

THE UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE  
FACULTY SENATE

Senate Document Number 3613S

Date of Senate Approval 01/24/13

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Statement of Faculty Senate Action:

**APC Document 31:** **Delete the following courses from the Dance Curriculum:  
DAN 130, 131, 132, 133, 215, 230, 231, 260, 261, 262, 320**

**Effective Date: Fall 2013**

1. **Delete:** On pages 155-157, the following course entries:

- 130 African Dance I (1)**  
Traditional dances of South Africa, West Africa and Haiti. Course includes the healing traditions and expressive movements that are unique to Africa's dance heritage. Fall.
- 131 Ballroom Dance (1)**  
Introduces the fundamentals of popular social dances including several styles of swing (fast dance), waltz, rumba, tango, cha cha, foxtrot and mambo/salsa. See department chair.
- 132 Afro-Cuban Dance (1)**  
The study of dances that emerged from the blending of African and Caribbean cultures. The class will include an introduction to the complexities of the clave patterns, instruction in solo, partner and group dances, and introduction to dances associated with Santeria, an Afro-Caribbean religious tradition derived from the Yoruba people of Nigeria. See department chair.
- 133 Salsa Dance (1)**  
Beginning level class emphasizing the study and practice of Cuban-style Salsa. See department chair.
- 215 Workshop in Dance (1)**  
An introduction to the elements, strategies and techniques used in the art of making dances. Classes will include guided exploration and improvisation, and will focus on movement invention rather than movement instruction. Students will explore physical, social and emotional territories through dance invention. Fall.
- 230 African Dance II (2)**  
This course builds on the foundation laid by DAN 130. Traditional dances of West Africa are the focus of this course, drawing on more complex patterns and more extended sequences. A research component is integral to the course. May be repeated once as subject matter changes. Recommended prerequisite: DAN 130. Spring.

**231 African Drumming Techniques (1)**

Students learn the rhythmic structures that drive the dances presented in DAN 230. Students learn to play with the drum ensemble accompanying the class. See department chair.

**260 African Dance Repertory (2)**

Appropriate for advanced students, the repertory class will present students with the opportunity to master either authentic traditional dances of the African continent or contemporary choreography heavily informed by traditional African dance movement. See program coordinator.

**261 Jazz Dance Repertory (2)**

Appropriate for intermediate and advanced dancers, concert Jazz pieces from staged works may be reconstructed and restaged. Original choreography may be the focus of the semester. Repertory will be shared in public performance at the conclusion of the semester. May be repeated once for credit as focus changes. Spring.

**262 Modern Dance Repertory (2)**

Appropriate for intermediate and advanced dancers, previously staged modern dances may be reconstructed and restaged. Original choreography may be the focus of the semester. Repertory will be shared in public performance at the conclusion of the semester. May be repeated once for credit as focus changes. Spring.

**320 Composition II (2)**

Advanced composition course. The goal of the course is to use improvisational structures and choreographic studies to expose, distill, and amplify each artist's individual voice and aesthetic point of view. Prerequisite: DAN 310. Odd years Fall.

**Impact:** The elimination of adjunct specialists makes it impossible to deliver the African Dance and Drumming classes as well as other classes which are based in vernacular forms. These forms are mastered, not by academic analysis and study but rather in a cultural context; hence the likelihood that an instructor will have accumulated the requisite hours in study in this specialty at the Graduate level is very low. No such instructors are local. The impact of the elimination of these classes has been that the program has become decidedly Western concert oriented and participation in the program has been reduced with the loss of these very popular classes.

Workshop in Dance was a one-credit course originally designed as an Arts Lab back in the days when students were required to participate in an experiential component to complement their ARTS 310 lecture course. When that model dissolved, the workshop was used as the level one introduction to composition but, with the need to drastically economize the minor. This course and Composition II have been replaced by a single composition course.

The repertory courses are being redesigned and reintroduced as other courses.

If Impact is described as "the likely need to spend more money on resources to deliver this change," be it known that the changes proposed here reflect the constraints of allocation of resources defined by the Dean and do not represent an unconsidered burden within the department or the University.

**Rationale:** The program was reduced from annually offering 12-15 courses to offering four per semester. The minor needed to be completely revamped. Stipulations about the necessary and appropriate credentials needed to teach a vernacular form as an academic class severely limited the pool of instructors so those courses were eliminated.