis   2015
National Performance Network Creation Grant for Queer Theory! 2005
“Best of the New” for Moves Across the Water, Boston Globe Ideas 2005
National Endowment for the Arts/Theatre Communications Group
   Directing Fellowship Semifinalist 2000
Rockefeller Foundation Bellagio Residency 1999

Academic Positions

2011- Full Professor, African and African American Studies/Dance, Duke University
2010 Visiting Professor, Department of Dance, University of Nice, France
2008-2010 Visiting Professor, Theater Studies and African American Studies, Yale University
2008 Visiting Professor, Hampshire College, Dance Department
2007-2011 Full Professor, Music and Theater Arts, Massachusetts Institute of Technology
2005- Core Faculty, American Dance Festival/Hollins University MFA Program
2001-2007 Associate Professor, Music and Theater Arts, Massachusetts Institute of Technology
2001-2002 Visiting Associate Professor, Departments of Drama and Dance, Stanford University
2000 Visiting Assistant Professor, Department of Performance Studies, New York University
1998-2002 Visiting Instructor, Fordham College, School of Humanities
1997-2001 Assistant Professor, Music and Theater Arts, Massachusetts Institute of Technology

Nonacademic Positions

2011-2014 President, Society of Dance History Scholars
2014 Faculty, Shanghai Theater Institute Winter Intensive
2012- Co-Convenor, Collegium for African Diaspora Dance
2005-2013 Co-Convenor, Choreography and Corporeality Working Group, IFTR
2005- Book Reviewer, CHOICE Academic Publications
1994 - 2006 Core Lecturer, "Dance History," Alvin Ailey School of Dance
1994 - 2004 Archivist, Alvin Ailey American Dance Theater
1994 - Book Review Editor, Dance Critics' Association Newsletter

Publications: Books


Publications: Chapters in Books

"Black Dance After Race" The Oxford Handbook of Dance and Ethnicity edited by Anthony Shay and Barbara Sellers-Young (forthcoming)

"Improvising Social Exchange: African American Social Dance” The Oxford Handbook of Critical Improvisation Studies, vol. 1 edited by George Lewis and Benjamin Piekut (forthcoming)


"Donald Byrd: Re/Make 'Beauty’” in Dance Discourses: Keywords in Dance Research, Susanne Franco and Marina Nordera, editors, Routledge, 2007, pp 221-235.


Publications: Articles in Journals


Publications: Subject Entries


Publications: Feature Articles
"Due Unto Dunham" Village Voice June 13, 2006
"Twenty Years In" Village Voice February 14, 2001
"Love and Braces" Village Voice February 6, 2001
"Payback Time" Village Voice January 23, 2001
"Lark In The Park" Village Voice July 29, 1997
"Colored Fungii" Village Voice July 1, 1997
"Homecomings" Village Voice June 10, 1997
"Hip Hop Rising" Village Voice June 3, 1997
"We Shall Not Be Overcome" Village Voice April 1, 1997
"The Black Body in Question" Village Voice April 23, 1996

AThe Power of the Drum: IABD Conference© Attitude Fall, 1995
"Pascal Rioult" Glow: An Interactive Magazine Summer, 1995
"Recognize the Real" Village Voice February 14, 1995

Publications: Book Reviews
"Dancers as Diplomats: American Choreography in Cultural Exchange, by Clare Croft." CHOICE October 2015.
"Furious Cool: Richard Pryor and the World that Made Him, by David Henry and Joe Henry." CHOICE June 2014
"Darkening Mirrors: Imperial Representation in Depression-era African American Performance, by Stephanie Leigh Batiste." CHOICE May 2013
"Caribbean and Atlantic Diaspora Dance: Igniting Citizenship, by Yvonne Daniel." CHOICE August 2012
"Hip Hop's Inheritance: From the Harlem Renaissance to the Hip Hop Feminist Movement, by Reiland Rabaka" CHOICE March 2012
"Albert Murray and the Aesthetic Imagination of a Nation, ed. by Barbara A. Baker." CHOICE April, 2011.
"Jump for Joy: Jazz, Basketball, and Black Culture in 1930s America by Gena Caponi-Tabery." CHOICE April 2009.
"Exhausting Dance by Andre Lepecki," TDR 51.3 Fall, 2007

Publications: Miscellany
Thomas F. DeFrantz
Full CV

Alvin Ailey=s Revelations® Script and Narration, BBC Radio, September, 2005.
"Imagining a Harlem Nutcracker" WA Journal Next Wave Series at the Brooklyn Academy of Music, Brooklyn, NY, 1996.

Productions

March, 2015 CANE Seabrook Auditorium, Fayetteville State University, Fayetteville, NC
August, 2014 where did I think I was going? [moving into signal] World Premiere, Durham, NC, Concept and Choreography, Performance
December, 2013 CANE University of South Carolina Theater, Columbia, SC
October, 2013 past-carry-forward Dance Theatre of Harlem, World Premiere Washington DC, Dramaturg and Musical Score
September, 2013 Theory-ography 4.5: we [still] queer here World Premiere University of Michigan, Direction, Author, and Performer
April, 2013 CANE Sheafer Laboratory Theater, Durham, NC, Direction and Concept, Full Premiere
March, 2009 Cane: A Responsive Environment Dancework, Kresge Little Theater, Cambridge, MA, Second Workshop
2006-2008 Queer Theory! An Academic Travesty, World Premiere, Boston Center for the Arts, Author and Director, co-production of SLIPPAGE and The Theater Offensive, Boston; co-commissioned by the Flynn Center for the Arts; performances at Wellesley College, Wellesley, MA; Flynn Center for the Arts, Burlington, VT; Keynote Performance, UCLA Queer Theory Conference, Los Angeles, CA.

November, 2006 New York Divided: Slavery and the Civil War, Theatrical Director and Choreographer, New York Historical Society
September, 2006 The Man in My Head, Librettist, Featured Presentation, New York Musical Theater Festival, New York
January, 2006 The House Music Project, concept and choreography, University of Texas at Dallas
November, 2005 Sleeping Beauty Notebook, Production Dramaturg, Workshop Production, Spectrum Dance Theater, Seattle, WA; World Premiere, Dance Theatre Workshop, New York, Production Named “One of Year’s Ten Best for 2005” by the New York Times
March, 2004 Ennobling Nonna, World Premiere, Director, Kresge Little Theater, Cambridge, MA
April, 2003 Of Thee I Sing, Director and Choreographer, Emerson Stage, Boston, MA
2002-2012 Monk’s Mood: A Performance Meditation on the Life and Music of Thelonious Monk, Choreographer and Performer. World Premiere, Stanford University Little Theater; productions at University of Nebraska, Kresge Little Theater, Cambridge, MA; Carriage House, Providence, RI; Joyce SOHO, New York.
October, 2001 Ancestrais, Director, Kresge Little Theater, Cambridge, MA
January, 2001 ClimActs!, Director and Choreographer, Theatre Offensive, Boston, MA
March, 2000 An Evening with Rachel Tension, Director, Arts and Media Conference Keynote Presentation, Cambridge, MA
March, 2000 Patria! Director, Ballet Hispanico of New York
February, 1999 Pure Polyester, Original Musical, Director/Choreographer, Theatre Offensive,
Thomas F. DeFrantz
Full CV

Boston, MA

January, 1999
**One Size Fits All**, Director New Play Reading Series, Rickerby Hinds, Playwright, Geva Theatre, Rochester, NY,

January, 1999
*Rough Crossing* by Tom Stoppard; Choreographer, Mark Cuddy, Director, Geva Theatre, Rochester, NY

October, 1998
*Moon Over Dark Street* Choreographer, Kim Mancuso, Director, Pilgrim Theatre, Boston, MA

October, 1998
*Maricela de la Luz Lights Up the World* by Jose Rivera, Co-Director with Brenda Cotto-Escalera, Emerson Majestic Theater, Boston, MA

May, 1998
**Famous Orpheus** by OyamO, Assistant Director, Mark Cuddy, Director, Garth Fagan, Choreographer

July 1998
**Paul Robeson, All American** by Ossie Davis, Associate Director and Choreographer, Theaterworks/ USA, New York

April, 1998
**Crossing Borders** Lecture Demonstration, Writer/Director, Ballet Hispanico, New York, NY

June, 1997
*On The Town* Directing Resident, George C. Wolfe, Director, New York Shakespeare Festival, New York, NY

**Performances**

August, 2014
“where did I think I was going? [moving into signal]” Durham Arts Council, Durham, NC; SDHS/CORD Conference, Iowa City, IA

November, 2013
“Fugitive Futures” SDHS/CORD Conference, Riverside, California

September, 2013
“Theory-Ography 4.5: we [still] queer here” University of Michigan, Ann Arbor, MI

July, 2012
“Why Are We First?” American Dance Festival Faculty Concert, Durham, NC

March, 2012
“Performing Black” Dancespace, New York City

February, 2012
“Theory-graphy 4: we queer here” Meanings and Makings of Queer Dance, University of Michigan

2011 – 2012
“innewhere” Performances at “November Dances,” Duke University Dance, Durham, NC; ACDFDA Adjudicator Concert, Grand Valley State University, Grand Rapids, MI; Sonorities Festival, Queens College, Belfast, Northern Ireland

July, 2011
“Theory-ography 3: Heideggers Hammer” American Dance Festival Faculty Concert, Durham, NC

May, 2011
“Theory-ography 2: We Dance Theory” PSI International, Utrecht, the Netherlands

2002-2012
**Monk’s Mood: A Performance Meditation on the Life and Music of Thelonious Monk.** Performances in California; Cape Town, South Africa; New Delhi, India; Paris, France; Cambridge, MA; New London, CT; Joyce SoHo, New York.

November, 2009
“Theory-ography 1: The End of the Tale” Food For Thought, Dancespace Project, New York

March, 2009
“David Danced” Duke Ellington Sacred Concerto, with Berkelee School of Music Jazz Ensemble, Trinity Church, Boston

March, 2007
“6 Actions in a Circle: 9:22,” MIT Kresge Little Theater, Cambridge, MA

2006
**The House Music Project**, MIT Kresge Little Theater, Cambridge, MA, and University of Texas at Dallas

2002-2006
“Encounters,” duet with Ananya Chatterjea, performances at Centre National de la Danse, Paris; Intermedia Arts Center, Minneapolis; India International Centre, New Delhi; Hamilton College, Hamilton, New York.

November, 2002
“David Danced” (Duke Ellington Tap Concerto) East Connecticut State University Ellington Festival with Aardvark Jazz Orchestra, Mark Harvey, conductor.

June, 2002
“Just a Gigolo” New Haven International Festival for the Arts, New Haven, CT, curated by Ralph Lemon

April, 2001
“My Digital Body” Race and Digital Space Conference, MIT

April, 1999
“David Danced” and “Dancers in Love” by Duke Ellington. Guest Soloist,
Invited Guest Lectures and Public Presentations

Public Respondent

- "#Black Movement Matters: Dance, Hip Hop and Social Justice" John Hope Franklin Center October 21, 2015

Public Moderator

- Apollo Live Wire “Hip-Hop Dance Theater: How We Get Down Now” Apollo Theater, NYC October 17 2015

Public Lecture

- "Black Social Dance" Washington University at St. Louis, September 25, 2015
- "Black Beauty: Contemporary Performance, Africanist Aesthetics" UNESP International Colloquium, Sao Paolo, Brazil, March 31, 2015
- Public Talk “John Parks: Movement Pioneer” Artistry in Rhythm Conference, Miami Dade College, March 26, 2015

Public Interview

- “Ruptured Silence: Racist Signals and Signs” Dissecting Inequality conference, Duke University, March 24, 2015

Keynote

- “Hip Hop in My House” Cornell University, March 21, 2015
- “I Am Here and I Am Real: Dancing Blackness, Negotiating Black Subjectivity” UT Austin, April 12, 2013
- “Dancing Black” Alabama Dance Festival, January 26, 2013
- “Africanist Aesthetics” Thinkdance Philadelphia, March 17, 2012
- “Breaking Ground: Critical Dialogues in Sound and Motion” UC Berkeley, March 15, 2012
- “Stakes of Collaborative Interventions in the Field” Congress of Research on Dance, Philadelphia, PA, November 19, 2011

Public Lecture

- “Alvin Ailey and Ballet” North Carolina School of the Arts, Winston-Salem, NC, October 17, 2011
- “Hemispheres: and Souths” Black Performance Theory Symposium, UC Santa Barbara, May, 2011
- “Afro-Futurist Remains” Dance Technology and Circulations of the Social, MIT, April 23, 2011
- “Composite Bodies of Dance: Alvin Ailey American Dance Theater” Wheaton College, Norton, MA, April 5, 2011
- “Dancing Revelations: Alvin Ailey American Dance Theater” Lied Center for the
Lecture   "Unchecked Popularity: Neoliberal Circulations of Black Dance" Northwestern University Department of Performance Studies, February 23, 2011
Keynote  "Continuously Rich: Legacies of Black Women in American Dance" Keynote Address, University of Minnesota Symposium, Minneapolis, Minnesota, October 23, 2010
Public Lecture  "SLIPPAGE and Dance Technologies" Fisher College, Boston, October 20, 2010
Public Lecture  "Routes to Repertory: Alvin Ailey and the Transformation of American Dance" University of the Arts, Philadelphia October 19, 2010
Public Lecture  "Kake Walks and Dance Competitions: Race and Performance in American Popular Culture" University of Vermont, October 4, 2010
Co-Convenor  Choreography and Corporeality Working Group, Munich, Germany
Public Lecture  "The Rhythm of Change" African Performance Weekend 2010, Brown University, March 5, 2010
Public Lecture  "Enlivening Theories of Dance: Global Circulations of Popular Aesthetics" The Department of Dance Theatre, Silesian Dance Theatre, State Theatre School of Krakow, Understanding Dance Conference, Bytom, Poland, November 19, 2009
Public Lecture  "The Return of Ulysses" Jacob's Pillow Pillowtalk, August 19, 2009
Convenor  "Afro-Sonics: Grammars of Black Sound" Black Performance Theory Symposium, Yale University, May, 2009
Moderator  "Roll Call" Movement Research Spring Festival, New York, April, 2009
Public Lecture  "Performing a Persistent Past: Dance, Memory and Cultural (Re)Production" The 2009 Charles Davis Memorial Lecture, May 2009
Moderator  "Movement in the Age of Globalization" panel with Yasmeen Godder, Opiyo Okach, Yvonne Rainer, Yale University Art Gallery, November, 2008
Lecturer  "Hip Hop Habitus" Princeton University, October, 2008
Co-Curator  "Hip Hop Generation Next" Dancing in the Streets, Red Hook Brooklyn, June, 2008
Panelist  "Art and Social Justice" Race, Space, and Memory Symposium, Connecticut College, March, 2008
Panelist  "Physical Intelligence," Boston CyberArts Festival, March, 2007
Co-Convenor  Black Performance Theory VI: Theory in Motion, Northwestern University, May, 2007
Co-Convenor  Choreography and Corporeality Group, FIRT, Helsinki, Fl, August, 2006
Co-Convenor  Black Performance Theory V: Crossroads in Global Performances, Williams College, March, 2006
Public Lecture  "Hip Hop Dance," Firstworks Providence, RI, October, 2005
Co-Convenor  Choreography and Corporeality Group, FIRT, Baltimore, MD, June, 2005
Public Lecture  “Moves Across the Waters: Tap and Hip Hop” MIT - Singapore Distance Education Link-Up, September, 2004
Public Lecture  “Balanchine On Broadway: Babes in Arms, Stormy Weather, House of Flowers” Lincoln Center Film Festival, September, 2004
Invited Panelist  Red Rhythms: Native American Dance, University of California, Riverside, May, 2004
Keynote  “Black Beauty” Dance Under Construction Conference, University of Riverside, April, 2004
Co-Convenor  Black Performance Theory IV: Contingent Geographies of Blackness University of Minnesota, April, 2004
Keynote  “Donald Byrd: Re/Making Beauty” Centre National de la Danse, November, 2003
Keynote  “The Sonic Logic of Cultural Production: Hip Hop Beats, Bodies and Bass@Sonic Logics: Hip Hop” Sonic Synergies: Creative Cultures, University of South Australia, July, 2003
Public Lecture  “Believe the Hype! Hype Williams and Afro-Futurist Filmmaking” Spectacle, Rhythm & Eschatology: A Symposium, University of Melbourne, July 2003
Co-Convenor  De/Cipherin’ Practices University of California, Riverside, May, 2003
Public Lecture  “Black Art/White Campus: Thechalk Outline Effect” Critical Differences series, University of Minnesota, April, 2003
Co-Convenor  Choreography and Corporeality Group, FIRT, Jaipur, India, January, 2003
Convenor  Black Performance Theory III: Theorizing As If Race Matters Stanford University, May, 2002
Public Lecture  "Dance of the Harlem Renaissance: The Lindy Hop" Stanford University, March, 2002
Invited Lecture  "Postcolonial Dancing Bodies" University of Minnesota, March, 2002
Public Lecture  "Alvin Ailey's Revelations" Emory College, February, 2002
Invited Lecture  "Savion Glover and Hip Hop Tap Dance" University of California, Riverside, January, 2002
Invited Panelist  "Dance Preservation" Meadows Award Ceremony, Southern Methodist University, Dallas, TX, October, 2001
Public Lecture  "The Alvin Ailey American Dance Theater and the Embodiment of African American Culture" University of Michigan, January, 2001
Public Lecture  "Alvin Ailey's Revelations: Of Time and Transformations" Barnard College, January, 2001
Lecture  "Saying Grace: Spirituality and Black Concert Dance" Stanford University, Palo Alto, January, 2001
Convenor  "Hip Hop: Seven Viewpoints" Brooklyn Museum of Art, Brooklyn, New York, December, 2000
Public Lecture  "African Americans in Ballet" University of Calgary, Alberta, Canada, September,
Moderator

Public Lecture
"Donald McKayle's Humanism" Lincoln Center Out-of-Doors Panel, New York, NY, August, 1998

Public Lecture
"Dance and the Power of the Dream" Martin Luther King, Jr. Series, Duke University, Durham, NC, January, 1998

Public Lecture

Panelist

Professional Activities
Choreography
“tell me a secret” Tap Repertory, Washington University in St. Louis, December 2015

Artist Residency
Columbia College Chicago, April 27-May 1, 2015

Diss. Committee

Public Response
“Politics of Performance” HWL Writ Large Duke University March 25, 2015

Diss. Committee
“Choreographies of Community: Familias and its impact in the South Bronx,” Jane Gabriels, Concordia University, 2015

Workshop
“Black Dance After Race” New Waves International Workshop, Port Au Prince and Jacmel, Haiti, 17-24 July 2014

Invited Faculty
“Dance Studies In and Of the Academy” Mellon Studies Summer Seminar, Stanford University, 23-27 June 2014

Convenor
“Dancing the African Diaspora” National Conference, Collegium for African Diaspora, Duke University, 7-9 February 2014

Adjudicator
American College Dance Festival Association, Mankato, State University, Mankato MN, March, 2013

Convenor
Choreography and Corporeality Working Group, Santiago, Chile, July, 2012

Convenor
Collegium for African Diaspora Dance, Founding Meeting, Duke University, Durham, NC, 13-14 April 2012

Moderator
“On The Grid: Teaching and Researching in the Digital Age” Black Thought 2.0 Conference, Duke University, Durham, NC 7 April 2012

Adjudicator
American College Dance Festival Association, Grand Valley State University, March, 2012

Participant
Performance Technology Workshop, EMPAC, RPI, August, 2010

Convenor
Choreography and Corporeality Working Group, FIRT, Munich, Germany, July 2010

Keynote Presentation
"Black Beauty" Society of Dance History Scholars Conference, University of Surrey, June, 2010

Adjudicator
American College Dance Festival Association, Mercyhurst College, Erie, PA, March, 2010

Guest Artist
Department of Dance, University of Florida, Gainesville, FL, February 2010

Paper Presentation

Interviewer
“Fresh Print: Mary Hinkson Jackson” American Theater in Higher Education Annual Conference, New York, August, 2009

Co-Curator
“Hip Hop Generation NEXT: International Circulations” Dancing in the Streets/Lincoln Center Out of Doors, August, 2009

Keynote Presentation
Global Perspectives on Dance Pedagogy Research and Practice, CORD Conference, De Montfort University, Leicester, UK, June, 2009
Adjudicator  American College Dance Festival Association, University of Minnesota, March, 2009
Conference Co-Chair  “Dance Studies and Global Feminisms” CORD Conference, Hollins University, November 2008
Co-Convenor  Choreography and Corporeality Group, FIRT, Seoul, South Korea, July, 2008
Adjudicator  American College Dance Festival Association, Connecticut College, February, 2008
Co-Convenor  Choreography and Corporeality Group, FIRT, Seoul, South Korea, July, 2008
Plenary Presentation  “Conversation XIV” SDHS Conference, Centre National de la Danse, Pantin, France, June, 2007
Panelist  Dance Panel, Alpert Award in the Arts, 2007
Co-Convenor  Choreography and Corporeality Working Group, FIRT, Helsinki, Finland, August, 2006
Paper Presentation  “Indigenous Diasporas” SDHS Conference, Banff Center, June, 2006
Moderator  The A.W.A.R.D. Show!, Neta Dance Company, Joyce Soho, February, 2006
Artistic Residency  University of Texas at Dallas, January, 2006
Co-Convenor  Choreography and Corporeality Working Group, FIRT, Baltimore, MD, July, 2005
Panelist  Dance Division, National Endowment for the Arts, Washington, D.C., July, 2004
Paper Presentation  AAbdel Salaam and Home-Grown African Beauty@ Movement Re/volution Conference, University of Florida at Gainesville, February, 2004
Moderator  American Studies Conference, Hartford, CT, October, 2003
Paper Presentation  AUllysses Dove and Concert Dance in the Africanist Grain@ SDHS Conference, University of Limerick, Ireland, June, 2003
Co-Convenor  Choreography and Corporeality Working Group, FIRT, Jaipur India, January 2003
Paper Presentation  "Black Beauty" FIRT, Amsterdam, July 2002
Plenary Presentation  Alnstitution Building, Blackness, and Beauty@ SDHS Conference, Philadelphia, PA, June 2002
Presentation  "The Quality of Gesture" Electronic Arts Seminar, Foster City, CA, October, 2001
Plenary Presentation  "Blacking Queer Dance" Society of Dance History Scholars Annual Conference, Baltimore, MD, June, 2001
Consultant  "Donald Byrd-El Camino Community College Project," El Camino, California, November, 2000
Moderator  "Artist in the World, World in the Artist: Katherine Dunham” American Studies Conference, Detroit, MI, October, 2000
Consultant  “Free to Dance” PBS Documentary on African American Dance, 1997-2000
Paper Presentation  "Class is in Session: Lauryn Hill's Miseducation" Performance Studies Conference, ASU, March 2000
Guest Artist  University of Calgary, Alberta, Canada, Taught technique classes, participated in media events, Classroom lectures, September, 1999
Diss. Committee
"Dancing in Queer Clubland" Fiona Buckland, Department of Performance Studies, NYU, May, 1999

Panelist
"Out in Academia" Discussion, Department of Women's Studies, MIT, April, 1999

Moderator
"Dancing Queerly" Society of Dance History Scholars Conference, Eugene, Oregon, June, 1998

Program Committee
Society of Dance History Scholars 1998 Conference, Eugene, OR

Consultant
"A Hymn for Alvin Ailey" PBS Television Program, 1999

Consultant
"Alvin Ailey" Public Service Announcement, WPIX, New York, NY, 1998

Moderator
"Performance Studies and Film Studies" Ford Foundation Conference of Scholars, Washington, D.C., October, 1997

Paper Presentation

Paper Presentation
"White Audiences for Black Spirituals" Ford Foundation Conference of Fellows, Irvine, CA, October, 1996

Paper Presentation
"De-Sexing the Dancing Black Body: Alvin Ailey and the Construction of Gender" Congress on Research in Dance Special Topics Conference "African American Dance: Researching A Complex History" University of Illinois at Urbana-Champaign, April 1996.

Panelist

Paper Presentation
AREvelations: Alvin Ailey=s Embodiment of African American Culture@ Performance Studies Conference, Evanston, Illinois, March, 1996

Paper Presentation
AThe Folk Architecture of Alvin Ailey=s Choreography@ Conference of Research on Dance Conference, Miami, Florida, November, 1995

Desk Reader
National Institute to Preserve American Dance, Cycle II Grant Applications, 1995

Paper Presentation
"Black Men in Concert Dance" Society of Dance History Scholars Conference, Toronto, Canada, April, 1995

Paper Presentation
"Stoned Soul Picnic: Alvin Ailey and the Struggle to Define 'Official' Black Culture" Soul Conference, New York University, March, 1995

Paper Presentation
"Folk Archetypes in the Choreography of Alvin Ailey" Performance Studies Conference, New York University, March, 1995

Guest Lecturer

Paper Presentation
"Validating Multiple Identities: Alvin Ailey and Ballet" Ford Foundation Conference of Fellows, Irvine, CA, October, 1994

Paper Presentation
"Black Musical Theatre Choreography: Louis Johnson's Conception of the Break" at Black Theatre in America Conference, New York University, October, 1992

Lecture
"Empowering Movements of Hip Hop Dance" at NYU Performance Studies Student Forum, April, 1992

Paper Presentation

MFA Theses Directed, ADF/Hollins University MFA Program

2006 Neta Pulvermacher “Gotta Go”
2006 Stafford Berry “Mumia/ Homeland Security”
2007 Ruth Andrien “Becoming”
2007 Sarah Skaggs “Dances for Airports”
2007 Amanda Loulaki “In Progress”
2008 Dana Caspersen “Rolling: How We Burn”
2008 Elise Knudson “Third Life”
2009 Makeda Thomas “Freshwater”
2009 Tymberly Canale “SNOW: a study”
2009 Iyun Harrison “Falling In It”
Thomas F. DeFrantz
Full CV

2009  Meghan McLyman “Last on Harbour Drive”
2009  G. Alex Smith “Relinquish: The Intermediary of Knowing and Being”
2010  Margaret Morrison “Queer Vaudeville: An Intersection Of Race, Gender, History, And Sexuality In Tap Dance”
2010  Tessa Chandler “Making Statements, Practicing Questions, Inscribing Memories”
2010  Dahlia Butler “8-Minute Meditations”
2010  Arnold Quintane “Repetition Obsession”
2011  Rosalynde LeBlanc Loo “Plainspoken”
2011  James Morrow “The Breaking Point”
2011  Helen Pickett “CONNECTION: Directing Toward Presence”
2011  Dana Ruttenberg “Present Absent”
2011  Solveig Santillano “Faces of Trafficking”
2012  Gaspard Louis “Souke/Shake”
2012  Patrick Mueller “This Is My Statue: a discussion of and reflection on Salon Romantik, op.1 v.4: now they have left me, I sleep in your embrace”
2012  Rustin Van Katwyck “Remembering Ralph”
2013  Dawn Bazemore “Boundless”
2013  David Cesler “Why Do We Lift?”

Editorial Boards

2013 -  The Journal of Dance, Movement and Spiritualities, Bristol, UK
2012 -  Dance Research Journal of Korea, Seoul, Korea
2012 -  The Black Scholar (Advisory Board) Seattle, WA, USA
2011 -  Choreographic Practices, Bristol, UK
2009 -  Popular Entertainment Studies, Newcastle, Australia

Citations

Expert Interview “The March on Washington Fifty Years Later” WUNC 91.5, August, 2013
Expert Interview “Dance Crazes” WNYC 93.9. May 1, 2012
Expert Interview “Bahia’s Vibrant Culture Shines in the Dances of Bale Folclorico” by Rebecca Ostriker, Boston Globe October 21, 2004
Expert Interview “Black American Dance” BBC, June, 2003
Expert Interview “Gus Solomons, Jr. At MIT” WGBH AGreater Boston Arts, November, 2002
Expert Interview “Rennie Harris Rome and Jewels” WGBH “Greater Boston Arts,” November, 2000
Creative Profile "Monk’s Mood" Feature Interview, Boston Herald, December 3, 1999
Artist Profile "The Black Voice,” Canadian Public Radio, September, 1999
Artist Profile WGBH “Greater Boston Arts,” March, 1999 as Director of “Pure PolyEsther”
Expert Interview BBC World Radio “Alvin Ailey” Broadcast December 24, 1998

Book Jacket Endorsements

2015  Dramaturgy in Motion: At Work on Dance and Movement Performance by Katherine Profeta, University of Wisconsin Press
2015  Dancers as Diplomats: American Choreography in Cultural Exchange by Clare Croft, Oxford University Press
2013  Engaging Bodies: The Politics and Poetics of Corporeality by Ann Cooper Albright, Wesleyan University Press
2012  Multimedia Performance edited by Rosemary Klich and Edward Scheer, Palgrave
Thomas F. DeFrantz
Full CV

McMillan
2011  Afro-Mexico: Dancing Between Myth and Reality  by Anita González, University of Texas Press
2011  Debating Sex and Gender by Georgia Warnke, Oxford University Press
2010  Tap Dancing America A Cultural History by Constance Valis Hill, Oxford University Press
2008  Choreographing the Folk: The Dance Stagings of Zora Neal Hurston by Anthea Kraut, University of Minnesota Press
2008  Further Steps 2: Fourteen Choreographers on What’s the RAGE in Modern Dance by Constance Kreemer, Routledge
2007  A Queer History of the Ballet by Peter Stoneley, Routledge
2005  Kaiso! Writings by and About Katherine Dunham edited by VeVe A. Clark and Sara E. Johnson, University of Wisconsin Press
2004  Modern Dance, Negro Dance: Race in Motion by Susan Manning, University of Minnesota Press

Service at Duke University

AAAS Director of Graduate Studies (2014-2015)
MFA Dance Graduate Proposal Director (2012-)
Arts and Science Council (2012-2015)
AAAS Chair (2014-2017)
Undergraduate Curriculum Advisory Committee (2014-)
Arts Ambassadors (2014-)
Diversity Task Force (2014-)
FHI Director Search (2014-2015, ad hoc)
ISIS Curriculum Committee (2013-)
JH Franklin Celebration Committee (2013-2015, ad hoc)
WGS Junior Faculty Search Committee (2014-2015, ad hoc)
Vice Provost for Interdisciplinary Studies Search (2014-2015, ad hoc)

Affiliations
Collegium for African Diaspora Dance
International Federation for Theater Research (FIRT)
Editorial Board, Board of Directors, Society of Dance History Scholars, 1996-2005
American Studies Association
International Association of Blacks in Dance
Drama League of New York
Theatre Communications Group - Non-Traditional Casting Project
Dance Critics Association
Society of Stage Directors and Choreographers
Dr. Purnima Shah
Curriculum Vitae

Associate Professor of the Practice of Dance    Tel.: (919) 660-3377
Duke University Dance Program, 212 Bivins Building    Fax.: (919) 668-7858
P. O. Box 90686, Durham, NC 27708    e-mail: pshah@duke.edu

Education:
Ph.D., Performance Studies and Ethnography, Department of Theatre and Drama, University of Wisconsin, Madison.

MA in Dance Ethnology, Dance Department, University of California, Los Angeles.

Areas of Academic Research:
Performance Studies, Asian Theatre and Dance Performance, Gender Performance in Dance and Theatre, Dance and Religion, Dance Ethnography, Dance History and Theory, Asian-Indian Dance in the Diaspora

Institutional Membership:
Association for Asian Performance (AAP)
Performance Studies International (PSi)
Society of Dance History Scholars (SDHS)
Congress on Research in Dance (CORD)
World Dance Alliance (WDA)
Association for Asian Studies (AAS)

Awards Received:
Awards received for research, documentation, and teaching:

Richard K. Lublin Distinguished Teaching Award, Duke University, April 2013.
The Award recognizes truly outstanding teaching in the Trinity College on the basis of the recipient’s ability to encourage intellectual excitement and curiosity in students, knowledge of a field and ability to communicate it, organizational skills, mentorship of students, and commitment to excellent teaching over time.

Top 5% of university wide student course evaluations, 2012-13.

Purnima Shah

Visiting Artist Grant, Council of the Arts, Office of the Provost, Duke University for Residency and Performance concert with Odissi dancer, Sujata Mohapatra, 2010-11
Duke University Major Faculty Collaborative Grant, 2008-09


Major Faculty Collaborative Grant, Council for the Arts, 2008.


Josiah Charles Trent Fellowship, 2007-08
Mary Duke Biddle Fellowship, 2007-08
Arts and Science Faculty Research Fellowship, 2007-08
Rockefeller Foundation Fellowship (awarded but declined), University Center for International Studies, UNC, Chapel Hill, 2001-02
American Institute of Indian Studies Fellowship, 1998

Funding for hosting Society for Dance History Conference at Duke, June 14-19, 2004:
Dean of Humanities
Vice Provost for Interdisciplinary Studies
Vice Provost for International Affairs
Andrew Melon Foundation

Awards received for a Kathak dance workshop and residency at Duke with guest choreographer Kumudini Lakhia, Sept. 24 – Oct. 9, 2003:
Andrew Melon Foundation
International Studies
Duke Institute of the Arts

Professional Work and Scholarship

Books:
Book project, Bhaktirasa and Psycho-spiritual Transcendence in the Devotional Practice of Indian Dance-Theatre (in progress)

Book project, Garba Dance: Survival of Ritual Traditions in a Globalized World (in progress)

Editor, South Asia and South-east Asia Volume, Encyclopedia of World Dance, Routledge (2006-09).

Documentary films (Producer, Director and Script writer):

Archiving the Garba of the Nagar Brahmins in Gujarat (in progress).


Screening/Lecture: Department of Mass Communication and Journalism, Gujarat University at Ahmedabad, July 16, 2013.
Screening/Discussion: Meghani Center for Folk Literature, University of Saurashtra at Rajkot, July 11, 2013.
Screening/Discussion: Gujarat Vishwakosh, Ahmedabad, June 26 and July 9, 2013.
Screening/Discussion: University of Science and Technology, Trondheim, Norway, June 11, 2013.
Screening/Discussion: NC Center for South Asia Faculty Colloquium, Durham, March 25, 2013.
Screening/Discussion: Wednesdays at the Center. John Hope Franklin Humanities Center, Duke University, September 26, 2012. [Nominated Best Documentary Music/Feature Film and Best Director]


Book Review:

Journal Articles:
"Presentation of Thumri in Kathak Dance" Journal of Ethnomusicology (in progress)

“Negotiating the “Asian” and the “American” in the Diasporic Performances” Amerasia Journal (in progress)

http://www.attendance-india.com/


“Innovative Approaches in Contemporary Kathak Dance: a Choreographic Appreciation” (Special Issue on Kathak dance - 2) Nartanam, a Quarterly Journal of Indian Dance XI, 3 (July-September 2011):66-77.


Presentations at Conferences:


Panel Chair and Moderator, “Kpanlogo and Dancing from the Center.” *Society of Dance History Scholars Conference,* Northwestern University, June 9-12, 2005.


Panel Chair, “Dance In/From India.” *Society of Dance History Scholars Conference,* Duke University, June 20, 2004.


**Conferences Organized:**
Planning Committee; Call for papers and Program co-coordinator; *Across the Threshold: Creativity, Being, Healing Conference*, Duke University, Feb. 28-March 3, 2013.


Planning Committee; Call for papers and Program coordinator; *Across the Threshold: Creativity, Being, Healing Conference*, Duke University, March 19-22, 2009.


Local Arrangements Chair, *Society for Dance History Scholars Conference*, Duke University, June 18-20, 2004

Co-organizer, *North Carolina Dance Alliance Conference*, Duke University, November 6, 2004


Co-Organizer, *Dance Ethnology Conference*, University of California, Los Angeles, 1992.

**Dance Residencies and Master-classes Organized:**


Co-organizer with Duke Performances: 3 Nrityagram masterclasses, Dance Program, Jan. 20-21, 2015

Co-organizer with Duke Performances: Nrityagram masterclass, Religion Department, Jan. 21, 2015

Dance Residency with Odissi dancer Sujata Mohapatra, Dance Program, Oct. 18 – Nov. 21, 2010

Lecture Demonstration and masterclass with Odissi dancer, Sujata Mohapatra, Dance Program, Oct. 22, 2009

Lecture Demonstration by Odissi dancer, Sanchita Bhattacharya, Dance Program, Sept. 14, 2004


**Professional Service to the field:**

External Review for Academic Department Committee, Department of Drama and Dance, Tufts University, 2015

External Reviewer for Tenure and Promotion of faculty, Temple University, 2014

Chair, Selma Jeanne Cohen Award Committee, Society for Dance History Scholars, 2013

External Reviewer for Tenure and Promotion of faculty, York University, 2012

Ph.D. External Reviewer, B. J. Institute for Learning and Research, Ahmedabad, India

Manuscript Reviewer, Dance Research Journal (Congress for Research in Dance)

Manuscript Reviewer, American Ethnologist

Manuscript Reviewer Theatre Journal

Manuscript Reviewer, Journal Asian Women

Manuscript Reviewer, The Dance Chronicle: Journal of Dance History

Manuscript Reviewer, Duke Undergraduate Journal of South Asian Studies

Board of Directors, Society for Dance History Scholars (2002-08)

Nominations Committee Chair, Society for Dance History Scholars (2006-08)

Chair, de la Torre Bueno Prize Committee 2008 (for the best publication in Dance Studies)

Committee Member, de la Torre Bueno Prize Committee 2005, 2002 (for the best publication in Dance Studies)

Reviewer, Dance Advance, Philadelphia Center for Arts and Heritage

Selection Committee, Mahatama Gandhi Fellowship at UNC-Chapel Hill, 2003-05

Guest of Honor, Bharatanatyam Arangetram, Natya Dance Academy, Fayetteville, NC, Feb. 22, 2010

**Professional Service to the University:**
Humanities Chairs’ Committee (2014-17)
Council for the Arts Committee (2014-17)
Duke University Program II Committee (2007-18)
Collaboration Development Grant Committee, Council for the Arts (2015)
*Humanities Futures* Seminar Committee (Dance, Cultural Anthropology, Literature),
Franklin Institute of Humanities (2015)
Humanities Writ Large Steering Committee (2013-14)
Duke University Academic Council (2010-12; 2012-13)
Duke Transportation and Environment Advisory Committee (2011-2013)
Duke Arts and Science Council (2006-08)
University Course Committee (2006)
Selection Committee, Bennenson Arts Awards (2004-08)

Graduation with Distinction Committee: 2009-2013
Master of Fine Arts in Dance: Live Art and Embodied Practice Committee (2011-13)
Chair, Faculty Review Committee, Prof. Julie Janus Walters (Spring 2013)
Faculty Committee for Promotion of Prof. Andrea Woods-Valdes (Spring 2012)
Faculty Committee for Promotion of Prof. Ava Vinesett (Spring 2010)
Editor, Duke Dance Program Newsletter (2005 – present and continuing)
Library Liaison for the Duke Dance Program; helping the bibliographer develop the Dance
books and media collection at Lilly Library

Faculty Affiliate: Center for South Asian Studies, Women's Studies Program, Asian and
Pacific Studies Institute, International Comparative Studies, Asian American Studies
Series at Duke
Faculty Seminar on Women’s Studies - Race, Gender and Globalization (2004-06)

Faculty advisor to Duke students’ cultural groups:
Duke Bhangra Dhamaka; Duke Sangeet; Duke Chinese Folk Dance; Lasya: Indian Classical
Dance; Duke Diya (South Asian Students Association).

**Teaching Positions:**
Director, Dance Program, Duke University, 2014-2017
DukeEngage Summer Program with NGOs in Ahmedabad, India, 2017
Director Elect, Dance Program, Duke University, 2013-14
Associate Professor of the Practice, Dance Program, Duke University, Fall 2009-continuing.
Assistant Professor of the Practice, Dance Program, Duke University, Fall 2002-2008.
Visiting Assistant Professor of the Practice, Dance Program, Duke University, Fall 2001-02.
Visiting Assistant Professor, Dance Department, University of California, Riverside, 2000-01.
Associate Lecturer, Dance Program, University of Wisconsin-Madison, 1993-1995; 1996-
1997.
Purnima Shah

Dance Instructor for seniors at Kadamb Centre for Kathak Dance, Ahmedabad, India, 1985-1990.

Courses offered at Duke:
Dance and Theatre of Asia (selected artistic cultures of China, Korea, Japan; India; Indonesia, Thailand, Cambodia and the Philippines) – (Dance 356 cross-listed with AMES 149, Culanth 149, ICS 378, Religion 241, Theatre St. 233)

Gender Performance in Dance and Theatre (Dance 368 cross-listed with AMES 176, Culanth 149B, ICS 215, Women St. 212, Theatre St. 236)

History and Practice of Dance and Theatre of India (Dance 355 cross-listed with AEMS 154, Culanth 149B, Religion 243, Theatre St. 234)

Dance in Religions of Asia and Africa (Dance 367, cross-listed with AAAS 222, AEMS 136, Culanth 149C, ICS 214, Religion 244)

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


Research Methods in Dance (Dance 487S, [W]riting Intensive)

Introduction to Dance (Dance 101-01, cross-listed with ICS 102)

Special Topics Seminar (Dance 290)

Research Independent Study (Dance 394)

Repertory, Indian Classical Dance (Dance 452)

Kathak dance technique: beginning and intermediate levels (Dance 150)

Student Advising:
BA Senior Distinction Project Supervisor, and Thesis with Distinction Committee, Eufern Pan, Dance Program (Fall 2016-Spring 2017)

Faculty Advisor, DukeEngage Summer Program, Ibanca Anand, 2015

Faculty Advisor, DukeEngage Summer Program, Madeline Cetlin, 2015

BA Program II major Primary Advisor and Senior Project Supervisor, Miurel Price, “Dance and Therapeutic Healing in the Geriatric Population” Dance Program (Spring 2014 – Spring 2015)
BA Primary Advisor, Senior Distinction Project Supervisor, and Thesis with Distinction Committee, Ellen Brown, “The Effects of Emotion in Dance Performance on Observers’ Immediate Emotional State” Dance Program (Fall 2014-Spring 2015)

BA Primary Advisor and Dance for Film Distinction Committee, Morgan Lea, “Polluted Ideals.” Dance Program, (Fall 2013-Spring 2014)

BA Thesis with Distinction Committee, Anna Lipkin. “Paradoxical Control: How Romantic and Enlightenment Aesthetics are Created in Ballet Today.” Dance Program (Fall 2013-Spring 2014)

BA Thesis with Distinction Committee, Anna Hevia, “Tchaichovski’s Swan Lake: A Breakthrough in Ballet Music” Dance Program (Fall 2011-Spring 2012)

BA Primary Advisor and Senior Project Supervisor, Kadeisha Kilgore, “Liturgical Dance in Durham” Dance Program (Fall 2011-Spring 2012)


Masters Thesis committee, Anandi Leela Salinas, Duke Department of Religion, Spring 2011

Independent Study (Graduate), Marguerite Hodge, Enigmatic Bodies in Japanese Theatre, Masters Program in Asian and Pacific Studies, Fall 2011

BA Thesis with Distinction Committee, Caroline Griswold, Dance Program (Fall 2009-Spring 2010)

Independent Study (Graduate), Lahiri, Madhumita, “Indian Classical Dance: Textuality and Creativity,” Ph.D. Program in English Literature (Fall 2006)

Independent Study, De La Garza, Lizzette, “Interdisciplinarity and Dance Creativity,” Dance Program (Spring 2006)


Training in Dance and Music Technique:
Training in Odissi dance with Smt. Sujata Mohapatra, Duke University, USA: 2010


Purnima Shah

Training in Balinese dance, Korean dance, Baroque dance, Renaissance dance, American Modern Dance technique, University of California, Los-Angeles, USA: 1990-1992


Training for Advanced professional Kathak dancers with ‘Padmavibhushana’ Guru Shri Birju Maharaj, New Delhi, India: 1988

Training for Advanced professional Kathak dancers with Guru Shri Mohanrao Kalyanpurkar, Ahmedabad, India: 1986


Training in classical singing - the Hindustani Khayal gayaki - with Shri Atul Desai (disciple of Shri Omkarnath Thakur, Gwalior Gharana), Ahmedabad: 1982-1986

Training in semi-classical singing - Ghazal gayaki - with Shri Chiranjilal, Darpana Academy of Performing Arts, Ahmedabad, India: 1976-78

Training in classical singing - the Hindustani Khayal gayaki, Drupad and Thumri - with Shri Karve (Gwalior Gharana), Ahmedabad: 1971-1975

Language Skills:
Sanskrit: proficiency in reading and writing
Hindi: proficiency in reading, writing and native fluency in speaking
Gujarati: proficiency in reading, writing and native fluency in speaking
Urdu: proficiency in speaking and reading
German: Intensive reading course at University of Wisconsin-Madison, Fall 1995
Spanish: Intensive summer courses at University of Wisconsin-Madison, 1994, 1995

Guest Lectures and Dance Demonstrations:


“Garba Dance – the making of the documentary film” Screening and discussion, Bhavnagar University, June 11, 2012.


“Notes on Fieldwork research.” Lecture at Bhavnagar University (India) August 22, 2009.


“Fieldwork research for Garba Dance.” Lecture at the Mansa Arts and Science College, Mansa (India). September 11, 2008

“Dance and Music of South Asia.” Lecture at the World View Seminar for Teachers, University of North Carolina, Chapel Hill, March 20, 2006

Kathak dance technique, Master class at the University of North Carolina, Greensboro. March 17, 2004.


Purnima Shah


“Bureaucracy and the Classical Dance in India.” Presentation at the University of California, Santa Barbara, March 7-8, 2002.

Memorable (selected) International Dance Performances:
Aroha: Kremlin Palace Theatre, Moscow, on the auspices of the closing ceremony of the Festival of India in (former) U.S.S.R. presided by President of India, Venkatraman and Secretary of the State, Gorbachov, July 7, 1988.

2 Kathak dance performances in Tashkent, Uzbekistan, through the sponsorship of Indian Council for Cultural Relations (ICCR) in collaboration with Bakhor Dance Ensemble, June 1988.

6 Kathak dance performances in Mongolia through the sponsorship of Indian Council for Cultural Relations (ICCR), July 1988.


3 Kathak dance performances in Portugal through the sponsorship of Indian Council for Cultural Relations, Sept. 1986.

Dance Choreography and Performance in the USA:

Hanging on . . . solo theatrical piece based on Sarveshwar Dayal's Hindi poem (work in progress)


Choreographed a solo Kathak piece for the lead male dancer and Artistic Director of the Southern California School of Indian Film Dancing, Los Angeles, June 5, 2001.
Purnima Shah

Dancer, Lead role Kamandhoko in a Javanese Dance-drama, University of Wisconsin-Madison, USA, April 1994

Solo Kathak dance, Nrittsringar. Madison Civic Center, Madison, USA, November 1993

Solo Kathak dance performance, University of Wisconsin-Steven's Point, USA, August 1993

Longing to be . . .” Conference on South Asia, University of Wisconsin-Madison, USA, October 17, 1993

Solo Kathak dance performance at the Dance Ethnology Forum, University of California Los Angeles, USA, February 1993.

Choreographed Pulse, theatrical piece for students, Dance Department, University of California, Los Angeles, USA, 1992

Kathak dance collaboration with Flamenco dancer Sylvia Morales, University of California, Los Angeles, USA, May 1992.

Dancer, Abstractions Modern Dance with Shui Ling, University of California, Los Angeles, USA, May 1992.

Co-choreographed a section of “Chakra” with Artistic Director Jacques D’Amboise, Brooklyn Majestic Theatre, New York, USA, May 1991.

Dancer, Salpuri Korean dance performance, Dance Department, University of California Los Angeles, USA, May 1991.

Co-choreographed “From the Other Side of the World” with Artistic Director Jacques D’Amboise, World Trade Center, New York, USA, August, 1989

Solo Kathak dance performance, National Dance Institute, World Trade Center, New York, USA, August 1989

Selected Dance Performances in India with the Production Units of Kadamb Center for Kathak dance and Darpana Academy of Performing Arts:


“Okhaharan” Dance-drama, Ahmedabad, April 1989

“Okhaharan” Dance-drama, Mumbai, Feb 1989

Purnima Shah

Kathak dance performance at the National Centre for Performing Arts (NCPA), Mumbai, March 1988.


“Jugalbandi” group choreography for Gujarat Law Society High School, Ahmedabad, India, 1988


Kathak dance at Jantar-Mantar, for Apna Utsav, National Cultural Festival promoting national integration, New Delhi, Nov. 1986.

Kathak dance performance at the SAARC Conference, Bangalore, hosted by Prime Minister Rajiv Gandhi, Aug. 1986.


Bharatanatyam dance performance at Maharaj Sayajirao University, Baroda, Feb. 1975.

Community service and Outreach:

“Odissi dance” Lecture and dance demonstration with guest artist Sujata Mohapatra, Durham Academy, Nov. 12, 2010.

“Odissi dance” Lecture and dance demonstration with guest artist Sujata Mohapatra, Durham School of the Arts, Nov. 9, 2010.


Dance demonstrations and lectures, Triangle area High Schools, Outreach Program organized by NC South Asia Consortium, Fall 2001
Barbara Helen Dickinson  
Curriculum Vitae

209A Bivins Building +1 (919) 660-3352 (office)  
Durham, NC 27708-0686 bhdic@duke.edu (email)

Academic Education

B.A. 1968 with Honors. Classics and Anthropology, University of California, Riverside.  
M.A. 1978, Performing Arts: Dance, American University, Washington, D.C.

Professional Education  (only periods of intensive study are listed)

Modern Dance Technique (in order of emphasis):

Cunningham Technique - concentrated 1968-71 at the Cunningham Studio. Taught by  
Merce Cunningham, Peter Saul, Viola Farber, Sandra Neels, Margaret Jenkins, Albert  
Reid, June Finch, Mel Wong.

Limón Technique taught by Betty Jones (1970), Robyn Cutler (1977), Risa Steinberg  

Hawkins Technique taught by Erick Hawkins (company class), Lucia Dlugowzewski,  

Farber Technique taught by Jumay Chu, Susan Matheke. 1978-79.

Other: Lucas Hoving, Dorothy Vislocky, Gloria Newman, Murray Louis, Donald McKayle.  
(length of study at least a 4-week, intensive summer session.)

Classical Ballet:

Lucille McClure (Canadian National Ballet School) (1957-60); Kathleen Crofton (1965,  
1969); Richard Thomas, Barbara Fallis, Maggie Black, Nenette Charise (1968-72) in New  
York; Marjorie Mussman (1981-82); M’Liss Dorrance (1988-2005).

Classical Thai Dance: Phirada Kanlaya (1995-96)  
African Dance: Ava LaVonne Vinesett (1999-2013)

Awards, Grants and Honors

2014  Visiting Artist Grant from Duke University Council for the Arts, Office of the  
Provost.
2009 Visiting Artist Grant from Duke University Council for the Arts, Office of the Provost.
2008 NEA American Masterpieces: Dance-College Component Grant, co-grantee
2007 Visiting Artist Grant from Duke University, Office of the Provost, co-grantee
2005 Duke University Research Council Grant, “Age and the Artist”
2004 Duke University Provost’s Common Fund, co-grantee, “Dancing the Legacy”
2003 NEA National College Choreography Initiative Grant, co-grantee, “Ronald K. Brown Project”
               Duke University Institute of the Arts Major Project Grant, co-grantee, “Ronald K. Brown Project”
2001 NEA National College Choreography Initiative Grant, co-grantee, “The Planets”
               Antony Tudor Ballet Trust support for “The Planets”
               Durham Arts Council Season Grant
               Duke University Institute of the Arts Major Project Grant, co-grantee, “The Planets”
               Duke University Provost’s Common Fund, co-grantee, “Globalization and the Limits of Translation”
2000 Durham Arts Council Season Grant
               Duke University Professional Development Grant
1999 Durham Arts Council Season Grant
               Beverly and Laramie Hitchings Award for Service to the Art of Dance, Durham Arts Council
1998 Durham Arts Council Season Grant
               Mary Duke Biddle Foundation Grants (2)
               Duke University Professional Development Grant
1997 Durham Arts Council Season Grant
               Duke University Professional Development Grant
1996 North Carolina Arts Council Choreographer’s Fellowship
               Durham Arts Council Season Grant
1995 North Carolina Arts Council Project Grant
               Durham Arts Council Season Grant
1994 Durham Arts Council Season Grant
1992 Duke University Professional Development Grant
1991 Duke University Professional Development Grant
1989 Durham Arts Council, NC, Emerging Artists Grant
1987 Duke University Professional Development Grant
1985 Durham Arts Council, NC, Emerging Artists Grant
1984 New York State Council on the Arts: Grants to THREE FOR ALL, INC.
1983 New York State Council on the Arts: Grants to THREE FOR ALL, INC.
1982 New York State Council on the Arts: Grants to THREE FOR ALL, INC.
               Wells College research grant
1981 Wells College research grant
1980 Wells College research grant
1977 Graduate Honor Award, American University
1968 Phi Beta Kappa
Academic Positions

**Duke University**
- Director of Undergraduate Studies, Dance, 2007-2014
- Director of the Dance Program, 1990-2007
- Professor of the Practice of Dance 2008-present
- Associate Professor of the Practice of Dance 1993-2008
- Assistant Professor of the Practice of Dance 1989-1993

**Wells College**
- Director of the Dance Program, 1973-1984
- Associate Professor, 1984
- Tenure 1980-1984
- Assistant Professor 1979-1984

**Visiting Positions**
- Visiting Professor, Payap University, Chiang Mai, Thailand, 1995-1996.

Artistic Directorships

1. Founder, Artistic Director, choreographer, dancer for the WAYS AND MEANS DANCE COMPANY (1992-2001). A modern dance performing ensemble committed to connecting art and the community and confronting social issues. It presented residencies, concerts, school assemblies, lecture demonstrations, master classes and workshops. As parts of its activities, the company was on the Wake County Artists in the Schools Roster which provided performances and residencies for elementary, middle and high schools. In these residencies we performed dances inspired by the children's own poetry (sent to us and choreographed before the performances). During the company’s existence, we took great delight in performing for over 10,000 children and dancing to over 1200 of their poems.

2. Co-founder, Artistic Director, choreographer, dancer for THREE FOR ALL, INC. (1980-1986). A performing ensemble of dancer, Barbara Dickinson; pianist, Carolyn Morgan; Poet Bruce Bennett; (and then actor, Ryan Hilliard), that interwove music, dance and poetry. Over 60 performances and residencies in New York, Delaware, Maryland, Virginia, Michigan, North Carolina, Florida, and Arkansas.

3. Artistic Director, Producer, contributing choreographer and dancer for Wells College Dance Concerts (1973-1984). Faculty concerts, student concerts, shared professional concerts.

Dickinson

Major Collaborative Choreographic Productions

1. *Contents Under Pressure* (1999). Evening length production exploring issues of bias, conceived and choreographed by Barbara Dickinson and Ava LaVonne Vinesett, with original music composed by Beverly Botsford and James R. Carlson. Presented at Manbites Dog Theater as part of their Other Voices Series. *Contents under Pressure* featured a diverse ensemble of eight dancers and five musicians drawing from Western and African music and dance traditions.


3. *Indecent Materials* (1990). A production of Manbites Dog Theater. A collaboration by Jeff Storer (Director) and Ed Hunt (co-writers), Alan Dehmer (photographic design), and Dickinson (choreographer) based on the text of congressional speeches by Senator Jesse Helms, R-NC. Also produced by Joseph Papp at the NY Shakespeare Festival Public Theater, 28 performances.


Other Principal Choreography

2. **RAGTIME.** The Duke University Departments of Theater, Music and Dance in collaboration with Hoof 'n' Horn and the Duke Chamber Players, presented the Tony Award-winning musical. (April, 2012)


18. Guest choreographer (1994) of the gypsy dance and two choral numbers in Triangle Opera Theater's production of La Traviata.

19. **Soundescape** (1993). Duet with movement created from the vocalizations of the dancers which served as sound accompaniment for the work.


22. **Bloodspell** (1992). Dance/theater work for two actors and two dancers using poetry by Deborah Pope.


44. (1973 to 1984) Forty-five separate works for the Wells College student performances.


50. *I'm Beginning to See the Light* (1976). Trio. Music: “I’m Beginning to See the Light” by Duke Ellington.


**Performances and Other Professional Experience**

1. For Duke University: Director, Co-Director and/or contributing choreographer and dancer of student/faculty concerts for the Dance Program (1984-present).
15. Performances at Payap and Chiangmai Universities, for the United States Information Service (USIS), and as part of the Third Annual Art and Cultural Performance Festival, Chiangmai, Thailand (1995-96).
19. Dancer (1989) in performances of *Missa Brevis* with the José Limón Dance Company at Duke University, Durham, NC, and as part of the Festival de la Ciudad de México, Mexico City.
22. Guest artist in residence (1981-1987) at the Governor's School of Arkansas, a 6-week summer school for gifted high school students.
27. Member (1969-72), Dorothy Vislocky Dance Company.

**Publications, Papers Presented, Panels**


**Oral History Project**

   Interviews on the theme of Age and the Artist. These interviews will be transcribed and housed in Perkins Special Collections.
   Artists/scholars interviewed:
   - David Dorfman
   - Irene Dowd
   - Margie Gillis
   - Liz Lerman
   - Sara Rudner
Invited Lectures:

Conferences and Symposia Organized

Video

Theater Experience
1. Manbites Dog Theater (1987-2013)
   Project Director
   Walking Miracles
   Assistant Director:
   Execution of Justice.
   Acting:
   Librarian and a Woman in Middletown by Will Eno
   Barbara in Walking Miracles
   Five characters in Execution of Justice by Emily Mann
   The six doctors in Reckless by Craig Lukas.
   Nurse Walker/Lynette in The Day Room by Don Delillo.
   Joan in Seventy Scenes of Halloween by Jeffrey Jones.

Choreography:
Walking Miracles (with Bryant and Bennett)
The Swan
The Baltimore Waltz
Dickinson

Indecent Materials, original production
Night Songs Street Songs, original production
Execution of Justice
A Tune for Tommy, original production.
Movement consultant for many other productions.

2. Duke University (1986)
   Actor/dancer in Site-ings, an original dance/theater piece directed by Jeff Storer and Jane Desmond.

3. Wells College (1980-84)
   Acting: Young actor in A Life in the Theater.
   Gertrude in Hamlet.
   Titania in A Midsummer Night's Dream.
   Choreography:
   A Midsummer Night's Dream.
   Listen to Me by Gertrude Stein.

4. University of California at Riverside (1966-68)
   Acting
   Rose in The Room by Harold Pinter.
   Dancer figure in Full Moon in March.
   Choreography
   Full Moon in March.
Andrea E. Woods Valdés  
Associate Professor of Dance, Duke University  
Dancer/Choreographer/Teacher/Video Artist/Musician  
Phone 919-237-3096  
3009 Beech Grove Dr. * Durham, NC 27705  
andreaewoods@gmail.com • www.souloworks.com * ae.woodsv@duke.edu

PRESENT OCCUPATION dancer/choreographer/teacher/video artist/percussionist. Artistic Director of SOULOWORKS /Andrea E. Woods & Dancers (1993-present), Associate Professor of Dance, Duke University

EDUCATION
2007-2009 University at Buffalo, MAH in Caribbean Cultural Studies, Full Semesters abroad at: University of Havana, Cuba and Universidad Autónoma de Yucatan, Merida  
Thesis Title: The Aesthetics of Awo and the True Nature of the River: Revealing the Nuances and Importance of Self-Representation in the lives and Work of Afro-Caribbean Women Artists

1997-1999 The Ohio State University, MFA in dance - Fellowship recipient specialized in Dance Technology  
Final Performance Project and Write Up: big winnin' swimmin': a multimedia ancestral praise dance

1982-1986 Adelphi University, BFA in dance - Long Is, NY, graduated magna cum laude.

PROFESSIONAL/PERFORMING EXPERIENCE
1989-1995 Bill T. Jones/Arnie Zane Dance Co.- (dancer) Domestic and international touring, Joyce Theater, Brooklyn Academy of Music, New York City Opera seasons, major international and national dance festivals and touring. 1994-1995 Rehearsal director for Jones/Arnie Zane: teaching company class, master classes and workshops, directing the company on tour in Bill's absence.


TEACHING EXPERIENCE - includes: Woods Modern Dance Technique, Composition, Improvisation, Jones/Zane History and Repertory, Dance for the Camera and SOULOWORKS Repertory

2009- Present Duke University Dance Program – Durham, NC, Modern Dance/Repertory/Dance for the Camera
2010/2011 Association of Professional Dancers of Puerto Rico, SOULOWORKS Technique and repertory workshop
2011 Summer Stages Dances, Concord Academy, Mass. – Directors Richard Colton and Amy Spenser
2011 Spelman College, Atlanta, GA – Master Class
2009 LaSalle College, Singapore – Woods Guest teacher/choreographer
2002 - 2007 New York University Tisch School of the Arts - modern dance technique and Graduate level Dance for the Camera (I developed the curriculum for this course)

Summers 2000/'01/'02/'07 The American Dance Festival - teaching modern technique, Jones/Zane or SOULOWORKS Rep.
2001 KADF - Korea American Dance Festival - Seoul Korea
Spring 2002 Howard University - guest teacher/choreographer
Fall 2001 California State University Long Beach – Semester guest artist in residence, Judy Allen, Chair
Fall 2000 North Carolina School of the Arts, Winston-Salem, N.C. - Semester guest artist in residence
1989-1995 Bill T. Jones/Arnie Zane Dance Co. - Company class, repertory, master classes and workshops in the US and abroad. List includes: State College of Pennsylvania, University of Michigan, University of California at Riverside, University of Washington, University of Nebraska, University of Minnesota, University of North Carolina, University of Wisconsin at Fish Creek, Kenosha, Wausau, Madison and Green Bay, North Carolina State University, Iowa State University, Ohio State University, SUNY Purchase, Portland State University, Kansas State University, George Washington University, Carlton College, Boston Dance Complex, Green Street Studios (Boston, MA), Hartford Ballet School and Dance Theater Workshop, NYC.

CURRENT COURSES
Advanced and Intermediate Modern Dance Technique
Basic and Advanced Dance Composition
Dance For The Camera – Video Production
Modern Dance Repertory – Creation of original and re-staged choreography
Ethnographic Research Methods – Cultural Anthropology
Bill T. Jones Arnie Zane Dance Company: History and Performance from The Inside Out
CHOREOGRAPHIC COMMISSIONS AND GRANTS

2012  North Carolina Arts Council Artist Fellow
2002  The Fund For U.S. Artists at International Festivals and Exhibitions - SOULOWORKS tour to Russia
2002  National Performance Network - Creation Funds for new work and tour, Love Letters
2002  New England Foundation for the Arts - National Dance Project (NDP) performance/tour grants
2001  Harkness Dance Center Space Grant Recipient
1999  Directing Dance for the Camera - Artist Video Fellowship, Massachusetts Museum of Contemporary Art (MassMoCa), North Adams, Mass.  Director - Nuria Olivé-Belles
1999  The Neuberger Museum - Purchase, NY – Commission to create site specific trio - Across the Divine

1996/2001  Workspace for Choreographers- Director: Sally Nash- Space grant recipient, Sperryville, VA
1995/ 2001  Aaron Davis Hall Fund for New Works, NYC, commission
1995  Celebrate Brooklyn commission for new work, Ballad of the Black Cowboy, written/conceived by musician David Pleasant
1995  Dancing In The Streets - Wave Hill, site specific work with /composer/multi-instrumentalist David Pleasant
1994  SUNY Purchase - Evening length, solo concert
1993  Cannes International Dance Festival, solo performance
1993/2005  Lincoln Center Out - Of – Doors, commissions for solo and company works
1993/2000  Gowanus (Brooklyn) Arts Exchange - Space grant recipient

FESTIVALS (Soulworks in performance, Woods teaching)

1993  Cannes International Dance Festival Emerging Choreographers
1996/2002  International Festival For Movement and Dance on the Volga, Yaroslavl, Russia
2004/2005  Lublin International Dance Theaters Festival, Lublin, Poland

CURATOR

wimmin@work 2016, Hayti Heritage Center, NC – An afternoon of dance, music, literature, spoken word, scholarship and more – In celebration of wimmin’s history month. Event curator, performer and co-producer.

Women Dancemakers - The Souls of our Feet/People of Color Dance Festival - Thelma Hill Performing Arts Center, Brooklyn, NY 2001 and 2009

VIDEO SCREENINGS

2011  dance dance: A gallery of video, Salt Lake City Utah, video screening
2010  Light Moving in Time, Duke University Art of the Moving Image at the Nasher Museum, video screening
2005  Thalia Theater, NYC – solo video/performance evening w/invited guests
2003  Dance Camera West, Los Angeles, CA, video screening
2002  Dance of African Descent at Judson Memorial Church, solo video/performance evening
2002/2003  Dance Films Association - New York City Performing Arts Library
2001  Dance Films Association - New York City, Puffin Room video viewing collection
2001  The Brooklyn Arts Exchange - First Weekends dance /discussion series
1999  Wexner Center For The Arts, Columbus, OH - Short film/video showcase

FILM/THEATER AND TELEVISION CREDITS

1995  "Blown Sideways Through Life "- Choreographer for actress Claudia Shear- PBS premiere
1993  "Black is Black Ain’t"- (Dancer) Director: Marlon Riggs, Choreographer: Bill T. Jones- PBS premiere
1991  "Great Performances" - (Dancer) "The Making of Last Supper at Uncle Tom's Cabin/The Promised Land", Bill T. Jones/Arnie Zane Dance Co. Antelope Productions for PBS/BBC
PUBLICATIONS
The following articles are published in *Attitude: The Dancers’ Magazine*

*Sacred Survival: Orisha Dance and the Ring Shout, Performative Symbols of African Retentions in the New World* (awaiting publication 2011)

*Saturday At The Rumba: A Photo Essay from Havana*, 2011

*The Presence of the Past: Reveling the Eloquence of Dancer Matt Turney*, 2010

*Nanigi on the Horizon: Garifuna Settlement Day in Dangriga, Belize* 2008 (published in 2010)

*A Step Is A Statement: Katherine Dunham and The Power of Culture to Transform the Heart*, 2009

CONFERENCES/WORKSHOPS
May 2016
*Caribbean Fusion Dance Works: Rituals of a Modern Society*, University of the West Indies, Barbados
Conference presenter, *Nanigi on the Horizon: Garifuna Woman Perform Their Legacy and Prepare The Next Generation*

July 2014
*Roots and Routes: Afro Latinidad In Motion*, Columbia College, Chicago, Ill - performer, moderator, translator, teacher

February 2014, 2016
*Dancing the African Diaspora: Theories of Black Performance*, Duke University, panel moderator, organizing committee, performance curator, Spanish/English translator, performer

November 2013
*Lucumí Music: Singing, Dancing, and Drumming Black Divinity*, Duke University – panel moderator, organizational support

February 2010
*Negritude Conference*, Dominican Republic, Woods presented a paper on Afro Caribbean women artists

November 2008
*Raíces y trayectorias de afrocaribeños/Afro Caribbean Roots and Trajectories* – Universidad Autónima de Yucatan, Mérida. Woods paper titled, *Los palenques: la herencia histórica de la resistencia y sus manifestaciones a través de las artes afrocubanas (siglos XVIII-XXI)/ Palenques: The Historic Inheritance of Resistance Through 18th and 19th Century Afro Cuban Art*

January 2003
*Dance Films Association* Forum - *Challenges in Designing Dance Film/Video Courses*

January 01/02
*International Association of Blacks in Dance* conference. San Diego, CA, Brooklyn, NY

Summer 2000
*Brooklyn Cable Access Television* studio production fellowship recipient for intensive workshop. Woods was a certified television producer at BCAT from 2000-2004

Spring 1999
*International Dance and Technology* ’99 -Tempe, AZ – Woods presented solo multimedia performance/lecture “blues wimmin: evidence of freedom, prelude to protest”

Spring 1999
*Dance Critics Association Conference*, Philadelphia, PA

1998
*Congress on Research for Dance* (CORD) - The Ohio State University

1998-1999
*Black College Dance Exchange* - Durham NC, Prairie View, TX - modern dance master classes, Atlanta Georgia – conducted American Dance Festival Scholarship auditions (2001)

Andrea E. Woods Valdés is one a co-founder of the NC Black Women Choreographer’s Collective
For current company projects, touring and teaching schedule visit: [http://www.souloworks.com](http://www.souloworks.com)
References and work samples available upon request.
Research Interest
I think of dance as contemporary folklore. Everyone has a story to tell. As a former dancer with Bill T. Jones/Arnie Zane Dance Company, my creative process is strongly linked to identity and representation. My areas of interest include women in the arts, Afro-Cuban dance/music, African Diaspora history/culture and Dance for the Camera. I am interested in the intra-cultural, interdisciplinary dialogues and activities that happen between Black women artists beyond the boundaries of national and political policies. My creative process explores the intersection between dance, music and writing as my own brand of performed folklore.

SOULOWORKS/Andrea E. Woods & Dancers is the vehicle for the performance work I create. My company exists as a creative hub where projects and performances invite collaborators, artists and scholars to become part of the creative process. I am presently co-producing and coordinating a multigenerational, interdisciplinary performance project titled *wimmin@work*. In addition, I continue to write for *Attitude: The Dancers’ Magazine*, focusing on culture, history and dance related to the African Diaspora.

www.souloworks.com

Artists Biography
Dancer/choreographer/video artist Andrea E. Woods is Artistic Director of SOULOWORKS/Andrea E. Woods & Dancers and Associate Professor of Dance at Duke University as well as staff writer for *Attitude: The Dancer’s Magazine*. Woods is a native of Philadelphia, where she began her dance training with Jean Williams at Germantown Dance Theater. She graduated magna cum laude from Adelphi University and has since danced with Clive Thompson, Leni Wylliams, Mafata Dance Company and Saeko Icinohe. Woods is a former dancer and rehearsal director of Bill T. Jones/Arnie Zane Dance Co. (1989-1995). She has received grants from: The Jerome Foundation, (NEFA) The National Dance Project, National Performance Network and Arts International. Andrea is an American Antiquarian Society Fellow and her work and research have taken her to, The Cannes International Danse Festival, Taiwan, Russia, Senegal, Morocco, Korea, Puerto Rico, Poland, Singapore, Belize, The Dominican Republic, Trinidad, Ghana and Cuba and throughout the US. She has done collaborative works with musicians: Randy Weston, David Pleasant, Tiyé Giraud, Madeleine Yayodele Nelson and Philip Hamilton and spoken word artist, hattie gossett. Andrea was part of the American Dance Festival Faculty 2000 - 2007. In 1999, she completed her MFA in dance technology at The Ohio State University and currently creates live performance works as well as videodances. Her video works have been screened at BRIC (Brooklyn Information and Culture), Brooklyn Arts Exchange, BAAD, Brooklyn Museum of Art, MassMoCa and the Wexner Center. She has been guest faculty and choreographer at: Medgar Evers College, Howard University, Ohio University, Rhode Island College, California State University Long Beach, North Carolina School of the Arts, Hollins University, Sarah Lawrence, Goucher College and Spelman College. She was faculty at New York University Tisch School of the Arts teaching modern dance and Dance for the Camera (2002-2007). Andrea also holds an MAH from SUNY Buffalo in Caribbean Cultural Studies. Woods calls her dances SOULOWORKS because they are works from the heart, works from the Soul.
Ava LaVonne Vinesett  
Associate Professor of the Practice of Dance  
Director of Undergraduate Studies  
Duke University Dance Program  
2 Brodie Gym Drive Suite 205 Bivins, Box 90686  
Co-Director/Faculty Director Baldwin Scholars Program  
204 East Duke Building, Box 90765  
Duke University  
ava@duke.edu

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<th>University</th>
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<td>North Carolina Central University</td>
<td>B.A.</td>
<td>1987</td>
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<td>University of North Carolina at Greensboro</td>
<td>MFA</td>
<td>1998</td>
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<td>Master Production in Choreography/Vestiges</td>
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<td>John Gamble/Advisor</td>
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A. Positions and Honors.

**Positions/Employment**

**Primary Teaching Experience**
- 2014-Present  Director Undergraduate Studies, Duke University Dance Program
- 2012-Present  Co-Director/Faculty Director, Baldwin Scholars, Duke University
- 2010-Present  Associate Professor of the Practice of Dance, Duke University Dance Program
- 1999-2010  Assistant Professor of the Practice of Dance, Duke University Dance Program
- 2008-Present  Co-Instructor, Baldwin Scholars, Duke University
- 2005-2006  Guest Artist Residency Elon University Department of Performing Arts, Elon, NC.
- 2003-2006  Residence Life Housing Faculty-In-Residence, Trinity College, Duke University.
- 1994  Instructor/Developer Techniques in African Dance Forms and Dances of the African Diaspora, Duke University Dance Program Durham, NC.

**Professional Activities**
- 2012-present  Co-PI, Ngoma clinical trial/research study for the development of an African-based healing intervention. Durham, NC.
- 2012-13  Guest Choreographer for E. Gwynn Dancers, North Carolina A&T University
- 2011  Narrator for “Dancing with the Goddess” an ethnographic documentary film archiving the performative aspects of Goddess worship in Gujarat, India. Directed by Purnima Shah. Snow Hill Recording Studio, Hillsborough, NC.
- 2008  Performance at Second Annual Oshun Festival, Magen’s Bay, St. Thomas, VI. Presented African dance workshop at Antilles School, 7280 Frenchman’s Bay 16-1, St. Thomas, VI.
2006-2007  Instructor, master class series for Escola de Dança, of the Fundação Cultural da Bahia, Salvador da Bahia.

2006  Four-week Instructor Grupo Senzala at the Intercâmbio Cultural in Rio de Janeiro, Brasil.

2001  Two-week Instructor for Grupo Senzala intensive, Rio de Janeiro, Brasil.


2001  Founder of AVA (Artistic Visions of Aché) An initiative for researching dances of the African Diaspora with an emphasis on how African culture is preserved through dance and spirituality.


1993  Educational Coordinator for the Chuck Davis African-American Dance Ensemble.


Honors

2009  University of North Carolina at Greensboro 2009 Ethel Martus Lawther Alumni Award.  Presented by the School of Health and Human Performance to recipients who have made a “significant contribution through scholarship, leadership or service, in their career and/or civic involvement”.

2002  Duke Alumni Distinguished Undergraduate Teaching Award

1995-1998  Patricia Roberts Harris Fellowship

B. Select Projects/Choreography (in chronological order)

Collaborative Projects

2012  Reaching Into the Before Time.  (In collaboration with Richard J. Vinesett and Cici Stevens,) Choreographer. Set Installation by Cici Stevens.  Percussionists: Beverly Botsford, Oesa S. Vinesett, and Richard J. Vinesett (Musical Director), DARE.  Dancers:  Rebecca (Becky) Holmes, Tria Smothers, and Anikia Tucker.  Celebrating the lives and honoring the passing of those who created a way forward/out/into new territory/ new lands/ new ways of thinking.  Costume Construction by Ava LaVonne and Richard J. Vinesett.  The original research for the conception of this work was conducted by Cici Stevens and I, and supported in part, by the Vice Provost for the Arts’ and Council for the Arts’ Collaborative Arts Grant (2008).  Length 17 minutes.

2010  Beginning in 2006, interviewer for the “Dancing the Legacy-Oral History” project.  An initiative to bring together Duke guest artists as seminal figures in the dance world, with faculty from other Dance and other disciplines to engage in discussions and activities related to the following three themes:  The Legacy of the Body in Spirituality; Dance Artists of Color in the Twentieth Century; and Age and the Artist: The Nature of Virtuosity:
2010  Alonzo King, dancer, choreographer and Artistic Director LINES Ballet. Spring, 2010.


2006  Renee Harris, internationally known dancer and choreographer and Artistic Director of Puremovement. January, 2006.


2005/2011  Crossing the Color of the Sky. (In collaboration with Richard J. Vinesett and Cici Stevens.) Choreographer. Set Installation by Cici Stevens. Berimbau composition by Richard J. Vinesett (Often associated with the Afro-Brazilian art form, capoeira and Caboclo religious practices, the berimbau is a bowed percussive instrument, which commands the movements of the practitioners). This work references the African and Southern African-American tradition of “bottle trees” as they have long been used to guide wayward spirits. For some, the bottles petition benevolent, ancestral spirits for protection and good wishes. For others, the blue bottles protect families from tormented and dangerous energies. The spirits are lured by the beguiling radiance of the bottles and like the wind, the moan of these ancestral voices both agitate and calm. Created for the Duke African Repertory Ensemble. Music: Section I: (2005) Fahali Igbo, Domingo B. Vinesett, Richard J. Vinesett, Musical Director, DARE. (2011) Berimbauistas Oesa SaVionne Vinesett, Domingo B. Vinesett, Richard J. Vinesett, Musical Director, DARE. Section II: Ry Cooder. Visual Artist: Cici Stevens, Lighting Designer: Ross Kolman. (2005) Length 11 minutes, (2011) Length 18 minutes

2004  Seruba. (In collaboration with Richard J. Vinesett and Ayinde Nataka.) Choreographer, Musical Co-Director. An original work featuring 12 women performing the song, dance, and drumming to traditional “jun-jun” drums. For this work six drums were commissioned by drum craftsman, Ayinde Nataka, Richard J. Vinesett arranged and taught drum rhythms to the 16-member ensemble. Duke African Repertory Ensemble. Length: 27 minutes.

2002  Jalidon. (In collaboration with Baba Djimo Kouyate.) Choreographer. Jalidon is a collaborative work with the 149th generation oral historian, or “jail,” Djimo Kouyate. This work was set on the 17-member, Duke African Repertory Ensemble. Richard Vinesett, Musical Director. Length: 13 minutes.

Choreography
2016


2015


2014


2013

*Lamban/ Jalidon.* Choreographer. Percussionists: Richard J. Vinesett (Musical Director), Beverly Botsford, Oesa SaVionne Vinesett Danced by Thaddeus Bennett, CC Croxton, Anna Huff, Elizabeth Potash, Tria Smothers, Delora Sutton, Dorinda Thomas The “jalis” or oral historians date back to the Old Mali Empire. They are responsible for recording the history of the people. The song, rhythm and dance honor the “jalis.” Length 11 minutes.

2013

*Isicathulo.* Choreographer and Costumes. LEAF Award April 11, 2013. The Nicholas School of the Environment at Duke presented the Lifetime Environmental Achievement in the Fine Arts award to Alexander McCall Smith who has written extensively and poetically about Botswana. An international community of environmentalists selects this coveted award, and I was asked to choreograph a work to be performed by the Duke African Repertory Ensemble. Percussionists: Beverly Botsford, Oesa S. Vinesett, and Richard J. Vinesett (Musical Director), DARE. Length 8 minutes.

2013


2012

*Kanyalang.* Choreographer. Commissioned work for E. Gwynn and Dancers Company, In the Senegambia, Mandinka women establish support organizations to help address social conflicts. In this setting, women celebrate one another and demonstrate their female power as the source of life. As the women dance with ritual sticks symbolizing their creative energy, the men join their celebration as a
sign of gratitude for the gift of life. North Carolina A&T University, Greensboro, NC. Length 9 minutes.

2011

2009
*Aunt Sarah.* Co-choreographer for the Chuck Davis African American Dance Ensemble’s “Powerful Long Ladder/Four Women.”

2009

2008

2006
*Soli.* Choreographer. Among the Susu and Malinke groups of West Africa, the progression of life is observed as a festive occasion. The annual initiation ceremony begins and concludes with social dancing and music. Soli is one of several rhythms played during this period. Restaged for Elon University Dance Department. March 2006. Music: Fahali Igbo, Richard Vinesett, *Musical Director* DARE. Costumes: Balubas. Length 12 minutes.

2004
*Mballax-kat.* Choreographer. *Mballax-kat* refers to an individual who dances and plays the popular Senegalese rhythm, sabar. The dance layers a second dance style, Sùmu to create a new listening experience for the observer, as well as a complex understanding of the choreography for the dancer. Created for the Duke African Repertory Ensemble. Length: 11 minutes.

2003
*Dundun ba.* Originally choreographed as part of a larger work by Guinea national, Pele Camara for the Chuck Davis African-American Dance Ensemble (1988), Chuck Davis granted me permission to re-stage and contribute new choreography. Although *Dundun ba* is widely known as “the dance of the strong men”, here the powerful contributions of women are celebrated for their influence on a tradition that continues to evolve. An ensemble work for the 14-member Duke African Repertory Ensemble. Length: 12 minutes.

2003
*Manjani.* Choreographer. This fast paced piece displays a very popular Mande dance and music tradition from the Bamana people of West Africa. Through athleticism, creativity, and a full understanding of the multi-metered rhythm text that is *Manjani,* 14 dancers and musicians from the Duke African Repertory Ensemble express the vitality of this artistic form. Length: 13 minutes.

2001
*CuleBra.* Co-choreographer and performing artist. This ensemble work was created for the Duke African Repertory Ensemble and the Duke Capoeira Cooperative. Section I, *CuleBra,* is a fusion of contemporary, Afro-Cuban and Afro-Brazilian movement, choreographed by Ava LaVonne Vinesett. Master Brazilian capoeirista, Jose Luis Ramos of Grupo Sensala (Rio de Janeiro), mounted *Maculele* (a popular traditional dance form), on the Duke African Repertory Ensemble. Additional staging for *Maculele and Roda* featuring the Duke Capoeira Cooperative, by Ava

2000

2000

1999
Solima Sene Fari (Rites of Passage). An ensemble work in three sections for the Duke African Repertory Ensemble. 21 dancers and musicians. Solima presents the progression of life as a festive occasion as observed among the Susu and Malinke groups of West Africa. Section II-Jaime Kira (Path for Men) choreographed by Thaddeus Bennett. Length: 23 minutes.

1999

1998

1998
Vestiges. A Master Production for my thesis concert sponsored by the UNCG Department of Dance. An ensemble of 42 performing artists. This concert combines traditional African, Afro-Cuban and contemporary/modern dance. Length: 90 minutes.

1997
Passages 43 students and community dancers from my technique I & II classes performing dances from the Mande traditions; Temate, Ekon-kon, Sorsonet, and Manjani. Music by Richard J. Vinesett, Bradley Simmons and Durham community drummers. Length: 17 minutes.

1997
Hush My Glistening Heart Dwellers. Ensemble work for 6 dancers. Music by Afro-Celt Sound System. Length: 10 minutes

1997
Tulongo. 39 students from my technique I & II classes performing the dance styles from semester work. Ark Dances.

1997

1996
Sogolon’s Revenge. Ensemble work for 6 dancers based on the griot’s legend of Sundiata, “The Lion King of Mali.” Traditional instruments by George Glenn. Vocals by Ava LaVonne Vinesett. Length: 11 minutes.

1995
Eclipse Duet. Music: “Main Title,” “Harry’s Game,” and “Closing Credits” from “Patriot Games Soundtrack” by James Horner. Length: 12 minutes. (This work was re-staged in March 1998 for my thesis concert and in June 1998 for the American Dance Festival Faculty Concert).

C. Research Support

2015-2016 Co-PI, Josiah Charles Trent Memorial Foundation award for: Ngoma Healing Ceremony Compared with Standard Mindfulness Based Stress Reduction. This is a second study furthering primary research from Integrating Traditional African Healing Practices into Western Medicine: A Rite to Embody Change. The purpose of the current study is to compare the effectiveness of the adapted ngoma ceremony with the effectiveness of mindfulness based stress reduction MBSR in a randomized trial.
2012-14 PI, Josiah Charles Trent Memorial Foundation award for: Integrating Traditional African Healing Practices into Western Medicine: A Rite to Embody Change. Along with Ken Wilson, M.D., and Congolese nationals, Mabiba Baegne and Pline Mounzeo, we began developing an African-based healing intervention that will hopefully be formatted for use in clinical trials similar to those used to test mindfulness based stress reduction. In creating this intervention, the collaborators expect to forge a strong working group involving the arts, the clinical sciences, the neurosciences and the Global Health Program. In the Fall of 2013, Duke Program II junior, Miurel Price was recruited as the Study Coordinator for the project.

2013-14 Arts & Sciences Council Committee on Faculty Research (ASC-CFR) award to conduct research on the role of dance in Santo Daime.

2013-14 Office of Global Strategies and Programs (OGSP) Global Engagement Fund to conduct research on the role of dance in Santo Daime.


2008-09 Co-PI, with installation artist Cici Stevens, Duke University Vice Provost for the Arts and the Council For the Arts Collaboration Development Grant for Reaching Into the Before-Time, site-specific event and research for first phase of developing ideas for active installation - a danced sculptural event.


2003 Duke University Institute of the Arts Major Residency Grant.

2003-04 Franklin Humanities Institute’s Small Grants Program: Monument, Document 2003 From Archive to Performance "Making the Humanities Central".

2002 Duke Alumni Distinguished Undergraduate Teaching Award.

2002 Duke University Arts and Sciences Project Award.

2002 Duke University Dance Program Project Support for Focus on Heritage: Dance Translators.

2002 Duke University Department of Music Project Support for Focus on Heritage: Dance Translators.

1986, 2001 Durham Arts Council, North Carolina Emerging Artist Grant

2000 Duke University Institute of the Arts Small Project Award

2000 Duke University Institute of the Arts Professional Development Grant

D. Select Residencies Organized

2016 Organizer, Rujeko Dumbutshena artist residency as part of the Africa in Circum-Atlantic Perspective Feminist Performance Route. April 10-14, 2016.

2014 Organizer, Backstage Series: Malian/Wasulu vocalist, percussionist, and kamele ngoni player Kokanko Sata Doumbia, and Dogon scholar, Assigué Dolo, for a one-day residency in conjunction with Dance and Religion in Asia and Africa. This event was co-sponsored by the Dean's Fund, the Baldwin Scholars, Karen Casey of River Rhythms and Happy Beat Drumming, Cradle of Jazz Project, and the Duke Dance Program, April 10, 2014.


Organizer, In connection to Josiah Charles Trent Memorial Foundation award, Integrating Traditional African Healing Practices into Western Medicine: A Rite to Embody Change, residency with Mabiba Baegne, Pline Mounzeo, Ken Wilson, M.D., Duke University, April 18-21, 2013.

Co-organizer, Artist Talk/Workshop by Lily Yeh for Baldwin Scholars, in connection with the Across the Threshold: Creativity, Being & Healing conference, Duke University, February 26, 2013.

2012 Co-organizer/Rehearsal Director, for seven-day residency with Jeffrey Page. Funding support from the Biddle Foundation. Activities included a master class with musicians John Hanks, Atiba Rorie, and Lamar Lewis, and interviews with the artist. Page set the nine-minute work, Talkin’ Loud, on the Duke African Repertory Ensemble for the 2012 ChoreoLab mainstage performances. The ensemble spent more than 27 hours with Page (January 27, 2012-February 2, 2012), and an additional 25 hours in weekly rehearsals over the course of the spring semester.

2009 Co-organizer/Co-Rehearsal Director (with Keval Khalsa), for a two-week residency with South African dancer/choreographer Vincent Mantsoe. Funding support from the Duke University Visiting Artist Grant/Council for the Arts, Office of the Provost presented with the Across the Threshold: Creativity, Being, & Healing conference, March 19-22nd, 2009. Mantsoe set the eleven-minute work, Sundusa, on intermediate/advanced dancers selected from an audition call to Duke, North Carolina Central University, UNC- Chapel Hill, the Durham School of the Arts and Hillside High School dancers. Subsequent rehearsals were held at Hayti Heritage Center, and were open to the public for observation. Mantsoe was also a guest speaker/performer in selected Duke Dance Program technique and lecture courses. Members of the community were invited to a master class at the Hayti Heritage Center; local public school students were invited to a special lecture-demonstration at Hayti Heritage Center.

2003 Co-organizer (with Barbara Dickinson) /Rehearsal Director for a one-week residency with Ron K. Brown. The NEA National College Choreography Initiative (NCCI) with additional support by the Dana Foundation, Duke University Institute of the Arts Major Residency Grant, and the Franklin Humanities Institute’s Small Grants Program: Monument, Document 2003 From Archive to Performance "Making the Humanities Central". Brown set the 10-minute work, Common Ground on intermediate/advanced dancers selected from an audition call to Duke, North Carolina Central University, UNC-Chapel Hill, NC State, the Durham School of the Arts and Hillside High School dancers. Subsequent rehearsals were held at Duke University, and were open to the public for observation. Ron K. Brown was also a guest speaker/performer in selected Duke Dance Program technique and lecture courses. Members of the community were invited to a master class at Duke.
2002  Organizer/Rehearsal Director for a one-week residency with Baba Djimo Kouyate. Duke University Institute of the Arts Project Award for Focus on Heritage: Dance Translators with additional support by the Nancy Hanks Artist Residency Endowment, and by the Duke University Music Department, Center for International Studies, and by the US Department of Education.

2002  Organizer/Rehearsal Director for a one-week residency with Mona Estimé Amira and John Amira. Duke University Institute of the Arts Project Award for Focus on Heritage: Dance Translators with additional support by the Nancy Hanks Artist Residency Endowment, and by the Duke University Music Department, Center for International Studies, and by the US Department of Education.

E. Presentations (Conference/Symposia/Lectures/Artist Talks/Performances)


Presenter, “Traditional African Healing Ceremony in a U.S. Population.” A clinical trial to see if dancing to rhythmic drumming might benefit individuals who experience pain, depression and other ailments. Ceremony and focus group follow-up. Duke University, April 19, 2014.


Workshop, Wild Heart Yoga Iemanja Retreat, Durham, NC, February 2, 2013.


Chair, Volunteer committee, *Across the Threshold: Creativity, Being & Healing Conference,* Fall 2012-Spring 2013.

Chair, Signage committee, *Across the Threshold: Creativity, Being & Healing Conference,* Fall 2012-Spring 2013.


Guest Instructor for Baldwin Scholars Mother-Daughter Weekend, Duke University, March 17, 2012.

2011 Emcee, Outreach Performances in conjunction with November Dances 2011: RN Harris and Sandy Ridge Elementary Schools, Durham, NC, October 31, 2011.


Workshop, for Projeto Didá Banda Feminina, and Didá Escola de Música. Two music and dance sessions with Projeto Didá, an all female organization located in the Pelourinho, known as the historic district of Salvador. Projeto Didá uses the arts to empower and educate women and children in Bahia, and they are dedicated to strengthening and inspiring the local community by providing a safe and educational environment for its participants. Salvador da Bahia, Brasil, October 4, 2011.

2010

Emcee, Outreach Performances in conjunction with November Dances, Forest View Elementary School, November 9, 2010.

Co-Organizer with Miriam Sauls (Director of Theater and Communications, Duke Theater Studies) for the Resurrection Dance Theater of Haiti Master Class. September 18, 2010.

Emcee, Performances in conjunction with ChoreoLab School Show, Reynolds Theater. April 23, 2010.

Coordinator ChoreoLab School Show with Guest Artists, So Percussion, Spring 2010.


2009

2008
Workshop, Antilles School, St. Thomas, VI. July, 2008.

2004

1998

F. Service/University
July 2014-Present Director of Undergraduate Studies
July 2013-Present Co-Director, Baldwin Scholars Program
Trinity 2015 Major Advisor, Rebecca Holmes
Trinity 2015 Faculty Advisor, Miurel Price Program II Capstone Research Independent Study
Trinity 2012 Dance Major Advisor/Senior Project Advisor/Kadeisha Kilgore, Mellon Mays Fellow/PathWays Chapel Scholar
Committees

2015-16        MFA Faculty Search
Trinity 2015    Chair, Graduation with Distinction/Rebecca Holmes
2014           Adjunct Review/Guidelines
2014-Present   Dance Program Publicity
2013           Review/Reappointment of Assistant Professor of the Practice, Julie Janus
                Walters
2013           Planning, Across the Threshold Creativity, Being & Healing Conference
2012           Chair, Reappointment and Promotion of Associate Professor of the Practice,
                Andrea E. Woods Valdés
Trinity 2012    Graduation with Distinction/Danika Manso-Brown
2012           Dance Program Graduation with Distinction/Guidelines
2012           MFA Proposal Committee

Professional

2012-Present   Steering committee- *The Collegium for African Diaspora Dance (CADD)*. Founding
                members first convened in April 13-14, 2012 as the African Diaspora Dance
                Research Group at Duke University.
2010           Faculty Review Committee Concerning the Promotion with Reappointment
                and Tenure of Associate Professor Michèle Moss, Faculty of Fine Arts
                University of Calgary, AB, Canada
2004-2005      Arts Assessor (site visits, panel selection), Pew Charitable Trust-Dance
                Advance, Philadelphia, PA

G. Publications

2015           Ava L. Vinesett, Kenneth Wilson, and Miurel Price, "Therapeutic Potential
                of a Drum and Dance Ceremony Based On the African Ngoma Tradition"
                *Journal of Alternative and Complementary Medicine*, August 2015

Select Website Publications (images/text about my work)

Ava LaVonne Vinesett, “Não, eu não estou aqui para a Copa do Mundo!”, *Global Brazil Lab Franklin

[http://dancecapstone.weebly.com/african.html](http://dancecapstone.weebly.com/african.html)

University Arts*. February 26, 2013.  [http://arts.duke.edu/category/arts-journal-tags/vinesett](http://arts.duke.edu/category/arts-journal-tags/vinesett)


[http://www.dukechronicle.com/articles/2004/12/01/q](http://www.dukechronicle.com/articles/2004/12/01/q)

http://dukemagazine.duke.edu/article/rewarding-good-teaching

H. Professional Development

2016   Gaia Sagrada, two-week shamanic research/retreat project. Cuenca, Ecuador.
KEVAL KAUR KHALSA
Associate Professor of the Practice of Dance & Theater Studies
Service Learning Faculty Scholar
Duke University
Box 90686
Durham, NC  27708, USA
+1.919.660.3373
keval.khalsa@duke.edu

FORMAL EDUCATION:
Certified Professional Teacher Trainer in the Kundalini Research Institute Aquarian Academy (2011).
Level II Kundalini Yoga Teacher Certification (2010).
Level I Kundalini Yoga Teacher Certification (2003).
M.A. in Dance (1981), The Ohio State University, Columbus, Ohio. Graduate Teaching Assistant and Assistant to the Director, University Dance Company.
B.Ph. with Specialization in Dance (1979), Grand Valley University, Allendale, Michigan.

ADDITIONAL TRAINING:
Modern Dance Technique: Clay Taliaferro, Ruth Currier, Betty Jones, Gerri Houlihan, Jeff Slayton, Carla Maxwell, Risa Steinberg, Lucas Hoving, Walter Nicks, Barbara Dickinson, Jean Cebron, Donald McKayle, Gus Solomons, Jr.
Kundalini Yoga as taught by Yogi Bhajan: Yogi Bhajan, Krishna Kaur Khalsa, Har Darshan Kaur Khalsa, Pritpal Kaur Khalsa, Gurmukh
Jazz Dance Technique: Walter Nicks, Billy Siegenfeld, Danny Buraczewski, Fred Benjamin, Cornelius Carter, The Lynn Simonson Studio
Ballet Technique: Cindy Green
African Dance Styles: Chuck Davis, Sherone Price
Composition: Donald McKayle
Conditioning: Eric Franklin
Acting and Voice: Jeff Storer, Rafael Barrantes-Lopez, Helen Hemphill
Oral History Techniques: Jeff Friedman, San Francisco Performing Arts Library & Museum
Sikh Mysticism: Prof. Arvind Mandair, Univ. of Michigan.

PROFESSIONAL DANCE PERFORMANCE EXPERIENCE:
2004 Guest dancer in Jose Limon's Choreographic Offering, Duke Dance Program's Choreolab, Reynolds Theatre, Duke University. This masterwork was restaged by Prof. Clay Taliaferro.


1986-88  Carol Childs & Dancers. Artistic Director, choreographer, dancer. The Company was produced by the José Limón Dance Foundation, New York City Danse Mirage Theater, New York City, Nassau Community College, and appeared in various choreographic showcases in New York City.


1985  Eric Franklin. Performances in Switzerland.


1982-88  Dancer with various independent choreographers in New York City.

CHOREOGRAPHIC WORKS:


*Night of Renewal* (2006) Evening-length dance theatre work in collaboration with L.D. Burris, Michael Newton (Scottish Highland dancer, scholar, and vocalist) and Ed Butler (musician) exploring historical intersections between African-American and Scottish Highland communities in North Carolina via a re-visioning of two important holiday traditions. Cast of 11, live music including vocals, banjo, fiddle, guitar and percussion. Premiered on the Kwanzaa Celebration at the Hayti Heritage Center, Durham, NC. Subsequently performed on First Night Raleigh, in local schools, at Duke University, and *Speculating on the South*, a conference at UNC-Chapel Hill, Chapel Hill, NC.


*Bring Me Your Breasts* (2002) Evening-length ensemble work celebrating all those whose lives have been affected by breast cancer. Collaboration with L.D. Burris and poet Jaki Shelton Green, with original sound score by John Hanks, Jr. Premiered at Doris Duke Gardens, Duke University, Durham, NC. Additional performances at Hayti Heritage Center and the Community and Family Life Center at Lyon Park, Durham, NC.


En La Noche (1991) Trio based on selected Lorca poems.


Three Easy Pieces (1986) Trio premiered on the José Limón Dance Foundation’s New Dance Series, Limón Dance Center, New York City.


TEACHING EXPERIENCE:

1989-present Duke University Dance Program, Durham, NC. Associate Professor of the Practice of Dance. Assistant Professor of the Practice of Dance, appointed August 1993. Artist in Residence, 1989-1993. Teaching all levels of Modern and Jazz techniques, Repertory, Composition, Kundalini Yoga & Sikh Dharma, The Arts of Transformation (Freshman Focus Program), Performance & Social Change. Major advisor and faculty advisor to the student clubs Momentum and PACE.

2011-present Professional Teacher Trainer in the Kundalini Research Institute Aquarian Academy. Part of training teams for 200-hour Level I Teacher Trainings in Accra, Ghana, and the following in the US: Asheville, NC, Nashville, TN, San Diego, CA, Los Angeles, CA, Durham, NC.

2010-present Assistant Trainer for Y.O.G.A. for Youth 40-hour Teacher Training programs in Los Angeles, CA, New York, NY and Durham, NC, USA.

2008-11 Associate Teacher Trainer in the Kundalini Research Institute Aquarian Academy. Administrator of the first Level I Kundalini Yoga Teacher Training course conducted in North Carolina, Associate for Level I Training courses in Detroit, MI and Asheville, NC, USA.

2007-present Lead Teacher for Y.O.G.A. for Youth – NC, a non-profit organization that brings the tools of yoga and meditation to underserved youth. Class series and workshops with the Durham Crisis Response Center, Orange County Middle Schools, John Avery Boys &
Girls Club, SEEDS, Carter Community School, Rogers-Herr Middle School, Durham School of the Arts, NC, USA.

2003-present   Freelance Kundalini Yoga & Meditation Teacher. Class series and workshops at: 
Hearts Journey Wellness Center, Allendale, MI; The Community & Family Life Center at Lyon Park, Durham, NC; Trinity Wellness Center, Graham, NC; Wellness Partners in the Arts, Durham, NC; Station 9, Durham, NC; Yoga Practice Center, Durham, NC, USA.

1992-2010   Dance and movement master classes and workshops during residencies of 2 NEAR THE EDGE at elementary-high schools, colleges, universities and community centers in the USA. Longer-term residencies have included Durham Public Schools Community-in-Schools; The Wright School for Emotionally Disturbed Children; the West End Community Center in Durham, NC; Housing Projects in Fayetteville, NC; public elementary schools in Tarboro, NC and Chapel Hill High School, Chapel Hill, NC.


1983-2008   Guest Artist, James Madison University Department of Theater & Dance, Harrisonburg, Virginia. Teaching Limón technique, jazz, improvisation, and repertory.

1990   Faculty Assistant to Clay Taliaferro, American Dance Festival, Durham, NC.


1985-86   Adjunct Faculty, Department of Theater & Dance, Nassau Community College, Garden City, NY. Teaching all levels of modern technique.

ADMISTRATIVE EXPERIENCE


2007-present   Coordinator, Y.O.G.A. for Youth outreach at Summer Solstice Sadhana international events, Espanola, NM.


2008-2010   Administrator, Kundalini Yoga Level I Teacher Training courses in Chapel Hill, NC and Detroit, MI, USA.

1992-2010   Company Manager, 2 Near The Edge Dance Company. Overseeing programming, marketing, production.

GRANTS, AWARDS, FELLOWSHIPS:


2014-15, 15-16   Bass Connections funding for Mindfulness in Human Development research project.

16-17   Service Learning Faculty Scholar, Duke University.

2014-16   Trillium Sustainability Fellow, Duke University.

2013   Trillium Sustainability Fellow, Duke University.
<table>
<thead>
<tr>
<th>Year</th>
<th>Grant/Program</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>Visiting Artist Grant</td>
<td>from Duke University Council for the Arts for a residency with photographer and cultural activist Chris Jordan.</td>
</tr>
<tr>
<td>2011-15</td>
<td>Doing Good in the Neighborhood project</td>
<td>grant from the Duke University Office of Durham and Regional Affairs for yoga and theater programming with the Durham Crisis Response Center Spanish-speaking support group.</td>
</tr>
<tr>
<td>2011-15</td>
<td>Service Learning Grants</td>
<td>from the Program in Education, Duke University, Durham, NC.</td>
</tr>
<tr>
<td>2010</td>
<td>Arts and Engagement Service Learning Faculty Fellow</td>
<td>Duke University, Durham, NC.</td>
</tr>
<tr>
<td>2010</td>
<td>Secured funding</td>
<td>for Across The Threshold: Creativity, Being &amp; Healing Symposium from the UNC Program in Integrative Medicine at the University of North Carolina – Chapel Hill, Chapel Hill, NC and the following Duke University sources: Office of the Vice Provost for Arts, Franklin Humanities Institute, Asian &amp; Middle Eastern Studies, and the Departments of Theater Studies, Religion, and Music.</td>
</tr>
<tr>
<td>2008-09</td>
<td>Visiting Artist Grant</td>
<td>from Duke University Council for the Arts for a residency with South African dancer/choreographer Vincent Mantsoe.</td>
</tr>
<tr>
<td>2007</td>
<td>Visiting Artist Grant</td>
<td>from Duke Council for the Arts for a residency by Keith Thompson and his company DanceTactics in the Duke Dance Program. Co-investigator with Barbara Dickinson and Tyler Walters.</td>
</tr>
<tr>
<td>2006</td>
<td>Mary Duke Biddle Foundation Grant</td>
<td>for a performance of Night of Renewal and subsequent discussion led by students from the Center for Race Relations at Duke University.</td>
</tr>
<tr>
<td>2006</td>
<td>Duke University Arts &amp; Sciences Committee on Faculty Research grant</td>
<td>for the development of Night of Renewal.</td>
</tr>
<tr>
<td>2006</td>
<td>Facilities grant from the Durham Arts Council, Inc.</td>
<td>for rehearsals for Night of Renewal.</td>
</tr>
<tr>
<td>2006</td>
<td>Recipient of the Southwest Central Durham Quality of Life Project Proud Shoes Award</td>
<td>for community service.</td>
</tr>
<tr>
<td>2004-05, 05-06</td>
<td>Dancing the Legacy -- An Initiative to Promote Interdisciplinary Discussion on Three Themes</td>
<td>Provost's Common Fund, Office of the Provost, Duke University.</td>
</tr>
<tr>
<td>2005</td>
<td>Co-Principal Investigator</td>
<td>with Prof. Tyler Walters,</td>
</tr>
<tr>
<td>2004</td>
<td>Co-Investigator with Profs. Walters, Dickinson, Taliaferro.</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>Project Grant from the Duke University Institute of the Arts.</td>
<td></td>
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<tr>
<td>2002</td>
<td>Co-Sponsorship of Bring Me Your Breasts Performance Project</td>
<td>Mary Lou Williams Center for Black Culture at Duke University, St. Joseph’s Historic Foundation, Durham Parks &amp; Recreation, and Duke Women’s Center.</td>
</tr>
<tr>
<td>1994-2003</td>
<td>Season Grants</td>
<td>Durham Arts Council, for TWO NEAR THE EDGE.</td>
</tr>
<tr>
<td>1997</td>
<td>Duke University Institute of the Arts Co-sponsorship</td>
<td>of Swing into Spring, a joint performance of TWO NEAR THE EDGE and SWING FEATS.</td>
</tr>
<tr>
<td>1994-96</td>
<td>Member of the North Carolina Arts Council Touring Artists Roster</td>
<td>(TWO NEAR THE EDGE.)</td>
</tr>
<tr>
<td>1995</td>
<td>Duke University Institute of the Arts Co-Sponsorship</td>
<td>of TWO NEAR THE EDGE Fall '95 home season performances.</td>
</tr>
<tr>
<td>1994</td>
<td>Choreographers Fellowship</td>
<td>from the North Carolina Arts Council.</td>
</tr>
<tr>
<td>1994</td>
<td>Scholarship Grant for TWO NEAR THE EDGE from the North Carolina Arts Council.</td>
<td></td>
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<tr>
<td>1994</td>
<td>Touring/Presenting Initiative for TWO NEAR THE EDGE</td>
<td>from the Carolina Arts Council and the National Endowment for the Arts.</td>
</tr>
<tr>
<td>1994</td>
<td>ARTS North Carolina Award to TWO NEAR THE EDGE</td>
<td>for “Outstanding Achievement in the Arts – Creative/Innovative Programming.”</td>
</tr>
<tr>
<td>1993-94</td>
<td>Dance Artist Project Grant</td>
<td>North Carolina Arts Council.</td>
</tr>
<tr>
<td>1993-94</td>
<td>Community Artists Partnership Project Grant, Alternate Roots.</td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td>Common Law, performed by Carol Childs and L. D. Burris,</td>
<td>was selected for a showcase of national faculty work presented at Columbia College in Chicago by the American College Dance Festival Association.</td>
</tr>
</tbody>
</table>
**CONFERENCES:**

2016  Presenter, *Kundalini Yoga & Meditation with Middle School Students – Initial Data Analysis*, *Yoga in the Schools* Research Summit, Kripalu Center for Yoga & Health, Stockbridge, MA.

2015  Presenter, *The Effects of the Y.O.G.A. for Youth Curriculum on Middle School Students’ Mental, Emotional and Physical Health*, *Yoga in the Schools* Research Summit, Kripalu Center for Yoga & Health, Stockbridge, MA.

2015  Co-Presenter: *It Takes A Village: Respecting Race, Class & Culture through Conscious Collaboration*, *Yoga in the Schools* Symposium, Kripalu Center for Yoga & Health, Stockbridge, MA.


2014, 13, 11 10, 09, 08, 06, 03, 97, 95, 92, 90 Guest teacher, American College Dance Festival Association Regional Festivals in FL, GA, NC, VA, WV, and MD. Intermediate-Advanced Modern Dance Technique, Kundalini Yoga & Meditation, Performance & Social Change.

2013  Presenter and workshop leader, *Across The Threshold: Creativity, Being & Healing* Conference, Duke University, Durham, NC.


2008-present  Coordinator for *Across The Threshold: Creativity, Being & Healing* day-long Symposium (February 08, March 10); Coordinator and presenter for national/international Conferences (March 09, Feb/March 13 at Duke University in Durham, NC.

2008  Presenter, National Communications Association Conference, San Diego, CA.


2005-09, 13, 14  Presenter, workshop leader.  *Summer & Winter Solstice Sadhana* international retreats in New Mexico and Florida. “*Kundalini Yoga & Meditation,*” “*What is Sikh Dharma, Anyway?*” “*Recognizing the Other Through Seva – The Path of Selfless Service.*”


1996  Performance of *Escape from the Garden*, discussant for Plenary Session. *Congress on Research in Dance* Annual Conference, Univ. of North Carolina at Greensboro, NC.

**PUBLICATIONS**


June, 2010 Featured in article “*Feeding Body, Mind & Spirit*” in *The Independent Weekly*, Durham, NC.
2004-present Co-coordinator and interviewer for Duke University Dance Program’s Oral History Project. To date, I have conducted interviews with Rennie Harris, Krishna Kaur Khalsa, Carlota Santana, Vincent Mantsoe, Chuck Davis, and Alonzo King.
Tyler Walters
Associate Professor of the Practice of Ballet
Duke University Program in Dance

CURRICULUM VITAE

PROFESSIONAL TRAINING:

School of American Ballet, 1979-82.
Ford Foundation Full scholarship student.

Additional dance training, 1979-82.
Additional training while on scholarship at the School of American Ballet. Benjamin Harkarvy, David Howard, Finis Jhung, Maggie Black, and Wilhelm Burmann among others.

North Carolina School of the Arts, 1977-79.

PROFESSIONAL PERFORMING EXPERIENCE:

Rose to principal dancer status, and by 1988 was dancing most of the leading male roles in the company's repertoire. Performed original roles created by choreographers Gerald Arpino, Christopher D'Amboise, James Kudelka, Margo Sappington, and others. Danced in over 50 different ballets in 12 years. Danced in over 100 performances per year.

A list of selected Joffrey featured repertoire with the name of role in parentheses:

- *Romeo and Juliet* by John Cranko  (Romeo, Tybalt)
- *The Green Table* by Kurt Jooss  (Death)
- *L'Après-Midi d'un Faune* by Vaslav Nijinski  (The Faune)
- *Forgotten Land* by Jiri Kylian  (White Couple)
- *Billy the Kid* by Eugene Lorrin  (Pat Garret)
- *Les Presages* by Leonide Massine  (Fate)
- *The Nutcracker* by Robert Joffrey  (The Prince)
- *A Wedding Bouquet* by Sir Frederick Ashton  (The Bridegroom)
- *Monotones II* by Sir Frederick Ashton
- *Love Songs* by William Forsythe  (Pas de Deux)
- *Untitled* by Philobilous  (Suitor)
- *Arden Court* by Paul Taylor
- *Cloven Kingdom* by Paul Taylor
- *The Garden of Villandry* by Martha Clarke
- *Concerto Grosso* by James Kudelka
- *Runaway Train* by Christopher D'Amboise  (Pas de Deux)
- *L'Air d'Esprit* by Gerald Arpino  (Pas de Deux)
Trinity by Gerald Arpino (Pas de Deux)  
Suite Saint-Saens by Gerald Arpino (Pas de Deux)  
Italian Suite by Gerald Arpino (Pas de Deux)  
Reflections by Gerald Arpino (Pas de Deux)  
Birthday Variations by Gerald Arpino (Pas de Deux)  
Round of Angels by Gerald Arpino (Pas de Deux)  
Billboards - Slide by Margo Sappington (The Man in Black)

Toured nationally and internationally, performing in many of the great theaters around the world including:

- New York State Theater at Lincoln Center, New York, NY
- Kennedy Center, Washington, DC
- Dorothy Chandler Pavilion, Los Angeles, CA
- Festival Hall, London, England
- Theatre de Champs Elysees, Paris, France
- The 2000 year old Herod Atticus Theater, Athens, Greece
- Grand Theatre, Hong Kong Cultural Centre, Hong Kong
- National Theater, Taipei, Taiwan
- Generalife Gardens, Granada, Spain
- War Memorial Opera House, San Francisco, CA
- City Center, New York, NY
- Lyric Opera House, Chicago, IL
- Orange County Performing Arts Center, Costa Mesa, CA

As well as major venues in these cities:
- Hamburg, Germany; Melbourne, Australia; Spoleto, Italy; Palermo, Italy; Vienna, Austria; Dortmund, Germany; Duisburg, Germany

Principal Dancer, Atlanta Ballet, Robert Barnett, Director. 1993-94.
Danced principal roles in works by Jules Perrot, Antony Tudor, George Balanchine, Lynn Taylor-Corbett, and Elliot Feld, among others.

Principal Guest Artist with such companies as Pennsylvania Ballet, Carolina Ballet, National Ballet of Iceland, Wisconsin Dance Ensemble, Telluride Dance Gallery, Summerdance in Sun Valley ID.

Television credits include: Featured in the Joffrey's production of Billboards, Dance in America, PBS, 1993. Conceived by Gerald Arpino with choreography by Laura Dean, Margo Sappington, Charles Moulton, and Peter Pucci. Created with music by the rock star formerly known as Prince. Seen on national and international television. Appeared in the Joffrey reconstruction of Nijinski's 1913 Le Sacre du Printemps and in the Joffrey productions of Arpino's Round of Angels and Forsythe's Love Songs. Filmed in Denmark and seen on public television in the USA and Europe. Dance in America, PBS, 1988. Also featured as Tybalt in the Carolina Ballet’s production of Romeo and Juliet with original choreography by Robert Weiss. UNC-TV, 1999

Other performing experience with The Joffrey II Dancers, Les Grands Ballet Canadiens, City
Center for Arts Education, New Jersey Ballet.

**DIRECTORSHIPS:**

Responsibilities and duties include:
1) Developing and maintaining the artistic/pedagogic vision for the program.
2) Developing, managing and coordinating (with Executive Director and Finance Director) a budget of over $500,000.00.
3) Selecting students for the program from over 600 (in 2015) auditionees during a 14 city, nationwide audition tour.
4) Programming for the final performances in the 600 seat Fletcher Opera Theater at the Progress Energy Center for the Performing Arts.
5) Curriculum development, scheduling classes, developing a lecture series, faculty and staff hiring and oversight.
6) Choreographing new work for the final performance incorporating advanced student dancers, trainees, and company members.
7) Teaching advanced levels of ballet technique, pointe, partnering, men's technique, and dance history
8) Overseeing all other aspects of the program.


Tudor Reconstruction Project. 2001 - 02. Principal Investigator and Rehearsal Director.

**TEACHING:**

Duke University. Associate Professor of the Practice. 2008 - present.
Courses taught or co-taught:
Ballet Repertory; Ballet Technique (all levels); Beyond Technique: The Art of Performance; Ballet Masterworks of the 20th Century; Performance and Technology: Composition Workshop; Ballet, Science, and Technology: The First 400 Years; The Diaghilev Ballet.

Duke University. Assistant Professor of the Practice of Ballet.1999-2008.


Guest master teacher for company class for such companies as Joffrey Ballet of Chicago, Ballet Preljocaj, Wayne McGregor / Random Dance, National Ballet of Iceland, Ballet Hispanico,
Abraham in Motion, Joffrey Concert Dancers, Ballet Theatre of Chicago.

Guest faculty or guest master class teacher at such institutions as: Joffrey Ballet School (New York), School of North Carolina Dance Theater, Central Pennsylvania Youth Ballet, The Princeton Ballet School, Regional Dance America, Chicago National Association of Dance Masters, Duke University, Georgia Tech, among many others.

Carolina Ballet Summer Intensive Audition Master Classes each year since 2007 at UNC School of the Arts, Winston-Salem, NC; Princeton Ballet School, Princeton, NJ; School of American Ballet, New York, NY; Joffrey Ballet of Chicago, Chicago, IL; Carolina Ballet, Raleigh, NC; Houston Ballet, Houston, TX; Atlanta Ballet, Atlanta, GA; Miami City Ballet, Miami, FL; Boston Ballet, Boston, MA; Carolina Ballet, Raleigh, NC; Washington School of Ballet, Washington, DC; Richmond Ballet, Richmond, VA; South Carolina Conservatory, Columbia, SC.

**Choreographic Commissions:**


*Kick.* Carolina Ballet, Fetcher Opera Theater, Raleigh, NC. 2007

*Ipse Dixit.* Carolina Ballet, Memorial Auditorium, Raleigh, NC 2006

*Adagio and Fugue.* Raleigh Dance Theatre, Meredith College, Raleigh, NC. 2005

*String Theory.* Raleigh Dance Theater, Meredith College, Raleigh, NC. 2004


This work was conceived by Robert Weiss and created in collaboration with Robert Weiss, Timour Bourtasenkov, and Amy Seiwert. This ballet has been performed by Carolina Ballet in
numerous venues throughout North Carolina, in Budapest, Hungary, and by Pennsylvania Ballet in Philadelphia, PA. *Messiah* has also been produced for WUNC Public Television.


**ADDITIONAL CHOREOGRAPHY:**

*Quartetometry*, Reynolds Theater, Durham, NC, 2015

*Interspersion II*, Fletcher Opera Theater, Duke Energy Center, Raleigh, 2015

*What's Yours is Mine*, Reynolds Theater, Durham, NC, 2014

*Motionotion*, Fletcher Opera Theater, Duke Energy Center, Raleigh, 2014

*What Follows*, Reynolds Theater, Durham, NC, 2013

*Swervessence*, Fletcher Opera Theater, Duke Energy Center, Raleigh, 2013

*B2B to the Nth*, Reynolds Theater, Durham, NC, 2012

*Concertosity*, Fletcher Opera Theater, Progress Energy Center, Raleigh, NC, 2012

*Object Lessons*, Reynolds Theater, Durham, NC, 2011

*String Symphony*, Fletcher Theater, Raleigh, NC, 2011

*Outsiders*, Reynolds Theater, Durham, NC, 2011

*Concerto*, Fletcher Opera Theater, Raleigh, NC, 2010

*White*, Reynolds Theater, Durham, NC, 2010

*Five Brief Conversations*, Durham, NC, 2009


*Step Into This*, Wilmington, NC, 2008

*Bach to Basics*, Durham, NC, 2008

*Baroque Studies*, Durham, NC, 2007

*The More Things Change...*, Wilmington, NC, 2007

*Student Performance*, Chicago, IL, 2006

*What's the Connection?*, Durham, NC, 2006

*Two Tango Lessons*, Durham, NC, 2006

*May I have this Dance*, Charlotte, NC, July, 2006

*Scherzo*, DancePlace, Charlotte, NC, July, 2005

*The Run Down*, Duke University, April, 2005

*Element: Unknown*, Duke University, April, 2004

*Fugue*, DancePlace (School of North Carolina Dance Theatre). Charlotte, NC. 2004

*Studies*, Duke University, November, 2004

*More to the Pointe*, Duke University, November, 2003

*Two by Fours* (17 min.) Duke Ballet Repertory Ensemble. 2002

*Out of the Box* Duke Ballet ChoreoLab. 2002

Tropical Fantasy in Five Parts Duke Ballet ChoreoLab. 2001
Bad Businessman and I Raise Hell Benefit for the Durham School of the Arts. 1998.
Anxiety Dance Gallery in Telluride, CO. 1996.

EXTERNAL GRANTS AND AWARDS:

American Masterpieces: Dance – College Component, Twyla Tharp Project. 2008-09.
Duke University received $10,000

Fellowship, New York Choreographic Institute, 2005
$15,000 Fellowship for two weeks of creative work to develop new choreography with Carolina Ballet dancers in May of 2006.

Thomas and Katherine Rucker. 2002
Duke University received a $10,000 gift toward the commission of a new choreographic work to be created for Duke Ballet Repertory Ensemble.

Duke University received $10,000 in additional financial support for the Tudor Reconstruction Project.

National College Choreography Initiative. 2001-02.
Duke University received one of 51 $10,000 matching grants from the NCCI/NEA (one for each state and the District of Columbia). This grant helped fund the Tudor Reconstruction Project.

Choo-San Goh Award for choreography. 2000.
Carolina Ballet received a $7,500 award for the creation of While Going Forward (above) choreographed for Carolina Ballet with music by Philip Glass.

INTERNAL GRANTS:

Visiting Artist Grant, JULIA ADAM CHOREOGRAPHIC RESIDENCY
Duke University Council for the Arts, Office of the Vice Provost for the Arts, 2015-16.
PI(s)*: Tyler R Walters, Julie Janus Walters. $17,000.00 awarded.

Provost’s Undergraduate Team-Teaching Initiative, PEDAGOGIES OF INTERDISCIPLINARITY: FUTURES OF ELECTRICAL ENGINEERING AND
PERFORMANCE, 2012,
PI(s)*: Dr. Martin Brooke, Dr. Thomas F. DeFrantz, Tyler R Walters. $32,600.00 awarded.

Visiting Artist Grant, ALONZO KING/LINES RESIDENCY
PI: Barbara Dickinson My role: Residency workshop coordinator. $33,000.00 awarded.

PI(s): Tyler R Walters, Martin Brooke. $6300 awarded

PI(s): Martin Brooke, Tyler Walters. $3000 awarded

PI(s) Barbara Dickinson, Keval Kaur Khalsa, Tyler Walters. $18,000 awarded

PI(s) Barbara Dickinson, Keval Kaur Khalsa, Clay Taliaferro, Tyler Walters. $18,000 awarded

PI(s): Tyler Walters, M’Liss Dorrance. $6000 awarded

LECTURES, PANELS, AND INTERVIEWS:

Guest Lecturer, UNC, Chapel Hill, NC, 2012
Early 20th Century Modernism in Nijinski's Rite of Spring, Lecture and participatory demonstration for undergraduate course English 366/Comparative Literature 466, "Modernist Arts." And ENGL 857/CMPL 890,"International Modernism and the Arts."

Guest Lecturer. Royster Society of Fellows, UNC Graduate School, Chapel Hill, NC, 2012
Lecture, demonstration, and panel discussion for the UNC Graduate School’s select interdisciplinary fellowship program. Presentation and panel discussion: What’s New in The Rite of Spring.

Moderator, Carolina Ballet Summer Intensive, Raleigh, NC, 2010
Interview with Suki Schorer - author and master teacher of the Balanchine Technique. This event was open to Summer Intensive students and the public.

Moderator, UNCW/Carolina Ballet Summer Intensive and Residency, Wilmington, NC, 2008
Panel discussion with Carolina Ballet dancers. Open to intensive students and the public.
Moderator, UNCW/Carolina Ballet Summer Intensive and Residency, Wilmington, NC, 2008
Interview and discussion with Robert Weiss (Artistic Director of Carolina Ballet) on his new work for the residency and his creative process. Open to intensive students and the public.

Moderator, UNCW/Carolina Ballet Summer Intensive and Residency, Wilmington, NC, 2008
Panel discussion with Carolina Ballet artistic staff and Summer Intensive faculty. Open to intensive students and the public.

Interviewer, Pre-performance, front of curtain discussion with Alonzo King, Director of LINES Ballet, Durham, NC, 2008

Panelist, Public forum and discussion session on the arts in the community, Raleigh, NC, 2008

Panelist, Symposium: Beyond Technique: Performing the Masters, Duke University, 2008

Moderator, UNCW/Carolina Ballet Summer Intensive and Residency, Wilmington, NC, 2007
Panel discussion with Carolina Ballet artistic staff and Summer Intensive faculty. Open to intensive students and the public.

Moderator, UNCW/Carolina Ballet Summer Intensive and Residency, Wilmington, NC, 2007
Panel discussion with Carolina Ballet dancers. Open to intensive students and the public.

Moderator, UNCW/Carolina Ballet Summer Intensive and Residency, Wilmington, NC, 2007
Interview and discussion with Robert Weiss (Artistic Director of Carolina Ballet) on his new work for the residency and his creative process. Open to intensive students and the public.

Panelist for the Tudor Reconstruction Project Symposium. 2002.

SERVICE:

a) **TO DUKE UNIVERSITY**

Committee on Facilities and the Environment, 2014 - present

Arts and Sciences Council, 2008 - 2014


Collaboration Development Grant Review Committee, 2010, 2012

Executive Committee Member, Duke Arts and Science Council, 2009 - 2011

Council for the Arts, August, 2010 - December, 2010

Acting Director, Duke University Dance Program, July 01, 2010 - December 31, 2010
Benenson Award Faculty Selection Committee, 2009
Committee to reappoint Purnima Shah to Assistant Professor of the Practice, 2008
Faculty Artist Collaboration Grants Committee, 2006
Strategic Planning Committee on the Arts, 2005 - 2006

b) TO THE DUKE DANCE PROGRAM
Dance Program Assessment Committee, 2012 – present
Dance Program Adjunct Assessment Committee, 2014
Duke Dance Program Outreach Performances, 2006

c) TO THE FIELD
Scholarship Audition Panelist, Regional Dance America SERBA festival, 2005.
Judge for Choreography, Regional Dance America SERBA festival performances, 2005.
Review panel for the Durham Arts Council’s Emerging Artist Grant. 2000.
Adjudicated choreography for awards at the SERBA Festival. 2000.
Julie Janus Walters
Assistant Professor of the Practice of Dance
Duke University Dance Program

CURRICULUM VITAE

PROFESSIONAL TRAINING:

Danced original roles created for me by Grey Verdon, Jean-Pierre Bonnefoux, and other choreographers. I performed additional repertory including works by Antony Tudor, and Robert Joffrey and other masters. Toured nationally and internationally, performing with Joffrey II Dancers.

Scholarship student, studied ballet technique with Robert Joffrey, Artistic Director of the Joffrey Ballet, and other guest teachers.

Scholarship student, full time study in ballet technique, pointe, pas de deux, and variations; 2-3 classes per day with Meredith Baylis and numerous guest teachers.

Banff School of Fine Arts, 1978.
Summer session scholarship student, studying RAD and Cecchetti ballet technique and pointe.

University of Wisconsin, 1978.
Scholarship student, studied Russian technique with Tibor Zana and Madame Klistova.

(1) PROFESSIONAL PERFORMING EXPERIENCE:

Principal Dancer, Joffrey Ballet, Robert Joffrey and Gerald Arpino, Directors, 1982-96

One of the most recognized names in dance, The Joffrey Ballet is known around the world for its repertoire of historical ballets as well as ground-breaking contemporary works. They were the first company to commission ballets by modern dance and contemporary choreographers such as Alvin Ailey, Laura Dean, William Forsythe, Mark Morris and Twyla Tharp. The Joffrey amassed the largest repertoires in the U.S. of works by such choreographers as Sir Frederick Ashton, John Cranko and Leonide Massine. They also reconstructed "lost" ballets of the early 20th century, primarily from Diaghilev's Ballets Russes, including Nijinsky's seminal Le Sacre Du Printemps, Parade, by Massine and Picasso, and Balanchine's Cotillon.

Joined the main company in 1982, rose through the ranks and by 1985 was dancing diverse leading roles in the company's eclectic repertoire. Performed original roles created by choreographers Gerald Arpino, Mark Morris, James Kudelka, Margo Sappington, and other choreographers working with the company.
During 14 years with the Joffrey, I danced virtually the entire repertory - over 50 different ballets. Toured nationally and internationally, dancing in over 100 performances per year in many of the great theaters around the world including:

New York State Theater at Lincoln Center, New York, NY
Kennedy Center, Washington, D.C.
Dorothy Chandler Pavilion, Los Angeles, CA
Festival Hall, London, England
Théâtre des Champs Elysées, Paris, France
The 2000 year old Herod Atticus Theatre, Athens, Greece.
Grand Theatre, Hong Kong Cultural Centre, Hong Kong
National Theater, Taipei, Taiwan
Generalife Gardens, Granada, Spain
War Memorial Opera House, San Francisco, CA
City Center, New York, NY
Lyric Opera House, Chicago, IL
Orange County Performing Arts Center, Costa Mesa, CA
Calgary, Canada, 1988 Winter Olympics pre-opening ceremonies
As well as major venues in these cities:
Tel Aviv, Israel
Hamburg, Germany
Melbourne, Australia
Spoleto, Italy
Palermo, Italy
Vienna, Austria
Dortmund, Germany
Duisburg, Germany
Honolulu, HI
San Antonio, TX
Houston, TX
Portland, OR
Clearwater, Fl
Telluride Co.

Danced principal roles from both the classical repertory and in works choreographed by such 20th century modern masters as; Gerald Arpino, Frederick Ashton, George Balanchine, Martha Clarke, John Cranko, William Forsythe, Robert Joffrey, Kurt Jooss, Alonzo King, James Kudelka, Jiří Kylián, Leonide Massine, Vaslav Nijinsky, Pilobolus, Twayla Tharp, Paul Taylor, Lynne Taylor-Corbett, and Antony Tudor. In 1981, I danced for President Ronald Regan and Mrs. Regan in the Joffrey Ballet Gala performance with Diana Ross at the Metropolitan Opera house,
Principal Guest Artist Joffrey Ballet of Chicago, Gerald Arpino, Director, 1996-98.

Toured nationally and internationally performing with the Company until 1998
A list of selected repertoire from the Joffrey Ballet (New York and Chicago companies) with my featured role in parentheses.

Les Presages by Leonide Massine ( Passion)
The Nutcracker by Robert Joffrey (Snow Queen)
Illuminations by Sir Frederick Ashton ( Profane Love)
A Wedding Bouquet by Sir Frederick Ashton (Julia)
Romeo and Juliet by John Cranko (Lady Capulet)
Love Songs by William Forsythe (Pas de Deux)
L'Apres-Midi d'un Faune by Vaslav Nijinsky (Lead Nymph)
Cotillion by George Balanchine (Hand of Fate)
Forgotten Land by Jiří Kylián (Grey couple)
Transfigured Night by Jiří Kylián
Dream Dances by Jiří Kylián
Deuce Coupe 2 by Twyla Tharp
Untitled by Pilobilous
Cloven Kingdom by Paul Taylor
The Garden of Villandry by Martha Clarke
Concerto Grosso by James Kudelka
The Heart of the Matter by James Kudelka
Esteemed Guests by Mark Morris (Leading role)
Night by Laura Dean
Fire by Laura Dean
Trinity by Gerald Arpino (Pas de Deux)
Suite Saint-Saens by Gerald Arpino (Lead roles)
Italian Suite by Gerald Arpino (Pas de Deux)
Reflections by Gerald Arpino (Pas de Deux)
Billboards - Slide by Margo Sappington (The woman in black)
Les Noces by Baronislaw Nijinska (The Bride)

Appeared as the Sugar Plum Fairy in their production of the Nutcracker in 1986 and 1990. I danced the role of Juliet in a pas de deux of the balcony scene from Romeo and Juliet in 1991. Later in 1996, I danced a solo work of my own choreography at the twentieth anniversary gala.

Principal Dancer, Atlanta Ballet, Robert Barnett, Director. 1993-94.
Danced principal roles in: Giselle by Jules Perrot, Jardin aux Lilas by Antony Tudor, The Nutcracker and Square Dance by George Balanchine, and other choreographic works.

Principal Guest Artist, National Ballet of Iceland, 1995.
Danced and created the role of Carmen in an original production of the ballet *Carmen by Svenbjorg Alexanders*. I collaborated with Ms. Alexanders in the creation of the role.

**Dancers Responding to AIDS in Martha's Vineyard, 1995.**
Performed the pas de deux from Arpino's *Italian Suite* at a fund raiser for DRA.

**Principal Guest Artist, Telluride Dance Gallery, 1996.**
Performed several pas de deux from the Joffrey repertoire at the Historic Sheridan Opera House, Telluride, CO.

**Maximum Dance 1998.**
Principal Guest Artist with Maximum dance’s 1998 season

**Principal Guest Artist, Carolina Ballet, Performance credits 1999-2014**

*Principal Guest Artist, Carolina Ballet, 2014 Season. Raleigh Memorial Auditorium at Progress Energy Center for Performing Arts and DPAC in Durham NC.
Performed Lady Capulet in Romeo and Juliet by Robert Weiss.

Principal Guest Artist Sleeping Beauty, May 20, 2010 - May 28, 2010, Raleigh Memorial Auditorium at Progress Energy Center for Performing Arts
Performed the Queen in a new production of Sleeping Beauty by Robert Weiss

Principal Guest Artist, Cinderella, February 17, 2010 - March 07, 2010, Fletcher opera Theater, Raleigh NC. Performed the Stepmother in a new production of Cinderella by Robert Weiss.

Principal Guest Artist, Sleeping Beauty, 2008, Raleigh Memorial Auditorium at Progress Energy Center for Performing Arts.
Performed the Queen mother in a new production of Sleeping Beauty by Robert Weiss.

Principal Guest Artist, Cinderella, 2007, Raleigh Memorial Auditorium at Progress Energy Center for Performing Arts.
Performed the Stepmother in a new production of Cinderella by Robert Weiss.

Performed Lady Capulet in a new production of Romeo and Juliet by Robert Weiss.

Principal Guest Artist, Carolina Ballet.
Danced the Queen Mother in Swan Lake in performance and the WUNC filming Performance, 2005.

* Denotes performances after re-appointment at Duke
TELEVISION CREDITS:

**Cinderella, UNC-TV, 2008.**
Performed the role of the Step Mother in Carolina Ballets Premiere of *Cinderella.*

**Swan Lake, UNC-TV, 2005.**
Performed the Queen Mother for Carolina Ballet in the UNC filming of *Swan Lake.*

**Romeo and Juliet, UNC-TV, 2001.**
Performed the role of Lady Capulet in Carolina Ballets production of *Romeo and Juliet*

**Dance in America, PBS, 1988.**
Performed in the Joffrey's reconstruction of Nijinsky's 1913 *Le Sacre du Printemps.*
Filmed in Denmark and seen on public television in the USA and Europe.

**Dance in America, PBS, 1980.**
Performed in the Joffrey Ballet's production of Michel Fokine's *Petrouchka* starring Rudolf Nureyev.

(2) DIRECTORSHIPS:

* **Assistant Director Carolina Ballet Summer Intensive and 2007-January 2016.**
Founding Assistant Director of a ballet intensive that had its inaugural session in the summer of 2007 on the campus of UNC Wilmington. Young dancers from the U.S. and around the world attended the intensive and currently the Ruth S. Shur Intensive is held in Raleigh North Carolina. World renowned Guest Master Teachers conduct master classes over the course of the intensive. Carolina Ballet is in residence during the Summer Intensive creating and rehearsing new and existing repertory. Carolina Ballet is a fully professional company of 32 dancers that performs in major venues statewide in North Carolina, and has toured to New York City, Budapest, Hungary, and The People’s Republic of China.

* **Duke Ballet Repertory Ensemble 2008-present.**
Co-director (with Tyler Walters) of the Duke Ballet Repertory Ensemble, a ballet ensemble comprised of Duke and UNC students enrolled in Ballet Repertory courses, augmented with talented dancers from the triangle area. The mission of the ensemble is to provide Duke students with a professional level performance environment by exposing them to rigorous artistic coaching in a diverse repertory. Students perform ballets from the standard repertory, revivals and reconstructions of dances by historically significant artists, and new works by recognized and emerging choreographers, including world premieres by Duke Dance Program faculty.
*Series Coordinator Director 2013
Coordinated with the Joffrey Concert Group for a master class at Duke University for Students and open
Rehearsal open to students and the community. Thursday April 18th the Ark Main studio, East Campus

*Faculty Facilitator/Director- Ballet Focus Program, Chapel Hill NC, 2006 - present.
The Ballet Focus Program is a mentoring program that offers serious students an opportunity to
further develop their artistry and technical skills and prepare them for professional careers and
Summer Study programs. Individually crafted schedule’s and performance opportunities are at
the core of the program.

*Young Dancer Summer Program, Carolina Ballet, June 20, 2011 - present.
Instituted and directed a new Young Dancer Summer Program in conjunction with Carolina
Ballet's Summer Intensive (2011) for young talented students ages 9-11.
Due to the success of the 2011 program, I was able to expand and develop the Young Dancer
Program in 2012 to a full day program and increased program length to four weeks (instead of
two)

* Denotes directorships continuing after appointment and re- appointment at Duke

(3) Repetiteur for the Gerald Arpino and Robert Joffrey foundation

* Choreolab 2013 spring performance will mark the first staging of excerpts from the Gerald
Arpino ballet Reflections as a repetiteur for the Gerald Arpino and Robert Joffrey foundation.
This ballet has been in the Joffrey Ballet's repertoire since 1971 and continues to be set on
professional companies across the country.

APPOINTED POSITIONS, TEACHING, AND COACHING:

a) PROFESSIONAL DANCE COMPANIES:

Guest Teacher for company class

The Joffrey Ballet of Chicago, Guest Master Teacher 1994-1997. Taught and acted as ballet
master in rehearsals as well as guest artist teaching for the company.

Joffrey Ballet. 1985-1996. Coach and rehearsal assistant
Acted as ballet master while employed as a dancer. Ran rehearsals and coached other dancers in
more than 40 different roles from the company's repertoire.

**National Ballet of Iceland. 1995.**
Assisted in the staging of a new production of the ballet *Carmen*, choreographed by Svenbjorg Alexanders. Coached dancers in their roles.

b) **ACADEMIC TEACHING**

*Duke University. 2009-present Assistant Professor of the Practice of Dance*

Duke University Visiting Assistant Professor of the Practice 2008-2009.

The University of North Carolina Chapel Hill, 1997- spring semester 2008.

I taught an intermediate course for the spring semester of 2004.

c) **MASTER CLASSES**

* Dance Masters of Wisconsin, Olympia Resort & Conference Center, Oconomowoc, WI, November 19, 2011 - November 20, 2011. Conducted multiple master classes for DMW dance teachers and separate master classes for students

* Master class warm up for Alonzo King Workshop, Reynolds Theater, January 31, 2010. Conducted warm up class in preparation for Alonzo Kings 2 hour workshop.

Initiated a Barnard College Exchange Pilot Program Fall of 2009, included lectures on Historic Choreography: Restaging and Remarking at Barnard College with Adam Sklute, Artistic Director of Ballet West. Master classes taught at Barnard College Department of Dance and exchange master classes taught at Duke by Assistant Chair and Senior Associate, Katie Glasner, Barnard College.

Regional Dance America, SERBA Regional Festival, 2000, 2005.
Guest master teacher and choreographer for the organization teaching all levels.

d) PRE-PROFESSIONAL SCHOOLS AND EDUCATIONAL INSTITUTIONS:

* The Ballet School of Chapel Hill, 1998- present.
Instructor and Partner of The Ballet School of Chapel Hill.
Activities include teaching, choreographing, curriculum development, and oversight.

* Carolina Ballet Summer Intensive and Residency 2007-Present.
Assistant Director of the program.


Teaching all levels of technique, pointe and variations.

Dance Place, the official school of the North Carolina Dance Theatre, 2002-2008.
Position on Summer Intensive faculty

Taught as a member of faculty in the area of stretch and strengthening, body conditioning for dance and in 1999 ballet technique.

The Joffrey Ballet School, Guest Teacher 1997.


Scholarship and Pedagogy

(8) Produced a Teacher Training Workshop with world renowned master teacher, Suki Schorer at Carolina Ballet company studios, Raleigh NC June, 2011
Suki Schorer lectures on Balanchine aesthetics and guest teaches widely in the United States and abroad (School of Bolshoi.) She danced with George Balanchine's New York City Ballet from 1959 to 1972. Suki Schorer teaches at the School of American Ballet, the official school of the New York City Ballet and is a Balanchine Trust répétiteur.
This is one of only three teacher training seminars Suki has conducted targeted for teachers
nationally in the direction of furthering Balanchine scholarship and pedagogy. Suki has furthered research in Balanchine technique and published a book, *Suki Schorer on Balanchine Technique*. During the course of the full day workshops Ms. Schorer imparted critical knowledge of her area of expertise in teaching the precise Balanchine technique and current teachings of her research work.

**David Howard Teacher Training Workshop UNCW 2007**

In the summer of 2007, I took the lead in producing a successful workshop with world renowned master teacher David Howard at UNCW. A number of scholarships were offered as part of the workshop to many dance teachers from the South Eastern States. David Howard conducts one to two teacher training seminars on pedagogy nationally and internationally per year. This workshop focused on the pedagogy studies and development of this great master teacher.

**(9) * Master Class Exchange Program, Carolina Performing Arts, UNC Chapel Hill, 2011 - present.***

Julie Janus Walters took the initiative with Associate Professor Tyler Walters to collaborate with Carolina Performing Arts in developing a Master class Exchange Program between the Duke Dance Program and Carolina Performing Arts. Students from both institutions benefited from this exchange and allowed students the opportunity to work more closely with the stellar artists that are being presented by Carolina Performing Arts and Duke Performances/Duke Dance. A select group of Duke majors, minors and Dance Program students attended master classes at UNC Chapel Hill from visiting companies; Alvin Ailey (2012-2016), Marie Chouinard (2015), Martha Graham Company (2014, 2016). In 2014, Duke students attended masterclasses with Dance Heginbotham, The Göteborg Ballet, Ballet Preljocaj, Alvin Ailey American Dance Theater and BeijingDance/LDTX. The highlight of the collaboration was a master class held at Duke University with Nederlands Dans Theater in March 2011. Additional masterclass workshops at CPA fall 2011: Sept 23 Philadanco Dance company Oct 6/7 Water Stains on the Wall – Cloud Gate Dance Theatre Oct 9/10 Babel (words) Eastman/Sidi Larbi Cherkaoui. 2013 brought master classes with Alvin Ailey, Bill T. Jones/Art Zane Dance Company, Netherlands Dance Theatre, L-E-V, SITI Company, Martha Graham Dance Company

Workshops, Coordinator/Liaison for Cedar Lake Contemporary Ballet Workshop at UNC Chapel Hill NC, October 7, 2010. Duke Students to attended Cedar Lake Contemporary Ballet Master class with Artistic Director Benoit-Swan Pouffer At UNC Chapel Hill NC

Intensive Master Classes with Alonso King, Reynolds Theater, January, 2010. Coordinator for Alonzo King's Intensive Master Classes during the spring Duke residency of LINES Ballet. Students from Duke, UNC, and a few advanced high school students from the area attended the final open Master Class Workshop

* Denotes master classes and teaching after re- appointment at Duke
(5) CHOREOGRAPHIC WORKS

Choreography of original works Carolina Ballet Summer Intensive, Duke Ballet Repertory Ensemble 2008- present

* Duke Ballet Repertory (Choreolab), Reynolds Theatre, Bryan Center, March, 2016. Choreographed Along the Same Train of thought, a piece choreographed on the Duke Repertory Ensemble


* Choreography, Fletcher Opera Theater, Raleigh NC, August 2015. Carolina Ballet Summer Intensive Performance: World premiere of Trumpet Concerto, Music: Jan Krititel, Jiri Neruda
Premiered on the culminating performance of the intensive which included works danced by the Carolina Ballet professional company. Performed twice at Fletcher Opera Theater

Premiered on the culminating performance of the intensive which included works danced by the Carolina Ballet professional company. Performed twice at Fletcher Opera Theater


Premiered on the culminating performance of the intensive which included works danced by the Carolina Ballet professional company. Performed twice at Fletcher Opera Theater

Choreography, Fletcher Opera Theater, Raleigh NC, July, 2012. Carolina Ballet Summer Intensive Performance: World premiere of Handel Concerto Grosso, Premiered on the culminating performance of the intensive which included works danced by the Carolina Ballet professional company. Performed twice at Fletcher Opera Theater

Choreography, Fletcher Opera Theater, Raleigh NC, July 23, 2011.
Carolina Ballet Summer Intensive Performance: World premiere of an English Suite. Performed twice at Fletcher Opera Theater. Premiered on the culminating performance of the intensive which included works danced by the Carolina Ballet professional company. Performed twice at Fletcher Opera Theater.

Duke Ballet Repertory (Choreolab), Reynolds Theatre, Bryan Center, April 23-24, 2011
Choreographed a piece entitled *Outsiders* on the Duke Repertory Ensemble in collaboration with Tyler Walters, for Choreolab Performance.

Choreography, Fletcher Opera Theater, Raleigh NC, July 24, 2010.
Carolina Ballet Summer Intensive Performance: Premiere of Variations on a Theme of Haydn Premiered on the culminating performance of the intensive which included works danced by the Carolina Ballet professional company. Performed twice at Fletcher Opera Theater.

(6)
Continuing the celebration of the 100th Anniversary of Diaghilev’s Ballet Russes, I created the House Party, a piece inspired by Bronislava Nijinska’s 1924 ballet, *Les Biches*. Created on the Duke Repertory Ensemble as part of a collaboration with So Percussion, *The House Party* was performed on the Choreolab 2010 concert and featured live music by So Percussion.


Chapel Hill Dance Theatre:
2006 and 2013 *Little House on the Prairie* lead pas de deux and pas de trios. I collaborated with choreographers in Chapel Hill Dance Theater on the full length production.
2004 Collaborated on CHDT production of Peter Pan.
2003 Choreographed original production of *Peter and the Wolf*.
2000 *Masado and the Crane* lead Pas de deux.

The Ballet School of Chapel Hill 25th Anniversary Concert, Spring 2005.
Munu Munu, choreography to music of Toby Twining.
(4) **Historical Ballets**

One of the most rewarding highlights and contributions to the field was my participation and education as a dancer and a part of dance history, in the re-construction of Vaslav Nijinsky's *Le Sacre du Printemps*, staged by dance historian Millicent Hodson. Filmed in Denmark for the Great Performances/Dance in America Series, it has been seen and performed internationally. I was also filmed in *Petrushka* the Great Performances/Dance in America Series featuring the world renowned Rudolf Nureyev. I also participated as a dancer, in the re-construction of George Balanchine's *Cotillion* staged by Ms. Hodson and worked with original dancers that danced the roles in *Cotillion*. I performed and was coached in the revival of *Les Presages* by Tatiana Leskova and Nelly Laport in the leading roles. As the lead (*Bride*) in *Les Noces* I had the rare opportunity to work closely with the late Irina Nijinska in the setting of Bronislava Nijinska's famous 1923 ballet. An archival filming of *Les Noces* is now housed in the New York Library for the Performing Arts (see below). Most recently I was invited to guest lecture on the Rite of Spring at UNC Chapel Hill in the Comparative Literature Department and the Roysters Society, Fall, 2012 as part of the Rite of Spring at 100 Celebration at UNC.

**Professional Documenting of Ballets for Archival Purposes**

I am privileged to have performed in significant archival documentation of new and old choreography contributing to evidence of my artistic interpretation of the roles I danced with a the world renowned Joffrey Ballet. The New York Library for the Performing Arts houses many archival motion pictures and is a resource for scholars around the world. The collection is especially strong in dance history but records new and important choreographic works. During my career there were quite a few opportunities to document vital works of the Joffrey's repertoire through grants and private institutions. These were not just theater performances but filmed in a closed scenario on the stage of Lincoln Center with no costuming as part of the Jerome Robins Archives documenting artistic interpretation of the role, choreography and original cast (for some ballets). This is one area where my contribution to the field through artistic performance will hopefully live on for generations and serve as important accounts of the works for researchers in the future.

Listings from the New York Library for the Performing Arts archival motion pictures I am documented in and documentation of the artistic interpretation of roles danced:

Illuminations [videorecording] Choreography: Frederick Ashton. Filmed for the Jerome Robbins Film Archive by Amram Nowak Associates, with the assistance of grants from the National Endowment for the Arts and the New York State Council on the Arts, at City Center Theater, Nov. 11, 1983. Rehearsal, in costume.


Rehearsal Director for reconstruction of Twyla Tharp's Eight Jelly Rolls for ChoreoLab 2009, made possible through a grant from American Masterpieces: Dance – College Component 2007. The reconstruction and setting of the piece was executed by Katie Glasner during her residency at Duke and I conducted rehearsals and coaching of cast during periods in the semester that she was away.

**Presented Papers:**

- **Forthcoming- Paper presentation:** *Intelligence in Motion*, Society of Dance History Scholars, Contemporary Ballet Conference, FRIDAY May 20, 2016 at NYU’s Center for Ballet and the Arts NY10003

- **INVITED LECTURES:**
  *Guest Lecturer for Beyond Technique (Duke course) February, 2014
  Staging and coaching Caroline’s solo from the Tudor masterwork Jardin aux lilas and staging and coaching the solo from Kurt Joss masterwork The Green Table.

  * Lecture on Giselle, French Literature (topics) Duke University, March, 2014

  Lecture on Rite of Spring, Writing 101, Dance into Words, Duke University, September 20, 2013

  Royster Society speaker seminars, guest speaker on the Rite of Spring UNC Chapel Hill Nov. 15, 2012

  Guest Lecturer on Rite of Spring, English and Comparative literature graduate course, UNC Chapel Hill, Sept. 12, 2012

  Lecture on Giselle, French Literature (topics) Duke University, Oct. 8, 2012

  Guest Lecturer for Beyond Technique (Duke course) February, 2012 Staging and coaching Caroline’s solo from the Tudor masterwork Jardin aux lilas and staging and coaching the solo from Kurt Joss masterwork The Green Table.

February, 2010, Guest Lecturer for Beyond Technique (Duke course) Staging and coaching Caroline’s solo from the Tudor masterwork Jardin aux lilas and staging and coaching the solo from Kurt Joss masterwork The Green Table.

*Dance In New York City \ Les Biches*, Barnard College October 01, 2009. As part of the Barnard College Exchange Pilot Program Fall of 2009, invited to lecture on Historic Choreography: Restaging and Remarketing. Presented a lecture on Bronislava Nijinska's Les Biches. Adam Sklute, Artistic Director of Ballet West joined me to present on the re-staging for Ballet West production of Les Biches.

Guest Lecturer for Diaghilev Ballet course, Duke University November 30, 2009, Staging brief sections from George Balanchine’s Agon and Bronislava Nijinska's Les Noces.
Guest Lecturer for Beyond Technique (Duke course), Duke University 2008
Staging and coaching Caroline’s solo from the Tudor masterwork Jardin aux lilas and staging
and coaching the solo from Kurt Joss masterwork The Green Table.

PANELS:
Royster Society speaker seminars, guest speaker on the Rite of Spring UNC Chapel Hill Nov.
15, 2012

Screen/Society--2011 French Film Series--"La danse: le Ballet de l'Opera de Paris", Guest
speaker for post discussion, October 26, 2011, Bryan Center Griffith Film Theater.

Faculty panel UNCW Carolina Ballet Summer Intensive, Wilmington NC, 2007, 2008, 2009
UNCW/Carolina Ballet Summer Intensive and Residency, Wilmington, NC,
Panel discussion with Carolina Ballet artistic staff and Summer Intensive faculty. Open to
intensive students and the public.

OTHER PROFESSIONAL ACTIVITIES
*National Master Class Audition tour 2014:
Adjudicator for Ruth S. Shur Carolina Ballet Summer Intensive and Residency 2014
Auditions held at: NYC Ballet, Joffrey Ballet, Atlanta Ballet, Princeton Ballet, UNCSA,
and Carolina Ballet.

National Master Class Audition tour 2013:
Adjudicator for Ruth S. Shur Carolina Ballet Summer Intensive and Residency 2013
Auditions held at: NYC Ballet, Joffrey Ballet, Washington Ballet, Ballet Met, Princeton
Ballet, UNCSA, and Carolina Ballet.

National Master Class Audition tour 2012:
Adjudicator for Ruth S. Shur Carolina Ballet Summer Intensive and Residency 2012
Auditions held at: NYC Ballet, Joffrey Ballet, Washington Ballet, Boston Ballet,
Princeton Ballet, UNCSA, and Carolina Ballet.

National Master Class Audition tour 2011:
Adjudicator for Ruth S. Shur Carolina Ballet Summer Intensive and Residency 2011
Auditions held at: NYC Ballet, Joffrey Ballet, Miami city Ballet, Washington Ballet,
Boston Ballet, Houston Ballet, Princeton Ballet, Atlanta Ballet, Richmond Ballet,
UNCSA, USC, and Carolina Ballet.

Adjudicator for Carolina Ballet/UNCW Summer Intensive and Residency National Master
Class Audition tour 2010 and 2008:
1. National tour Master Class Audition, School of American Ballet, New York, NY,
March 09, 2010.


* Denotes professional activities after re-appointment at Duke

**PROFESSIONAL RECOGNITION, HONORS AND AWARDS:**

Noted for teaching excellence at Duke (top 5%)
Dance Teacher Magazine feature article: *Picture Perfect* by Danielle Cohen, January 2006.
Recognized for my teaching expertise in the field.


Acknowledged for my artistic range in the Joffrey repertoire as a professional performer in the field of dance.

Awarded honorary membership for achievement in teaching. Dance Masters of Wisconsin is a service organization for dance educators. DMA is an examination giving organization, governed by a code of strict professional ethics.

Many interviews, articles and photos of works that I have participated in can be found in the New York Public Library for the Performing Arts. Published as a book under my name.

**CONTRACTS AND GRANTS FUNDED**

Mary Duke Biddle Foundation internal grant to the Dance Program for the staging and producing excerpts from the Gerald Arpino’s ballet *Reflections*, acting as a repetiteur for the Gerald Arpino and Robert Joffrey foundation.

**COLLABORATIONS**


Various Collaborations with Carolina Ballet Director Robert Weiss including character and choreographic/performance development in many of the full length Ballets created on me and performed and filmed with the company. Additional outside projects including guest faculty teachers and projects for the Carolina Ballet Summer Intensive.


* Faculty Carolina Ballet Intensive 2008-present (variations, coaching, class structure and artistic development)


Duke Ballet Repertory (Choreolab) Spring 2008 Choreographed in collaboration with Tyler Walters Bach to Basics created on 12 dancers and performed at Reynolds Theater.

Physical Therapy and Dance in studio seminar 2008-2011. University of Chapel Hill Wilmington and Carolina Ballet Studio’s. Conducted in coordination with Lori Van Alten a hands on workshop with dancers incorporating physical therapy with dance. Lori Van Alten is one of the top Dance Therapists in the area and works with professional dance companies.

(10) Chicago National Association of Dance Masters, Guest Master Teacher, Chicago, IL, 2006. Collaboration with physical Therapist, Julie O’Connell in presenting a workshop for teachers on
training professional dancers in classical ballet with an interest in PT knowledge and application. Julie O’Connell is one of the first Physical Therapists who worked directly with the Joffrey Ballet of Chicago for many years.
Chapel Hill Dance Theater choreographic collaborations 2000-2006

(10) SOMATIC STUDIES:

Introduction to Laban Analysis Workshop. I completed first level of certification with Jackie Hand, certified LMA master instructor.

White Cloud Yoga (early Gyrokinesis)
Studied 2 years (gyrotonics and gyrokinosis) with white cloud studio in New York and white cloud yoga privately (gyrokinesis) with Getta Constantinesque.

Pilates
Studied on the Pilates machines with an instructor at the studio Robert Fitzgerald opened on West 56th Street.

* Denotes activities conducted after Appointment at Duke

SERVICE:
Duke School, Arts Task Force Consultant 2013
Produced and coordinated a lecture with Lynn Garafolia held at Duke University in conjunction with the Rite of Spring at 100 Academic Conference Fall of 2012.
* Collaborative Arts Development Grant Review Committee, February, 2012

Consultant Carolina Ballet in developing plans for a professional school 2011-2012.

Dance Program outreach performances in Reynolds Auditorium and schools in the area 2009-present.

Production liaison for Choreolab Performances 2011-2012

Faculty Advisor for Duke Dance Program Advisory council.
Production liaison for Dance Program Choreolab 2011 and 2012
* Faculty Mentor for the Ballet School of Chapel Hill Ballet focus Program 2008-present